ENGLISH 101A. How to Read Beowulf. 3-5 Units.
How much can we really know about something written a thousand or more years ago? In this class, we will work towards answering this question as we read the most famous piece of Old English literature. Our ultimate goal will be learning to read as medievalists, investigating what Beowulf's story, its characters, and its heroic ethos may have meant to its medieval audience and what it means to us today. Whether you plan to research medieval topics in your undergraduate (or graduate) career, want to explore the medieval basis of modern fantasy and historical fiction, or just love a good epic tale, join us and learn to think, interpret, and research like a medievalist. This class can be taken as an Old English language course and/or an introduction to Old English literature in translation. All levels of experience are welcome.

ENGLISH 101B. Multi-species Fictions: Animals and 20th Century American Literature. 3-5 Units.
What does it mean to be an animal? And what does it mean to be a person? Ideas about other species - how they think and feel, act and react - involve categories such as race, gender, class and ability in often-surprising ways. This course will trace the relationship between animal life and human identity in twentieth-century American fiction, from the advent of Darwinian thought to contemporary animal advocacy. Readings will include Jack London, Zora Neale Hurston, Linda Hogan, Ruth Ozeki, Philip K. Dick and Grant Morrison, as well selected texts from the growing field of critical animal theory. The course also offers an optional community engagement opportunity to work with Animal Assisted Happiness or another multi-species organization.

ENGLISH 101C. Pursuits of Happiness. 5 Units.
This course offers a critical and historical examination of our culture’s obsession with defining, measuring, and representing happiness. We will explore the sources of contemporary ideas about happiness in nineteenth-century debates over the relationship between self and society; the shifting balance of desire and duty; and the complex entanglement of art, morality, and pleasure. Readings will include influential philosophical accounts of happiness from across the century, alongside major literary representations of the happiness and misery of modern life in works by Wordsworth, Austen, Dickens, and Wilde. We will consider literature’s special power to evoke visions of the happy life, even as it questions dominant ideas about the nature and value of happiness. At the same time, we will reflect on the ways happiness informs our reading, writing, and thinking about literary texts above and beyond the satisfactions of a happy ending.

ENGLISH 103B. Introduction to Old English Language and Literature: Writing Stories and History in Anglo-Saxon Age. 5 Units.
Students will learn the language skills necessary to parse and translate the earliest literature written in the English language. The course will look at how Anglo-Saxon authors used the particularly rich qualities of their vernacular to craft texts that represent and reflect on war, a principal institution of their medieval society. Our discussion will consider how the conventions of genre and form, as well as contextual forces like religion, cultural tradition, and contemporary history, shaped their writing on the subject.

ENGLISH 104. The Art of the Book: Renaissance to Modernism. 5 Units.
W.B. Yeats once sought inspiration in “the foul rag and bone shop of the heart,” a place where litter and scraps were recycled into the paper that held his poems. In this course, we will reconsider the literary text as a physical object, tracing how writers integrate its physical characteristics into their poetry and prose during eras of increasing mechanization. How do these texts ask us to read the printed page? When and why do we ignore it? How does literature engage our senses and call attention to itself? This course will include meetings in Stanford Special collections to examine original editions of our texts. Readings include works by William Shakespeare, Daniel Defoe, Laurence Sterne, William Blake, William Morris, W.B. Yeats, and Gertrude Stein.

ENGLISH 105E. Early Medieval English Poetry. 5 Units.
This course introduces students to the earliest recorded poems of the English medieval period. Material in this course will range from the seventh through to the end of the fourteenth century and will include a variety of poetic genres: epic and elegy, lyric and lament, riddle and romance, and more. We will encounter heroes, saints, lovers, mourners and monsters. Students will conduct close readings of individual works as well as situate poems in broader historical and literary contexts. Additionally, the readings are selected to showcase the development of the English language as it transitioned between Old and Middle English as well as shifting cultural influences from within Britain to medieval Europe more broadly. Sample texts: Caedmon, Ælfric, Beowulf, Dream of the Rood, Exodus, Sir Orfeo, and Sir Gawain and the Green Knight.

ENGLISH 106. A.I.: Artificial Intelligence in Fiction. 5 Units.
From self-driving cars to bots that alter democratic elections, artificial intelligence is growing increasingly powerful and prevalent in our everyday lives. Literature has long been speculating about the technologically advanced future, so to say the least. In this class, we will look at the relationship between literature and artificial intelligence, from the scientific, to the futuristic, to the psychological, or dystopian. And can technology or literature ever overcome the ultimate division between all intelligences? The problem of other minds? This course consists in curated multi-genre combinations of literature, philosophy, film, and television that explore what makes someone, or something, a person in our world today. Special events include the current bicentennial of Mary Shelley’s Frankenstein (1818) in Stanford Special Collections; a possible visit to Stanford’s A.I. Laboratory; and chatting with the ELIZA chatbot. Same as: AMSTUD 106A

ENGLISH 106B. Bad Taste. 5 Units.
While English classes usually focus on works of art and literature collectively considered good, this class revels in the bad: the embarrassing or disgusting, the artistic failure, the guilty pleasure. With the help of some influential theorists of aesthetic badness, and a selection of works drawn from poetry, fiction, film, and visual art, we will examine the categories of ugliness, kitsch, and camp, problematic, and so on. We will then reflect on the ways happiness informs our reading, writing, and thinking about literary texts above and beyond the satisfactions of a happy ending.

ENGLISH 108. Disability Literature. 3-5 Units.
This course explores literary and filmic narratives about disability in the Global South. Authors including Edwidge Danticat, Bapsi Sidhwa, and Ricardo Padilla highlight the unique aesthetic potential of what Michael Davidson calls the defamiliar body and Ato Quayson describes as aesthetic nervousness. While engaging universal issues of disability stigma, they also emphasize the specific geopolitics of disability and how people in the Global South face greater rates of impairment based on unequal exposure to embodied risk. The course particularly welcomes students with interests in fields of medicine, policy, or public health. Same as: HUMBIO 177
ENGLISH 108A. Intro to Disability Studies: Disability and Technology. 5 Units.
For a long time, disability studies has focused on the past, early representations of people with disabilities and histories of the movement for disability rights. This course turns toward the future, looking at activism and speculative fiction as critical vehicles for change. Drawing on fiction by Samuel Beckett, Muriel Rukyseyer, and Octavia Butler, this course will address the question of the future through an interrogation of the relationship between disability and technology, including assistive technology, genetic testing, organ transplantation.
Same as: HUMBIO 178A

ENGLISH 109A. Riotous Assemblies. 3-5 Units.
By the close of the eighteenth century, the First Amendment to the US Constitution would acknowledge a right to assembly; in England a century before, no such right existed. This course considers how print media in this period (incl. newspapers, petitions, plays) convened embodied assemblies (the coffeehouse, the theater) as well as more suspect, disembodied ones (virtual congregations of religious and political dissidents). What we might call riotous texts summoned unruly gatherings, ones that could never fully subject to state control.
Same as: 1660-1730

ENGLISH 10A. Introduction to English I: Mapping Monsters in British Literature, 650-1650. 5 Units.
Werewolves, dragons, cannibals, witches, sea monsters, faeries, moral monstrosity, madness, the uncanny and the grotesque the monstrous is frightening, fury-filled, unknowable, and seductive. Monsters inhabit the literary imagination and the historic landscape. Monsters live on the margins of society; they are culturally and ideologically fraught; they exhibit sexual, racial, religious, and physical difference. In this course, we shall examine the depiction and meaning of the monster in literature, manuscript images, and maps from England and Wales from about 650CE to 1650CE.

ENGLISH 10B. Introduction to English I: What is Literary History?. 5 Units.
From the 14th to the 17th centuries, what are the relations between literature and history? How has our understanding of key works changed as historicism—or the approach that treats a period in its specificity—has changed? Discussion of how literature works as a force in culture, not only a reflection of other forces. Readings from Old English lyrics, Chaucer, the Gawain poet, More, Wyatt, Surrey, Lock, Sidney, Spenser, Raleigh, Marlowe, Shakespeare, Donne, Herbert, Milton and Cavendish.

ENGLISH 10C. Introduction to English I: Tradition and Individuality, Medieval to Early Modern. 3-5 Units.
This course offers a comprehensive introduction to English literature from its beginning in the medieval period to the early seventeenth century. We will study individual literary voices and styles in the context of a growing national tradition. We will discuss major authors (such as Chaucer, More, Wyatt, Surrey, Sidney, Spenser, Jonson, Donne) and analyze representative literary works in a variety of genres, from the Old English elegy and Middle English lyrics to the Elizabethan sonnet, Renaissance comedy, and the allegorical epic. While the course equips students with specific analytical and interpretative tools necessary for a historical understanding of literature, it is equally committed to revealing the aesthetic interest that medieval and early modern literature still holds for the modern reader.

ENGLISH 10UK. Lost in the Myths of Time. 1 Unit.
Robin Hood the Outlaw; Grendel, the monster of the moors; medieval battle-sites; early roadways: the remnants of medieval villages visible through Google Earth and cyber-visualization: this course will explore what ancient English landscapes and landmarks reveal about culture, society, politics, nation and identity a thousand years ago. (Mandatory for participants in the Lost in the Myths of Time Bing Overseas Seminar).

ENGLISH 110. The Indian Novel. 3-5 Units.
When we imagine the exemplary global or postcolonial novel, we're likely to think of novels from India. But the current dominance of Indian Anglophone fiction was hardly the tryst with destiny it seems in retrospect. This course offers a perspective on the emergence of the Anglophone novel in India through a conversation with its linguistic and generic others works in the competing modes of short stories, poetry, and film. The course may include writings by Mulk Raj Anand, G.V. Desani, Anita Desai, and Arundhati Roy, as well as selections from the volume A History of the Indian Novel in English.

ENGLISH 112A. Humanities Core: Great Books, Big Ideas -- Europe, Middle Ages and Renaissance. 3-4 Units.
This three-quarter sequence asks big questions of major texts in the European and American tradition. What is a good life? How should society be organized? Who belongs? How should honor, love, sin, and similar abstractions govern our actions? What duty do we owe to the past and future? The second quarter focuses on the transition from the Middle Ages to Modernity, Europe’s re-acquaintance with classical antiquity and its first contacts with the New World. Authors include Dante, Shakespeare, Machiavelli, Cervantes, and Milton.
Same as: DLCL 12, HUMCORE 12

ENGLISH 112B. Introduction to African Literature. 3-5 Units.
This course will be an exploration of the major writers and diverse literary traditions of the African continent. We will examine various elements (genre, form, orality, etc.) across a variety of political, social, and literary categories (colonial/postcolonial, modernism/postmodernism, gender, class, literary history, religion, etc.). We will also address issues such as African literature and its relationship to world literature and the question of language and of translation. Writers to be discussed will include Chinua Achebe, Wole Soyinka, Tsitsi Dangarembga, Fiston Mwanza Mujila, Kameh Daoud, Tayeb Salih, and NoViolet Bulawayo, among others. The class will be structured around the close-reading of passages from individual texts with an attempt to relate the details derived from the reading process to larger areas of significance within the field. Students should make sure to bring their texts to class with them and must be prepared to contribute to class discussions.
Same as: AFRICAAM 112B

ENGLISH 113. ‘The secret of deep human sympathy’: Great Victorian Novels. 5 Units.
The Victorian period is often referred to as the Age of the Novel: never before or since did fiction play such a central part in the English literary landscape. Through a close scrutiny of works by Charles Dickens, Charlotte Brontë, George Eliot and Thomas Hardy, this course will probe the formal innovations of four major nineteenth-century writers. Each novel will be tackled through five main approaches: the contexts that informed the work (such as the development of London, evolving attitudes towards criminality, subjectivity, childhood, and biology); the impact of publication methods on the novel (Oliver Twist and Tess of the d’Urbervilles originally appeared in periodicals as, respectively, a monthly and a weekly serial); Jane Eyre and Adam Bede were first published as three-volume novels; innovations with narrative voice (for example how the novelists make use of third-person omniscient and first-person narration, and how and why they address the reader); the novels’ stylistic particularities (from their manipulation of imagery to their experimentation with genre); and the major critical debates surrounding them (such as recent discussions concerning the extent to which the Victorian novel consolidated or challenged nineteenth-century values). Throughout four novels, we will span the Victorian period, from Queen Victoria’s arrival on the throne to anxieties and experiments of the fin-de-siècle.

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ENGLISH 114. Thinking with Poems. 5 Units. 
William Carlos Williams wrote that a poem is a small (or large) machine made out of words. This class will consider lyric poems as machines for thinking, taking up the question of poetry’s relationship to abstract, propositional thought. We will ask what kinds of thoughts poems as opposed to other genres of written discourse allow us to think, and explore how poems embody thought through careful attention to the mechanics of lyric form. The class will be organized into five units devoted to themes that our poems will address: love, nature, things, society, and death. While discussion of these themes will range broadly with the aim of maximizing their relevance to each participant in the class, our analysis will be tied closely to the individual poems in front of us. We will read a diverse set of poets writing in English stretching from the sixteenth to the twenty-first century, including poems by Thomas Wyatt, William Shakespeare, John Donne, George Herbert, Andrew Marvell, Phillis Wheatley, William Wordsworth, John Keats, Percy Shelley, Emily Dickinson, Christina Rossetti, Langston Hughes, William Carlos Williams, Wallace Stevens, Marianne Moore, Elizabeth Bishop, Gwendolyn Brooks, Claudia Rankine, and Jorie Graham, among others. This class should be of interest to all students and writers of poetry, as well as of special interest to those in the literature and philosophy track within the major.

ENGLISH 115. Virtual Italy: Methods for Historical Data Science. 4-5 Units.
Classical Italy attracted thousands of travelers throughout the 1700s. Referring to their journey as the “Grand Tour,” travelers pursued intellectual passions, promoted careers, and satisfied wanderlust, all while collecting antiquities to fill museums and estates back home. What can computational approaches tell us about who traveled, where and why? We will read travel accounts; experiment with parsing; and visualize historical data. Final projects to form credited contributions to the Grand Tour Project, a cutting-edge digital platform. No prior programming experience necessary.
Same as: CLASSICS 115, HISTORY 238C, ITALIAN 115

ENGLISH 115A. Shakespeare and Modern Critical Developments. 5 Units.
Approaches include gender studies and feminism, race studies, Shakespeare’s geographies in relation to the field of cultural geography, and the importance of religion in the period.

ENGLISH 115C. Hamlet and the Critic. 3-5 Units.
Focus is on Shakespeare’s Hamlet as a site of rich critical controversy from the eighteenth century to the present. Aim is to read, discuss, and evaluate different approaches to the play, from biographical, theatrical, and psychological to formalist, materialist, feminist, new historicist, and, most recently, quantitative. The ambition is to see whether there can be great literature without (a) great (deal of) criticism. The challenge is to understand the theory of literature through the study of its criticism.
Same as: ENGLISH 215C, TAPS 151C, TAPS 251C

ENGLISH 115D. Shakespeare, Language, Contexts. 5 Units.
This course will consider a range of Shakespeare plays (and the language of the plays) in relation to different contemporary and post-contemporary contexts, including transvestite theater, gender, sexuality, history, geopolitics, travel, and performance.

ENGLISH 116. Global English. 3-5 Units.
Anglophone fiction confronts readers with a paradox: It uses English to describe situations where little English is spoken, and where other languages make their presence known in the form of borrowed words, translated phrases, and unfamiliar syntax. Combining global superstars like Salman Rushdie with lesser-known authors like Phaswane Mpe and Mayra Santos-Febres, the class looks at the globalization of English in three very different contexts: India, South Africa, and the Dominican Republic.

ENGLISH 117B. Environmental and Animal Masterpieces. 5 Units.
Works of nonfiction or fiction notable for their social influence as well as their intellectual and aesthetic power; books might include Walden, My First Summer in the Sierra, Green Acres, A Sand County Almanac, Silent Spring, Desert Solitaire, The Omnivore’s Dilemma, The World Without Us, Black Beauty, or others.

ENGLISH 118A. Illness in Literature. 5 Units.
This class provides an overview of illness narratives in fiction from the 19th century to the present. We will examine how authors use language, plot, and structure to portray illness and even reframe its sensations within the reader. We will also study how domestic arrangements, art, medicine and technology mediate the experience of disease. Our discussion of fiction will be buttressed by theoretical texts about the function (and breakdown) of language when deployed to describe physical and mental suffering. Finally, we will consider the ethics of writing about illness. What does it mean to find beauty in descriptions of pain? What role can literature play in building empathy for experiences we have not (yet) experienced ourselves?

ENGLISH 11A. Introduction to English II: From Milton to the Romantics. 5 Units.
Major moments in English literary history, from John Milton’s Paradise Lost to John Keats’s Hyperion. The trajectory involves a variety of literary forms, including Augustan satire, the illuminated poetry of William Blake’s handcrafted books, the historical novel invented by Sir Walter Scott, the society novel of Jane Austen, and William Wordsworth’s epic of psychological and artistic development. Literary texts will be studied in the context of important cultural influences, among them civil war, religious dissent, revolution, commercialization, colonialism, and industrialization.

ENGLISH 11B. Introduction to English II: American Literature and Culture to 1855. 5 Units.
(Formerly English 23/123). A survey of early American writings, including sermons, poetry, captivity and slave narratives, essays, autobiography, and fiction, from the colonial era to the eve of the Civil War.
Same as: AMSTUD 150

ENGLISH 11C. Introduction to English II: Milton and Melville. 5 Units.
This course will study four literary masterpieces in depth: John Milton’s Paradise Lost (1667; 1674); Book 4 of Jonathan Swift’s Gulliver’s Travels (1726); Jane Austen’s Persuasion (1817); and Herman Melville’s Moby Dick (1851). All of these works are complex and will repay close study. But they also work their way into an ongoing literary conversation in the western world and in that sense serve as touchstones for later writers. We will consider each work not only for its own aesthetic accomplishment but also in sometimes passionate debate with its author’s historical circumstances.

ENGLISH 11Q. Art in the Metropolis. 3 Units.
This seminar is offered in conjunction with the annual “Arts Immersion” trip to New York that takes place over the spring break and is organized by the Stanford Arts Institute (SAI). Participation in the trip is a requirement for taking part in the seminar (and vice versa). The trip is designed to provide a group of students with the opportunity to immerse themselves in the cultural life of New York City guided by faculty and SAI staff. Students will experience a broad range and variety of art forms (visual arts, theater, opera, dance, etc.) and will meet with prominent arts administrators and practitioners, some of whom are Stanford alumni. For further details and updates about the trip, see https://arts.stanford.edu/for-students/academics/arts-immersion/new-york/.
Same as: ARTSINST 11Q, MUSIC 11Q, TAPS 11Q
ENGLISH 120C. CALIFORNIA: A SENSE OF PLACE. 3-5 Units.
Description: A place belongs forever to whoever claims it hardest, \( \varphi \) writes Joan Didion, \( \varphi \) remembers it most obsessively, wrenches it from itself, shapes it, renders it, loves it so radically that he remakes it in his image. From the Gold Rush to Hollywood to Silicon Valley, Yosemite to the Salton Sea, in this course we will encounter a series of writers and artists whose work is set in California, or participates in its imagining, and throughout consider how culture and a sense of place are closely related. How does a novel, photograph, or film conjure community or landscape? When we think of California, whose stories are included, and whose are left out? Possible texts: works by Mary Austin, Mike Davis, Rebecca Solnit, John Steinbeck, and Nan Goldin; the films Sunset Boulevard, Clueless, and There Will Be Blood; and the art of Carlton Watkins, Dorothea Lange, Richard Misrach, Martin Ramirez, Wayne Thiebaud, and Japanese Americans incarcerated during World War II. We will visit New Almaden, a quicksilver mine in the 19th century, later Superfund Site, now a museum and popular trail. For the final paper, students will research a place in California of their choice. *Or a Mission mural walk, or the Oakland Museum of California.

ENGLISH 121C. Superheroes, Supercops: American Police Power. 3-5 Units.
Description: America has an obsession with superheroes and a problem with police—the last decade has been dominated by both blockbuster superhero films and negotiations over police power. This course will take an interdisciplinary, and critical look at models of police power as they appear in superhero/supercop texts, including film, thinkpieces, novels for young readers, and comics, as well as a look at the historic foundations of American policing and contemporary police theory. What do superheroes teach us about police? And what do police teach us about superheroes? How can we read cultural production around this topic in a useful way? What constitutes propaganda, and what constitutes useful debate?

ENGLISH 121D. ¿Hard¿ Science Fiction. 3-5 Units.
What makes hard science fiction ¿hard¿? What’s the science? What’s the fiction? And why do we care about the difference? In this course, we will investigate different traditions of hard science fiction, trace the interactions between ¿real¿ science and science fiction, and consider the scientific education and outreach potential of hard science fiction. We will read, watch, and play hard science fiction that draws on a number of domains: physics, data science, linguistics, biology, politics, and others. Course texts will include works by Ted Chiang & Carl Sagan, episodes of Star Trek, and fan reviews & commentary. We will conclude the course by thinking about the relationship between science fiction, academia, and literary prestige, asking questions about why, how, and to whom this genre matters.

ENGLISH 122. Medieval Manuscripts, Digital Methodologies. 3-5 Units.
Medieval Studies is entering a phase of digital abundance. In the last seven years, medieval material has been put online than has ever been available for study at any point in the past. How can we engage with the growing mass of digitized material available to us? How does this sudden access impact the work we do, the types of questions we ask, the connections we make, and the audiences we write for? In this course, we will examine and evaluate digital medieval resources and software that has been created for interacting with those resources. Students will have the opportunity to design and create an innovative project based on medieval primary sources held at Stanford, applying current digital methods in the analysis and presentation of those resources.

ENGLISH 122A. Austen and Woolf. 5 Units.
Reading of three novels by Jane Austen arguably the most influential and gifted of British female novelists, and three novels by Virginia Woolf, whose debt to Austen was immense. Topics include the relationship between women writers and the evolution of the English novel; the extraordinary predominance of the marriage plot in Austen’s fiction (and the various transformations Woolf works on it); each novelist’s relationship to the cultural and social milieu in which she wrote.

ENGLISH 122B. Medieval Fantasy Literature. 3-5 Units.
Description: Trolls, ogres, elves, dwarves, dragons, draugar, wizards, witches, and fairies—these creatures and characters, so familiar to modern readers, moviegoers, and gamers, have an ancient pedigree stretching back into the darkness of prehistoric Europe, and have enthralled human imagination for just as long. This course visits their first emergence into written literary record during the medieval period, from the earliest Dark Age mythological folklore of Britain and Scandinavia to the courtly and whimsical romance of the high and late middle ages. What significance and meaning did medieval writers from different times and places see in magic and monsters; what superstitions and beliefs converged in their efforts to represent things from the other side, and what compelled them to do so? We will address such questions by reading the literature against the social, cultural, and religious contexts that shaped medieval life and artistic production; our goal is to discover how these authors used the fantastic to moralize and theologize, to confront and explain alterity, and to thrill their readers. Finally we will turn to the modern era with J. R. R. Tolkien’s The Fellowship of the Ring and Kazuo Ishiguro’s The Buried Giant, reflecting on how professional and popular literary medievalism has cultivated the tropes of medieval fantasy to produce works that mediate between an imagined history, sublime fabrication, and contemporary concerns.

ENGLISH 122C. The American West. 5 Units.
The American West is characterized by frontier mythology, vast distances, marked aridity, and unique political and economic characteristics. This course integrates several disciplinary perspectives into a comprehensive examination of Western North America: its history, physical geography, climate, literature, art, film, institutions, politics, demography, economy, and continuing policy challenges. Students examine themes fundamental to understanding the region: time, space, water, peoples, and boom and bust cycles.

ENGLISH 123. Virginia Woolf in the Age of #MeToo. 3-5 Units.
How does a groundbreaking first wave feminist theorist and novelististic innovator speak intergenerationally? Everything about #MeToo can be found in Virginia Woolf’s works, from gender oppression, to the politics of women’s entry into the public sphere, to the struggle of women to be heard and believed. We begin with A Room of One’s Own (1929) and Three Guineas (1938), tying them to media coverage of #MeToo, then turn to the identity politics of her fiction and to broader histories of feminism and feminist theory.

ENGLISH 125. Virginia Woolf in the Age of #MeToo. 3-5 Units.
How does a groundbreaking first wave feminist theorist and novelististic innovator speak intergenerationally? Everything about #MeToo can be found in Virginia Woolf’s works, from gender oppression, to the politics of women’s entry into the public sphere, to the struggle of women to be heard and believed. We begin with A Room of One’s Own (1929) and Three Guineas (1938), tying them to media coverage of #MeToo, then turn to the identity politics of her fiction and to broader histories of feminism and feminist theory.

ENGLISH 125C. The Lost Generation: American literature between the World Wars. 5 Units.
An exploration of American literature between the World Wars, with a focus on themes such as expatriation, trauma, technology, race, modernism; writers include Gertrude Stein, Sherwood Anderson, F. Scott Fitzgerald, Ernest Hemingway, Langston Hughes, Jean Toomer, William Faulkner, Richard Wright, John Steinbeck, John Dos Passos. Same as: AMSTUD 125C
ENGLISH 126A. The Country and the City: Mapping Nineteenth-Century British Literature. 5 Units.
As the 2016 Presidential Election so powerfully demonstrated, the divide between urban and rural life remains fundamental to the contemporary American experience. This course traces the emergence of that contrast, both a geographic and economic reality and a construction of art and politics in nineteenth-century Britain, as the widespread changes wrought by the Industrial Revolution redefined the social map along the dividing lines between the country and the city. Alongside key works of realist fiction by Charles Dickens, Elizabeth Gaskell, and George Eliot, we will read a selection of short texts from a range of styles and genres. From Wordsworth’s pastoral idylls to the nether world of Gissing’s London slums, we will explore how writing about the country and the city responds to transformations across the century in social relationships and individual and collective identity, economic and political power, manners and morals, and conceptions of nature and the environment. The course will conclude with excerpts from two works of non-fiction that address recent political events, asking how the nineteenth-century tradition of the country and the city can help us to understand and navigate the difficult terrain of culture and politics today.

ENGLISH 126B. The Nineteenth Century Novel. 5 Units.
A set of major works of art produced at the peak of the novel's centrality as a cultural form: Austen’s Emma, Bronte’s Wuthering Heights, Eliot’s Middlemarch, Dickens’s Great Expectations, Stevenson's Dr. Jekyll and Mr. Hyde, Hardy's Tess of the d'Urbervilles. The paradoxes of work, consciousness and the organization of narrative experience, habit and attention. Urban experience, shifting forms of individualism, ways of knowing other persons. Binary and concentric structures, happiness and moral action, arrays of characters.

ENGLISH 126H. Passion, Purity, Politics: Fanaticism and British Literature, 1790-1890. 5 Units.
A fanatic, Winston Churchill once declared, is someone who can’t change his mind and won’t change the subject. Unrelenting, irrational, and unwilling or unable to change, the fanatic may seem to embody everything that is wrong with politics and culture today. In this class, we will delve into the complex literary and political history of this deceptively simple figure, tracing the evolution of the fanatic in British culture from the aftermath of the French Revolution through the fin de siècle. We will consider fanaticism as a place in the contest of revolutionary and counter-revolutionary forces, in the Victorian crisis of faith in debates over the rights of women, and in the imperialist project and its ideological justifications. Focusing on the ways novelists have used literary character to explore different aspects of fanaticism, we will explore the place of conviction, transcendence, and the will in the ordinary, everyday world of the realist novel. The course will conclude with a meditation on the relevance of the concept of the fanatic to our own post-secular historical moment.

ENGLISH 127. The Tragedy of Becoming an Adult. 5 Units.
We have to grow up. We have no choice in the matter. But what does this lack of choice mean for the way experience growing up, either as a tragedy or perhaps not? This course will explore various narratives and approaches to one of the defining genres of the novel, the bildungsroman, the story of finding one’s place in the world. We will negotiate between our youthful dreams and the compromises of experience. How do we forge our storylines? By choosing a vocation? A romantic partner? By moving from the country to the city, or from one country to another? Reading stories from Victorian and modernist Britain as well as contemporary America, we will question the variety of ways in which the bildungsroman explores questions of identity formation, social changes, and experiments in literary form. Readings include works by Charlotte Brontë, Charles Dickens, D.H. Lawrence, Gertrude Stein, Jeffrey Eugenides, Junot Díaz, and Hayao Miyazaki.

ENGLISH 129A. Body Text. 4-5 Units.
Written on the body is a secret code only visible in certain lights; the accumulations of a lifetime gather there. In places the palimpsest is so heavily worked that the letters feel like braille. I like to keep my body rolled up away from prying eyes. Never unfold too much, tell the whole story. Jeanette Winterson, Written on the Body. This course asks when and where flesh becomes text. Through an eclectic mix of short stories, novels, film, nonfiction, and critical theory, we will think through how text becomes a metaphor for, substitute for, and/or extension of the body. What exactly do we talk about when we talk about The Body? How are bodies written into and out of existence? Topics will include the virtual body, the eating-disordered body, the choreographed body, the medicalized trans body, and the black body in the carceral state. Throughout the course, we will draw out the theoretical in the literary and the literary in the theoretical, and will pay special attention to the relationship between embodied practice and (traditionally) disembodied thought.
Same as: FEMGEN 129A

ENGLISH 12A. Introduction to English III: Introduction to African American Literature. 3-5 Units.
(Formerly English 43/143). In his bold study, What Was African American Literature?, Kenneth Warren defines African American literature as a late nineteenth- to mid-twentieth-century response to the nation’s Jim Crow segregated order. But in the aftermath of the Jim Crow era and the Civil Rights movement, can critics still speak, coherently, of “African American literature”? And how does this political conception of African American literary production compare with accounts grounded in black language and culture? Taking up Warren’s intervention, this course will explore African American literature from its earliest manifestations in the spirituals and slave narratives to texts composed at the height of desegregation and decolonization struggles at mid-century and beyond.
Same as: AFRICAAM 43, AMSTUD 12A

ENGLISH 12AX. Locating the Self: The Poetics and Politics of Identity. 2 Units.
What is identity? How do poets conceive of, articulate, and depict in their work the various identities they inhabit vis-à-vis class, race, nationhood, religion, gender and sexuality? This poetry workshop invites students to locate themselves within the sociopolitical framework of our day as artists, writers, and citizens, and to consider the role that our personal and collective identities play in the creative work we generate. Course assignments will include close reading of poetry by a diverse range of poets and guided writing assignments.

ENGLISH 12C. Introduction to English III: Modern Literature. 5 Units.
Survey of the major trends in literary history from 1850 to the present.

ENGLISH 130. Sex and the Novel. 5 Units.
How do novels represent sexual life? This course reads texts from the eighteenth century to the present day, and considers how novelists represent the discombobulating effects of desire in fictional prose. Authors may include: S. Richardson, N. Hawthorne, J. Austen, E. Brontë, G. Gissing, H. James, D.H. Lawrence, J. Joyce, V. Nabokov, J. Baldwin, A. Hollinghurst and Z. Smith.
Same as: FEMGEN 130S

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ENGLISH 131B. American Travel Films, 1925-2013. 3-5 Units.
For more than a century, cars and movies have occupied a romantic place in the American imagination, as vehicles that can take us someplace new and engines for our fantasies of mobility, freedom and personal expression. Perhaps this is one reason why the road movie is one of the most enduring subgenres of twentieth-century film. In this class, we’ll watch and discuss ten celebrated American travel films, one for each decade starting from Buster Keaton’s silent Go West (1925) and arriving at Alexander Payne’s wry anti-road film Nebraska (2013). In between we’ll travel by car, bus, motorcycle and even on foot across America and beyond, searching for answers to the motivating questions for this course: what is the attraction of the open road, and how is the romance of its call embraced and challenged by the multiple genres of these films, the concerns of the decades in which they were produced, and the limits they impose on the idea of unrestricted travel, individual growth and independence. A secondary goal of this class is to familiarize students with the language and concepts of film art and criticism. To that end, we’ll pair our films with readings from Bordwell, Thompson and Smith’s influential textbook Film Art: an Introduction. Students will therefore not only be immersed in the themes specific to this course, but will also learn how to analyze and speak about film as a medium.

ENGLISH 131C. A.I.: Artificial Intelligence in Fiction. 3-5 Units.
From self-driving cars to bots that alter democratic elections, artificial intelligence is growing increasingly powerful and prevalent in our everyday lives. Fiction has long been speculating about the technologically catastrophic future that A.I. could usher in. Indeed, fiction itself presents us with a kind of A.I. in the many characters that speak and think in its pages. So what constitutes an “intelligence” within literature? Is there an ultimate boundary that demarcates bodies from machines? This course will begin with Mary Shelley’s Frankenstein (1818) and Edgar Allan Poe’s “Maelzel’s Chess Player” (1836), then proceed through works such as Samuel Butler’s Erewhon (1872), Isaac Asimov’s I, Robot (1950), Stanley Kubrick’s A Space Odyssey (1968), and Stanford lecturer Scott Hutchins’s A Working Theory of Love (2012), including a possible visit from Hutchins. Throughout, we will be asking ourselves what makes someone or something a person in our world today.

ENGLISH 132C. Cosmopolitan Crime: Global Detective Fiction. 3-5 Units.
Detective fiction is one of the most popular genres in the world. It is also, interestingly, one of the most international genres as well. In this course, we’ll take a look at a selection of globally oriented detective stories, from the Sherlock Holmes to The Tunnel, and explore the ways in which detective fiction participates in the global imagination. How do these detective stories represent the tension between community and cultural difference? How do conceptions of cultural or racial “otherness” influence views of suspicion, guilt or innocence? How far does detective fiction fulfill a cosmopolitan ideal of transnational justice, and in what ways does it fall short? As we analyze the conventions of the detective genre and consider how it examines issues faced by our increasingly globalized community, including immigration, imperialism, identity politics, and terrorism, we’ll ask larger questions about the nature of community, morality, law, and justice across national and cultural boundaries.

ENGLISH 133. Transatlantic Female Modernists. 3-5 Units.
How did American and British women writers express their experiences of modernity? A major critical lens on modernism interrogates questions of gender and sexuality, including how women expressed the experiences of writing as a woman during these years (1910-1940). But distinctions of race, class, culture, nation, and literary inheritance were powerful determinants on how individual writers gave voice to their creative aspirations. This course explores what binds and what differentiates various forms of aesthetic, political, and cultural representation in the works of pioneering transatlantic innovators: Virginia Woolf, Charlotte Perkins Gilman; Zora Neale Hurston; Djuna Barnes; Katherine Mansfield; Nella Larson; Amy Lowell; H.D.; Jessie Fauset; Nancy Cunard. Same as: FEMGEN 133T

ENGLISH 133C. King Arthur’s Court: Medieval and Modern. 3-5 Units.
Thomas Malory’s Arthurian epic Le Morte D’Arthur (The Death of Arthur) is often thought of as the last medieval English text. As a prose narrative describing the gradual annihilation of King Arthur’s legendary court at Camelot and the disintegration of the medieval courtly values that once held it together, the book seems to be a fitting swan song for what we think of as the English middle ages. In this course students will read Malory’s Middle English legend of King Arthur in its historical and material context, developing an appreciation for its literary style and cultivating an awareness of the medieval traditions and technologies that shaped the author’s work. We will then read T. H. White’s The Once and Future King, a 20th century Arthurian novel based on Le Morte D’Arthur, and students will compare White’s interpretation and adaptation to their own encounter with Malory’s text. This course examines how authors and readers confront and imagine the medieval, and how the quest to capture the elusive idea of the dark ages illuminates the preoccupations of the present.

ENGLISH 134. The Marriage Plot. 5 Units.
The centrality of the marriage plot in the development of the British novel beginning in the 18th century with Samuel Richardson’s Pamela and ending with Woolf’s modernist novel Mrs. Dalloway. The relationship between novelistic plotting and the development of female characters into marriageable women. What is the relationship between the novel and feminine subjectivity? What aspects of marriage make it work as a plotting device? What kinds of marriages do marriage plots allow? Is the development of women’s political agency related to their prominence in the novel form?.
Same as: FEMGEN 134

ENGLISH 134A. Historical Fiction: Bringing the Past to Life in Text and Film. 3-5 Units.
How does the past come to life, on the page and on the screen? From Walter Scott, to Toni Morrison, to the popular romances, films, and television series of today, this course considers a range of texts that draw their settings, characters, and plots from history. We will examine how each work addresses some of the central tensions of historical fiction: between the imagined past and the past as reconstructed through research, between description and the spirit of the past, between accuracy and relevance. Our focus will be on the craft of historical fiction and the power of techniques like description, dialogue, setting, and character to reanimate the past. For the final assessment, students will choose between a traditional argumentative paper and a historical story of their own invention.
ENGLISH 134C. The Western: Imagining the West in Fiction and Film. 3-5 Units.
The Wild West: a mythical place seared deep into the American imagination. Its familiar tropes—lone riders on horseback, desert sunsets, saloon fights—echo through countless Western stories, novels, films, radio programs, and television series. Both formulaic and flexible, the Western has endured as a popular genre in American culture for more than a century, embodying and responding to many of the nation’s broader anxieties surrounding its colonial history, its notions of masculinity and gender roles, its fascination with guns and violence, and its ideals of self-reliance and individualism. In this class we’ll examine the Western genre through a selection of its central works in fiction and film, from the first dime novel Western, Ann S. Stephens’s Malaeska (1860), to Cormac McCarthy’s acclaimed Blood Meridian (1985); and from the first silent film Western, Edwin S. Porter’s The Great Train Robbery (1903), to the mid-century Hollywood films of John Ford, to Maggie Greenwald’s feminist Western, The Ballad of Little Jo (1993). Along the way we’ll examine the Western as both a literary form and a cultural phenomenon, probing the history of its enduring appeal as a genre. How do these novels and films construct, adapt, and subvert the form and expectations of the Western, and how do they both perpetuate and challenge the broader cultural problems of their, and our, time? Finally, as Californians and inheritors of the nation’s westward expansion, what does the Western tell us about national myths of the West, and the place in which we live?
Same as: AMSTUD 134C

ENGLISH 135C. Reading and Writing the Personal Essay. 3-5 Units.
This course examines the literary and cultural significance of the personal essay. We will begin with some influential theories of the essay, and conclude by considering the changing media from periodicals to blogs in which it appears. In between, we will explore some of the many reasons writers have had for writing themselves into their essays, such as explaining their personal tastes, demanding action from their readers, bearing witness to trauma, and making the personal political. Course readings will be drawn from across the rich history of the personal essay, including works by Charles Lamb, Virginia Woolf, George Orwell, James Baldwin, Susan Sontag, Joan Didion, Alice Walker, David Foster Wallace, Elif Batuman, and Ta-Nehisi Coates. As we explore the literary history, structure, and style of the personal essay, we will also reflect on what this genre reveals about the modern person. How are individuals shaped by social, cultural, and political forces? How are the ways we construct and express ourselves affected by changes in the media? And what might the personal essay reveal about the shifting boundaries between self and other, public and private, fact and fiction? Throughout the course, students will complete a series of short critical assignments, culminating in a final paper in which they will apply what they have learned to produce personal essays of their own.

ENGLISH 135E. William Blake: A Literary and Visual Exploration of the Illuminated Poetry. 5 Units.
An introduction to the illuminated world of William Blake, poet, prophet, revolutionary, and visionary artist. The course will address Blake’s visual iconography, belief system and ideology, unique mythology, and method of relief etching that allowed him to make every illuminated book a unique work of art, among them, The Songs of Innocence and Experience; The Marriage of Heaven and Hell; The Book of Thel; Visions of the Daughters of Albion; The Book of Urizen; America a Prophecy; and Europe a Prophecy.
Same as: ARTHIST 135

ENGLISH 137B. We see into the life of things: Forms of Romanticism. 5 Units.
This course will offer a survey of ten major Romantic writers who published between the 1780s and 1820s, and of their innovations in four key genres: poetry, life-writing (including both travel-writing and autobiography), essays, and the novel. These texts variously appeared as strange, absurd, trivial, alarming and even revolutionary to their first readers, and this course will seek to recapture the artistic, imaginative, social, political and philosophical ferment which inspired the Romantics and which they hoped would reanimate and refocus their contemporaries at a time of remarkable socio-political change.

ENGLISH 138. Facts and Fictions: British Writing in the 1930s. 3-5 Units.
In American politics where “alternative facts” has entered the lexicon in a “post-truth” attempt at media control, and in Britain where Brexit has reactivated a “little England model of insular nationalism, the concerns of British writers in the 1930s that “low dishonest decade as the poet W.H. Auden famously described it on nationalism, militarism, and the politics of language seem especially prescient now. Alert to nativism in a post-Depression era, and the losses of progressive ideals (unevenly) cultivated during the 1920s, these writers explored the relationship and stakes between words and politics as they faced an increasingly fascistic continent. Writers include: George Orwell, Storm Jameson, Winifred Holtby, Vera Brittain, Naomi Mitchison, Evelyn Waugh, Virginia Woolf, Aldous Huxley, W.H. Auden, Christopher Isherwood, and C.L.R. James.

ENGLISH 139B. American Women Writers, 1850-1920. 3-5 Units.
This course traces the ways in which female writers negotiated a series of literary, social, and intellectual movements, from abolitionism and sentimentalism in the nineteenth century to Progressivism and avant-garde modernism in the twentieth. Authors include Harriet Beecher Stowe, Harriet Jacobs, Rebecca Harding Davis, Emily Dickinson, Kate Chopin, Edith Wharton, Gertrude Stein, Willa Cather, and Charlotte Perkins Gilman.
Same as: AMSTUD 139B, FEMGEN 139B

ENGLISH 139Q. Imaginative Realms. 3 Units.
This class looks at the tradition of the imagined universe in fiction and poetry. Special topics include magical realism, artificial intelligence, and dystopias. Primary focus on giving students a skill set to tap into their own creativity. Opportunities for students to explore their creative strengths, develop a vocabulary with which to discuss their own creativity, and experiment with the craft and adventure of their own writing. For undergrads only.

ENGLISH 140. Modernism Today. 3 Units.
What is the continuing relevance of modernist literature? At the beginning of the 20th century, modernism announced itself as a radically new departure from the past; we’re still grappling with it today. This class examines older classics (authors may include Joseph Conrad, T. S. Eliot, William Faulkner, Henry James, or Virginia Woolf), along with more recent works that seem to allude to or otherwise make use of modernism (authors may include Gwendolyn Brooks, Toni Morrison, Cynthia Ozick, and more).

ENGLISH 141C. Facts and Fictions: British Writing in the 1930s and the Rise of Fascism. 5 Units.
In contemporary American politics where the phrase “alternative facts” has entered our lexicon in a post-truth attempt at media control, and where the activation of Brexit returns to Britain a little England model of insular nationalism, it might be a good time to return to the concerns of British writers in the 1930s about nationalism, militarism, and the politics of language. Well aware of nativist risks in a post-Depression era, as well as the loss of progressive ideals (unevenly) cultivated during the 1920s, these writers explored the relationship and stakes between words and politics as they faced an increasingly fascistic continent. Writers include: G. Orwell, S. Jameson, W. Holtby, V. Brittain, N. Mitchinson, E. Waugh, S. Gibson, L. Woolf, V. Woolf, A. Huxley, W.H. Auden, C. Isherwood.
ENGLISH 141F. Short Story to Big Screen. 3-5 Units.
This course will study the adaptation from short stories to films, with a particular eye toward the form and structure of each media and their relationship to each other. Students will read a variety of 20th and 21st century stories and watch their adaptations (including Rashomon and Brokeback Mountain), as well as write a short screenplay adaptation and a short critical essay on a story/film of their choosing.
Same as: AMSTUD 141F

ENGLISH 143A. American Indian Mythology, Legend, and Lore. 3-5 Units. (English majors and others taking 5 units, register for 143A.) Readings from American Indian literatures, old and new. Stories, songs, and rituals from the 19th century, including the Navajo Night Chant. Trickster stories and trickster stories; war, healing, and hunting songs; Aztec songs from the 16th century. Readings from modern poets and novelists including N. Scott Momaday, Louise Erdrich, and Leslie Marmon Silko, and the classic autobiography, "Black Elk Speaks."
Same as: AMSTUD 143M, ENGLISH 43A, NATIVEAM 143A

ENGLISH 143F: The Rise of the Food Memoir. 20th and 21st Century Perspectives. 2-5 Units.
Marcel Proust eats a madeleine and remembers things past; M.F.K. Fisher evokes her childhood with the illicit taste of street tar; Bich Minh Nguyen recalls a red canister of Pringles in a cold Michigan house. What is it about food that lends itself so readily to the genre of the memoir? Beginning in the early 20th century and ending in the past decade, this course traces the development of the food memoir, its authors ranging from modernists to chef celebrities. As we read works by authors such as Ernest Hemingway, George Orwell, Madhur Jaffrey, Laura Esquivel, and Gabrielle Hamilton, we will consider issues of gender, race, and nationality, understanding the food memoir as situated somewhere at the intersection of ethnography and autobiography.

ENGLISH 144. Major Modernists: Virginia Woolf, James Joyce, Katherine Mansfield, T. S. Eliot. 5 Units.
What made modernism ‘new’? Is the movement ‘evergreen’? We examine representational change, narrative innovation, and political aesthetics in the poetry, short fiction, and novels of four iconic pioneers: Virginia Woolf, James Joyce, Katherine Mansfield, and T.S. Eliot.

ENGLISH 144B. Contemporary British Fiction: History, Language, Place. 3-5 Units.
How do contemporary British novelists represent dramatic changes in culture, class, demography, generation, economy, gender, race, and national identity following the allied victory in the Second World War (1939-1945)? Focusing on writers born between 1948 and 1975, we examine the structuring of historical consciousness in novels by Zadie Smith, Ian McEwan, Kazuo Ishiguro, Jeanette Winterson, Hanif Kureishi, and Gabrielle Hamilton, we will consider issues of gender, race, and nationality, understanding the food memoir as situated somewhere at the intersection of ethnography and autobiography.

ENGLISH 145D. Jewish American Literature. 5 Units.
From its inception, Jewish-American literature has taken as its subject as well as its context the idea of Jewishness itself. Jewish culture is a diasporic one, and for this reason the concept of Jewishness differs from country to country and across time. What stays remarkably similar, though, is Jewish self-perception and relatedly Jewish literary style. This is as true for the first-generation immigrant writers like Isaac Bashevis Singer and Anzia Yezierska who came to the United States from abroad as it is for their second-generation children born in the United States, and the children of those children. In this course, we will consider the difficulties of displacement for the emigrant generation and their efforts to sustain their cultural integrity in the multicultural American environment. We'll also examine the often comic revolt of their American-born children and grandchildren against their (grand-)parents nostalgia and failure to assimilate. Only by considering these transnational roots can one understand the particularity of the Jewish-American novel in relation to mainstream and minority American literatures. In investigating the link between American Jewish writers and their literary progenitors, we will draw largely but not exclusively from Russia and the countries of Eastern Europe.

ENGLISH 145G. US FICTION 1945 TO 2000. 5 Units.
Major works of US fiction since World War II, in social, historical, and aesthetic perspective. Ellison, Bellow, O'Connell, Pynchon, Reed, Morrison, Robinson, Delillo, Gaitskill.

ENGLISH 145J. The Jewish-American Novel: Diaspora, Privilege, Anxiety, Comedy. 4-5 Units.
Jews are sometimes referred to as ‘the people of the book.’ Would Portnoy’s Complaint count as a book that constitutes Jewish-American peoplehood? What about Fear of Flying? This seminar introduces students to influential Jewish-American novels (and some short stories and film) from the late nineteenth century to the present day. These works return time and again to questions of diaspora, race, queer social belonging, and the duty to a Jewish past, mythical or real. Through close readings of short stories and novels coupled with secondary readings about Jewish-American history and culture, we will explore how American Jewishness is constructed differently in changing historical climates. What makes a text Jewish? What do we mean by Jewish humor and Jewish seriousness? How do Jewish formulations of gender and power respond to Jews’ entrance into the white American mainstream? As we read, we’ll think through and elaborate on models of ethnicity, privilege, sexuality, and American pluralism. Authors include Cahan, Yezierska, Singer, Roth, Bellow, Malamud, Ozick, Mailer, Jong, and Englander.
Same as: AMSTUD 145J, JEWISHST 155J

ENGLISH 146A. Steinbeck. 3-5 Units.
Introduction to the work of an American writer, beloved by general readers, often reviled by critics, whose career spanned from the Great Depression through World War II to the social upheavals of the 1960s. Focus on the social and political contexts of Steinbeck’s major works; his fascination with California and Mexico; his interdisciplinary interest in marine biology and in philosophy; his diverse experiments with literary form, including drama and film.
Same as: AMSTUD 146A

ENGLISH 146S. Secret Lives of the Short Story. 3-5 Units.
An exploration of the Short Story’s evolution and variety of voices from its emergence in the 19th century to the present day. Weekly themes include the Detective Story, Immigration, Failure, Science Fiction, and Adolescence. We’ll read a range of mostly American writers Edgar Allan Poe, James Baldwin, Raymond Carver, Grace Paley, Alice Sola Kim with an eye to uncovering the historical, cultural, and stylistic secrets of the Short Story, from both a literary criticism and a creative writing viewpoint.
ENGLISH 147A. Speaking of Baseball. 3-5 Units.
Since its invention in the nineteenth century, baseball has been steeped in lore and rhetoric. A cultural commentator recently pegged it one of three significant American contributions to world culture, along with jazz and the U.S. constitution. Literary and artistic representations of baseball abound, often treating it as more than a game and only a little less than a religion. In this class, we'll track representations and grand claims made for baseball by American poets, novelists, and commentators of all sorts. We'll weigh the cornucopia of literary nonfiction depicting the game. The goal will be to map the scope of this literature, defining a tradition's edges, determining its peaks, assessing its limits, challenges, and stakes. This class is open to anyone, whether familiar with the game, or totally new to it. We'll cover a variety of issues: Americana, mythologies of sport, gender and class, race, history, sociology, lots of poetry, and film.
Same as: AMSTUD 147A

ENGLISH 148. Family Drama: American Plays about Families. 5 Units.
Focus on great dramas about family life (Albee, Kushner, Shephard, Vogel, Kron, Nottage, Parks). Communication in writing and speaking about conflict central to learning in this class.
Same as: TAPS 248

ENGLISH 150D. Women Poets. 5 Units.
The development of women's poetry from the 17th to the 20th century. How these poets challenge and enhance the canon, amending and expanding ideas of tone, voice and craft, while revising societal expectations of the poet's identity. Poets include Katharine Philips, Letitia Barbauld, Elizabeth Barrett Browning, Charlotte Mew, Sylvia Plath, and Adrienne Rich.
Same as: FEMGEN 150D

ENGLISH 150J. Queer Poetry in America. 3-5 Units.
Some poets are known for portraying alternative sexualities in their poetry. Others seem to cover sexuality up. Can we use a poem to determine whether a poet is gay, lesbian, bisexual, transgender, or questioning? Or do some poets simply defy categorization? What makes a poem queer? Is poetry somehow more or less queer than other literary forms? Even if we can answer these questions, what would they tell us about literature in general? This course will investigate such topics and move on to Gertrude Stein, Hart Crane, Langston Hughes, Countee Cullen, Elizabeth Bishop, Allen Ginsberg, Frank O'Hara, and others. We'll ask what their poetry meant in their own times, as well as what it means to us in our present era of expanding civil rights and changing sexual attitudes.
Same as: AMSTUD 150J, FEMGEN 150J

ENGLISH 151F. Angelheaded Hipsters: Beat Writers of San Francisco and New York. 5 Units.
Reading of central writers of the Beat movement (Ginsberg, Kerouac, di Prima, Snyder, Whalen) as well as some related writers (Creeley, Gunn, Levertoft). Issues explored include NY and SF, Buddhism and leftist politics, poetry and jazz. Some exposure to reading poems to jazz accompaniment. Examination of some of the writers and performers growing out of the Beats: Bob Dylan, rock music, especially from San Francisco, and jazz.
Same as: AMSTUD 151F

ENGLISH 152G. Harlem Renaissance. 3-5 Units.
Examination of the explosion of African American artistic expression during 1920s and 30s New York known as the Harlem Renaissance. Amiri Baraka once referred to the Renaissance as a kind of "vicious Modernism", as a "BangClash", that impacted and was impacted by political, cultural and aesthetic changes not only in the U.S. but Europe, the Caribbean and Latin America. Focus on the literature, graphic arts, and the music of the era in this global context.

ENGLISH 152K. Mixed-Race Politics and Culture. 5 Units.
Today, almost one-third of Americans identify with a racial/ethnic minority group, and more than 9 million Americans identify with multiple races. What are the implications of such diversity for American politics and culture? This course approaches issues of race from an interdisciplinary perspective, employing research in the social sciences and humanities to assess how race shapes perceptions of identity as well as political behavior in 21st-century U.S. Issues surrounding the role of multiculturalism, immigration, acculturation, racial representation, and racial prejudice in American society. Topics include the political and social formation of race; racial representation in the media, arts, and popular culture; the rise and decline of the "one-drop rule" and its effect on political and cultural attachments; the politicization of census categories and the rise of the multiracial movement.
Same as: AFRICAAM 226, AMSTUD 152K, CSRE 152K

ENGLISH 153. Time, Space, and Place: Humanistic Inquiry in a Digital Age. 2-5 Units.
What are the digital humanities? A definition might be: Digital humanities are those pursuits which use digital tools to explore topics of humanistic inquiry. But that definition is rather general. To have a more nuanced understanding of the digital humanities, students will be exposed to a number of its practices, and practitioners. Active engagement by all participants is expected. Students will read and annotate, map and perform digital textual analysis. Ultimately, students will have a better idea of what the digital humanities are, and will be introduced to different ways they can be practiced, opening up possibilities for further exploration.

ENGLISH 153F. Transatlantic Female Modernists: Making it New with a Difference. 5 Units.
How did American and British women writers in the early decades of the last century express their experiences of modernity in fiction and poetry? A major but oscillating critical lens on modernism has focused on questions of gender and sexuality, and how women expressed the experiences of writing as a woman during these years (1910-1940). But other differences and distinctions of race, class, culture, nation, and literary inheritance were also crucial to the endeavor to give voice to a new sense of identity for many of these women. This course aims to uncover what binds as well as what differentiates forms of political, aesthetic, and cultural representation in the works of several key innovators in this period: V. Woolf; Z. Neale Hurston; D. Barnes; K. Mansfield; N. Larson; A. Lowell; H.D.; J. Faust; N. Cunard.

ENGLISH 154. Mapping the Romantic Imagination. 5 Units.
In this course, we will apply spatial humanities techniques to the study of Romantic writing. In the lyric poetry, national tales and Gothic novels of the Romantic period, how did geography, both real and imagined, influence the kinds of writing that were possible? Were there kinds of writing that could only happen in certain kinds of places? Together, using a combination of GIS mapping and geo-location, we will create a digital, annotated map of the Romantic imaginative world.

ENGLISH 154E. Twentieth-Century Irish Literature. 5 Units.
Plays, poems, short stories, and novels. Writers include James Joyce, William Yeats, Mary Lavin, Kate O'Brien, William Trevor, Seamus Heaney, and Samuel Beckett. How the writer can sustain imaginative freedom and literary experiment in the face of a turbulent history.

ENGLISH 154F. Film & Philosophy. 3 Units.
Issues of authenticity, morality, personal identity, and the value of truth explored through film; philosophical investigation of the filmic medium itself. Screenings to include Blade Runner (Scott), Do The Right Thing (Lee), The Seventh Seal (Bergman), Fight Club (Fincher), La Jetée (Marker), Memento (Nolan), and Eternal Sunshine of the Spotless Mind (Kaufman). Taught in English.
Same as: FRENCH 154, ITALIAN 154, PHIL 193C, PHIL 293C
ENGLISH 155. Stories at the Border. 5 Units.
How authors and filmmakers represent the process of border-making as a social experience? How do the genres in which they work shape our understandings of the issues themselves? We will explore several different genres of visual and textual representation from around the world that bear witness to border conflict including writing by China Miéville, Carmen Boullosa, Joe Sacco, and Agha Shahid Ali, many of which also trouble the borders according to which genres are typically separated and defined.

ENGLISH 156B. Yvor Winters: Poetry and Criticism. 5 Units.
Yvor Winters's poetry and fiction spanned several important eras: Renaissance poetry, American and French Symbolism, Imagism, and what he called Post Symbolism. In this course we will cover a good deal of literary history through the works of Winters, the fiction and poetry of his wife, Janet Lewis, and a variety of poems that touched on their work, including American Indian songs, Japanese haiku, and the poetry of Emily Dickinson, Hart Crane, William Carlos Williams, Wallace Stevens, Louise Bogan, Catherine Davis, J.V. Cunningham, Edgar Bowers, and N Scott Momaday. Among our concerns will be ways of addressing a wide variety of poetic styles.

ENGLISH 156T. Analysis Interminable: Psychoanalysis and Literature. 4-5 Units.
From symptomatic reading to self-help, we continue to be inundated by psychoanalytic metaphors and methods, even as we discover many of the assumptions and conclusions for which psychoanalysis is notorious. This course couples an elementary grounding in the psychoanalytic theories of Freud, Jung, Kristeva, Winnicott, and Lacan with recuperations, critiques, and parodies of psychoanalysis in literature and literary criticism. Attending to the political landscapes that sustained, popularized, and/or debunked the field, we will begin to make sense of our troubled relationship to our psychoanalytic past. What happens when we read psychoanalytic theory as literature? How have psychoanalytic approaches to interpretation informed our norms of close reading, and where does psychoanalysis fit into contemporary literary and cultural criticism? Must we kill the father?

ENGLISH 157H. Creative Writing & Science: The Artful Interpreter. 5 Units.
What role does creativity play in the life of a scientist? How has science inspired great literature? How do you write accessibly and expressively about things like whales, DNA or cancer? This course begins with a field trip to Hopkins Marine Station where Stanford labs buzz with activity alongside barking seals and crashing waves. The trip provides a unique trip to Hopkins Marine Station where Stanford labs buzz with activity alongside barking seals and crashing waves. The trip provides a unique opportunity for students to directly engage with marine animals, coastal habitats and environmental concerns of Monterey Bay. As historian Jill Leore writes of Rachel Carson: ¿She could not have written Silent Spring without the Carmel poet, the Monterey Peninsula in the first half of the 20th century and how the remarkable nexus of scientific research and literature that developed on the Monterey Peninsula in the first half of the 20th century and how the two areas of creativity influenced each other. The period of focus begins with the 1932 association of John and Carol Steinbeck, Ed Ricketts, and Joseph Campbell, all of whom were highly influenced by the Carmel poet, Robinson Jeffers and ends with the novels Cannery Row (1945) and Sweet Thursday (1954). An indisputable high-tide mark, Sea of Cortez: A Leisurely of Travel and Research (1941) will be considered in detail. Weekend field trips will include intertidal exploration, a tour of the Jeffers Tor House in Carmel, and whale watching on Monterey Bay. Same as: BIOHOPK 158H, BIOHOPK 258H

ENGLISH 159. James Baldwin & Twentieth Century Literature. 5 Units.
Black, gay and gifted, Baldwin was hailed as a "spokesman for the race", although he personally, and controversially, espoused tithe and classifications of all kinds. This course examines his classic novels and essays as well his exciting work across many lesser-examined domains - poetry, music, theatre, sermon, photo-text, children's literature, public media, comedy and artistic collaboration. Placing his work in context with other writers of the 20C (Faulkner, Wright,Morrison) and capitalizing on a resurgence of interest in the writer (NYC just dedicated a year of celebration of Baldwin and there are 2 new journals dedicated to study of Baldwin), the course seeks to capture the power and influence of Baldwin's work during the Civil Rights era as well as his relevance in the "post-race" transnational 21st century, when his prescient questioning of the boundaries of race, sex, love, leadership and country assume new urgency. Same as: AFRICAAM 159, FEMGEN 159

ENGLISH 159A. Literature that Changed the World. 3-5 Units.
How does literary art get involved in politics? What is the border between propaganda and art? This class examines moments when writers seem suddenly not only to represent politically charged topics and themes, but to have a part in bringing about political change. We'll look at case studies from the anti-apartheid movement in South Africa, the American Civil Rights struggle, 19th century Russia, and more. Same as: AFRICAAM 159A, CSRE 159

ENGLISH 150. Family Trees: The Intergenerational Novel. 3 Units.
The vast majority of novels feature a central protagonist, or a cast of characters whose interactions play out over weeks or months. But some stories overflow our life spans, and cannot be truthfully told without the novelist reaching far back in time. In this Sophomore Seminar, we will consider three novels that seek to tell larger, more ambitious stories that span decades and continents. In the process, we will discuss how novelists build believable worlds, craft memorable characters, keep us engaged as readers, and manage such ambitious projects.

ENGLISH 160. Poetry and Poetics. 5 Units.
Introduction to the reading of poetry, with emphasis on how the sense of poems is shaped through diction, imagery, and technical elements of verse.

ENGLISH 161. Narrative and Narrative Theory. 5 Units.
An introduction to stories and storytelling--that is, to narrative. What is narrative? When is narrative fictional and when non-fictional? How is it done, word by word, sentence by sentence? Must it be in prose? Can it be in pictures? How has storytelling changed over time? Focus on various forms, genres, structures, and characteristics of narrative.
ENGLISH 162W. Writing Intensive Seminar in English. 5 Units.
In these highly regarded, small-group seminars, students explore unique topics in English language literature, reading select primary texts alongside exemplary critical works and/or other cultural artifacts, while also honing their research and writing skills through series of assignments that culminate in a substantial original research essay. Classes are capped at 8, allowing for individualized attention and rich feedback. 2019-2020 course topics include: African American critics; Asian encounters in American literature; queer drama of the AIDS crisis; Elizabeth Bishop and 20th century poetry; Shakespeare and Marx; dialogue and narrative theory; the politics of bad reading; and protest literature. Click Schedule below to see individual course titles (in Notes). For fuller descriptions, go to https://english.stanford.edu/writing-intensive-seminars/english-wise. Enrollment is by permission. English majors must take at least one WISE to fulfill WIM. Non-majors are welcome, space permitting (contact vbeebe@stanford.edu).
Same as: WISE

ENGLISH 163D. Shakespeare: The Ethical Challenge. 3-5 Units.
Was the eighteenth century right in proclaiming Shakespeare to be the greatest moral philosopher? What are the ethical challenges Shakespeare’s major plays still pose for us? Can we divorce ethical decisions from the contingencies of experience? We will ask a series of normative ethical questions (to do with pleasure, power, old age, self-sacrifice, and truth telling) and attempt to answer them in relation to the dramatic situation of Shakespeare’s characters on the one hand and our own cultural situation on the other. The ethical challenge of Shakespearean drama will be set against selected readings in ethical theory.
Same as: TAPS 163D

ENGLISH 163F. Shakespeare Now and Then. 5 Units.
In this introduction to Shakespeare on film, we will study approximately five Shakespearean plays, including Romeo and Juliet, Much Ado About Nothing, and Macbeth, alongside a selection of their movie adaptations. As well as getting to grips with the plays printed texts, we will investigate how the plays meanings and significations can change radically in performance.

ENGLISH 165. Perspectives on American Identity. 5 Units.
Required for American Studies majors. In this seminar we trace diverse and changing interpretations of American identity by exploring autobiographical, literary, and/or visual texts from the 18th through the 20th century in conversation with sociological, political, and historical accounts. *Fulfills Writing In the Major Requirement for American Studies Majors*
Same as: AMSTUD 160

ENGLISH 167H. The Ethical Gangster. 3-5 Units.
(English majors must register for 5 units) A study of recent developments in understanding human moral psychology using mafia movies to explore the differences between Kantian and Utilitarian moral theory. We will study the greatest hits of gangster fiction and film, from Fielding’s Jonathan Wild to The Sopranos.

ENGLISH 16Q. Family Stories. 3 Units.
This creative writing workshop will explore the idea of family. We’ll begin with our questions: How do we conceptualize the word family? How do family histories, stories, mythsologies, and languages shape our narratives? What does family have to do with the construction of a self? How can we investigate the self and all of its many contexts in writing? We’ll consider how we might work from our questions in order to craft work that is meaningful and revealing. Students will have the opportunity to write in both poetry and prose, as well as to develop their own creative cross-genre projects. Along the way, we’ll discuss elements of craft essential to strong writing: how to turn the self into a speaker; how create the world of a piece through image, detail, and metaphor; how to craft beautiful sentences and lines; how to find a form; and many other topics.

ENGLISH 16SC. Learning Theater: From Audience to Critic at the Oregon Shakespeare Festival. 2 Units.
Who doesn’t love going to a play: sitting in the darkened theater, an anonymous member of the audience waiting to be entertained, charmed, and challenged? But how many of us know about the details of the plays, their interpretation, their production, and acting itself, to allow us to appreciate fully the theatrical experience? In this seminar, we will spend 13 days in Ashland, Oregon, at the Oregon Shakespeare Festival (OSF), where we will attend these plays: Shakespeare’s Macbeth, As You Like It, All’s That Ends Well, and the bilingual adaptation by Lydia Garcia and Bill Rauch of La Comedia de Errors; the world premiere of Octavio Solís’ Mother Road, based on characters from John Steinbeck’s The Grapes of Wrath; the West Coast premiere of Christina Anderson’s How to Catch Creation; Eva Le Gallienne and Florida Friebus’ Alice in Wonderland; the world premiere of The 1491’s Between Two Knees; Paula Vogel’s Indecent; Lauren Yee’s Cambodian Rock Band, with music by Dengue Fever; and Mark O’Donnell and Thomas Meehan’s Hairspay, based on John Waters’ 1988 film. (To read more about these productions, go to www.osfashland.org. We will also spend time backstage, meeting with actors, designers, and artistic and administrative directors of OSF. Students will read the plays before the seminar begins. In Ashland, they will produce staged readings and design a final paper based on one of the productions. These reviews will be delivered to the group and turned in on Thursday, September 19.

ENGLISH 170D. The Oral and Textual Beowulf. 5 Units.
Was the Old English poem Beowulf intended to be read or heard? Was it primarily a literary text to be fastidiously poured over by theoretically minded monks or was it a rousing tale for bards to declaim at courtly feasts, inflaming the passions of noble warriors swigging mead and chewing meat? Nobody knows. And yet this question lay at the heart of scholarly study of the poem for most of the 20th century because a definitive answer could dramatically change how we understand the poem. This course takes for granted the most important consensus to precipitate from these 20th century studies and debates: that the literary artifact which survives today can be nothing other than what it is: that is, a poem written in a manuscript dating from about the year 1000 AD, but also that this written poem was undoubtedly composed using formal techniques that must have originally been the tools of spontaneous oral versification. This existential hybridity will lead us into discussions of the poem’s other various dualities which are inextricable from the question of its composition. Is the poem essentially Christian with pagan elements or essentially secular with Christian elements? Does it have a heroic or anti-heroic moral? Are its many frame narratives essential to the exposition of its themes or secondary to a consideration of the basic plot? In the pursuit of answers to these questions and more we will immerse ourselves in Beowulf by reading it in the original Old English, performing the poem in oral recitation, and studying the manuscript via online facsimile. nPrerequisite: Introduction to Old English Language and Literature. Taken together with its prerequisite, this course satisfies the undergraduate foreign language requirement.

ENGLISH 172D. Introduction to Comparative Studies in Race and Ethnicity. 5 Units.
How different disciplines approach topics and issues central to the study of ethnic and race relations in the U.S. and elsewhere. Lectures by senior faculty affiliated with CSRE. Discussions led by CSRE teaching fellows. Includes an optional Haas Center for Public Service certified Community Engaged Learning section.
Same as: CSRE 196C, PSYCH 155, SOC 146, TAPS 165
ENGLISH 172J. The Ethics of Metaphor: Identities in Parallel. 5 Units.
Many of our political arguments are arguments by analogy. But analogies between ethnic and racial experiences are especially problematic, and especially incendiary. This class will think about metaphor and contend with how it is used in both fictional and nonfictional texts concerning race and ethnicity. The works we will read in this class are uncomfortable because they address suffering and pain; they are uncomfortable because they compare suffering and pain; they are uncomfortable because of what they get right and because of what they don’t. This is a class fundamentally concerned with how we traverse the boundaries of race and ethnicity ethically, and about thinking through when and how authors have failed to do so. When does empathy become presumption? When does altruism become condescension? When does exploration become voyeurism? We will plumb these questions (to which there are no clear answers) through the lens of speeches, poetry, sci-fi, film, essays, short stories, and novels.

ENGLISH 175E. Animals and the Fictions of Identity. 3-5 Units.
In a post-Darwin world, the notion that we might all have an animal alter-ego lurking inside seems quite familiar. But ideas about animals involve identity categories such as race, gender, class and ability in surprising ways. This course will trace the relationship between animality and human life in twentieth-century American fiction, from race and indigeneity in Jack London’s dog stories to the storytelling practices of contemporary animal advocacy groups. The course may also include an experiential component in which students will have the opportunity to explore multispecies concerns with a local organization.

Same as: AMSTUD 175E

ENGLISH 177. Contemporary Novel in U.S. Perspective. 3-5 Units.
This course investigates a selection of novels from 2001 to the present, either authored in the United States or strongly and meaningfully received here by critics and gatekeepers. In the absence of a fixed academic canon or acknowledged tradition of exemplary works, this course includes evaluation as one of its central enterprises. Students help to make arguments for which works matter and why. Students consider topics including the demotion of the novel to a minor art form, competition from the image, transformations of celebrity culture (in literature and outside it), relevance or irrelevance of the digital age, aftermaths of the modernist and postmodernist project, eccentricity and marginality, race and gender politics in putatively post-feminist, post-racial, and post-political vantage, and problems of meaning in rich societies oriented to risk, probability, economization, health, consumption, comfort, and recognition or representation (rather than action or event). Novels and short stories may be supplemented by philosophical and sociological visions of the contemporary.

Same as: AMSTUD 177

ENGLISH 179. Cultures of Disease: Cancer and HIV/AIDS. 5 Units.
History, politics, science, and anthropology of cancer; political and economic issues of disease and health care in the U.S., including the ethics and economics of health care provision, the pharmaceutical industry, carcinogen production, and research priorities.

Same as: ANTHRO 179

ENGLISH 17Q. Political Poetry. 3 Units.
This workshop is devoted to reading and creating politically engaged poetry. Students will look closely at the intersection between activism, identity, and form, focusing on 20th and 21st century poets responding to their sociohistorical moment.

ENGLISH 180B. Reading Politics: The History and Future of Literacy. 3-5 Units.
Reading is a political act. Through our major texts of Charles Dickens’s Oliver Twist, Zora Neale Hurston’s The Eatonville Anthology, and Azar Nafisi’s Reading Lolita in Tehran, we will explore the classed, racialized, and gendered power dynamics of literacy and literature. How can books incite social revolutions? How can they maintain harmful inequalities? When is reading a tool of empowerment and when is it a tool of social control? We will examine these questions in a number of contexts, ranging from Victorian London, to the Jim Crow American South, from the Islamic revolution in Iran to a Silicon Valley proliferating with new forms of scientific, technological, and financial literacy. The course includes a significant service learning component, in which students will volunteer to tutor underprivileged readers through Bay Area literacy programs. Final projects will ask students to reflect on these tutoring experiences and consider the complex politics at work in the act of teaching someone to read.

ENGLISH 182E. Photography in Fiction. 5 Units.
Since its invention in the early 19th century, photography has found countless documentary and artistic applications. As an art form, it is not only a medium of its own, but one which has entered into fascinating dialogue with other media, from film to dance. Perhaps nowhere has photography been put to such intriguing multimedia use as in fiction. Since the early 20th century, authors as diverse as Virginia Woolf, German novelist W.G. Sebald, and the contemporary Sri-Lankan-Canadian writer Michael Ondaatje, have deployed photographs throughout their texts. In this course, we will look at this literary tradition, exploring the way that text and image enter into a complex dance, at times enhancing narrative, at times troubling it. What can we make of these strange and wonderful hybrids? What place do images have in traditional narratives? What are the ethics of such work in an age in which the technological distinction between truth and fiction is becoming ever more blurred? As we read (and look), we will find ourselves not only drawn into the narratives themselves, but sent beyond them, into questions of history, gender, trauma, and memory.

ENGLISH 182J. ‘When We Dead Awaken’: Breakthroughs in Conceptions of the Gendered Self in Literature and the Arts. 4-5 Units.
Remarkable breakthroughs in conceptions of the gendered self are everywhere evident in literature and the arts, beginning primarily with the Early Modern world and continuing into today. Many of these works inhere in innovations in literary and artistic forms in order to capture and even evoke the strong cognitive, or psychological, dimension of such awakenings. The reader, or viewer, is often challenged to adapt her or his mind to new forms of thought, such as John Donne’s seventeenth century creation of the Dramatic Monologue, a form popular with modern writers, which requires the reader’s cognitive presence in order to fill out the dramatic scene. In so doing, the reader often supplies the presence of the female voice and thereby enters into her self-consciousness and inner thoughts. Adrienne Rich, for example, specifically rewrites one of Donne’s major poems from the female perspective. This can be, in Rich’s words, an awakening for the active reader, as he or she assumes that often-unspoken female perspective. The course will also explore male conceptions of the self and how such conceptions are often grounded in cultural attitudes imposed on male subjects, which can contribute to gender-bias toward women, a subject often neglected in exploring gendered attitudes, but which is now gaining more study, for example, in Shakespeare’s Othello. Readings from recent developments in the neurosciences and cognitive studies will be included in our study of artistic forms and how such forms can activate particular mindsets. Writers and artists will include Shakespeare, Michelangelo, John Donne, Virginia Woolf, Adrienne Rich, Gertrude Stein, Picasso, June Wayne, and Edward Albee’s 1960’s play, Who’s Afraid of Virginia Woolf?

Same as: FEMGEN 112, FEMGEN 212
**ENGLISH 183E. Self-Impersonation: Fiction, Autobiography, Memoir. 5 Units.**

Course will examine the intersecting genres of fiction, autobiography, and memoir. Topics will include the literary construction of selfhood and its constituent categories (gender, race, ethnicity, religion, etc.); the role of language in the development of the self; the relational nature of the self (vis-à-vis the family, “society,” God); the cultural status of “individuality”; the concept of childhood; and the role of individual testimony in our understanding of family, religious and national history. In addition to short theoretical works, authors will include Knausgaard, Nabokov, Hoffmann, Winterson, Said, Levi, Barthes, and Duras.

**ENGLISH 184D. Race, Gender, and Literary Digital Humanities. 5 Units.**

This course will introduce students to the ways that the practices of literary text mining can help us to understand, study, and apply our understanding of identity. Each week, we will spend one class discussing critical works by theorists like Toni Morrison, and Linda Martín Alcoff and digital scholars like Roopika Risam and Ted Underwood; we will then spend the second class of the week learning and practicing digital methods in programs like Python and Gephi. Students do not need any programming knowledge to take this class.

Same as: CSRE 184E

**ENGLISH 184E. Literary Text Mining. 5 Units.**

This course will train students in applied methods for computationally analyzing texts for humanities research. The skills students will gain will include basic programming for textual analysis, applied statistical evaluation of results and the ability to present these results within a formal research paper or presentation. Students in the course will also learn the prerequisite steps of such an analysis including corpus selection and cleaning, metadata collection, and selecting and creating an appropriate visualization for the results.

**ENGLISH 185A. Literature and Medicine. 5 Units.**

Virginia Woolf once wrote, “The merest schoolgirl when she falls in love has Shakespeare or Keats to speak her mind for her, but let a sufferer try to describe a pain in his head to a doctor and language at once runs dry.” Problems of representation are at the heart of the experiences of physical suffering and medical care; how has literature defined and redefined its relationship to these experiences? Topics include medical and literary interpretation, illness and metaphor, and the evolution of the surface-depth model of the self. The course centers on major works of literature that engage the imaginative potential of medicine and the narrative structures of disease, by authors including Jane Austen, Leo Tolstoy, and Arthur Conan Doyle, read alongside paintings (Rembrandt’s The Anatomy Lesson of Dr. Nicolaes Tulp), film (Ingmar Bergman’s Cries and Whispers), medical descriptions of disease, diagnostic tools, and theory (e.g., Sontag’s Illness as Metaphor).

**ENGLISH 186B. The American Underground: Crime and the Criminal in American Literature. 5 Units.**

The literary representation of crime and the criminal from postrevolutionary through contemporary American literature. Topics will include the enigma of the criminal personality; varieties of crime, from those underwritten by religious or ethical principle to those produced by the deformations of bias; the impact on narrative form of the challenge of narrating crime; and the significance attributed to gratuitous crime in the American cultural context.

**ENGLISH 187B. Introduction to Queer Theory. 5 Units.**

This seminar offers a foundation in the interdisciplinary and dynamic field of queer theory, from its poststructuralist underpinnings to its contemporary debates. We will consider the historical and intellectual forces that led to the codification of queer theory as a distinct field and elaborate on the frameworks that queer thinkers have offered for articulating sex, gender, and embodiment, together with the pleasures and disciplines associated therewith. The class will situate academic interventions in LGBTQIA+ history and will consider contemporary applications of theory in pop culture, health, science, education, and politics. How do queer theorists do and undo identity, knowledge, and power? What do theorists mean by the word queer? What do queers mean by the word theory? As we read and unpack the citational heavy-hitters, including Wittig, Foucault, Sedgwick, Butler, Cohen, Muñoz, Berlant, and Stryker, students will develop a theoretical framework for producing their own queer cultural critique.

Same as: FEMGEN 187B

**ENGLISH 187C. The Evolution of the Feminist First-Person Essay, 2000-present. 5 Units.**

The internet age has coincided with the rise of new and reinvented modes of nonfiction writing by women online. The feminist first-person essay (what simply goes by “personal essay,” in the business) has transformed internet writing formally, politically, and economically. The explosion in popularity and shareability of this nonfiction subgenre has generated a host of new media and catapulted a new coterie of women writers into prominence. Which authors have exerted the most influence upon this new subgenre, how does the emergence of the first-person essay by women signify a mainstreaming of feminist dialectic, and how has this emergence been received by both a popular readership and the media establishment?

This course will investigate how the growth of the feminist first-person essay has promoted new publications and modes of publication. It will trace the genesis of the online personal essay genre from public journals like LiveJournal, Blogspot, and Tumblr, via its codification in online publications like The Toast, The Rumpus, Gawker, Jezebel, Guernica, The Hairpin, The Awl, and xoJane, to its eventual breakthrough into established newspapers, magazines, and traditionally published memoirs and essay collections. The course will include visits (or virtual drop-ins) from some central figures in this story, be they essayists, critics or editors. We will investigate questions like: What is the first-person’s effect, and affect, in interspersing an author’s personal experience, and what feminist potential does it contain? How does the myth of journalistic objectivity conflict with the presentation of the first-person, and how has this objectivity myth descended from patriarchal tropes of legitimation? What do the terms confession and silence-breaking connote? How has social media simultaneously empowered these new modes of public feminist dialogue and also exposed feminist public intellectuals to alarming levels of harassment and abuse? How successfully has the personal essay subgenre acted in de-centering hegemonic identity structures including whiteness, class privilege, and heterosexuality? What role has the feminist first-person essay played in the emergence of heavily digitized political movements including Black Lives Matter and #MeToo? What is trauma porn, and how does it interface with the capitalistic structures of the first person essay economy; what problems arise when capitalism and confessionism intersect?

Same as: FEMGEN 187C

**ENGLISH 187G. Queer Lives: LGBT Autobiographies Past and Present. 5 Units.**

The course will examine LGBT autobiographical writing from roughly 1900 to the present. The focus will be on how Gay and Lesbian writers have adapted to longstanding cultural disapproval and the stigmatizing, often bitter constraints of the “Closet.” We will also examine what happens to the memoir form when social taboos against homosexuality (and/or transgenderism) come to be relaxed or overturned—as has been the case in many western societies in the new millennium.
ENGLISH 189D. Literature and Science. 3-5 Units.
How do novelists and scientists render visible the invisible? How do they think outside the accumulated meanings of their time? And how do they confront the risk of disenchantment that knowledge and explanation pose? This course centers on major literary works including Mary Shelley’s Frankenstein, Gustave Flaubert’s Madame Bovary, Thomas Hardy’s Tess of the D’Urbervilles, and Virginia Woolf’s To the Lighthouse. Topics include experimentation in science and in art, the use of fictions in science, how science and art train our perceptual capacities, imagination and responsibility, metaphor and metaphorical thinking, & objectivity and its alternatives.

ENGLISH 180. Writer’s Salon. 3 Units.
This course explores from a writer’s perspective what it takes to craft a successful novel, short story collection, or book of poetry. You will read three prize-winning books from Bay Area authors, including Creative Writing instructors here at Stanford. Each author will visit our class to talk about their work and the writing process. From week to week, you will complete short writing exercises cultivating in a longer story or series of poems that you share with class. For undergrads only.

ENGLISH 18SI. From Canon to 'Fanon': Fan Fiction and the Democratization of Literature. 1-2 Unit.
Fan fiction has been called one of the great unsung popular literary movements of the past fifty years. Long in existence but increasingly mainstream, the genre has emerged onto the 21st-century literary landscape as a cultural force to be reckoned with. This course will treat fan fiction as a legitimate genre of literature worthy of academic attention and analysis. We will examine both text and context, considering tropes and style of 'fanfic' as well as cultural impact and influence. Key themes of the course include intertextuality, reader-response criticism, and fanfic as a medium for narrative expansion and transgression.

ENGLISH 190. Intermediate Fiction Writing. 5 Units.
Intermediate course in the craft and art of fiction writing. Students read a diverse range of short stories and novel excerpts, complete writing exercises, and submit a short and longer story to be workshopped and revised. Prerequisite: 90 or 91. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 190D. Dialogue Writing. 5 Units.
Study how dialogue develops character, reveals information, moves plots forward, and creates tension. Use of short story, novels, graphic novels, and films. Students will write many short assignments, one dialogue scene, and one longer story or script (10-20 pages). Prerequisite: 90.nNOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 190E. Novel Writing Intensive. 5 Units.
The main requirement for this course is a 50,000 word novel. The course explores elements of novel writing including fictional structure, character creation, scene vs. summary, as well as description, narration, and dialogue. Students will read four to five short novels during the first half of the course and then participate in National Novel Writing Month, an international writing event. Students will additionally write synopses, outlines, character sketches, and search tirelessly for the novel’s engine: its voice. Designed for any student who has always wanted to write a novel. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 190F: Fiction into Film. 5 Units.
Workshop. For screenwriting students. Story craft, structure, and dialogue. Assignments include short scene creation, character development, and a long story. How fictional works are adapted to screenplays, and how each form uses elements of conflict, time, summary, and scene. Prerequisite: 90.nNOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 190G. The Graphic Novel. 5 Units.
Interdisciplinary. Evolution, subject matter, form, conventions, possibilities, and future of the graphic novel genre. Guest lectures. Collaborative creation of a graphic novel by a team of writers, illustrators, and designers. Prerequisite: consent of instructor.

ENGLISH 190HF. Hybrid Forms: Creative Writing Across Genres. 5 Units.
What can we learn about fiction when it’s written with the concision of a poem? What can we learn about the elliptical thinking of poetry through an extended essay? What freedoms do certain forms allow and take away? This writing workshop focuses on hybrid forms that cross traditional boundaries of genre. Students will read in a wide variety of models, including flash fiction and prose poetry and longer forms that combine genres. We’ll discuss how these pieces challenge our expectations, then respond with our own writing. Weekly exercises will culminate in a longer multi-genre project that your share in workshop. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot. Same as: ENGLISH 192HF

ENGLISH 190M. Intermediate Queer Stories. 5 Units.
Intermediate Queer Stories is a workshop class open to any and all students, regardless of how they define their gender or sexuality. The goals of the class are to read widely in the canon of twentieth and twenty-first century queer prose literature, and to create work that draws on the styles, modes, and subjects of these writers. In the second half of the class, students will workshop a longer piece of their own writing that in some way draws upon the aesthetics or sensibilities of the writers we have read. This piece may be a short story, a personal essay, a chapter from a novel or memoir, or a piece that, in the spirit of queerness, blurs or interrogates standard demarcations of genre.

ENGLISH 190NS. Novel Salon. 5 Units.
Who better to discuss a book with than its author? In this course we will immerse ourselves in eight novels and meet with their authors to hear about their drafting, revising, and publishing experiences. We will read as writers for inspiration and craft, and analyze novels for structure, scope, character development, dialogue, setting, style, and theme. We will examine how craft conventions are applied and subverted, while asking, ¿What makes a novel work¿? Students will write about, discuss, and present the novels we read, participate in Q&A with visiting authors, and complete in-class writing exercises designed to inform and inspire. Note: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 190S. Short Story Salon. 5 Units.
Who better to discuss a book with than its author? In this course we will immerse ourselves in eight short story collections and meet with many of the authors of these collections to hear about their experience drafting, revising, and sending their books out into the world. We will read as writers for inspiration and craft and analyze the collections for structure, character development, dialogue, setting, language, and theme. We will pay particular attention to the range, arrangement, and architecture of the story collection as a whole. How does a collection become greater than the sum of its parts? How does an author manage so many stops and starts? We will write about, discuss, and present the collections we read, participate in Q&A with visiting authors, and complete weekly in-class writing exercises designed to inform and inspire our own writing.
ENGLISH 190SL. Light Through Language: Service Learning Through Creative Writing. 2-5 Units.
This course merges the art of creative writing with service learning in the greater Bay Area. Students travel to St. Basil School in Vallejo three times over the course of the quarter and complete 15 total hours of fieldwork, providing classroom guidance and support to 6th-8th grade Language Arts students. Students will also collaborate and lead short writing activities in the field, developing a vocabulary with which to discuss their own creativity while discovering what it means to be a socially-engaged artist. The course culminates in an on-campus public reading featuring Stanford students and St. Basil students. Note: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 190SW. Screenwriting Intensive. 5 Units.
The main requirement for this course is a full length film script. The course explores elements of screenwriting including beat structure, character creation, scene vs. montage, as well as description and dialogue. Students will read four to five screenplays during the first half of the course and then write a 90-page film script in the second half of the course. Students will additionally write synopses, treatments, character sketches, and beat sheets. Designed for any student who has always wanted to write a screenplay.

ENGLISH 190T. Special Topics in Intermediate Fiction Writing. 5 Units.
Focus on a particular topic or process. Work includes aspects of reading short stories and novels, writing at least 30-50 pages of fiction, and responding to peers' work in workshop. May be repeated for credit. Prerequisite: 91 or 90.

ENGLISH 190V. Reading for Writers. 5 Units.
Taught by the Stein Visiting Fiction Writer. Prerequisite: 90 or 91.

ENGLISH 190W. Contemporary Women Writers. 3-5 Units.
*Every word a woman writes changes the story of the world, revises the official version¿ is this what sets contemporary women writers apart? How can we understand the relation between the radically unprecedented material such writers explore and the official version? What do we find compelling in their challenging of structure, style, chronology, character? Our reading- and writing-intensive seminar will dig into the ways women writers confront, appropriate, subvert, or re-imagine convention, investigating, for example, current debate about the value of ¿dislikable¿ or ¿angry¿ women characters and their impact on readers. While pursuing such issues, you'll write a variety of both essayistic and fictional responses, each of which is designed to complicate and enlarge your creative and critical responsiveness and to spark ideas for your final project. By affirming risk-taking and originality throughout our quarter, seminar conversation will support gains in your close-reading practice and in articulating your views, including respectful dissent, in lively discourse in short, skills highly useful in a writer¿s existence. Our texts will come from various genres, including short stories, novels, essays, blog posts, reviews, memoir. Same as: FEMGEN 190W

ENGLISH 190YA. Young Adult Fiction. 5 Units.
This is an intermediate course on the art and craft of fiction writing in the young adult genre. We will read widely in the genre. The aim of our reading will be to discover principles of craft, at the sentence level and at the narrative level, that generate powerful and enduring fiction. As we read, we will work to develop a writer's definition of YA. What are the differences between great YA and other great literature? What are the best ways to understand quality in a YA text? Within what bounds, stylistic, ethical, and otherwise, are we working as practitioners of the art form? Students will begin a young adult novel and submit pages from their work to the class on a regular basis. We will convene as a workshop to discuss one another's work. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 191. Intermediate Creative Nonfiction. 5 Units.
Continuation of ENGLISH 91. Reading a variety of creative essays, completing short writing exercises, and discussing narrative techniques in class. Students submit a short (2-5 page) and a longer (8-20 page) nonfictional work to be workshoped and revised. Prerequisite ENGLISH 90 or ENGLISH 91. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 191DC. DCI Intermediate Memoir Workshop. 5 Units.
English 191DC will provide an intermediate-level course in the art and craft of writing memoir. It will build on those strategies for writing with meaning and insight about the events in our lives that were presented in English 91DC. During the term, we will read texts that broadly innovate within and outside of the formal traditions of the memoir form, finding new and exciting ways to represent personal experience. This section will also serve as the continuing examination and practice of the formal elements of the memoir. During the term, Fellows will write, workshop, present to the class, and revise at least two short pieces, one long piece, and working drafts of excerpts. All workshops will serve as the springboard for our larger class conversation about theme and craft. During the quarter, creative work will be assigned in the form of essays, imitations, and revisions. Critical work will be assigned in the form of planning and leading class discussions, and writing and discussing critiques of colleagues' essays. A variety of creative prompts, critical exercises, and assigned readings will foster your understanding and appreciation of the memoir form, as well as your growth as a creative writer. Energetic, committed participation is a must.

ENGLISH 191T. Special Topics in Intermediate Creative Nonfiction. 5 Units.
Workshop. Special Topics continuation of 91. Focus is on forms of the essay. Works from across time and nationality for their craft and technique; experimentation with writing exercises. Students read and respond to each other's longer nonfiction projects. May be repeated for credit. Prerequisite: 91 or 90. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 191V. Reading for Creative Non-Fiction Writers. 5 Units.
Taught by the Stein Visiting Writer. Prerequisite English 90 or 91.

ENGLISH 192. Intermediate Poetry Writing. 5 Units.
Students will examine a diverse range of contemporary poetry. Students write and revise several poems that will develop into a larger poetic project. Prerequisite: 92. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 192AP. Intermediate Arab and Arab-American Poetry. 5 Units.
In this course, students will write and read widely, exploring various aspects of poetic craft, including imagery, metaphor, line, stanza, music, rhythm, diction, and tone. The course will focus primarily on the rich and varied tradition of Arab and Arab-American poets, with a special emphasis on contemporary poets exploring the intersections of cultural identity, nationhood, race, gender, and sexuality. The first half of the course will consist of close reading a selection of poems, while the second half of the course will consist of workshopping student writing. Through peer critique, students respond closely to the work of fellow writers in a supportive workshop. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.
ENGLISH 192HF. Hybrid Forms: Creative Writing Across Genres. 5 Units.
What can we learn about fiction when it’s written with the concision of a poem? What can we learn about the elliptical thinking of poetry through an extended essay? What freedoms do certain forms allow and take away? This writing workshop focuses on hybrid forms that cross traditional boundaries of genre. Students will read in a wide variety of models, including flash fiction and prose poetry and longer forms that combine genres. We'll discuss how these pieces challenge our expectations, then respond with our own writing. Weekly exercises will culminate in a longer multi-genre project that your share in workshop. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot. Same as: ENGLISH 190HF

ENGLISH 192PS. Poetry Salon. 5 Units.
Have you ever wanted to talk to the author after reading a favorite book? In this course, we will read seven collections of poetry and host their poets to discuss the processes behind each collection. We will read deeply (at the level of the poem) and consider widely (the ambition and arrangement of a book) with a focus on craft. Students will also write poems, participate in Q&A with visiting poets, and produce a small chapbook of their own work by the end of the quarter.

ENGLISH 192T. Topics in Intermediate Poetry Writing. 5 Units.
Generation and discussion of student poems. How to recognize a poem's internal structure; how to seek models for work. Students submit portfolio for group critique. May be repeated for credit. Prerequisite: ENGLISH 92.

ENGLISH 192V. The Occasions of Poetry. 5 Units.
Taught by the Mohr Visiting Poet. Prerequisite: 92. By application. Permission number required to enroll.

ENGLISH 194. Individual Research. 5 Units.
See section above on Undergraduate Programs, Opportunities for Advanced Work, Individual Research.

ENGLISH 195B. How to Write a Great Essay: A Writing Bootcamp for Undergraduates. 5 Units.
The course will be a practical workshop for undergraduates on how to improve essay-writing skills. We will focus on the finer points of vocabulary, grammar, mechanics, logic, timing, intellectual precision; how to connect with (and delight) an audience; how to magnify a theme; how to deflect counter-arguments; how to develop your own sophisticated authorial 'style'; how to write sentences (and papers!) your reader will care about and admire and maybe even remember.

ENGLISH 196A. Honors Seminar: Critical Approaches to Literature. 5 Units.
Overview of literary-critical methodologies, with a practical emphasis shaped by participants' current honors projects. Restricted to students in the English Honors Program.

ENGLISH 197. Seniors Honors Essay. 1-10 Unit.
In two quarters.

ENGLISH 198. Individual Work. 1-5 Unit.
Undergraduates who wish to study a subject or area not covered by regular courses may, with consent, enroll for individual work under the supervision of a member of the department. 198 may not be used to fulfill departmental area or elective requirements without consent. Group seminars are not appropriate for 198.

ENGLISH 198F. Hoffs-Roach Fiction into Film Tutorial. 2-5 Units.
Up to three undergraduate writers work with Fiction Into Film instructors. Students design their own curriculum, and Instructors act as writing mentors and advisers. Prerequisite: 190F. By application. Submitted manuscript required.

ENGLISH 198L. Individual Work: Levinthal Tutorial. 5 Units.
Undergraduate writers work individually with visiting Stegner Fellows in poetry, fiction, and if available, nonfiction. Students design their own curriculum; Stegner Fellows act as writing mentors and advisers. Prerequisites: 90, 91, or 92; submitted manuscript in October.

ENGLISH 199. Senior Independent Essay. 1-10 Unit.
Open, with department approval, to seniors majoring in non-Honors English who wish to work throughout the year on a 10,000 word critical or scholarly essay. Applicants submit a sample of their expository prose, proposed topic, and bibliography to the Director of Undergraduate Studies before preregistration in May of the junior year. Each student accepted is responsible for finding a department faculty adviser. May be repeated for credit.

ENGLISH 19Q. I Bet You Think You're Funny: Humor Writing Workshop. 3 Units.
Nothing is harder than being funny on purpose. We often associate humor with lightness, and sometimes that’s appropriate, but humor is inextricably interlinked with pain and anger, and our funniest moments often spring from our deepest wounds. Humor can also allow us a platform for rage and indignation when other forms of rhetoric feel inadequate. This workshop will take students through the techniques and aesthetics of humor writing, in a variety of forms, and the main product of the quarter will be to submit for workshop a sustained piece of humor writing. For undergrads only.

ENGLISH 1D. Dickens Book Club. 1 Unit.
Through the academic year, we will read one Dickens novel, one number a week for 19 weeks, as the Victorians would have done as they read the serialized novel over the course of 19 months. The group gets together once a week for an hour and a half to discuss each number, to look carefully at the pattern that the author is weaving, to guess, as the Victorians would have done, what might be coming next, and to investigate the Victorian world Dickens presents. We look carefully at themes, characters, metaphorical patterns, and scenes that form Dickens' literary world, and spend increasing time evaluating the critique that Dickens levels at Victorian life. The weekly gatherings are casual; the discussion is lively and pointed.

ENGLISH 201. The Bible and Literature. 5 Units.
Differences in translations of the Bible into English. Recognizing and interpreting biblical allusion in texts from the medieval to modern periods. Readings from the Bible and from British, Canadian, American, and African American, and African literature in English.

ENGLISH 204. Digital Humanities Across Borders. 1-5 Unit.
English-language resources have dominated the discourse of digital humanities across the globe. This course takes a broader view, focusing on the methods, tools, and discourse of digital humanities as applied to textual materials in languages other than English. Students will develop practical skills in applying digital humanities research methodologies to texts in any language of their choosing. In addition, students will become familiar with major digital humanities scholarly organizations, movements, and debates that have their origins in different linguistic and cultural identities. No prior technical or digital humanities experience required, but students must have a reading knowledge of at least one non-English language (modern or historical).
Same as: DLCL 204

ENGLISH 205. William Wordsworth and the Shape of Romantic Experience. 5 Units.
How did William Wordsworth think differently in different verse forms? This series of seminars will explore the particular kinds of imaginative, philosophical and political experience which Wordsworth made available in blank verse, ballads, sonnets and odes, situating his original expressiveness in the context of other examples of Romantic poetry. We will also consider the relationship between a selection of Wordsworth's prose writings and his poetic practice to see how his theoretical thinking ramified in his verse craft and how his broader intellectual ideas were in turn modelled on his poetics.

ENGLISH 206. Dante and the Romantics. 5 Units.
Same as: ITALLIT 206
ENGLISH 208. Literature of Disease. 5 Units.
This course will consider representations of disease from antiquity through the present-day, ranging from depictions of Biblical plagues, the Black Death, and Renaissance "pestilence," up through the cholera outbreaks of Victorian London, the global influenza of 1918, and the ongoing AIDS pandemic. In addition to reading literary works, we will dive into the archives to consider non-literary traces of disease, from "bills of mortality" to quack remedies, paintings, sermons, letters, diaries, government ordinances, and early medical texts.

ENGLISH 200Q. Making of the Modern Woman: Robots, Aliens, & the Feminine in Science Fiction. 3 Units.
What does the genre of science fiction have to say about gender identity? How are women in science fiction represented by themselves and by others? Who are women? What is gender and how is it constructed and performed? What is the relationship between man and machine? Between woman and machine? How is gender represented through narratives of literal alien otherness? What does it mean to be a woman online or in gamer culture? Material will include feminist analysis of gender in popular science fiction literature and visual media from 19th through 21st centuries. Texts range from Mary Shelley's Frankenstein to Alex Garland's Ex Machina.nnThis course will be reading and writing intensive but should also offer opportunities for spirited discussion. We will be engaging with sensitive subjects such as race, class, gender, and sexuality. Assignments include weekly short essays, discussion leadership, individual presentations, and a final research paper.
Same as: FEMGEN 200

ENGLISH 215C. Hamlet and the Critics. 3-5 Units.
Focus is on Shakespeare's Hamlet as a site of rich critical controversy from the eighteenth century to the present. Aim is to read, discuss, and evaluate different approaches to the play, from biographical, theatrical, and psychological to formalist, materialist, feminist, new historicist, and, most recently, quantitative. The ambition is to see whether there can be great literature without (a) great (deal of) criticism. The challenge is to understand the theory of literature through the study of its criticism.
Same as: ENGLISH 115C, TAPS 151C, TAPS 251C

ENGLISH 215H. Shakespeare and the History Play. 5 Units.
A close study of Shakespeare's English history plays and their influence on the romantic history plays of Schiller, Victor Hugo, and others.

ENGLISH 21Q. Write Like a Poet: From Tradition to Innovation. 3 Units.
In this poetry workshop, we will spend the first half of the quarter reading and writing in traditional forms and the second half innovating from those forms. When discussing poetry, what do we mean when we talk about craft? What is prosody and why is it important? What are the relationships between form and content? What does a modern sonnet look like? We will consider how a writer might honor a tradition without being confined by it. The culmination of the course will be a project in which the student invents (and writes in) a form of their own. All interested students are welcome; beginners and experts alike.

ENGLISH 220. Print Technology and Cultural Change in Early Modern Europe. 5 Units.
This course is interdisciplinary: a methods course (in book history), a history course, and a literature course. The major cultural changes that took place in Europe between the end of the fifteenth and the beginning of the nineteenth century are studied through direct and detailed examinations of printed objects from the Stanford collections. The course will be taught with John Mustain, the curator of early printed books at the Stanford Libraries.

ENGLISH 222. Novels of Jane Austen. 5 Units.

ENGLISH 224. Doing Literary History: Orwell in the World. 5 Units.
This course will bring together the disciplines of history and literary studies by looking closely at the work of one major twentieth-century author: the British writer and political polemicist George Orwell. In 1946, Orwell writes, "What I have most wanted to do throughout the past ten years is to make political writing into an art." In these years, Orwell writes about-- and often participates in or witnesses first-hand--a series of major events and crises. These include British imperialism in Burma, urban poverty in Europe, class inequality in England, the conflict between Socialism and Fascism in Spain, and the rise of totalitarianism in the Soviet Union. In engaging all of these events, Orwell experiments with different literary forms, moving between fiction and non-fiction, novel and autobiography, essay and memoir, manifesto and fable, literature and journalism. Few writers demand such sustained and equal attention to text and context: in this course we will move back-and-forth between Orwell's varied writing and the urgent social and political contexts it addresses.
Same as: HISTORY 200K

ENGLISH 227. Melville's Moby-Dick. 5 Units.
A slow and careful reading of Herman Melville's 1850 masterpiece, Moby-Dick; or, The Whale. In the process, we will unfold the novel's nineteenth-century literary-historical context as well as the world of Melville's own literary, religious, philosophical, technological, commercial, and scientific citations and allusions. We will seek to understand the multiple significances of Melville's experiments with the novelistic genre and their relationship with his building out the meaning of Americaanness. In the second half of the quarter, we will focus on a selection of major mid-twentieth-century through contemporary critical, literary-theoretical, and political-theoretical readings of Moby-Dick.

ENGLISH 230. Consent Culture and #MeToo. 5 Units.
This seminar will examine narratives of sexual consent in light of the #MeToo movement in America. Considering shifting models and standards of consent in relation to changing cultural awareness about harassment, violence, and abuse, the class will study how consent is construed as a narrative, the history of consent culture on campus and in sex education, approaches to consent developed by minority sexual cultures, and intersectional approaches to consent, among other topics. Readings will be cross-disciplinary and will include legal theory, sociology, psychology, contemporary journalism, essays, and fiction.

ENGLISH 237. Before Novels. 5 Units.
What is at stake when we identify ancient, medieval, or early modern works as proto-novelistic, especially when such texts encompass the wondrous, the mystical, the factual, and/or didactic? What do the prosaic dimensions of prose fiction disclose about our conceptions or history, truth, or reality? Readings for this course may include (in English translation where applicable) Lucian, A True History; Kempe, The Book of Margery Kempe; Cervantes, Don Quixote; Nashe, The Unfortunate Traveller; Hooke, Micrographia; Defoe, A Journal of the Plague Year; Austen, Persuasion.

ENGLISH 240A. Crooks, Quacks, and Courtesans: Jacobean City Comedy. 5 Units.
We will read a series of plays set in or around early modern London, written by playwrights such as Ben Jonson, Thomas Middleton, and John Marston. The course will explore the plays' hiliarious representations of the London underworld, with its confidence tricksters and naive victims, as well as more serious topics such as social mobility and social relations, economic expansion, disease transmission, and the built environment. Plays studied will include: The Alchemist, Epicene, The Roaring Girl, A Chaste Maid In Cheapside, The Dutch Courtesan.
Same as: ENGLISH 340A, HISTORY 232E, HISTORY 332E
ENGLISH 241. Eighteenth-Century Women Writers. 5 Units.
The course will deal with a number of eighteenth-century English women writers—primarily novelists, but also poets, critics and playwrights. Authors to be studied in depth will include both relatively well-known writers such as Behn and Wollstonecraft, and lesser-known authors such as Sarah Scott, Elizabeth Inchbald and Anna Seward. Considerable attention will be paid to recent feminist scholarship on eighteenth-century women’s writing, generic issues and the question of a “women’s literary tradition,” the material conditions of female authorship in the period, and the history of the eighteenth-century literary marketplace. Same as: DLCL 293

ENGLISH 251. Paradise Lost for Beginners. 3-5 Units.
A reading class for those studying Paradise Lost in its entirety for the first time. A close reading of this very long poem, plus study of pertinent Miltonic prose, as well as historical background and classic interpretive essays.

ENGLISH 280. Eighteenth-Century British Literature. 3-5 Units.
The course will survey some of the major texts and authors of eighteenth-century British literature. No previous knowledge of the period is required. Particular topics we will address will include: the social and historical backgrounds of eighteenth-century literature, satire and the rise of the novel, the relationship between “elite” art and popular culture, literature and the visual arts (Hogarth), the rise of new critical approaches to works of the period.

ENGLISH 287G. A Woman’s Life: 20th- (and 21st-) Century Memoirs by Women. 5 Units. Why do women write memoirs? Why has the memoir form become such a popular genre for American female authors? What do such books reveal, More broadly, about the condition of women in Contemporary Society? We will approach these questions by reading autobiographical works by some if not all of the following writers: Gertrude Stein, Joan Didion, Kathrym Harris, Audre Lorde, Patti Smith, Lucy Grealy, Michelle Tea, Jeannette Walls, Carrie Fisher, and Alison Bechdel. Same as: FEMGEN 287G

ENGLISH 290. Advanced Fiction Writing. 5 Units.
Workshop critique of original short stories or novel. Prerequisites: manuscript, consent of instructor, and 190-level fiction workshop. nNOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 292. Advanced Poetry Writing. 5 Units.
Focus is on generation and discussion of student poems, and seeking published models for the work.

ENGLISH 293. Literary Translation. 4 Units.
An overview of translation theories and practices over time. The aesthetic, ethical, and political questions raised by the act and art of translation and how these pertain to the translator’s tasks. Discussion of particular translation challenges and the decision processes taken to address these issues. Coursework includes assigned theoretical readings, comparative translations, and the undertaking of an individual translation project. Same as: DLCL 293

ENGLISH 300. Medieval Methodologies. 1-3 Unit.
An introduction to the essential tool-kit for medievalists, this course will give all medievalists a great head start in knowing how to access and interpret major works and topics in the field. Stanford’s medieval faculty will explain the key sources and methods in the major disciplines from History to Religion, French to Arabic, English to Chinese, and Art History to German and Music. In so doing, students will be introduced to the breadth and interdisciplinary potential of Medieval Studies. A workshop devoted to Digital Technologies and Codicology/Palaeography will offer elementary training in these fundamental skills. Same as: DLCL 300, MUSIC 300C

ENGLISH 302. Early Modern Prose Fictions. 3-5 Units.
The course considers the English and European prose fictions of the sixteenth and seventeenth centuries—romances, picaraxesques, pastoral, narratives of social class, and other genres—in the context of Renaissance and present-day theories of fiction. How is narrative form conditioned by social reality, and in turn how does it provide a zone for reflection on that reality in terms different from those of the more codified genres of drama and poetry?.

ENGLISH 303D. Thinking in Fiction. 5 Units.
Is there a boundary between fact and fiction? Is fiction a stable category at all? Should we be thinking instead about description, factual reference, the place of history, and the methods of science? This course will examine the ways in which fictions figure in the workings of the human mind and human institutions, as well as in literature. Readings will include work by philosophers and critics stretching from Locke, Hume, and Adam Smith, to twentieth-century figures such as Vaihinger (the philosophy of “as if”), to “possible worlds” theory. Bruno Latour, Marie-Laure Ryan, and Ann Banfield will be joined by Catherine Gallagher and narratologists. In reaching back to the eighteenth century, we also can have in mind important essays or prefaces by such writers as Horace Walpole, Anna Laetitia Barbauld, and Anne Radcliffe. Novels, of course, raise large questions about fictionality. Works for study include: The Female Quixote, The Castle of Otranto, Tristram Shandy, and Sense and Sensibility. Same as: COMPUT 303D

ENGLISH 306. Theorizing Hybridity: Whiteness. 3-5 Units. “Whiteness” has been a sign of the universal, the unmarked, the taken-for-granted, the default; it indexes privilege, divinity, beauty, cultural superiority, moral authority, and oppressive domination. As the folk saying went: “white is right.” This interdisciplinary course takes up case studies in literature, art, photography, film and performance that both revisit and go beyond the whiteness studies of the 1990s to consider its vast, elastic utility within the modern imagination as well as its urgent contemporary relevance to ask: “why white now?”. Same as: COMPJUT 303D

ENGLISH 307D. Bringing the Archives to Life. 5 Units.
Introduction to the critical skills required for working in the archives. Students will be taught the core methods for working with archival sources, and will be trained in the transcription, editing, interpretation, and publication of primary textual materials. Our textual materials will be generally varied and chronologically diverse, and we shall move from late medieval to contemporary holdings in Stanford University Library's Special Collections, in other archives at Stanford, and in local private holdings.

ENGLISH 308. The Civilizing Process. 3-5 Units.
This course considers historical changes in daily life, as practices and everyday ethics as well as ideas and rhetoric, to conceptualize the large-scale meanings of modernity and modernization, from roughly 1600 to the present. Beginning with a series of major thinkers from the mid-20th century Norbert Elias, Hannah Arendt, Michel Foucault, and Pierre Bourdieu we will assess the compatibility of their accounts of modern changes to domains they call, variously, habitus, interdependence, power, action, work, labor, and life. The first half of the quarter will be devoted to these theories. The second half will consider recent work in literary history, social and cultural history, gender and sexual theory, which has attempted to demarcate and explain a number of revolutions in human practices located in different historical moments and phases of the ongoing modernizing process: an affective revolution, humanitarian revolution, rights revolution, sex-gender and sexual revolutions, towards revolutions, too, of practices concerning nonhuman entities and statistical or aggregated visions of humanity. Though oriented to literary-historical knowledge, reading will be heavily historical and social-scientific; students are expected to absorb and respect the disciplinary and methodological canons of various disciplines, and graduate students from outside literature will welcomed.
ENGLISH 308B. Gilded Age American Literature. 5 Units.
Introduction to the creative innovations and the political tensions that stemmed from the formation of a multicultural society during the age of industrialization. We will attempt to place literary works in their historical and cultural contexts, while also surveying recent critical and theoretical developments in areas such as Realism, Naturalism, Regionalism, Minority and Race Studies, and so on.

ENGLISH 312. Native Intelligence. 3-5 Units.
This course will help students build a template for rigorous interdisciplinary writing. It uses a series of case studies to reveal the disparate ways in which literary study and its social-scientific others have approached the problems of narrative and representation. In doing so, the course engages enduring theoretical questions about the nature of communication and the risks of encounters that cross divides of culture, class, and language. Students will use insights from class to develop a narrative project of their own, which may take the form of traditional seminar paper or a grant proposal to support further research.

ENGLISH 313. Performance and Performativity. 5 Units.
Same as: FEMGEN 313, TAPS 313

ENGLISH 314. Epic and Empire. 5 Units.
Focus is on Virgil's Aeneid and its influence, tracing the European epic tradition (Ariosto, Tasso, Camoes, Spenser, and Milton) to New World discovery and mercantile expansion in the early modern period.
Same as: COMPLIT 320A

ENGLISH 314C. EDMUND SPENSER AND THE WORLD. 5 Units.
A survey of American literature told through the history of an important, complex, and neglected genre, the short story cycle, ranging from Washington Irving’s Tales of a Traveller (1824) to William Faulkner’s Go Down, Moses (1942). Other authors include Nathaniel Hawthorne, Edgar Allan Poe, Sarah Orne Jewett, Charles Chesnutt, Gertrude Stein, and Sherwood Anderson. The course will introduce students to the patterns of American literary development, its social and cultural contexts, and the major critical/theoretical lenses through which it has been understood. In particular, we will consider the unique formal qualities of the story cycle its liminal status between novel and story collection, its vacillation between unity and multiplicity, connection and disconnection in relation to broader American questions of identity and community.

ENGLISH 317A. Irony. 5 Units.
Varieties of literary irony from Plato through the present. Topics include: verbal, dramatic, situational, and romantic irony. Focus will be on questions about what irony is and why writers use it. How does irony go astray? What kinds of topics seem to require irony? How does irony work? Writers include Chaucer, Swift, Thomas Mann, J.M. Coetzee and David Foster Wallace.

ENGLISH 318. Pitching and Publishing in Popular Media. 1 Unit.
Most of the time, writing a pitch for a popular outlet just means writing an email. So why be intimidated? This course will outline the procedure for pitching essays and articles to popular media: how to convince an editor, agent, or anyone else that your idea is compelling, relevant, and deliverable. We’ll take a holistic approach to self-presentation that includes presenting yourself with confidence, optimizing your social media and web platform, networking effectively, writing excellent queries and pitches, avoiding the slush pile, and perhaps most importantly, persevering through the inevitable self-doubt and rejection. We will focus on distinguishing the language, topics and hooks of popular media writing from those of academic writing, learn how to target and query editors on shortform pieces (personal essays, news stories, etc.), and explore how humanists can effectively self-advocate and get paid for their work.
Same as: DLCL 312, FEMGEN 312F

ENGLISH 321. Sixteenth-Century Poetry and Poetics. 3-5 Units.
The course elucidates sixteenth-century English poetry in a continental context. While narrative and discursive poetry will be explored, the emphasis is on lyric poetry, and the continuous focus is on generic experimentation from several distinctive viewpoints: e.g. Petrarchism; the plain style; psalters, religious lyrics, and contrafacta; lyric sequences and other fictions of scale; and socially (but not necessarily poetically) marginal voices. Even where the course broaches conventional material, there will be an effort to redefine the questions that animate the field.

ENGLISH 323. Romantic Poetry: Blake and Shelley. 5 Units.

ENGLISH 325. Dickens and Eliot. 5 Units.
Major novels by Charles Dickens and George Eliot, with a focus on our readerly and critical engagement with this basic category (major novel). Why such long narratives, such complicated plots, such multifarious character-systems? Why the strange mixture of realism and aesthetic eccentricity? How do we experience and understand the conspicuous scale, density, energy, or excess of such novels as Pickwick Papers, Bleak House, Mill on the Floss, Middlemarch? The focus of the seminar will be reading these challenging, provoking, seductive texts; on the peculiar reading experiences produced by the nineteenth-century novel; and the history of critical response to this experience.

ENGLISH 331. William Blake. 5 Units.
This course will explore the illuminated world of William Blake poet, prophet, revolutionary, and visionary artist in the context of intellectual history, culture, and aesthetics. To study Blake is to witness the birth of modernity and the pathos energy and agony of alternate, impossible histories that fell by the wayside. The task is multidisciplinary, and it is one that opens literary history into our contemporary moment. Blake challenges virtually every aspect of literary representation, from character to narrative structure, from poetic meter to typology and other features of print culture. He is historical in his situatedness (religious dissent, the chemical revolution, industrialization, commodification, and controversies about human and animal rights were all part of his milieu) but he is also radically present in his ongoing influence and relevance. The course will unpack Blake’s iconography, ideology, mythology, and infernal method which made every illuminated book a unique work of art.
ENGLISH 333. Philosophy, Literature, and the Arts Core Seminar. 2-4 Units.
This course serves as the Core Seminar for the PhD Minor in Philosophy, Literature, and the Arts. It introduces students to a wide range of topics at the intersection of philosophy with literary and arts criticism. The seminar is intended for graduate students. It is suitable for theoretically ambitious students of literature and the arts, philosophers with interests in value theory, aesthetics, and topics in language and mind, and other students with strong interest in the psychological importance of engagement with the arts. May be repeated for credit. In this year's installment, we focus on how artistic kinds or genres help set the terms on which individual works are experienced, understood, and valued, with special attention to lyric poetry and music.
Same as: DLCL 333, MUSIC 332, PHIL 333

ENGLISH 334B. Concepts of Modernity II: Culture, Aesthetics, and Society in the Age of Globalization. 5 Units.
Emphasis on world-system theory, theories of coloniality and power, and aesthetic modernity/postmodernity in their relation to culture broadly understood.
Same as: COMPLIT 334B, MTL 334B

ENGLISH 336A. Lyric Transformations: From Lyrical Ballads to Sprung Rhythm. 5 Units.
The fate of lyric in nineteenth-century British Literature. An expansion of the traditional category of lyric to include both narrative and dramatic forms of poetry, yielding such hybrid forms as lyrical ballads and lyricized epic fragments, on the one hand, and monodrama, dramatic monologues, conversation poems, and Romantic closet drama, on the other. The transformation of the courtly form of the sonnet into vehicles of domesticated sentiment, and the emergence of sprung rhythm and symbolism by century's end.

ENGLISH 340A. Crooks, Quacks, and Courtesans: Jacobean City Comedy. 5 Units.
We will read a series of plays set in or around early modern London, written by playwrights such as Ben Jonson, Thomas Middleton, and John Marston. The course will explore the plays' hilarious representations of the London underworld, with its confidence tricksters and naive victims, as well as more serious topics such as social mobility and social relations, economic expansion, disease transmission, and the built environment. Plays studied will include: The Alchemist, Epicene, The Roaring Girl, A Chaste Maid In Cheapside, The Dutch Courtesan.
Same as: ENGLISH 240A, HISTORY 232E, HISTORY 332E

ENGLISH 345G. Modeling the Post45 Literary Field: Forms, Frames, Contexts, Themes. 5 Units.
Exploration of various post45 literary phenomena with special attention to broader conceptual models in and by which they might be interpreted.

ENGLISH 350. Law and Literature. 3-4 Units.
After its heyday in the 1970s and 1980s, many wondered whether the law and literature movement would retain vitality. Within the last decade there has, however, been an explosion of energy in the field, which has expanded beyond the boundaries of the literary text narrowly conceived and incorporated a range of other genres and humanistic approaches. Several recent or forthcoming books survey the range of emerging scholarship and the potential for new directions within the field. Using one of these–New Directions in Law and Literature (Oxford, 2017)–as a guide, this course will delve into a variety of topics that law and literature approaches can illuminate. These include, among others, conceptions of sovereignty and non-sovereign collectivities, the construction of the citizen and refugee, competing visions of marriage and its alternatives, law and the rhetorical tradition, and theoretical perspectives on intellectual property. Nearly every session will pair recent scholarship in the field with a literary or artistic work, ranging from Claudia Rankine's Citizen to Shakespeare's Merchant of Venice. Students taking the course for R credit can take the course for either 3 or 4 units, depending on the paper length. This class is limited to 22 students, with an effort made to have students from SLS (16 students will be selected by lottery) and six non-law students by consent of instructor. Elements used in grading: Attendance, Class Participation, Written Assignments, Final Paper. Cross-listed with the Law School (LAW 3517).

ENGLISH 350D. Constitutional Theory. 4-5 Units.
(Same as LAW 7014.) The guiding question of this course will be how we should think about the role of the U.S. Constitution in American law and American life. In considering this issue, we will address debates about constitutional interpretation (including both originalism and living constitutionalism), the nature and features of constitutional change within the American context, the role of federalism and the separation of powers in the constitutional scheme, and the nature of American constitutionalism as opposed to English and continental European models. We will tackle these debates in the context of some specific contemporary controversies about the Constitution, including: How do the civil rights movement and other social movements impact our understanding of the Constitution?; Does the Constitution reject a European-style inquisitorial process in favor of an Anglo-American vision of due process?; How important is consensus within the Supreme Court to establishing the legitimacy of constitutional meanings?; Why do we have nine Supreme Court justices, and; What is the Constitution, and how much does it include outside of the written document? Throughout we will be contemplating the extent to which our interpretation of the constitution depends on our vision of American democracy and the good society.

ENGLISH 352. Postcolonial Tragedy. 5 Units.
This course will survey debates on literary tragedy from a postcolonial perspective. Theories of tragedy from Aristotle, Martha Nussbaum, Judith Butler, the German Idealists and various others will be explored for viewpoints on tragedy that will in turn be tested against a number of literary texts from the postcolonial literary tradition. Works by the Greeks, Shakespeare, Chinua Achebe, Wole Soyinka, Gabriel Garcia Márquez, Toni Morrison, Jean Rhys, Arundhati Roy, and Tayeb Salih will be explored for a working definition of postcolonial tragedy.
Please note that knowledge of Shakespearean tragedy will be taken for granted in this class if you are not already acquainted with Shakespeare you are encouraged to familiarise yourself with Hamlet, Macbeth, King Lear, and Othello before taking the class. Frequent references will be made in class to these and other plays. Familiarity with Greek tragedy will also be useful during the first weeks of the course. Attention will be paid especially to Sophocles, Oedipus Rex and Philoctetes, Aeschylus's Oresteia, and Euripides's Medea. Any kind of familiarity with the Greeks is better than none at all, so please be sure to be at the very least acquainted with their central characters and plotlines.
ENGLISH 354. Scalar Reading. 5 Units.
The computational study of literature allows us to analyze literature across vastly different scales: from extremely detailed word frequencies, to massive archives of texts. But how does criticism operate at these two extremes? How do new methods of analysis respond to the theories of reading offered by literary criticism? In this class, we will compare the scalar modes of reading that our new methods offer with historical theories of critical reading practices, from hermeneutics, to close reading, and beyond.

ENGLISH 356T. Intro to Psychoanalysis as a Critical Method. 3-5 Units.
Secondary readings in film theory (Mulvey to Silverman), art history (Bryson, Bersani) and poststructuralism (Derrida, Foucault, Butler).
Same as: TAPS 356T

ENGLISH 360E. Futurities. 5 Units.
Literary studies has long had a wide array of methods for theorizing the past. In more recent years, scholars have begun to theorize the future with equal energy. But what do we talk about when we talk about the future? Events that might happen, the way the thought of the future affects our actions today, or something more? We will discuss queer futurities, Afrofuturism, ecological futurity, revolutionary futures, reception and the futures of texts, and more.

ENGLISH 364A. CLR James and American Literature. 5 Units.
intellectual CLR James was an insatiable reader of world literature, but the literature and popular culture of the United States claimed a special place in his imagination. This seminar reads American literature from the mid-nineteenth- (Melville, Whitman) to the late-twentieth centuries (Wright, Morrison, Alice Walker) alongside James¿s literary criticism and political thought. Recent critical and theoretical texts will supplement these primary readings.

ENGLISH 365. Fictions of Literary Being. 5 Units.
In an essay from his book The Flesh of Words, Jacques Rancière refers to the suspensive existence of literature. This seminar will be devoted to an in-depth consideration of the possible meanings of this phrase. At issue for us will be the suspension of the normative assumption that the fundamental difference between a person (the author, the reader) and a fictional character is that the former has being while the latter does not. The syllabus will feature a sub-genre of the novel that disturbs this normative assumption by explicitly staging the collapse of the divide between actual and fictional being, flesh and word, author and character, through an extended representation of the porosity of those categories on every level of the text structural, characterological, and narratological. The result is the development of a metafictional discourse within the fiction itself that narrates a crossing-over of the authorís material actuality with the immateriality of character. We will examine the forms of crossing-over, its particular temporal and spatial conditions, and its ethical consequences and philosophical implications both within and outside the novel.

ENGLISH 365F. American Renaissance Literature: The Invention of the American Author. 3-5 Units.
Investigation of the problematic production of an American national literature in the antebellum period. Readings include generically diverse range of texts in which the particular requirements of an American authorship are specifically at issue. Focus upon various theories and problems of authorship as they appear explicitly or implicitly in the fiction, poetry, correspondence, and criticism of the period. These issues include the impact of the democratic-revolutionary legacy upon the development of American literary form; the rise of a literary cultural elite and its importance to the formation of an American public sphere; elite anxieties concerning the marginal status of United States literature in relation to European culture; the consequent marginalization of Americanness as that which resists cultural development; the literary appropriation of commonness as central to the representation of national character; theories of the popular voice and the textual emergence of voices resistant to such theories.

ENGLISH 365G. Problems in American Literary History. 5 Units.
Survey of American literature exploring the relationship between ¿problem texts¿—works that raise significant formal difficulties—and major problems in US history. Attention to social and cultural contexts, and to critical and theoretical debates.

ENGLISH 366. Practicing Theories. 5 Units.
An exploration of the some of the main currents in post-WWII and contemporary literary theory from the new criticism to deconstruction, new historicism, etc., arriving at contemporary debates about surface reading, digital humanities, affect, and the new materialisms.

ENGLISH 368A. Imagining the Oceans. 5 Units.
How has Western culture constructed the world’s oceans since the beginning of global ocean exploration? How have imaginative visions of the ocean been shaped by marine science, technology, exploration, commerce and leisure? Primary authors read might include Cook, Banks, Equiano, Ricketts, and Steinbeck; Defoe, Cooper, Verne, Conrad, Woolf and Hemingway; Coleridge, Baudelaire, Moore, Bishop and Walcott. Critical readings include Schmitt, Rediker and Linebaugh, Baulcom, Best, Corbin, Auden, Sontag and Heller-Roazen. Films by Sekula, Painlevé and Bigelow. Seminar coordinated with a 2015 Cantor Arts Center public exhibition. Visits to the Cantor; other possible field trips include Hopkins Marine Station and SF Maritime Historical Park. Open to graduate students only.
Same as: COMPLIT 368A, FRENCH 368A

ENGLISH 371. Drama and Aesthetics, Shakespear to Schiller. 3-5 Units.
Major examples of Shakespearian, Neo-classical, bourgeois, Idealist, and Romantic drama from 1600 to 1800 studied in tandem with the aesthetic and dramatic theories that underwrite them. Dramatists include Shakespeare, Addison, Lillo, Home, Schiller, and Joanna Baillie. Theorists include Dryden, Addison, Lessing, Diderot, Hume, Adam Smith, Schiller, and Baillie.

ENGLISH 373. Shakespearean Tragedy and Its Critics. 5 Units.
A close study of Shakespeare’s major tragedies and exemplary criticism from the Restoration to the present.

ENGLISH 381B. Theories of Race and Ethnicity. 5 Units.
An exploration of the some of the main currents in post-WWII and contemporary literary theory from the new criticism to deconstruction, new historicism, etc., arriving at contemporary debates about surface reading, digital humanities, affect, and the new materialisms.

ENGLISH 384E. Quantitative Models and Literary Form: Advanced Methods in Digital Humanities. 5 Units.
This course will explore three methods of quantitative text analysis: topic modeling, word embedding, and named entity recognition. In each case, we learn how the method works, what humanities-based questions it can (or can’t) answer, and how to interpret its results. Combining hands-on experimentation, with readings of humanities-based uses of each method, students will learn to integrate these techniques into their research and design analyses that can fully leverage the potential of each method. No previous technical experience is required.

ENGLISH 385A. Ulysses. 5 Units.
Through intensive close reading of Joyce’s novel along with selected theoretical texts, we will examine the formal structures and cultural and political implications of Ulysses. Topics will include modernist aesthetics and narrative innovation, depictions of consciousness, gender and sexuality, vernacular modernism, and the sensorium of modernity.
ENGLISH 389. What was (is?) Modernism?. 5 Units.
An introduction to modernism, focusing on the novel. Modernist studies has been eager to explore various axes of expansion, geographic (beyond Europe), temporal (beyond the early twentieth century), and cultural (across the divide between "high" and "low" realms of culture). The class will focus both on familiar modernist such as James, Joyce, Woolf, and Faulkner; we'll also look at case studies of potential forms of expansion (temporal: James Baldwin; geographic: Mukul Raj Anand; and others); secondary sources will focus on recent developments that stretch the boundaries of the field of modernist studies.

ENGLISH 390. Graduate Fiction Workshop. 3 Units.
For Stegner fellows in the writing program. May be repeated for credit. Prerequisite: consent of instructor.

ENGLISH 392. Graduate Poetry Workshop. 3 Units.
For Stegner fellows in the writing program. May be repeated for credit. Prerequisite: consent of instructor.

ENGLISH 394. Independent Study. 1-10 Unit.
Preparation for first-year Ph.D. qualifying examination and third year Ph.D. oral exam.

ENGLISH 395. Ad Hoc Graduate Seminar. 1-5 Unit.
Three or more graduate students who wish in the following quarter to study a subject or an area not covered by regular courses and seminars may plan an informal seminar and approach a member of the department to supervise it.

ENGLISH 396. Introduction to Graduate Study for Ph.D. Students. 5 Units.
Required for first-year graduate students in English. The major historical, professional, and methodological approaches to the study of literature in English.

ENGLISH 396L. Pedagogy Seminar I. 2 Units.
Required for first-year Ph.D students in English. Prerequisite for teaching required for Ph.D. students in English, Modern Thought and Literature and Comparative Literature. Preparation for surviving as teaching assistants in undergraduate literature courses. Focus is on leading discussions and grading papers.

ENGLISH 396P. Publication Workshop: The Article. 3-5 Units.
For English Ph.D. candidates only. A practical and theoretical study of the genre of the journal article, with critical reflection on its status as a gateway to academic professionalization and as a highly specialized form of public address. We will be reading articles published over the last decade across a diverse range of journals, focusing on issues surrounding methodology, style, tone, and audience. Participants will work on developing an already polished piece of writing into the form of an article publishable by a peer-reviewed publication. Admission by application in Autumn quarter.

ENGLISH 398. Research Course. 1-18 Unit.
A special subject of investigation under supervision of a member of the department. Thesis work is not registered under this number.

ENGLISH 398Q. Qualifying Exam Workshop. 10 Units.
Qualifying Exam Workshop for 1st year cohort.

ENGLISH 398R. Revision and Development of a Paper. 4-5 Units.
Students revise and develop a paper under the supervision of a faculty member with a view to possible publication.

ENGLISH 398W. Orals, Publication and Dissertation Workshop. 2 Units.
For third- and fourth-year graduate students in English. Strategies for studying for and passing the oral examination, publishing articles, and for writing and researching dissertations and dissertation proposals. May be repeated for credit.

ENGLISH 399. Thesis. 1-10 Unit.
For M.A. students only. Regular meetings with thesis advisers required.

ENGLISH 40N. Theatrical Wonders from Shakespeare to Mozart. 3 Units.
What is the secret of theatrical illusion? How does the theater move us to wonder, sympathetic identification, and reflection? How can the theater help society understand and manage social conflict and historical change? We will ask these questions through a close examination of the page and on the stage--of dramatic masterpieces by Shakespeare and Mozart. We will attend live performances of Gounod's opera Romeo and Juliet and of Mozart's opera The Marriage of Figaro. No prior knowledge of music or foreign languages is required; neither is prior experience in theatricals.

ENGLISH 43A. American Indian Mythology, Legend, and Lore. 3-5 Units.
(English majors and others taking 5 units, register for 143A.) Readings from American Indian literatures, old and new. Stories, songs, and rituals from the 19th century, including the Navajo Night Chant. Tricksters and trickster stories; war, healing, and hunting songs; Aztec songs from the 16th century. Readings from modern poets and novelists including N. Scott Momaday, Louise Erdrich, and Leslie Marmon Silko, and the classic autobiography, "Black Elk Speaks."
Same as: AMSTUD 143M, ENGLISH 143A, NATIVEAM 143A

ENGLISH 44B. Contemporary British Fiction: History, Language, Place. 3-5 Units.
How do contemporary British novelists represent dramatic changes in culture, class, demography, generation, economy, gender, race, and national identity following the allied victory in the Second World War (1939-1945)? Focusing on writers born between 1948 and 1975, we examine the structuring of historical consciousness in novels by Zadie Smith, Ian McEwan, Kazuo Ishiguro, Jeanette Winterson, Hanif Kureishi, Julian Barnes, Ali Smith, and Hilary Mantel.
Same as: ENGLISH 144B

ENGLISH 48N. The American Songbook and Love Poetry. 3 Units.
A study of performances (Billie Holiday, Frank Sinatra etc) of songs by classic American composers (Porter, Rogers and Hart, Cohen). Same as: AMSTUD 48N

ENGLISH 50A. Character Development: Writing a Script, Creating Engaging Characters. 1 Unit.
Seminar with Writer in Residence John Markus (BA English '78); meets for seven sessions over three weeks in February. Students will work one on one and in small groups with this professional writer and Stanford alum. John has written everything from stand-up to critically-acclaimed network and cable television shows to independent films to, most recently, theatrical plays. This seminar is designed for students who would like to produce a piece of work in three weeks and/or to pursue a writing profession.

ENGLISH 50B. A Humanist's Guide to Art, Community, Design, and the Earth. 1 Unit.
This short, intensive seminar features Humanities Scholar & Artist in Residence Clare Whistler (visiting from England April 15-30) will meet for dialogue, workshop, creation, and improvisation. This workshop will help students to think through methods of humanistic inquiry as ways of integrating meaning and purpose into their lives; it will focus on projects, research, collaborations, walking explorations, and relationships. This course will be of interest to students who would like to maintain humanistic values, make a decent living, find good mentors and collaborators, and create communities that are attentive to their constructed and natural environments. This year's course will center on personal assignments and will focus in particular on the theme of gardens.nnThe course will meet M/W 5-7 PM with optional Friday studio time. The first meeting is Monday, April 15.
ENGLISH 50Q. Life and Death of Words. 4 Units.
In this course, we explore the world of words: their creation, evolution, borrowing, change, and death. Words are the key to understanding the culture and ideas of a people, and by tracing the biographies of words we are able to discern how the world was, is, and might be perceived and described. We trace how words are formed, and how they change in pronunciation, spelling, meaning, and usage over time. How does a word get into the dictionary? What do words reveal about status, class, region, and race? How is the language of men and women critiqued differently within our society? How does slang evolve? How do languages become endangered or die, and what is lost when they do? We will visit the Facebook Content Strategy Team and learn more about the role words play in shaping our online experiences. Together, the class will collect Stanford language and redesign the digital dictionary of the future. Trigger Warning: Some of the subject matter of this course is sensitive and may cause offense. Please consider this prior to enrolling in the course.
Same as: CSRE 50Q, FEMGEN 50Q, LINGUIST 50Q, NATIVEAM 50Q

ENGLISH 51N. The Sisters: Poetry & Painting. 3 Units.
Poetry and painting have often been called the “sister arts”. Why? Sometimes a poem or a painting stands out to us, asking that we stay with it, that we remember it, although we cannot exactly say why. Poems have a way of making pictures in the mind, and paintings turn “rhymes” amid the people, places, and things they portray. Each is a concentrated world, inviting an exhilarating closeness of response: why does this line come first? Why does the artist include that detail? Who knows but that as we write and talk about these poems and pictures we will be doing what John Keats said a painter does: that is, arriving at a “trembling delicate and snail-horn perception of Beauty”. Each week explore the kinship between a different pair of painter and poet and also focuses on a particular problem or method of interpretation. Some of the artist/poet combinations we will consider: Shakespeare and Caravaggio; Jorie Graham and (the photographer) Henri Cartier-Bresson; Alexander Pope and Thomas Gainsborough; William Wordsworth and Caspar David Friedrich; Christina Rossetti and Mary Cassatt; Walt Whitman and Thomas Eakins; Thomas Hardy and Edward Hopper.
Same as: ARTHIST 160N

ENGLISH 52N. Mixed-Race Politics and Culture. 3 Units.
Today, almost one-third of Americans identify with a racial/ethnic minority group, and more than 9 million Americans identify with multiple races. What are the implications of such diversity for American politics and culture? In this course, we approach issues of race from an interdisciplinary perspective, employing research in the social sciences and humanities to assess how race shapes perceptions of identity as we write and talk about these poems and pictures we will be doing. What does it mean to be Chicano and Latino in the United States today? And, how have U.S. writers portrayed the evolution of a Latino identity as it has changed from the age of the Civil Rights Movement to the age of Twitter? This class provides students with an overview of 20th and 21st century U.S. Latino/a literature by focusing on American authors writing to the present. We will read a range of writers, including Gloria Anzaldúa, Sandra Cisneros, Héctor Tobar, and Junot Díaz, and examine how these authors grapple with the artistic task of representing the different national cultures and histories (Mexican American, Puerto Rican, etc.) that inform the U.S. Latino experience. Throughout the quarter we will explore how these fictional narratives offer insights into the topics of American identity, immigration, assimilation, class status, Women of Color feminism, gender and sexuality. In addition, we will also consider contemporary representations from film and television, ultimately working toward a comprehensive analysis of how literary genres and popular cultural contribute to the meaning of Latinidad in the U.S.
Same as: CHILATST 67

ENGLISH 53N. African American Autobiography. 3 Units.
Since the publication of slave narratives in the eighteenth century, the genre of autobiography has occupied a unique position in the history of African American literary expression. By studying classic autobiographical narratives by black writers, this course will explore questions about racial inequality and democracy, the individual and society, and writing and freedom, among other topics.
Same as: AMSTUD 53N

ENGLISH 60N. Living on the Edge: Language and Landscape of the Western Fringes. 3 Units.
What does it feel like to live on the edge, facing an expanse between you and the next place? Who has lived on the Western fringes of Britain and America? Who has named, formed, and been inspired by that land? Whose voices are silenced in the (re)making of a place? Shaping the landscape through the words we use or the features we build is as old as recorded time and, in this seminar, we'll investigate how the land is imagined, defined, settled, and delimited throughout history, with particular reference to western Britain and California. We'll focus on specific elements in the landscape Water, Hill, Tree, Stone, and Border looking at a sequence of locations through historical, archaeological, placename, literary, and artistic analyses. Students will produce place-name studies; the depictions of landscape through creative work (poetry, prose, non-fiction, song, or picture) on three fieldtrips; and close readings of literary descriptions of landscape. Among the authors study will be John Muir, John Steinbeck, Edward Thomas, Linda Noel, Dylan Thomas, and Gwyneth Lewis.

ENGLISH 67. Contemporary Chicano & Latino Literature. 4 Units.
What does it mean to be Chicano and Latino in the United States today? And, how have U.S. writers portrayed the evolution of a Latino identity as it has changed from the age of the Civil Rights Movement to the age of Twitter? This class provides students with an overview of 20th and 21st century U.S. Latino/a literature by focusing on American authors writing to the present. We will read a range of writers, including Gloria Anzaldúa, Sandra Cisneros, Héctor Tobar, and Junot Díaz, and examine how these authors grapple with the artistic task of representing the different national cultures and histories (Mexican American, Puerto Rican, etc.) that inform the U.S. Latino experience. Throughout the quarter we will explore how these fictional narratives offer insights into the topics of American identity, immigration, assimilation, class status, Women of Color feminism, gender and sexuality. In addition, we will also consider contemporary representations from film and television, ultimately working toward a comprehensive analysis of how literary genres and popular cultural contribute to the meaning of Latinidad in the U.S.
Same as: CHILATST 67

ENGLISH 68N. Mark Twain and American Culture. 4 Units.
Preference to freshmen. Mark Twain defined the rhythms of our prose and the contours of our moral map. He recognized our extravagant promise and stunning failures, our comic foibles and tragic flaws. He is viewed as the most American of American authors—and as one of the most universal. How does his work illuminate his society’s (and our society’s) responses to such issues as race, gender, technology, heredity vs. environment, religion, education, art, imperialism, animal welfare, and what it means to be “American”?
Same as: AMSTUD 68N

ENGLISH 70N. Shakespeare Unbound. 3 Units.
Unbound from classical poetic, or from any strict adherence to the conventions of comedy, tragedy, and history. Shakespeare made, and still makes, the stage come to life. The course will focus on some of the more unsettling productions from the hand of the bard, among them Titus Andronicus, The Taming of the Shrew, Romeo and Juliet, A Midsummer Night’s Dream, As You Like It, Twelfth Night, Troilus and Cressida, Coriolanus, Cymbeline, and The Winter’s Tale.
ENGLISH 71. Dangerous Ideas. 1 Unit.
Ideas matter. Concepts such as race, progress, and equality have inspired social movements, shaped political systems, and dramatically influenced the lives of individuals. Others, like gender identity, universal basic income, and historical memory play an important role in contemporary debates in the United States. All of these ideas are contested, and they have a real power to change lives, for better and for worse. In this one-unit class we will examine these dangerous ideas. Each week, a faculty member from a different department in the humanities and arts will explore a concept that has shaped human experience across time and space. Some weeks will have short reading assignments, but you are not required to purchase any materials.
Same as: ARTHIST 36, COMPLIT 36A, EALC 36, ETHICSOC 36X, FRENCH 36, HISTORY 3D, MUSIC 36H, PHIL 36, POLISCI 70, SLAVIC 36

ENGLISH 72N. Serial Storytelling. 3 Units.
"TV's Lost Weekends," a recent headline says, referring to the modern habit of binge-watching television shows. Such news stories debate the right way to watch TV. They also echo longstanding arguments about how to read books. This course juxtaposes contemporary television with classic serial novels in order to explore different ways of experiencing longform narratives. How do we read or watch when we're forced to wait before the next episode—or, conversely, given the opportunity to binge?.

ENGLISH 75N. American Short Stories. 3 Units.
How and why did the short story take root and flourish in an American context? Early works of classic American literature read alongside stories by women and minority writers, stretching from the early nineteenth century to the contemporary period.
Same as: AMSTUD 75N

ENGLISH 76. After the Apocalypse. 3 Units.
What happens after the world, as we know it, has ended? In the course of examining classic and newer speculative fictional narratives detailing the ravages of various post-apocalyptic societies and the challenges these societies pose to the survivors, we explore several related questions: What is an apocalypse? What resources does speculative fiction offer for understanding and responding to oppressive societies? Where does the idea of the apocalypse originate? Is an apocalypse always in the future? Or has it already occurred? For whom might apocalypse constitute an ongoing present? In this course, we use the tools of close reading and historical criticism to build an archive of knowledge about the narrative, visual, and aural features of apocalypse. Students will be guided through the creation of a multimedia portfolio over the course of the quarter, for presentation at the end. No written midterm or final exam.

ENGLISH 79N. The Renaissance: Culture as Conflict. 3 Units.
Focus is on the Renaissance not as a cultural rebirth but as a scene of cultural conflict. Course materials are selected from Renaissance art, history, philosophy, politics, religion, and travel writing; authors include More, Luther, Erasmus, Machiavelli, Michelangelo, Montaigne, Shakespeare. Among the conflicts we will explore are: old (world)/new (world), wealth/poverty, individual/collectivity, manuscript/print, religion/ secularism, Catholicism/Protestantism, monarchism/republicanism, femininity/masculinity, heterosexuality/homosexuality.

ENGLISH 80N. Modern "Meanings of Life": Aestheticism, Perfectionism, Ecstasy. 3 Units.
This course asks about the "meaning of life" in our time, the 21st century, and over the past 200 years. It proposes that some classic reasons for living, and modes of giving value to life, ethics, religion, family are no longer particularly active; while new, poorly articulated and ill- acknowledged systems of life-evaluation rule our senses of meaning. In particular, the course will discover, try to systematize, and then test a few of these covert modern life philosophies: aestheticism; perfectionism; ecstasy. Representatives of more classic systems of meaning Christian experience, and Aristotelian ethics will offer comparative cases. Students will be challenged to articulate and evaluate their own reasons for living and anticipated meanings of life, and to become skillful interpreters of both art and ideas in texts, learning methods from literature, philosophy, and history. They should also develop richer and more precise understandings of those contested terms, modern and modernity. Readings may include Wordsworth, Théreau, Flaubert, Aristotle, Thomas à Kempis, Theresa of Avila, Whitman, Dickinson, Sontag, plus contemporary sources.

ENGLISH 81. Philosophy and Literature. 3-5 Units.
What, if anything, does reading literature do for our lives? What can literature offer that other forms of writing cannot? Can fictions teach us anything? Can they make people more moral? Why do we take pleasure in tragic stories? This course introduces students to major problems at the intersection of philosophy and literature. It addresses key questions about the value of literature, philosophical puzzles about the nature of fiction and literary language, and ways that philosophy and literature interact. Readings span literature, film, and philosophical theories of art. Authors may include Sophocles, Dickinson, Toni Morrison, Proust, Woolf, Walston, Nietzsche, and Sartre. Students master close reading techniques and philosophical analysis, and write papers combining the two. This is the required gateway course for the Philosophy and Literature major tracks. Majors should register in their home department.
Same as: CLASSICS 42, COMPLIT 181, FRENCH 181, GERMAN 181, ILAC 181, ITALIAN 181, PHIL 81, SLAVIC 181

ENGLISH 82N. Thinking about Photographs. 3 Units.
The course will begin with a short history of photography since the 19th century; followed by both a hands-on exploration of different types of photographs (possibly using the Cantor Collection) and then a more theoretical discussion of some of the acknowledged classics of photographic writing (Susan Sontag’s On Photography, Roland Barthes’ Camera Lucida, Linfield’s The Cruel Radiance).

ENGLISH 83N. City, Space, Literature. 3 Units.
This course presents a literary tour of various cities as a way of thinking about space, representation, and the urban. Using literature and film, the course will explore these from a variety of perspectives. The focus will be thematic rather than chronological, but an attempt will also be made to trace the different ways in which cities have been represented from the late nineteenth century to recent times. Ideas of space, cosmopolitanism, and the urban will be explored through films such as The Bourne Identity and The Lunchbox, as well as in the writings of Arthur Conan Doyle, Walter Mosley, Virginia Woolf, James Joyce, Fiston Mwanza Mujila, Karen Tei Yamashita, and Mohsin Hamid, among others.
Same as: URBANST 83N

ENGLISH 84N. Just Feelings. 3 Units.
Most of us read for the pure pleasure of it¿ just feelings. And yet, just as often, we believe that literature has a particular purpose: that it can affect justice, something we imagine it does through the production of certain pro-social emotions: just feelings. What role might feelings play in producing a better world, and how might literature prompt us toward those feelings, that world? What dangers lurk in linking up literature, feelings and justice?.

ENGLISH 87N. The Conscience. 3 Units.
What kind of science, or knowledge, does the con-science impart? How does this knowledge relate to what one nineteenth-century thinker called the ¿intellectual conscience¿? The indeterminacy of conscience¿s claims makes it a subject that all but demands close reading, and it is a matter of historical fact that ethical reasoning has often taken place within and through literary forms. This course thus takes the scientific efflorescence of the early modern period (c. 1500-1800) as its historical center of gravity, but focuses above all on the development of interpretive habits. Proceeding through texts long associated with crises of conscience (selections may include Genesis, Macbeth, Moll Flanders), we will consider how the creative force of interpretation bears on evolving conceptions of ethical inquiry and intellectual obligation.

ENGLISH 90. Fiction Writing. 5 Units.
The elements of fiction writing: narration, description, and dialogue. Students write complete stories and participate in story workshops. May be repeated for credit. Prerequisite: PWR 1 (waived in summer quarter). NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 90E. Investigating Identity Through Filipinx Fiction. 5 Units.
This course is both a reading seminar featuring canonical and contemporary Filipinx authors (including Mia Alvar, Carlos Bulosan, Elaine Castillo, Bienvenido Santos, Lysley Tenorio and José Rizal) and a writing workshop where students generate short stories exploring identity. Rizal¿s seminal novels Noli Me Tangere and El filibusterismo are ¿the earliest artistic expressions of the Asian colonial experience from the point of view of the oppressed¿ and through his work and the work of other Filipinx authors, we discover how both national and individual identities are not only challenged by adversity, trauma, violence, and war but also forged and strengthened by them. Note: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 90M. Queer Stories. 5 Units.
Like other 90 and 91-level courses, 90M will explore basic elements of fiction and nonfiction writing. Students will read a wide variety of stories and essays in order to develop a language for working through the themes, forms, and concerns of the queer prose canon. Students will complete and workshop a piece of writing that in some way draws upon the aesthetics or sensibilities of the work we have read, culled from exercises completed throughout the quarter. This final piece may be a short story, a personal essay, a chapter from a novel or memoir, or a piece that, in the spirit of queerness, blurs or interrogates standard demarcations of genre. The course is open to any and all students, regardless of how they define their gender or sexuality. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 90Q. Sports Writing. 3 Units.
Study and practice of the unique narratives, tropes, images and arguments that creative writers develop when they write about popular sport. From regional fandom to individualist adventuring, boxing and baseball to mascot dancing and table tennis, exceptional creative writers mine from a diversity of leisure activity a rich vein of ¿sports writing¿ in the creative nonfiction genre. In doing so, they demonstrate the creative and formal adaptability required to write with excellence about any subject matter; and under the circumstances of any subjectivity. Discussion of the ways in which writers have framed, and even critiqued, our interest in athletic events, spectatorship, and athletic beauty. Writers include Joyce Carol Oates, Roland Barthes, David James Duncan, Arnold Rampersad, John Updike, Maxine Kumin, Susan Sterling, Ernest Hemingway, Norman Mailer, Dervla Murphy, Haruki Murakami, Don DeLillo, Henry Louis Gates, Jr., Annie Dillard, John McPhee, and Laura Hillenbrand. Close readings of essays on form and sport, as well as book excerpts. Students will engage in class discussions and write short weekly papers, leading to a more comprehensive project at the end of the quarter.

ENGLISH 90V. Fiction Writing. 5 Units.
Online workshop course that explores the ways in which writers of fiction have used language to examine the world, to create compelling characters, and to move readers. We will begin by studying a selection of stories that demonstrate the many techniques writers use to create fictional worlds; we¿ll use these stories as models for writing exercises and short assignments, leading to a full story draft. We will study figurative language, character and setting development, and dramatic structure, among other elements of story craft. Then, each student will submit a full draft and receive feedback from the instructor and his/her classmates. This course is taught entirely online, but retains the feel of a traditional classroom. Optional synchronous elements such as discussion and virtual office hours provide the student direct interaction with both the instructor and his/her classmates. Feedback on written work is both offered to and given by the student is essential to the course and creates class rapport.

ENGLISH 90W. Writing and War. 5 Units.
This introductory, five-unit course is designed for all students interested in reading the literature of and studying the expression of military conflict. Bridging the experiences of Veteran and non-Veteran students will be a central aim of the course and will be reflected in enrollment, reading materials, visiting guests and final narrative project.

ENGLISH 91. Creative Nonfiction. 5 Units.
Historical and contemporary as a broad genre including travel and nature writing, memoir, biography, journalism, and the personal essay. Students use creative means to express factual content. May be repeated for credit. Prerequisite: PWR 1 (waived in summer quarter and for SLE students). NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 91A. ASIAN-AMERICAN AUTOBIOGRAPHY/W. 3-5 Units.
This is a dual purpose class: a writing workshop in which you will generate autobiographical vignettes/essays as well as a reading seminar featuring prose from a wide range of contemporary Asian-American writers. Some of the many questions we will consider are: What exactly is Asian-American memoir? Are there salient subjects and tropes that define the literature? And in what ways do our writerly interactions both resistant and assimilative with a predominantly non-Asian context in turn recreate that context? We¿ll be working/experimenting with various modes of telling, including personal essay, the epitostal form, verse, and even fictional scenarios. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 91B. Creative Nonfiction/Writing the Memoir. 4 Units.
Open to DCI Fellows and Partners only. In this course, we will practice the art and craft of writing memoir: works of prose inspired by the memory of personal events and history. In our practice, we will look at different strategies for writing with meaning and insight about the events in our lives. We will read a variety of models by published authors who have made sense of the personal alongside the profound: the sad, joyful, simple and complicated stuff of living and being alive. Our learning will be discussion-driven. You should expect to do daily writing in the class, and to write and read widely between our class meetings. We will read, discuss, and imitate excerpts of memoirs by such authors as Augustine, Andrew Solomon, Joyce Carol Oates, Tim O¿Brien, Joan Didion, and Eavan Boland, among many others. At least half of our class time will be devoted to the discussion of participants¿ work. The course will address issues ranging from how we select and write about events from our personal lives, to the ethical obligations of memoirists, to the ways we can explore new understanding about the past, as well as our own courage and reluctance to share personal writing. Writers at all levels of experience and comfort with creative writing are very welcome.
ENGLISH 91DF. Documentary Fictions. 4 Units.
More and more of the best American fiction, plays, and even comics are being created out of documentary practices such as in-depth interviewing, oral histories, and reporting. Novels like Dave Eggers' What is the What, plays like Anna Deavere Smith's Twilight: Los Angeles, and narrative journalism like Rebecca Skloot's The Immortal Life of Henrietta Lacks, all act as both witnesses and translators of people's direct experience and push art into social activism in new ways. In this course students will examine the research methods, artistic craft, and ethics of these rich, genre-bending works and then create documentary fictions of their own. Readings will include works by Truman Capote, Dave Eggers, and Lisa Teddeo, as well as Catherine Boo, author of the award-winning Behind the Beautiful Forevers, who will visit the class. No prior creative writing or journalism experience required. Note: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 91NW. Nature Writing. 5 Units.
In this course we will be reading some of the most beautiful, magical, vital, dangerous and revolutionary essays and stories and poems ever written, and, in our own writing about nature, will be joining that lineage that includes writers such as Henry David Thoreau, Ralph Waldo Emerson, Emily Dickinson, John Muir, Wendell Berry, Rachel Carson, Annie Dillard, and many others. Expect to spend lots of time immersed in nature, literally and literally. Required materials include: pen, notebook, magnifying glass, binoculars, and a good pair of shoes. nNOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 91V. Creative Nonfiction. 3-5 Units.
Online workshop course. Historical and contemporary as a broad genre including travel and nature writing, memoir, biography, journalism, and the personal essay. Students use creative means to express factual content.

ENGLISH 91VO. Voices of the Land. 5 Units.
Amazing things can happen when a writer decides to push back from their desk and go out into the world in search of stories to tell. The lives of the subjects, as well as the life of the writer, can be changed forever. In this class, we will read and discuss three classic works of documentary journalism, and students will come up with a documentary project of their own. In the process, we will practice skills such as interviewing subjects, notetaking, photography, story structure, and other techniques of documentary journalism. nNOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 92. Reading and Writing Poetry. 5 Units.
Prerequisite: PWR 1. Issues of poetic craft. How elements of form, music, structure, and content work together to create meaning and experience in a poem. May be repeated for credit. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 92AP. Arab and Arab-American Poetry. 5 Units.
In this introductory course, students will write and read widely, exploring various aspects of poetic craft, including imagery, metaphor, line, stanza, music, rhythm, diction, and tone. The course will focus primarily on the rich and varied tradition of Arab and Arab-American poets, with a special emphasis on contemporary poets exploring the intersections of cultural identity, nationhood, race, gender, and sexuality. The first half of the course will consist of close reading a selection of poems, while the second half of the course will consist of workshop student writing. Through peer critique, students respond closely to the work of fellow writers in a supportive workshop. Writers at all levels of experience and comfort with poetry are welcome. nNOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot. Same as: CSRE 92D.

ENGLISH 92BP. Contemporary Black Poetry and Poetics. 5 Units.
In this poetry workshop, students will write and read closely, exploring various aspects of poetic craft, including imagery, metaphor and simile, line, stanza, music, rhythm, diction, and tone. The course reading will focus on the rich diversity of contemporary poetry from the global Black diaspora, with a special emphasis on poetry that investigates the intersections of race, cultural identity, nationhood, gender, and sexuality. Note: No prior knowledge of Black poetry and poetics is required. First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 92VP. Visual Arts and Poetry. 5 Units.
This creative writing workshop will make use of Stanford's own Cantor Arts Center and Anderson Collection to explore the relationship between poetry and visual art. We'll read poets whose work incorporates painting, drawing, printmaking, photography, film, and ekphrasis, and will engage poetically with art on view at Stanford. Each student will produce a mixed media chapbook by the end of the quarter. Readings will include works by Claudia Rankine, Theresa Hak Kyung Cha, Anne Carson, William Blake, Robin Coste Lewis, Maggie Nelson, Layli Long Soldier, Rainer Maria Rilke, and Etel Adnan. Note: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 93Q. The American Road Trip. 3 Units.
From Whitman to Kerouac, Alec Soth to Georgia O'Keeffe, the lure of travel has inspired many American artists to pack up their bags and hit the open road. In this course we will be exploring the art and literature of the great American road trip. We will be reading and writing in a variety of genres, workshopping our own personal projects, and considering a wide breadth of narrative approaches. Assignments will range from reading Cormac McCarthy's novel, The Road, to listening to Bob Dylan's album, Highway 61 Revisited. We will be looking at films like Badlands and Thelma and Louise, acquainting ourselves with contemporary photographers, going on a number of campus-wide field trips, and finishing the quarter with an actual road trip down the California coast. Anyone with a sense of adventure is welcome!

ENGLISH 94. Creative Writing Across Genres. 5 Units.
For minors in creative writing. The forms and conventions of the contemporary short story and poem. How form, technique, and content combine to make stories and poems organic. Prerequisite: 90, 91, or 92.

ENGLISH 94Q. The Future is Feminine. 3 Units.
Gender is one of the great social issues of our time. What does it mean to be female or feminine? How has femininity been defined, performed, punished, or celebrated? Writers are some of our most serious and vital, dangerous and revolutionary essays and stories and poems ever written, and, in our own writing about nature, will be joining that lineage that includes writers such as Virginia Woolf to Ernest Hemingway, from Beloved to Gone Girl (and even "RuPaul's Drag Race"), we'll ask how the feminine is rendered and contested. We'll do so in order to develop a history and a vocabulary of femininity so that we may, in this important time, write our own way in to the conversation. This is first and foremost a creative writing class, and our goals will be to consider in our own work the importance of the feminine across the entire spectrum of gender, sex, and identity. We will also study how we write about femininity, using other writers as models and inspiration. As we engage with these other writers, we will think broadly and bravely, and explore the expressive opportunities inherent in writing. We will explore our own creative practices through readings, prompted exercises, improv, games, collaboration, workshop, and revision, all with an eye toward writing the feminine future. Same as: FEMGEN 94Q.
ENGLISH 9CA. American Road Trip. 3 Units.
From Whitman to Kerouac, Alec Soth to Georgia O'Keeffe, the lure of travel has inspired many American artists to pack up their bags and hit the open road. In this Creative Expressions course we will be exploring the art and literature of the great American road trip, including prose, poetry, films, and photography. We will be reading and writing in a variety of genres, workshopping our own stories, and considering the ways in which our personal journeys have come to inform and define our lives. The course includes a number of campus-wide field trips, and an end-of-quarter road trip down the California coast. NOTE: Students must attend the first class meeting to retain their roster spot.

ENGLISH 9CE. Creative Expression in Writing. 3 Units.
Primary focus on giving students a skill set to tap into their own creativity. Opportunities for students to explore their creative strengths, develop a vocabulary with which to discuss their own creativity, and experiment with the craft and adventure of their own writing. Students will come out of the course strengthened in their ability to identify and pursue their own creative interests. For undergrads only. NOTE: For undergraduates only. Students must attend the first class meeting to retain their roster spot.

ENGLISH 9CF. Poetry Into Film. 3 Units.
This course focuses on the intersection between film and poetry. Students will complete three short films based on both published and student-authored poems. From concept to final cut, students will script, storyboard, soundtrack, and visually design each production before filming, editing, and screening their films for class. As such, the course will serve as an introduction to both poetry and digital filmmaking. NOTE: Students must attend the first class meeting to retain their roster spot.

ENGLISH 9CI. Inspired By Science: A Writing Workshop. 3 Units.
How can your interest in science and the environment be enriched by a regular creative practice? How do you begin to write a poem or essay about the wonders of the natural world or the nuances of climate change? What are the tools and strategies available to creative writers, and how can these techniques be used to communicate complex concepts and research to wide-audiences? We begin to answer these questions by drawing inspiration from the rich tradition of scientists who write and writers who integrate science. Emphasizing writing process over finished product, students maintain journals throughout the quarter, responding to daily prompts that encourage both practice and play. Through open-ended and exploratory writing, along with specific exercises to learn the writer's craft students develop a sense of their own style and voice. Note: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 9CP. Poetry Off the Page. 3 Units.
With recent blockbuster films like Patterson and major prizes being awarded to artists like Bob Dylan and Kendrick Lamar, the borders of what constitutes traditional literature are shifting. In this Creative Writing course we will be looking at literature – off the page, in songwriting, spoken word, multi-media, and visual art. We will be workshopping our own creative projects and exploring the boundaries of contemporary literature. Artists we'll be looking at include Iron and Wine, Lil Wayne, Allen Ginsberg, Beyonce, David Lynch, Patti Smith, Mark Strand, Anne Carson, Danez Smith, Ben Iver, and Lou Reed. NOTE: Students must attend the first class meeting to retain their roster spot.

ENGLISH 9CT. Special Topics in Creative Expression. 3 Units.
Focus on a particular topic or process of creative expression. Primary focus on giving students a skill set to tap into their own creativity. Opportunities for students to explore their creative strengths, develop a vocabulary with which to discuss their own creativity, and experiment with the craft and adventure of their own writing. Students will come out of the course strengthened in their ability to identify and pursue their own creative interests. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot. May repeat for credit.

ENGLISH 9CV. Creative Expression in Writing. 3 Units.
Online workshop whose primary focus is to give students a skill set to tap into their own creativity. Opportunities for students to explore their creative strengths, develop a vocabulary with which to discuss their own creativity, and experiment with the craft and adventure of their own writing. Students will come out of the course strengthened in their ability to identify and pursue their own creative interests. For undergrads only.

ENGLISH 9CW. Writing and World Literature. 3 Units.
This course is an introduction to reading and writing short fiction and poetry. For inspiration and imitation, students will read models drawn from a diverse body of global literature. In a supportive, discussion-based environment, students will develop their own creativity and experiment with the craft and adventure of their own writing. Students will come out of the course strengthened in their ability to identify and pursue their own creative interests. NOTE: Students must attend the first class meeting to retain their roster spot.

ENGLISH 9R. Humanities Research Intensive. 2 Units.
Everyone knows that scientists do research, but how do you do research in the humanities? This five-day course, taught over spring break, will introduce you to the excitement of humanities research, while preparing you to develop an independent summer project or to work as a research assistant for a Stanford professor. Through hands-on experience with archival materials in Special Collections and the East Asia Library, you will learn how to formulate a solid research question; how to gather the evidence that will help you to answer that question; how to write up research results; how to critique the research of your fellow students; how to deliver your results in a public setting; and how to write an effective grant proposal. Students who complete this course become Humanities Research Intensive Fellows and receive post-program mentorship during spring quarter, ongoing opportunities to engage with faculty and advanced undergraduates, and eligibility to apply for additional funding to support follow-up research. Freshmen and sophomores only. All majors and undeclared students welcome. No prior research experience necessary. Enrollment limited: apply by 11/4/19 at hri-fellows.stanford.edu.

ENGLISH 9SF. Fight the Future: Speculative Fiction and Social Justice. 1 Unit.
Imagining the future has been one of the most important ways humans have assessed their present. In this salon-style seminar we'll focus on modern speculative fiction as social critique, especially of regimes of patriarchy, racism, and capitalism. The first three weeks will be devoted to the work of Margaret Atwood, who will visit the class. The remaining seven weeks will explore other speculative fiction, broadly defined and across era and geography, that also engages with oppression and freedom, sex, love, and other dynamics of power. Guest lecturers will discuss the work of authors such as Octavia Butler, Samuel R. Delany, Franz Kafka, Philip K. Dick, Ursula LeGuin, and others.