

ENGLISH (ENGLISH)

ENGLISH 106A. A.I.-Activism-Art. 3-5 Units.

Lecture/studio course exploring arts and humanities scholarship and practice engaging with, and generated by, emerging emerging and exponential technologies. Our course will explore intersections of art and artificial intelligence with an emphasis on social impact and racial justice. Open to all undergraduates.

Same as: ARTHIST 168A, CSRE 106A, SYMSYS 168A

ENGLISH 106B. Bad Taste. 3-5 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 bad examples drawn from poetry, fiction, film, and visual art, we will examine the categories ugly, kitschy, campy, sappy, problematic, and so on that have been and continue to be used to police what is and is not art, and to distinguish good art from bad. We will consider how artistic hierarchies become entangled with other kinds of hierarchies, exploring how bad art both sustains and subverts racial, sexual, and economic power. Why, for example, are the terms rom com and chick flick so often used dismissively? What makes a work of art provocative and avant-garde, rather than offensive or simply gross? And when does the merely bad become so-bad-it's-good? In the final three weeks of the course, the students will be asked to reflect on the terms they themselves use to evaluate and describe cultural products, and to provide categories and case studies from their own experiences as consumers.

ENGLISH 107B. Literature of the English Revolution. 3-5 Units.

At the beginning of the seventeenth century it was possible for English monarchs to invoke a divine right to rule. Within decades, the churn of petitions, printed pamphlets, and newspapers would overturn bedrock assumptions of sociopolitical continuity, reconstituting the body politic. In addition to reading through the textual agitation that is popular politics, we will likely consider movements of radical democracy and egalitarianism (the Levellers, Diggers) alongside works of lyric poetry (Herrick, Marvell) and political philosophy (Filmer, Locke).

ENGLISH 10A. Introduction to English I: Encounters with the Monstrous in Early British Literature. 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, how are literary developments involved with historical events and social conditions? Discussion of how literature works as a force in culture, not only a reflection of other forces. Chaucer's General Prologue and Knight's Tale; Sir Gawain and the Green Knight; More, Utopia; Wyatt, Sidney, poems; Spenser, The Faerie Queene, Book Two; Shakespeare, King Lear; Donne, Songs and Sonnets and Holy Sonnets; Cavendish, Blazing World.

ENGLISH 10D. Introduction to English I: Women, Gender, and Sexuality in Early British Literature. 5 Units.

How were gender and sexuality constructed and depicted a thousand years ago? How was illicit love depicted? How can women's silenced voices be heard? In this course, we'll examine British poetry, prose, and performance from c.600 to 1600 that challenge preconceptions about early people and culture, literary form and function. The readings will show how issues of voice, positionality, and identity are both fluid and surprising in the pre-modern era. We'll study texts written by and about women; texts that center transitional gender and non-binary sexualities; and texts that highlight the tension created by self and society, between being-in-the-world and conventional norms. Among the works we'll study (in translation) are Old English and Welsh women's lyrics, saints' lives, guides for confined religious life, romance in French and Middle English, Chaucer's Canterbury Tales, sixteenth-century women's poetry and letters, and Renaissance drama.

ENGLISH 110A. Books to Bollywood. 3-5 Units.

This course will investigate filmic adaptations of Anglophone literary texts in India. We will study popular films as well as Indian art cinema, alongside their novelistic inspirations, which range from seventeenth-century texts to twenty-first century ones. The course's multimedia approach will require students to interpret novels and films in relation to and in dialogue with one another, analyzing not only the pair of texts but the process of adaptation itself. Doing so will raise cultural questions around globalization, universalism and feminism, as well as generic questions regarding the limitations and strengths of different media to represent different kinds of stories. We will situate all these questions within a larger discussion of the relationship of medium to modernity in India. Students will also gain the terminology and the analytic framework needed to write cogently about the two different media, both on their own and in relation to one another.

ENGLISH 112B. African Literature: From Chinua Achebe to Afrofuturism. 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, Kamel 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 112C. Humanities Core: The Renaissance in Europe. 3 Units.

The Renaissance in Europe saw a cultural flowering founded on the achievements of pagan antiquity, a new humanism founded on the conviction that nothing which has ever interested living men and women can wholly lose its vitality, and the foundation of the modern state. We start with those Renaissance men Leonardo Da Vinci, Michelangelo, and Raphael. We then turn to Martin Luther's rejection of Papal Rome and his erection of a competing, Protestant ideal. Montaigne and Shakespeare invent our modern sense of subjectivity before our eyes. And Machiavelli and Hobbes create a science of power politics. Each week, during the first class meeting, we will focus on these issues in Europe. During the second class meeting, we will participate in a collaborative conversation with the other students and faculty in Humanities Core classes, about other regions and issues. This course is taught in English. This course is part of the Humanities Core: <https://humanitiescore.stanford.edu/>.

Same as: HUMCORE 122

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 novel's 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). Through four novels, we will span the Victorian period, from Queen Victoria's arrival on the throne to anxieties and experimentations of the fin-de-siècle.

ENGLISH 114C. 'Books Promiscuously Read': Varieties of Renaissance Experience. 3-5 Units.

What is the point of reading? In this course we will begin by exploring the ways in which writers from Antiquity through the Renaissance attempted to answer that crucial question. Keeping in mind that to read a writer is to read a reader, we will examine central topics of the Renaissance (such as rhetoric, statecraft, religion, gender) while thinking about how modes of reading inform the craft of writing. Texts will range from the established classics to the often neglected, so the course will benefit students with all levels of familiarity with the period. Authors may include Aristotle, Cicero, Seneca, St. Augustine, Petrarch, Erasmus, Machiavelli, Udall, Sidney, Shakespeare, Whitney, Lanyer, and Milton.

ENGLISH 115. Virtual Italy. 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 115C. 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: TAPS 151C

ENGLISH 115E. Shakespeare and his Contexts: Race, Religion, Sexuality, Gender. 5 Units.**ENGLISH 115F. Tragedy: Forms and Conflicts. 3-5 Units.**

This course introduces students to central questions of tragedy. Why do we find tragic spectacle so compelling, even pleasurable? What role does conflict play in individual selfhood and social formation? And why does tragedy elicit such strong theoretical and philosophical responses? At the same time, the course provides an introduction to literary history through the study of genre. What might connect modern tragedy to ancient Greek drama? How are genres transformed through reading, commentary, and adaptation? The course will be based on close reading and discussion of authors including Sophocles, Seneca, Shakespeare, Calderon, Milton, and Buchner.

Same as: TAPS 115F

ENGLISH 115G. Shakespeare: Five Tragedies. 3-5 Units.

Readings of five plays: Hamlet, Othello, King Lear, Macbeth, and Antony and Cleopatra. We will begin with a brief overview of Shakespeare's life and times and the theatrical conditions he worked within. However, our efforts will be focused primarily on direct engagement with Shakespeare's plays themselves. Sessions will include discussions of Shakespearean tragic language, reading aloud of specific scenes, and exploration of what unites and differentiates these plays. Finally, we will reflect continuously on what makes tragedy such a strange, rich and necessary form, where (as one philosopher wrote) "in suffering failure, the loser conquers."

ENGLISH 118. Literature and the Brain. 3 Units.

Recent developments in and neuroscience and experimental psychology have transformed the way we think about the operations of the brain. What can we learn from this about the nature and function of literary texts? Can innovative ways of speaking affect ways of thinking? Do creative metaphors draw on embodied cognition? Can fictions strengthen our "theory of mind" capabilities? What role does mental imagery play in the appreciation of descriptions? Does (weak) modularity help explain the mechanism and purpose of self-reflexivity? Can the distinctions among types of memory shed light on what narrative works have to offer? Same as: COMPLIT 138, COMPLIT 238, ENGLISH 218, FRENCH 118, FRENCH 218, PSYC 126, PSYCH 118F

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 recreate 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. 3-5 Units.

English majors must take class for 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: Revolutionary Energies: Milton and the Transcendentalists. 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 122. Medieval Manuscripts, Digital Methodologies. 3-5 Units.

Medieval Studies is entering a phase of digital abundance. In the last seven years, more 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.

Same as: DLCL 122

ENGLISH 122C. Medieval Fantasy Literature. 3-5 Units.

This is a comparative medieval literature course that surveys Anglo-Norman and English romance, English and Norse heroic epic, and Norse and Celtic mythology. 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. 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 literary medievalism has cultivated the tropes of medieval fantasy to produce works which mediate between an imagined history, sublime fabrication, and contemporary concerns.

ENGLISH 124. 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.

Same as: AMSTUD 124A, ARTHIST 152, HISTORY 151, POLISCI 124A

ENGLISH 124A. Latinx Literature. 3-5 Units.**ENGLISH 124C. Cultures of the U.S.-Mexico Borderlands. 3-5 Units.**

Cultures of the U.S.-Mexico Borderlands: Since becoming president, Donald Trump has deported more than a million migrants and started building a multi-billion-dollar border wall. Although some of Trump's actions have seemed anomalous, they have all relied on and reaffirmed longstanding legacies of settler colonialism and racial capitalism. In this seminar, we will look at these legacies through the eyes of the Natives, Latinxs, whites, and others who have lived in the U.S.-Mexico borderlands. Within the confines of literature, we will read novelists like Willa Cather, essayists like Valeria Luiselli, and poets like Simon Ortiz (Acoma Pueblo). Meanwhile, across the more capacious category of culture, we will engage with promoters who encouraged whites to claim homesteads, periodistas who emboldened Latinxs to protect pueblos, and leaders who helped Natives fight for sovereignty. By blending literary studies and ethnic studies, we will gain a thorough grasp of the territories that have taken shape since the U.S.-Mexico War (1846-48), especially the ones that we currently call Arizona, California, New Mexico, and Texas. From these concrete contexts, we will ask and answer more abstract questions: What are borders; are they physical boundaries, or are they psychosocial conditions? Similarly, what are nations; are they stable and homogeneous groups, or are they flexible and diverse communities? Ultimately, what are human beings; can they be branded as illegal aliens, or do they have inalienable rights? During the quarter, we will work through these questions both collectively and individually: to enrich our in-class discussions, each five-unit student will complete a four- to five-page reading of a single source, a six- to eight-page paper on several sources, and a multimedia borderlands map.

Same as: AMSTUD 124, CHILATST 124C

ENGLISH 12A. Introduction to English III: Introduction to African American Literature. 3-5 Units.

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. English majors must take this class for 5 units.

Same as: AFRICAAM 43, AMSTUD 12A

ENGLISH 12B. Introduction to English III: Literature and the Crises of Humanism. 5 Units.

Traces the development of British and American literature from 1850 to present in relation to nineteenth and twentieth-century crises of humanism. Starting with the realist novel, we will explore how poetry and fiction challenged and reinforced the exclusion of certain classes of people from full humanity. We will see how modernist writers demolished humanist norms of character and plot, and weigh literature's responses to the inhumanities of WWII and totalitarianism. Finally, we will encounter critiques of the humanist legacy from postcolonial and ethnic writers, and from posthuman speculative fiction. Concludes with a discussion of humanism and the humanities today.

ENGLISH 12C. Introduction to English III: Modern Literature. 5 Units.

Survey of the major trends in literary history from 1850 to the present.

ENGLISH 135. What is all this juice and all this joy? Great Victorian Poetry. 5 Units.

In this course we will study the works of major Victorian poets across various genres, including: Tennyson, Browning, Hopkins, Meredith, Rossetti, Arnold, Barrett Browning and Swinburne. This course would work well alongside Great Victorian Novels.

ENGLISH 136B. Big Novels. 5 Units.

In this seminar we'll read three conspicuously ambitious nineteenth-century novels: *Bleak House* (Charles Dickens), *The Brothers Karamazov* (Fyodor Dostoevsky) and *Moby Dick* (Herman Melville). Why does the nineteenth-century produce these famously big novels? Why tell these particular stories in such extravagant, unprecedented ways? These are famously demanding and rewarding works of art, and the main aim of our seminar will be to closely engage each novel, to read it actively and reflectively, and to plumb its narrative, aesthetic and philosophical complexity.

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 138E. The Gothic in Literature and Culture. 3-5 Units.

This course introduces students to the major features of Gothic narrative, a form that emerges at the same time as the Enlightenment, and that retains its power into our present. Surveying Gothic novels, as well as novellas and short stories with Gothic elements, we will learn about the defining features of the form and investigate its meaning in the cultural imagination. Gothic narratives, the course will suggest, examine the power of irrational forces in a secular age: forces that range from barbaric human practices, to supernatural activity, to the re-enchantment of modern existence. We will also consider the importance for Gothic authors and readers of the relation among narrative, spectacle and the visual arts. Primary works may include Ann Radcliffe's *The Italian*, Jane Austen's *Northanger Abbey*, Victor Hugo's *The Hunchback of Notre Dame*, E.T.A. Hoffman's *The Sandman*, Mary Shelley's *Frankenstein*, and Edgar Allan Poe's *The Narrative of Arthur Gordon Pym*. We may also do a section on vampires, including Bram Stoker's *Dracula*, and its remake in film by F.W. Murnau and Werner Herzog. Critical selections by Edmund Burke, Sigmund Freud, Walter Benjamin, Michel Foucault, and Terry Castle, among others. Same as: COMPLIT 118

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 13Q. 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 143B. The Problem of Politics in Native Art. 5 Units.

This course will examine the ways in which the politics of tribal sovereignty, decolonization and resistance to American presence and perspective play out in the various artistic mediums Native artists engage. This will include but not be limited to fiction, creative nonfiction, poetry, film and visual art.

ENGLISH 144D. American Arts & The Great Depression. 3-5 Units.

American culture in the 1930s and 40s is easy to dismiss. It can seem too parochial, too patriotic, too escapist. But looking closer we find bold and persistent experimentation in the face of inequality and unrest. How does a photograph respond to want? A novel produce community? A musical call for revolution? In this course we'll consider a diverse cast of objects and artists: phototexts by James Agee and Walker Evans, Richard Wright, and Dorothea Lange and Paul Taylor; the films of Busby Berkeley, Charlie Chaplin, Frank Capra, Fred Astaire, and Pere Lorenz; paintings by Grant Wood, Grandma Moses, and Diego Rivera; and the fiction of Tillie Olsen and Nathanael West. We'll explore the Federal Arts Projects which put thousands to work describing America to Americans in the form of government-funded plays, symphonies, and guidebooks, and were fiercely contested by conservative critics of the New Deal and examine their continuing legacy. Students will reflect on primary and secondary readings and digital archives in a series of short papers.

ENGLISH 145D. Jewish American Literature and Film. 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.

Same as: AMSTUD 145D, JEWISHST 155D, REES 145D

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'Connor, 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 146C. Hemingway, Hurston, Faulkner, and Fitzgerald. 3-5 Units.

While Hemingway and Fitzgerald were flirting with the expatriate avant-garde in Europe, Hurston and Faulkner were performing anthropological field-work in the local cultures of the American South. Focus on the tremendous diversity of concerns and styles of four writers who marked America's coming-of-age as a literary nation with their multifarious experiments in representing the regional and the global, the racial and the cosmopolitan, the macho and the feminist, the decadent and the impoverished.

Same as: AMSTUD 146C

ENGLISH 146S. Secret Lives of the Short Story. 3-5 Units.

An exploration of the short story's evolution, variety of voices, and formal techniques from its emergence in the 19th century to the present day. We'll study a range of American writers, with an aim to uncover the historical, cultural, and stylistic secrets of the Short Story, from both a literary criticism and a creative writing viewpoint.

ENGLISH 14Q. It's the Freakiest Show: David Bowie's Intertextual Imagination. 4 Units.

David Bowie's career began in the early 60s with a mix of folk, rock, and psychedelia; he then helped define an era with his performance of a gender bending, glam rock alien prior to engaging with German expressionism and minimalist electronic music; in the '80s, he brought a generation to the dance floor with chart topping hits before turning to drum 'n bass and industrial music for inspiration; he finished his life as an enigmatic but engaged artist releasing poignant albums until his death. Through these many transitions, Bowie had a constant: he was a voracious reader—a practice that informed his work throughout his life. In this class students will explore the place of literature in the work of musician, actor, and visual artist David Bowie. They will consider how Bowie's work embodies, questions, critiques, and engages with the literary. This course will focus on the relationship between Bowie's artistic output and work by other artists, both canonical and Avant Garde such as Andy Warhol, Iggy Pop, W.B. Yeats, T.S. Elliot, and William Burroughs. It will involve close readings of song lyrics and comparative reading of albums with literary forms such as the novel, poetry, and critical essay. We will also consider how Bowie's music was fueled by and in turn inspires new relationships between music, literature, cinema, and theater. Throughout, students will engage with and apply theories of writing, reading, and authorship and will explore questions of time, place, style, gender, and mortality. In addition to written analytical work, students will produce their own creative projects (poem, short story, song, album cover, etc.) in relation to something they find interesting or inspiring in Bowie's oeuvre. Students will compose in varied modes (speaking, writing, video), in varied situations, and for varied audiences. Doing so, will enable students to explore the interplay between written, oral, and visual forms of communication, learn skills and strategies of oral delivery, and craft messages for both academic and public audiences.

ENGLISH 150A. The Poetic Memory. 3 Units.

In this course, we'll read an array of contemporary poetry traversing personal and public history. As we generate original poetry and prose unearthing our personal narratives, we'll consider how poetry and memory intersect, what it means to explore your life and the past through the poetic lens, how autobiography works in books of poetry, and what "the truth" means when writing about life experiences.

Same as: ENGLISH 350A

ENGLISH 150B. Poetry and Desire. 5 Units.

A close reading of poems of love, lust, and longing from Sappho to the present. In this seminar, we will consider the erotic impulse as central to lyric, while also understanding poetry as a record of shifting attitudes toward sex and sexuality, love, marriage, and gender. Alongside theories of desire, we will examine the erotic poem's relationship with the elegy, the ode, and the political poem. Frequent written assignments, critical and creative, will respond to poems by a range of authors from Shakespeare and Crashaw to Whitman and Cavafy, Lucille Clifton, Louise Glück, and Carl Phillips.

ENGLISH 150C. Reading and Writing Contemporary Environmental Poetry. 3 Units.

In this course, we will learn what it means to write fluidly about oceans and rivers, to write beautifully about mulch, to think creatively about jellyfish, to center the climate catastrophe in verse. Considering the human animal in the fight with and for each other and the Earth, we will explore how the environmental justice movement has been shaped and described by the social justice movement and recent poetic innovations. Through careful reading, critical and creative responses, and both synchronous and asynchronous discussion, we will investigate the changing ways that contemporary environmental poets engage with the greater-than-human world.

ENGLISH 150G. The Woman Poet of the 21st Century. 5 Units.

This class seeks to renew the paradigm of the woman poet: two words that Eavan Boland calls "magnetically opposed." What and who is the woman poet in the 21st century? What artifice, myths, forms (such as the domestic poem) have women poets inherited? Students will read poetry by Gwendolyn Brooks, Jos Charles, Layli Long Soldier, Sylvia Plath, Adrienne Rich, Natasha Trethewey, and others; as well as letters and memoirs. This class is driven by discussion based on students' mapping out the various context and expectations that these poets meet, suggest, or defy. Students should expect to write analytical responses and creative pieces that struggle with the context of the current day.

ENGLISH 151H. Wastelands. 5 Units.

Have human beings ruined the world? Was it war, or industry, or consumerism, or something else that did it? Beginning with an in-depth exploration of some of the key works of literary modernism, this class will trace the image of the devastated landscape as it develops over the course of the 20th and 21st centuries, arriving finally at literary representations of the contemporary zombie apocalypse. Authors to include T.S. Eliot, Ernest Hemingway, Nathanael West, Willa Cather, Cormac McCarthy, and others.

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: COMPLIT 154A, FRENCH 154, ITALIAN 154, PHIL 193C, PHIL 293C

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 usually begins with a field trip to Hopkins Marine Station where Stanford labs buzz with activity alongside barking seals and crashing waves. While we won't be able to visit Monterey Bay this quarter, the spirit of interdisciplinary exchange will not be lost, and students will be encouraged to get outside and engage with their local environments. As historian Jill Lepore writes of Rachel Carson: "She could not have written *Silent Spring* if she hadn't, for decades, scrambled down rocks, rolled up her pant legs, and waded into tide pools, thinking about how one thing can change another..." As a small workshop course writing process and the study of literary craft form the foundation of our work together. For inspiration we will read nonfiction by scientists who write for wide audiences and literary giants who draw from science. Students will explore the intersection between creative expression and scientific curiosity, completing three short essays and offering supportive peer feedback throughout the quarter. This course is open to all undergraduates. Note: Students must attend the first class meeting to retain their roster spot.

Same as: BIOHOPK 157H, BIOHOPK 257H

ENGLISH 158H. Science Meets Literature on the Monterey Peninsula. 5 Units.

(Graduate students register for 258H.) This course will consider 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, eschewed titles 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. NOTE: Enrollment by department consent. To apply, please email Prof. Elam (melam@stanford.edu) with your name, year, major, and one sentence about why you would like to take this class. Same as: AFRICAAM 159, FEMGEN 159

ENGLISH 15Q. 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 majors must take this class for 5 units.

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 majors must take this class for 5 units. Same as: COMPLIT 161E

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 168A. 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, Equiano, Ricketts, and Steinbeck; Defoe, Cooper, Melville, Conrad, Woolf, Hemingway and Ghosh; Coleridge, Baudelaire, Moore, Bishop and Walcott. Critical readings include Schmitt, Rediker and Linebaugh, Baucom, Best, Corbin, Auden, Sontag and Heller-Roazen. Possible field trips include the Cantor Arts Center and Hopkins Marine Station.

ENGLISH 169B. Asian-American Literature and Criticism. 5 Units.

This course provides a broad overview of twentieth and twenty-first century Asian-American fiction and memoirs as well as the major critical frameworks that have arisen since the emergence of the Asian-American studies as a formal discipline in the 1960s. We'll begin by reading early works such as the Filipino-American writer Carlos Bulosan's 1947 novel *Amerasia* and end with an examination of post-9/11 Asian-American literature, including Ruth Ozeki's *A Tale for the Time Being* and Qais Akbar Omar's *A Fort of Nine Towers*. By comparing the experiences of writers from East, Southeast, and Central Asia, we'll aim to arrive at a nuanced understanding of how imperialism, war, immigration, and legal battles have shaped the experiences of Asian-Americans. In addition to our weekly discussions, this seminar will also feature intensive writing tutorials designed to challenge students to produce a work of original scholarship.

ENGLISH 169D. Contemporary Asian American Stories. 5 Units.

This course will examine the aesthetics and politics of contemporary Asian American storytellers, with an emphasis on work produced within the past five years. We will investigate the pressures historically placed on Asian Americans to tell a certain kind of story, e.g. the immigrant story in a realist mode, and the ways writers have found to surprise, question, and innovate, moving beyond those boundaries to explore issues of race, sexuality, science, memory, citizenship, and belonging. Course materials will consist of novels, short stories, graphic narrative, and film, and may include work by Ocean Vuong, Mira Jacobs, Gish Jen, Charles Yu, and Adrian Tomine, as well as Lulu Wang's 2019 film *The Farewell*. This seminar will feature both analytical and creative components, and students will be encouraged to produce both kinds of responses to the material.

Same as: ASNAMST 169D

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, mythologies, 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 to craft 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 172C. Cultures of the U.S.-Mexico Borderlands. 3-5 Units.

In recent years, the U.S. has deported millions of migrants and begun work on a multi-billion-dollar border wall. Although these acts have sometimes seemed unprecedented, they have relied on and reaffirmed earlier attempts to manage mobile communities, police environmental boundaries, and define national identities. In this seminar, we will learn how Natives, Latinxs, whites, and other ethno-racial groups have imagined the U.S.-Mexico borderlands. Reading elite aesthetic forms like literature and art alongside pop cultural practices such as newspapers and songs, we will ask and answer a range of questions about this inequitable yet interdependent region: How has the U.S. tried to control Native and Mexican territories? How have conquered people and migrants adapted to and influenced their new homes? How have ethnicity, race, gender, sexuality, and class operated on both sides of the border? These historical questions will lead us to a range of theoretical inquiries: What are borders; are they physical boundaries, or are they psychosocial conditions? Similarly, what are nations; are they stable and homogeneous groups, or are they flexible and diverse communities? Ultimately, what are human beings; can they be branded as illegal aliens, or do they have inalienable rights? While we will wrestle with these questions together, we will also work through them independently. In a world increasingly divided between migrants and citizens, we will use writing as a form of critical reasoning, cross-cultural understanding, and political debate.

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. In accordance with Stanford virtual learning policies implemented for the Spring Quarter, all community engagement activities for this section will be conducted virtually. Please sign up for section 2 #33285 with Kendra, A. if you are interested in participating in virtual community engagement.

Same as: CSRE 196C, PSYCH 155, SOC 146, TAPS 165

ENGLISH 172E. The Literature of the Americas. 5 Units.

A wide-ranging overview of the literatures of the Americas in comparative perspective, emphasizing continuities and crises that are common to North American, Central American, and South American literatures as well as the distinctive national and cultural elements of a diverse array of primary works. Topics include the definitions of such concepts as empire and colonialism, the encounters between worldviews of European and indigenous peoples, the emergence of creole and racially mixed populations, slavery, the New World voice, myths of America as paradise or utopia, the coming of modernism, twentieth-century avant-gardes, and distinctive modern episodes—the Harlem Renaissance, the Beats, magic realism, Noigandres—in unaccustomed conversation with each other.

Same as: AMSTUD 142, COMPLIT 142, CSRE 142

ENGLISH 177B. Contemporary American Short Stories. 3-5 Units.

An exploration of the power and diversity of the American short story ranging from the 1970s to the present day. By examining short stories historically, critically, and above all as art objects, students will learn how to read, interpret, critique, and enjoy short stories as social, political, and humanist documents. Students will learn techniques to craft their own short stories and their own critical essays in a course that combines creative practice and the art of critical appreciation.

ENGLISH 17N. Animal Poems. 3-5 Units.

Animals have always appealed to the human imagination. This course provides basic a rubric for analyzing a variety of animal poems in order (1) to make you better readers of poetry and (2) to examine some of the most pressing philosophical questions that have been raised in the growing field of animal studies. The animals that concern us here are not allegorical—the serpent as evil, the fox as cunning, the dove as a figure for love. Rather, they are creatures that, in their stubborn animality, provoke the imagination of the poet.

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 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: Autobiography, Memoir, Fictional Autobiography. 5 Units.

This course will examine the intersecting genres of fiction, autobiography, and memoir. Topics will include the literary construction of selfhood and its constituent categories; the role of language in the development of the self; the relational nature of the self (vis-à-vis the family, "society," nation, God); the cultural status of "individuality"; conceptions of childhood; and the role of individual testimony in our understanding of family, religious and cultural identity. In addition to short theoretical works, authors may include: Marguerite Duras; Elena Ferrante; Sam Shepard; Gertrude Stein; Karl Ove Knausgaard; Marcel Proust; Vladimir Nabokov; Primo Levi; Roland Barthes; and J. M. Coetzee.

Same as: COMPLIT 183

ENGLISH 184C. Data and Knowledge in the Humanities. 5 Units.

How do different disciplines understand and use data, and how do skills such as interpretation and critical thought work with data to create knowledge? The introduction of mathematics reshaped disciplines like cosmology and sociology in the past while, in the present, the humanities are facing the same challenges with the emergence of fields such as spatial history and the digital humanities. In this class we will study how the introduction of data has transformed the way that we create knowledge.

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 185D. Ulysses and Difficulty. 3-5 Units.

James Joyce's *Ulysses* is widely hailed as a masterpiece of world literature—the most important expression which the present age has found, as T. S. Eliot put it—yet it is perhaps equally famous for its endless capacity to defeat and frustrate its readers. This course, which is built around a careful reading of *Ulysses* in its entirety, will tackle the problem of the novel's difficulty head-on. What specific features constitute its difficulty, and what ends do they serve? How do the novel's different modes of difficulty affect how we read and interpret it? And what is at stake, politically and ideologically, in the novel's refusal to be easily readable? In addition to the primary text, we will devote critical attention to its various reading apparatuses (schemas, annotations, online summaries), along with secondary readings that foreground its interpretive challenges. In the process, we will seek to develop a more refined vocabulary for talking about difficult texts, while also thinking more broadly about the role of difficulty in modernist aesthetics.

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 187C. The Evolution of the Feminist First-Person Essay, 2000-present. 3-5 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 discussion-based 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. We will investigate questions like: How can the rendering of one individual's story benefit the political mandate of the collective? 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 "confessional" 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 confessionalism intersect?.

Same as: FEMGEN 187C

ENGLISH 18Q. 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 culminating in a longer story or series of poems that you share with class. For undergrads only.

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 (10-20pages). Prerequisite: 90. NOTE: 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. Prerequisite: 90 or 91. 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. NOTE: 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 you 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 190L. Levinthal Tutorial in Fiction. 5 Units.

Undergraduate writers work individually with visiting Stegner Fellows in fiction. Students design their own curriculum; Stegner Fellows act as writing mentors and advisers. Students will meet once per week with the Stegner Fellow and also four times a quarter in discussions sections with other students and the Levinthal Program Coordinators. Times to be announced upon acceptance. Prerequisites: any course in 90 or 91 series; submitted application and manuscript.

ENGLISH 190LC. Levinthal Tutorial in Graphic Novel/Comics. 5 Units.

Undergraduate writers work individually with visiting Stegner Fellows in graphic novel/comics. Students design their own curriculum; Stegner Fellows act as writing mentors and advisers. Students will meet once per week with the Stegner Fellow and also four times a quarter in discussions sections with other students and the Levinthal Program Coordinators. Times to be announced upon acceptance. Prerequisites: any course in 90, 91, or 92 series; submitted application and manuscript.

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 the dislikable or the 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 workshopped 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, we will meet in individual conferences. Throughout 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 191L. Levinthal Tutorial in Nonfiction. 5 Units.

Undergraduate writers work individually with visiting Stegner Fellows in nonfiction. Students design their own curriculum; Stegner Fellows act as writing mentors and advisers. Students will meet once per week with the Stegner Fellow and also four times a quarter in discussions sections with other students and the Levinthal Program Coordinators. Times to be announced upon acceptance. Prerequisites: any course in 90 or 91 series; submitted application and manuscript.

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. Permission number required to enroll. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

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 192L. Levinthal Tutorial in Poetry. 5 Units.

Undergraduate writers work individually with visiting Stegner Fellows in poetry. Students design their own curriculum; Stegner Fellows act as writing mentors and advisers. Students will meet once per week with the Stegner Fellow and also four times a quarter in discussions sections with other students and the Levinthal Program Coordinators. Times to be announced upon acceptance. Prerequisites: any course in 92 series; submitted application and manuscript.

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 194C. Curricular Practical Training. 1 Unit.

CPT course required for international students completing degree.

ENGLISH 195T. Oxford Tutorial. 6-7 Units.

This class is being offered in collaboration with the Stanford Program in Oxford, Bing Overseas Studies Program. To greatly enhance the student's exposure and understanding of an specific set of information. In each tutorial a large volume of material within the specific subject matter is surveyed and synthesized by the student. The tutorial reading lists are designed to increase students' familiarity with key concepts, arguments, and techniques specific to the field of study they have chosen. To develop specific learning skills through independent study and creative expression. Students are required to spend approximately 19 hours per week in pursuit of their chosen topic. This study is supervised by the tutor and tested in the tutorial, but is also independently designed and managed by the student. Such experience enables greater intellectual independence and confidence. Students are also required to produce creative intellectual work on a weekly basis, most notably in the form of a 2,000 word tutorial paper, that is scrutinized during the tutorial session. The emphasis on multiple, successive, and productive works of academic agency increases the student's facility in expressing and defending sound academic judgements in the field. Open to English majors and pre-approved participants only. Enrollment limited. All students must complete the course application at <https://stanford.app.box.com/file/247002216612?s=elbmjywtpyhdj0qwiopphxb1r49ieif> and turn it in to Stephanie Solywoda (solywoda@stanford.edu) and Kimberly Marsh (kmarsh@stanford.edu) by email. A permission code will be given to admitted students to register for the class.

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 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 1G. The Gothic: Transcultural, Multilingual, and Interdisciplinary Approaches to the Genre. 1 Unit.

Description: This course is a research platform for the interdisciplinary and cross-cultural study of the Gothic literary and cinematic genres. We consider the Gothic to have rich traditions whose contributions to Queer and LGBTQ+ studies, cultural theory, political economy, bio-ethics, and techno-science, remain under-explored. By looking at the world from the peripheralized standpoints of the monstrous, the abject, the dark, the uncanny, and the tumultuous, the Gothic offers unique though often overlooked critical insights into modern societies. Students enrolled in this course will participate in research activities and reading discussions oriented towards crafting interdisciplinary Gothic syllabi for the future and a cross-cultural Encyclopedia of the Gothic.

ENGLISH 2. Reading for Justice: A collaboration. 1 Unit.

The video-taped 8 minute and 46 second murder of George Floyd in May 2020, at the height of the Coronavirus pandemic shutdown in the U.S., lit a match on the tinderbox of racial injustice. The callousness with which the murder was carried out, the calm refusal of the policeman kneeling on Floyd's neck to heed the horrified objections of witnesses at the scene, and an in-the-bones familiarity for too many of us across the country regarding disproportionate police violence against people of color was finally too much to bear. Only the last in a long list of maiming and murders by state authorities of men, women, and children from racialized communities (African American, Latinx, and Native) across the country, Floyd's murder precipitated an anguished outcry for justice by feeling people of all races across the world. Floyd was not the first, and unfortunately, he is not the last, to be so abused. The difference now is that many more of us understand that we have to stand up and demand an end to the injustice. nAmid calls to urgent action in support of racial and gender justice, this reading group/course considers literatures in English specifically through the lens of Reading and Teaching for Justice. The goal of this course is to train readers to attend to the perspectives of those whose lives are often denied, dismissed, disregarded, even as we attend to how and why works of literature that exclude such voices who hail from a variety of equity-seeking groups, both within and without the literary texts selected. Reading for Justice requests that as readers we engage deeply with what justice means for us today, and what it has meant historically.

Same as: ENGLISH 300R

ENGLISH 200C. Introduction to Manuscript Studies. 3-5 Units.

An introduction to manuscript studies as an interdisciplinary field. Students will learn to read original manuscripts from the medieval and Renaissance periods in different scripts, be able to situate them materially, culturally, and intellectually, and will work on final projects focused on specific manuscript objects from the Stanford Special Collections.

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 203. Michel Foucault. 3-5 Units.

This course examines the middle period of the work of the philosopher, historian, and social theorist Michel Foucault. We will study Foucault's portrayal of the workings of power in modern societies, on topics of rule, reform, governance, population, psychology, and identity. The course will examine four major works tracing changes in Western Europe from roughly 1680 to 1980: *The History of Sexuality, Vol. 1*; *Discipline and Punish*; *Security, Territory, Population*; and *The Birth of Biopolitics*. The course considers Foucault as a historian and theorist, not as a literary critic. Some notice will be taken of the implications of his theories for literature, arts, and media, and for the daily life and self-conception of any individual in the late modern United States.

ENGLISH 204. Digital Humanities Across Borders. 3-5 Units.

What if you could take a handwritten manuscript, or a pile of 100 books, and map all the locations that are referenced, or see which characters interact with one another, or how different translators adapted the same novel – without reading through each text to manually compile those lists? Digital humanities tools and methods make it possible, but most tools and tutorials assume the texts are in English. If you work with text (literature, historical documents, fanfic, tweets, or any other textual material) in languages other than English, DLCL 204 is for you. In 1:1 consultation with the instructor, you'll chart your own path based on the language you're working with, the format of the text, and what questions you'd like to try to answer. No previous programming or other technical experience is required, just a reading knowledge of a language other than English (modern or historical). We'll cover the whole process of using digital tools, from start to finish: text acquisition, text enrichment, and analysis/visualization, all of which have applications in a wide range of job contexts within and beyond academia. You'll also have the chance to hear from scholars who are doing digital humanities work in non-English languages, about their experience working across the technical and linguistic borders within their discipline, and within the broader DH community. While this course will be online and primarily asynchronous, there will be opportunities for students to meet synchronously throughout the quarter in language- and tool-based affinity groups.

Same as: COMPLIT 204A, DLCL 204

ENGLISH 206. Dante and the Romantics. 5 Units.

Dante Alighieri has profoundly influenced literary tradition. The Romantic poets admired Dante's capacity to find spiritual redemption in moments of personal crisis, melancholy, and alienation. They drew inspiration from his protomodern blend of lyric and epic, of romance and dream vision, and of allegorical pilgrimage and spiritual autobiography. Prophetic poets like P.B. Shelley and John Keats turned to Dante in their dying attempts at epic. William Blake illustrated *The Divine Comedy* and adapted the Dantean style of visionary world-making in his own illuminated poetry. T.S. Eliot (a belated Romantic in poems like *The Love Song of J. Alfred Prufrock*) used Dante's technique of the dramatic monologue as a vehicle to explore character. This course will focus on *The Inferno* and its lasting legacy on the poetry of modernity.

Same as: ITALIAN 206

ENGLISH 218. Literature and the Brain. 3 Units.

Recent developments in and neuroscience and experimental psychology have transformed the way we think about the operations of the brain. What can we learn from this about the nature and function of literary texts? Can innovative ways of speaking affect ways of thinking? Do creative metaphors draw on embodied cognition? Can fictions strengthen our "theory of mind" capabilities? What role does mental imagery play in the appreciation of descriptions? Does (weak) modularity help explain the mechanism and purpose of self-reflexivity? Can the distinctions among types of memory shed light on what narrative works have to offer?.

Same as: COMPLIT 138, COMPLIT 238, ENGLISH 118, FRENCH 118, FRENCH 218, PSYC 126, PSYCH 118F

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 222. Jane Austen and Virginia Woolf. 3-5 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 224B. Nature, Race, and Indigeneity in the U.S. Imagination. 3-5 Units.

Nature is one of the weirdest words in the English language; it can refer to human trait (it is in her nature), a nonhuman environment (we walked in nature, a divine power (mother nature), or a biological process (nature calls). Despite—and indeed, because of—these ambiguities, nature has played pivotal roles in the territory that has come to be known as the United States. In various guises, nature has inspired pilgrims, pioneers, and tourists. At the same time, nature has staged struggles between settlers and Natives, whites and racialized peoples, upper classes and working classes. As both a cultural construct and a material reality, therefore, nature has brought us together and torn us apart. In this seminar, we will learn how Natives, Latinxs, Blacks, whites, and other ethno-racial groups have depicted and dwelled in the U.S. By engaging with a variety of media—from literature and visual art to law and public policy—we will recover conflicting ideas of nature. And by reading in the environmental humanities—including history, anthropology, and literary criticism—we will discover how these ideas have impacted human and more-than-human worlds. While our inquiries will take us from prehistory to the present, they will converge on the future; now that we are destroying our ecosystems, extinguishing our fellow species, and transforming our atmosphere, we will ask, is there still such a thing as nature?

Same as: AMSTUD 224

ENGLISH 225. 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 their 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 22Q. Writing Mystical, Spiritual, and Altered Experiences. 3 Units.

Because mystical, spiritual, and altered states of experience have always been a part of human life, we've always been trying to write about them. While some try to claim these subjects are frivolous, dated, or even dangerous, writers keep coming back to them, including some of the best writers of our time. Lucky for us, the results have been exhilarating. In this class, we'll look at a range of writers and forms to understand how these ancient subjects are handled in the contemporary context, including works by journalists Michael Pollan and Jia Tolentino, Scientists Robin Wall Kimmerer and Oliver Sacks, fiction writers Denis Johnson and Hillary Mantel, and poets Max Ritvo and Christopher Wiman. Most importantly, we'll write our own pieces of questioning, exploration, and awe.

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 various dimensions of prose fiction disclose about our conceptions of 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 23Q. First Chapters: Please Allow Me to Introduce My Novel. 3 Units.

In this course we'll explore how an effective first chapter immerses us in the voice of the narrator, introduces a series of themes and problems, indicates character desires and fears, and most importantly enchants and inspires its readers. We'll write short reaction papers and hold discussions in small and large groups. In the second half of the quarter, students will compose their own first novel chapter of around 8-12 pages, and we'll workshop them in class. The final goal is to have a revised first chapter, a short outline for the rest of a book, and an increased knowledge of writing original and irresistible opening chapters.

ENGLISH 24Q. Leaving Patriarchy: A Course for All Genders. 3 Units.

This is a creative writing course for writers of all genders who are interested in thinking about patriarchy and how to resist it. Our course will aim to complicate the idea that men benefit from patriarchy and are its primary enforcers, while the rest of us are simply suffering under it. We'll ask ourselves how patriarchy is bad for ALL of us, and how ALL of us are implicated in its perpetuation. Do we ALL have the reasons and the resources to leave patriarchy—and can we start to leave it right now? We'll read works of scholarship and literature that investigate patriarchy as a human relational problem. We'll write fiction and nonfiction in which we explore the ways patriarchy has shaped us, challenge ourselves to resist its manifestations in our relationships, envision a future without patriarchy, and begin to live that future right now. Most crucially, we will practice creating a space in which all of us can speak without fear of judgment about our experiences of a fraught topic.

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 251B. Paradise Lost. 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 253A. Historical Manuscript in Digital Contexts. 3-5 Units.

How can Digital Humanities technologies help explore the contexts of historical texts? How can the physical make-up of a source be coded and represented? What does a text's spatial dimension tell us? This class will use three DH technologies to explore the different contexts of medieval texts, TEI (Text Encoding Initiative), GIS (Geographic Information Systems) and IIIF (International Image Interoperability Framework). We will examine these through the multilingual tradition of the romance *Floris and Blancheflour*, as well as the study of online materials in Stanford's Special Collections.

ENGLISH 284H. What is Text?. 3-5 Units.

Words and images, sounds and symbols are transformed into meaning through different media, but how are we to understand the complexity of the messages we encounter daily? We shall explore the ways in which we decipher TEXT through different media (film, book), materials (paper, capacitive touchscreen), tools (pen, recorder, camera), and environment (cinema, bedroom, coffeeshop), and reflect on how we create texts by adaptation into different forms. Students will design their own new versions of well-known texts in this course.

ENGLISH 285. Decolonial Feminist Fiction. 3-5 Units.

Comparative race course focusing on the relationship between thematic content and literary form. By attending to occluded interpretations of the social world through the proliferating perspectives enabled by multifocal narrative structures, decolonial writers amplify the perspectives of marginalized persons in the service of creating a better world. *Orange, There There*; *Evaristo*, *Girl, Woman, Other*; *Viramontes*, *Their Dogs Came with Them*; *Morrison*, *A Mercy*; *Egan*, *Visit from the Goon Squad*; *Erdrich*, *The Plagues of Doves*.

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 291. Advanced Creative Nonfiction. 5 Units.

English 291 takes as its occasion for your creative and critical development an examination of essays and book excerpts in various creative nonfiction subgenres. These essays and excerpts work within traditional and innovative forms to find new and exciting ways to represent personal experience. This course also serves as the continuing examination and practice of creative nonfiction in English 191. You will write, workshop, present to the class, and revise drafts of work. All workshops will serve as the springboard for larger class conversations about theme and craft. A variety of creative prompts, critical exercises, and assigned readings will foster your understanding and appreciation of creative nonfiction, as well as your growth as a creative writer. All prompts will move you toward a culminating project of realizing either an essay to submit for possible publication or a draft book-length synopsis and outline. This course is designed for students who have completed English 191. Students who have completed creative nonfiction writing course elsewhere or who have extensive other writing workshop experience may petition the instructor for enrollment. Energetic, committed participation is a must.

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. 3-5 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 300R. Reading for Justice: A collaboration. 1 Unit.

The video-taped 8 minute and 46 second murder of George Floyd in May 2020, at the height of the Coronavirus pandemic shutdown in the U.S., lit a match on the tinderbox of racial injustice. The callousness with which the murder was carried out, the calm refusal of the policeman kneeling on Floyd's neck to heed the horrified objections of witnesses at the scene, and an in-the-bones familiarity for too many of us across the country regarding disproportionate police violence against people of color was finally too much to bear. Only the last in a long list of maiming and murders by state authorities of men, women, and children from racialized communities (African American, Latinx, and Native) across the country, Floyd's murder precipitated an anguished outcry for justice by feeling people of all races across the world. Floyd was not the first, and unfortunately, he is not the last, to be so abused. The difference now is that many more of us understand that we have to stand up and demand an end to the injustice. nAmid calls to urgent action in support of racial and gender justice, this reading group/course considers literatures in English specifically through the lens of Reading and Teaching for Justice. The goal of this course is to train readers to attend to the perspectives of those whose lives are often denied, dismissed, disregarded, even as we attend to how and why works of literature that exclude such voices who hail from a variety of equity-seeking groups, both within and without the literary texts selected. Reading for Justice requests that as readers we engage deeply with what justice means for us today, and what it has meant historically.

Same as: ENGLISH 2

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, picaresques, pastorals, 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 305H. Readings in Close Reading. 5 Units.

The difference between reading and reading closely. Is close reading a specific method of literary criticism or theory, or does it describe a sensibility that can accompany any interpretation? Categories and frameworks for this ubiquitous, often undefined critical practice. Different, sometimes competing, traditions of close reading and recent critiques and alternatives. Texts could include *Empson*, *Barthes*, *Auerbach*, *T. J. Clark*, *Adorno*, *Brooks*, *de Man*, *D. A. Miller*, *Helen Vendler*.

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 generically 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 be welcomed. This course is for graduate students only.

ENGLISH 30N. Character. 3 Units.

"I have a dream..." How do loose bits of textual material transform into literary characters of heft and substance? Before reflecting on the "rounded" characters associated with novels and more recent genres of writing, this class will survey a handful of ancient, medieval, and early modern texts to consider alternative models of the literary subject. We will have occasion to consider texts that primarily deploy characters as embodiments of concepts or ideals, and will think critically, too, of historical movements that have formed our taste for literary figures of flesh and blood. A focus on the implied people of texts requires a reckoning with social categories and ethical distinctions more generally. We will thus read throughout with an eye toward the literary and sociopolitical structures that make it possible to perpetuate—if not to realize—the fantasy of knowing others "by the content of their character."

ENGLISH 310B. The Riddle of the Author. 5 Units.

Even after "the death of the author," the author has proven hard to replace or ignore in literary analysis. The concept remains unsettled but inescapable. This course explores the ways authorship manifests itself within different types of scholarship, ranging from single-author criticism to biography. How do these different modes interpret, and represent, an author? How do they understand the relationship between writer, life and work? Possible authors include Auden, Bishop, Dickens, George Eliot, Ellison, Freud, Hurston, James, Orwell, and Plath.

ENGLISH 313. Performance and Performativity. 5 Units.

Performance theory through topics including: affect/trauma, embodiment, empathy, theatricality/performativity, specular/visibility, liveness/disappearance, belonging/abjection, and utopias and dystopias. Readings from Schechner, Phelan, Austin, Butler, Conquergood, Roach, Schneider, Silverman, Caruth, Fanon, Moten, Anzaldúa, Agamben, Freud, and Lacan. May be repeated for credit.
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 316. American Story Cycles. 3-5 Units.

A survey of US literature told through the history of an important, complex, and neglected genre, the short story cycle, ranging from Nathaniel Hawthorne's incomplete *The Story Teller* to Jennifer Egan's *A Visit From the Goon Squad* (2011). Other authors include Sarah Orne Jewett, Charles Chesnutt, Gertrude Stein, Jean Toomer, and Louise Erdrich. An introduction to the patterns of American literary development, its social and cultural contexts, and the major critical/theoretical lenses through which it has been understood. 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 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 318A. Advanced Workshop in Pitching and Publishing for Popular Media. 1 Unit.

Graduate students may self-determine a popular media project—such as an essay, column/series of essays, podcast, agent query, or book proposal—to be completed, with consent, under the mentorship of the Graduate Humanities Public Writing Project. Prerequisite: Pitching and Publishing in Popular Media (DLCL 312/ENG 318/FEMGEN 312F), approved project proposal. Students will determine their individual meeting schedule with the instructor, and will also convene for at least one group meeting.

Same as: FEMGEN 312G

ENGLISH 319A. The World, The Globe, The Planet. 5 Units.

This course will introduce graduate students to several competing concepts of world-circulating literatures and methodologies for studying them. As the title suggests, the course introduces students to more established ideas of "World Literature", concepts around "globalization" and its distinction from the World category, as well as ideas of Planetarity, including ecocritical approaches.

ENGLISH 31N. Love and Death. 3 Units.

How do we put into words the ineffable emotions generated by love and grief? How have writers, across centuries and many different literary traditions, sung the praises of a beloved, or lamented the ache of loss? In this hybrid literature and creative writing course, we will alternate between the close-reading of model texts, and generating original poetry and prose written under the influence of literary heroes.

ENGLISH 327. Genres of the Novel. 5 Units.

Provides students with an overview of some major genres in the history of the modern novel, along with major theorists in the critical understanding of the form. Novels might include works by Cervantes, Defoe, Lafayette, Radcliffe, Goethe, Scott, Balzac, Melville, and Woolf. Theorists might include Lukacs, Bakhtin, Jameson, Gallagher, Barthes, Kristeva, and Bourdieu. *PLEASE NOTE: Course for graduate students only.*

Same as: COMPLIT 327, FRENCH 327

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 33N. A Way of Life: Historic Journeys to Sacred Place. 3 Units.

In a world of touchscreens and instant knowledge, going on a journey for the good of the soul might seem weird. But pilgrimage has witnessed a huge resurgence. Why? We'll study the global pilgrimage through its long history, constructing tour guides and maps for visiting the world's most sacred places. From Italy to Japan to India to Saudi Arabia and Britain, these often-spectacular routes inspire and test travelers. What motivates these journeys? What happens once we get there?.

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 350A. The Poetic Memory. 3 Units.

In this course, we'll read an array of contemporary poetry traversing personal and public history. As we generate original poetry and prose unearthing our personal narratives, we'll consider how poetry and memory intersect, what it means to explore your life and the past through the poetic lens, how autobiography works in books of poetry, and what "the truth" means when writing about life experiences.

Same as: ENGLISH 150A

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 357S. Edward Said, or Scholar vs Empire. 3-4 Units.

How can an intellectual fight forces far larger than a single individual? How can solidarity be an antidote to racism? Why is there no distinction between the local and the global? What is the scholar's role in an alienating political climate? Why are criticism and humanism necessary partners? The author of *Orientalism* and world-changing frameworks such as *Travelling Theory*, *Permission To Narrate*, and *Contrapuntal Reading*, as well as remarkable texts, such as *On Late Style* and *Representations of the Intellectual*, teaches us how criticism can blunt instruments of empire. In this course, students observe the journey of one scholar as he writes between worlds against imperialist supremacy and colonial logic. They'll move from *Exile to Indigeneity*, *Silence to Music*, *Centers to Margins*, *Victimhood to Dignity*, *West to East*, *Peace to Terror*, *Theory to Practice*, *Politics to Knowledge*, *Religiosity to Secularism*, *Statehood to Fragmentation*, and back.

Same as: CSRE 357, GLOBAL 157, TAPS 157S, TAPS 357S

ENGLISH 362E. Toni Morrison: Modernism, Postmodernism, and World Literature. 5 Units.

This course will take a close look at Toni Morrison's oeuvre to explore question of Modernism, Postmodernism, and World Literature. Texts to be looked at will include *The Bluest Eye*, *Sula*, *Song of Solomon*, *Jazz*, *Paradise*, *Beloved*, *Love*, and *Playing in the Dark*, among others.

ENGLISH 363C. Women and Puritanism. 5 Units.

dynamic between popular and established cultural forms, the formation of alternative and minority spiritualities, gender and historical representation, the relation of literary, religious, and political forms, and the advent of sentimentalism.

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, Baucom, 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 372D. Comparative Studies in Race and Ethnicity. 3-5 Units.

an advanced introduction to concepts and debates within the multi-disciplinary field of comparative studies in race and ethnicity.

Same as: CSRE 301

ENGLISH 373. Shakespearean Tragedy and Its Critics. 3-5 Units.

A close study of Shakespeare's major tragedies and exemplary criticism from the Restoration to the present.

ENGLISH 375E. The Poetry of Animality: Romantic to Contemporary. 5 Units.

Animals provide poets with an opportunity to stop and pay attention, to reflect upon the difference as well as the mirroring registered in the encounter between human and non-human animals. Incorporating work from the interdisciplinary field of animal studies, this course will explore the poetry of animality: songbirds, swimmers, crawlers, predators, hoverers, hoppers, spinners, burrowers, scavengers, noble wanderers, climbers, slitherers, and all the feline tribe of tiger as represented in poetry from the Romantic period century through the contemporary.

ENGLISH 380A. Pro Seminar. 3 Units.

This is a workshop for students in years four and beyond who are transitioning from grad student to professional life. Topics include: job letters, revising seminar paper into journal article, how to focus dissertation topics. Cross-listed with TAPS.

ENGLISH 381B. Theories of Race and Ethnicity. 5 Units.

This interdisciplinary and reading-intensive course has been designed to familiarize you with the key scholars, as well as the most recent developments, in theorizations of race and ethnicity in literary and cultural studies, performance studies, visual studies, and philosophy. As we work our way through this diverse set of readings, particular attention will be paid to how the various approaches illuminate key issues under current debate: subjectivity, identity, biological difference, racial representation, affect, and political activism.

ENGLISH 388B. Critical Theory: New Direction. 3-5 Units.

A survey of five new(ish) approaches to literature and the visual/performing arts crucial for graduate work. These are: critical race theory, eco-criticism, ethics, sexuality and machine learning. Same as: TAPS 388B

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 398L. Literary Lab. 2-5 Units.

Gathering and analyzing data, constructing hypotheses and designing experiments to test them, writing programs [if needed], preparing visuals and texts for articles or conferences. Requires a year-long participation in the activities of the Lab.

Same as: COMPLIT 398L

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—on 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 41N. Family Drama: American Plays about Families. 3 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: AMSTUD 41N, TAPS 40N

ENGLISH 50. HUMANITIES HOUSE WORKSHOP. 1 Unit.

For student-run workshops and research seminars in Ng House / Humanities House. Open to both residents and non-residents. May be repeated for credit. This course code covers several discrete workshops each quarter; sign up for a particular workshop via the Google Form at <https://goo.gl/forms/TRU0AogJP3IHuYmr2>.

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. The 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, NATIVEAM 50Q

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 well as political behavior in 21st century U.S. We will examine issues surrounding the role of multiculturalism, immigration, acculturation, racial representation and racial prejudice in American society. Topics we will explore 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 52N

ENGLISH 54N. Visible Bodies: Black Female Authors and the Politics of Publishing in Africa. 3-4 Units.

Where are the African female writers of the twentieth century and the present day? This Introductory Seminar addresses the critical problem of the marginalization of black female authors within established canons of modern African literature. We will explore, analyse and interrogate the reasons why, and the ways in which, women-authored bodies of work from this period continue to be lost, misplaced, forgotten, and ignored by a male-dominated and largely European/white publishing industry in the context of colonialism, apartheid and globalization. You will be introduced to key twentieth-century and more contemporary female authors from Africa, some of them published but many more unpublished or out-of-print. The class will look at the challenges these female authors faced in publishing, including how they navigated a hostile publishing industry and a lack of funding and intellectual support for black writers, especially female writers. We will also examine the strategies these writers used to mitigate their apparent marginality, including looking at how women self-published, how they used newspapers as publication venues, how they have increasingly turned to digital platforms, and how many sought international publishing networks outside of the African continent. As one of the primary assessments for the seminar, you will be asked to conceptualize and design an in-depth and imaginative pitch for a new publishing platform that specializes in African female authors. You will also have the opportunity for in-depth engagement (both in class and in one-on-one mentor sessions) with a range of leading pioneers in the field of publishing and literature in Africa. Figures like Ainehi Edoro (founder of Brittle Paper) and Zukiswa Wanner (prize-winning author of *The Madams and Men of the South*), amongst others, will be guests to our Zoom classroom. One of our industry specialists will meet with you to offer detailed feedback on your proposal for your imagined publishing platform. You can expect a roughly 50/50 division between synchronous and asynchronous learning, as well as plenty of opportunity to collaborate with peers in smaller settings.

Same as: AFRICAAM 140N, AFRICAST 51N, HISTORY 41N

ENGLISH 5A. WISE: Unfinished Novels. 5 Units.

Few species of writing are more exquisitely uncomfortable than a novel that is not (and never will be) finished. An author dies, or loses interest, or flouts convention: whatever the cause, unfinished novels demand an especially dynamic relationship between reader and text, precipitating either wild flights of imagination or scrupulous detective work, if not both at once. In the nineteenth century, a period obsessed with all things comprehensive and complete, such fragmentariness would have appeared still more challenging, even subversive. Closely reading works by Jane Austen, Edgar Allan Poe, and Charles Dickens, along with select critical interpretations, this course will invite participants to ask: what do unfinished novels reveal to us that finished ones cannot? What peculiar insights do they give us into the processes and pressures of literary production? And what exactly is our role in consuming them? Note: This Writing-Intensive Seminar in English (WISE) course fulfills WIM for English majors. Non-majors are welcome, space permitting. Enrollment is by permission (contact vbeebe@stanford.edu). For more information go to <https://english.stanford.edu/writing-intensive-seminars-english-wise>.

ENGLISH 5B. WISE: Mental Health and Literature, Mid-century to Present. 5 Units.

Is there something wrong with us, or with our world? Rising rates of clinical depression and other conditions have rendered mental health a pressing cultural concern, especially for young adults, leading institutions of higher education to expand resources to support student needs. But we have not always thought about mental health the ways we do today. In this course we read landmark literary texts from midcentury to present that both reflect and shape cultural constructions of mental health. From Toni Morrison's *The Bluest Eye* (1970) to Elizabeth Wurtzel's *Prozac Nation* (1994) to Ottessa Moshfegh's *My Year of Rest and Relaxation* (2018), we examine how literature destabilizes would-be binaries between mental health and mental illness. How do intersectional identity factors such as gender, race, and class inform whose mental illness is deemed deserving of treatment and whose is instead criminalized? Honing our critical writing skills by learning to employ the tools of cultural criticism, feminist theory, and critical race studies, we also engage selections from Doris Lessing, Anne Sexton, Sylvia Plath, Ralph Ellison, Richard Wright, Esmé Weijun Wang, and others. Traversing short stories, essays, drama, poetry, memoir, and novels, this timely multi-genre course equips us to historically contextualize and meaningfully respond to the current mental health crisis. Note: This Writing-Intensive Seminar in English (WISE) course fulfills WIM for English majors. Non-majors are welcome, space permitting. Enrollment is by permission (contact vbeebe@stanford.edu). For more information go to <https://english.stanford.edu/writing-intensive-seminars-english-wise>.

ENGLISH 5C. WISE: Revelation and Apocalypse: Literature at the End of the World 1300-2000. 5 Units.

Apocalyptic thinking never goes out of fashion, nor does literature that deals with the end times. This course explores two major categories of apocalyptic thinking—largely defined by religious and medical discourses—and the connection between the two. From Revelation, the last book of the New Testament, to early modern reckonings inspired by fire and plague, to Romantic-era sci-fi by Mary Shelley, to *Station Eleven*, a 2014 novel which takes place after an apocalyptic flu pandemic, we will read both millenarians and millennials, considering different visions of the end of the world, and what may come after. We'll also ask, what are the stakes—what historical concerns and cultural obsessions are revealed, after all—in these varied prophetic imaginings? Note: This Writing-Intensive Seminar in English (WISE) course fulfills WIM for English majors. Non-majors are welcome, space permitting. Enrollment is by permission (contact vbeebe@stanford.edu). For more information go to <https://english.stanford.edu/writing-intensive-seminars-english-wise>.

ENGLISH 5D. WISE: Bad Reading: Pleasure and Politics in Literary Value. 5 Units.

As students of literature, we aspire to be good readers of the texts we encounter. But to see ourselves as good readers is implicitly (perhaps even complicitly) to set ourselves against another form of literary consumption: bad reading, and, by association, bad readers. Yet what makes reading "bad" or "good"? And who decides? The more we look, the less self-evident or definitive the distinction becomes, our footing precipitously dropping away into questions about our own reading practices and how society values them. The precarious label "bad reading" comes into even sharper relief when we consider that the term has long been associated not just with certain modes of reading, but also with certain classes of readers and certain kinds of books, from gory gothic thrillers and racy romances to sci-fi and comics. In this course, we will trace the definitions and stakes of bad reading from the nineteenth century to the present day, through sources ranging from Jane Austen and Virginia Woolf to contemporary think-pieces on young adult literature and race in publishing. Along the way, we will aim both to discover whether bad reading is really so bad after all, and to understand how ideologies of gender, class, and race have shaped our conceptions of literary value. Note: This Writing-Intensive Seminar in English (WISE) course fulfills WIM for English majors. Non-majors are welcome, space permitting. Enrollment is by permission (contact vbeebe@stanford.edu). For more information go to <https://english.stanford.edu/writing-intensive-seminars-english-wise>.

ENGLISH 5E. WISE: The Novel of Love. 5 Units.

How do love plots change over time? In this seminar, we will learn to think critically about idealized romantic fantasy as we explore the "novel of love" from its 18th century origins through the 20th century, and into the present, focusing on case study texts by Elizabeth Inchbald, E.M. Forster, and James Baldwin. We will begin by learning about the cultural and socioeconomic conditions associated with the rise of the novel in modern Europe. We will then think about how issues of class, race, gender, sexuality, and mobility transform representations of love across centuries and continents. Students will also be invited to apply their discoveries to contemporary love stories, including digital and audiovisual forms. Sociological and historical accounts will supplement the literary readings. Writing assignments are structured to build cumulatively towards the final paper, following collaborative rounds of revision and presentation. Developing critical self-awareness through engagement with various critical models, students will be encouraged to experiment with the traditional form of the academic essay. Note: This Writing-Intensive Seminar in English (WISE) course fulfills WIM for English majors. Non-majors are welcome, space permitting. Enrollment is by permission (contact vbeebe@stanford.edu). For more information go to <https://english.stanford.edu/writing-intensive-seminars-english-wise>.

ENGLISH 5F. WISE: Serial Children's Literature: Lemony Snicket's A Series of Unfortunate Events. 5 Units.

In this course we will look at Lemony Snicket's *A Series of Unfortunate Events* as a multi-genre block-busting phenomenon in its own right and as a case study in seriality and children's literature. Reading books 1-13 alongside research on literary markets and adolescent development we'll ask: How do we write about literature that exists simultaneously at the scale of a single novel and a series? What literary and socialpsychological theories help us make meaning of these texts? What audiences, and what needs within those audiences, did the series speak to in its cultural moment? What methods are appropriate for answering what questions? As we explore the world of best-sellers and book deals alongside questions of "appropriateness" and popularity we will engage various methodological angles, including literary critical, digital humanities, and sociological approaches. (No previous experience in sociology or digital humanities is required.) Final research projects may be produced on any text or texts related to course themes. Note: This Writing-Intensive Seminar in English (WISE) course fulfills WIM for English majors. Non-majors are welcome, space permitting. Enrollment is by permission (contact vbeebe@stanford.edu). For more information go to <https://english.stanford.edu/writing-intensive-seminars-english-wise>.

ENGLISH 5G. WISE: Blackness and the American Canon. 5 Units.

The Black feminist novelist Toni Morrison once wrote that it only seems that the canon of American literature is 'naturally' or 'inevitably' 'white.' In fact it is studiously so. The impact of this revelation may feel alien to many students of literature today, for whom 'the canon' is little more than a euphemism for the 'Dead White Men' preserved in it, but for Morrison and the generation of intellectuals she belonged to, that recognition was the great cultural struggle of their era. This struggle, now remembered as the 'Canon Wars,' upset every convention of traditional literary scholarship, and set the terms for literary critical practice to this day. This course introduces students to key methods and stakes in 21st century literary research (to be practiced in their own development of a research project) through the Canon Wars and their legacies. Standing loosely in for 'canon,' 'war,' and 'legacy,' we will read three novels together: Edgar Allan Poe's *Narrative of Arthur Gordon Pym of Nantucket*, Toni Morrison's *The Bluest Eye*, and Mat Johnson's *Pym*. Through these novels, students will practice literary criticism and learn about its history, focusing on how the debates of the late 20th century created a framework for centering Blackness in the study of American culture, and cleared space for the emergent field of African American/Black Studies. Note: This Writing-Intensive Seminar in English (WISE) course fulfills WIM for English majors. Non-majors are welcome, space permitting. Enrollment is by permission (contact vbeebe@stanford.edu). For more information go to <https://english.stanford.edu/writing-intensive-seminars-english-wise>.

ENGLISH 5H. WISE: Dialogue in American Literature. 5 Units.

What would literature be without conversations between characters? Dialogue is what brings fiction to life. In the words of literary critic Mikhail Bakhtin, 'the speaking person' is what 'makes a novel a novel.' In this course, we explore the crucial role dialogue plays in literature, treating every sentence of narrative fiction as a choice between characters, speech and some other mode of representation. We will pay close attention to both how fiction represents speaking persons and how dialogue interacts with the novel's other discourses. What can the dialogue scene as a formal unit tell us about narrative structure? How does dialogue shape plot? How does it animate character? Who gets to speak for themselves and which voices are passed over or suppressed? To explore these questions of form and politics, we'll read select works of fiction (by authors including Herman Melville, Zora Neale Hurston, and Margaret Miller) in conversation with major works of narrative theory. Note: This Writing-Intensive Seminar in English (WISE) course fulfills WIM for English majors. Non-majors are welcome, space permitting. Enrollment is by permission (contact vbeebe@stanford.edu). For more information go to <https://english.stanford.edu/writing-intensive-seminars-english-wise>.

ENGLISH 71. Dangerous Ideas. 1 Unit.

Ideas matter. Concepts such as revolution, tradition, and hell have inspired social movements, shaped political systems, and dramatically influenced the lives of individuals. Others, like immigration, universal basic income, and youth 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, RELIGST 36X, SLAVIC 36

ENGLISH 802. TGR Dissertation. 0 Units.**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, Walton, 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 89N. Literature of Adoption. 3 Units.

Why does adoption figure so prominently in western narrative? From Oedipus to Harry Potter, the classical and popular traditions of literature often include stories of displaced children, orphans and adoptees. This course will examine the allure of the adoption narrative, both to authors and to audiences. Issues of transracial adoption will also be discussed and we will be concerned with memoir and documentary film toward the end of the quarter. No previous knowledge of adoption is required.

Same as: TAPS 89N

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. Same as: ASNAMST 90E, COMPLIT 89

ENGLISH 90H. Humor Writing Workshop. 5 Units.

What makes writing funny? What are we doing when we try to be funny? In this creative writing workshop, you'll exercise your native wit by writing short pieces of humor in a variety of forms. We'll practice writing jokes, parody, satire, sketches, stories, and more, study theories of humor, research practical principles and structures that writers have repeatedly used to make things funny, and enjoy and analyze examples of humor old and new to use as models. In the service of creating and understanding humor, we'll also explore questions about what purposes humor serves, and what relationship humor has with power, culture, and history.

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.

Same as: FEMGEN 90M

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 epistolary form, verse, and even fictional scenarios. First priority to undergrads. Students must attend the first class meeting to retain their roster spot. Same as: AMSTUD 91A, ASNAMST 91A, CSRE 91D

ENGLISH 91DC. Writing the Memoir. 5 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 Taddeo, as well as Katherine 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 literarily. Required materials include: pen, notebook, magnifying glass, binoculars, and a good pair of shoes. NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 91V. Creative Nonfiction. 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. NOTE: 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 workshopping 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. NOTE: 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. Same as: AFRICAAM 92BP

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 eloquent investigators of these questions, and in this class we'll read many of our greatest writers on the subject of femininity, as embodied by both men and women, children and adults, protagonists and antagonists. From 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, Bon 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 11/2/20 at hri-fellows.stanford.edu.

Same as: CLASSICS 9R, EALC 9R, HISTORY 9R

ENGLISH 9SF. Fight the Future: Speculative Fiction and Social Justice. 3 Units.

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.