

DRAMA

Emeriti: (Professors) Wendell Cole, Helen W. Schrader
Chair: Alice Rayner

Drama Division

Professors: Jean-Marie Apostolides (French and Italian, Drama), Harry J. Elam, Jr., Peggy Phelan, Rush Rehm (Drama, Classics), Carl Weber
Associate Professors: William S. Eddelman, Alice Rayner
Assistant Professor: Ehren Fordyce
Professor (Teaching): Michael F. Ramsaur
Associate Professor (Teaching): Janice Ross
Senior Lecturers: Patricia Ryan, Connie Strayer
Lecturers: Margaret Booker, Alison Duxbury, Erik Flatmo, Amy Freed, Kathryn Kostopoulos, Katherine Romack
Visiting Professor: Les Waters
Artist in Residence: Cherríe Moraga

Black Performing Arts Division

Director: Harry J. Elam, Jr.
Steering Committee: Jan Barker (BCSC), Elena Becks (Committee on Black Performing Arts), Deborah Burke (student), Chris Clarke (El Centro Chicano), Regina Covington (King Papers), Paulla Ebron (Anthropology), Kim Fowler (Committee on Black Performing Arts), Jennifer Eberhard (Psychology), Vera Grant (African and African American Studies), Ashley Hannah (student), Tony Kramer (Dance), Cherríe Moraga (Drama), Cindy Ng (AAAC), Laura Selznick (VPUE), Malika Williams (student)

Dance Division

Director: Tony Kramer
Senior Lecturers: Susan Cashion, Tony Kramer
Lecturers: Kasey Brown, Kristine Elliott, Diane Frank, Aleta Hayes, Robert Moses, Richard Powers, Ronnie Reddick, Perry Quarshie, Keith Urban

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Courses given in Drama have the subject code DRAMA. Courses given in Dance have the subject code DANCE. For a complete list of subject codes, see Appendix B.

DRAMA DIVISION

The Department of Drama bases its undergraduate and graduate programs on the integration of theory and performance. The faculty commit themselves to the idea that artists must be able to analyze their creative work and that scholars must approach their own specializations creatively. The department prepares students for continued work at the graduate level, either in the academy or in conservatory programs that educate artists for careers in the theater within a comprehensive liberal arts education. The Ph.D. program, which demands that its candidates work as both scholars and theater artists, prepares the students to pursue a career in university teaching and research, and to undertake further work in professional and university theaters.

UNDERGRADUATE PROGRAMS BACHELOR OF ARTS

The requirements for the B.A. degree in Drama are planned to integrate the critical and historical study of drama with the study and experience of performance. The major provides aesthetic and critical opportunities for students to develop special aptitudes. For example, a student may elect an emphasis in acting, directing, design, or critical theory, or may combine areas of emphasis. Examples of how students can structure course work to take advantage of such an emphasis are available from the major adviser. Students are encouraged to declare a major in their sophomore year.

The core program of Drama courses required of all majors is:

1. Performance/Literature/History: four of the following: 161, 162, 163, 164, 165, 166
2. Stage Management Project: 134 or 34 plus two of 39A,B,C, or D
3. Senior Project: Drama majors must complete an approved senior project in the area of their specialization: a minimum of 2 units in DRAMA 200.

Two years of a college-level foreign language are recommended.

All majors, in addition to completing the core described above, are required to complete one of the following seven specializations:

1. *Acting:*
 - a) DRAMA 120A,B. Fundamentals of Acting
 - b) The student must have completed at least 4 units of DRAMA 29 and acted in at least two department productions.
 - c) DRAMA 28. Makeup for the Stage
 - d) two units of studio class in Dance
 - e) three additional acting classes
 - f) one course in dramatic literature
 - g) six units of approved electives in Drama or Dance
 - h) one of 39A,B,C, or D
2. *Directing:*
 - a) DRAMA 170A. Introduction to Directing; 170B. Advanced Directing; and 171. Undergraduate Theater Workshop
 - b) one course in dramatic literature
 - c) DRAMA 30. Introduction to Theatrical Design
 - d) DRAMA 31. Introduction to Lighting and Production
 - e) one course in acting
 - f) one of 39A,B,C, or D
 - g) nine units of approved electives in Drama
3. *Playwriting/Dramaturgy:*
 - a) DRAMA 177. Playwriting
 - b) DRAMA 178. Intensive Playwriting
 - c) DRAMA 170A. Introduction to Directing, 170B. Advanced Directing, and 171 Undergraduate Theater Workshop
 - d) DRAMA 176. Undergraduate Dramaturgy Project
 - e) one course in dramatic literature
 - f) one course in acting
 - g) one of 39A,B,C, or D
 - h) four units of approved electives in Drama
4. *Design:*
 - a) DRAMA 30. Introduction to Theatrical Design
 - b) DRAMA 31. Introduction to Lighting and Production
 - c) two of 131, 132, 133
 - d) two units each: 39A,B, and C
 - e) two of 231, 232, 233, or 235
 - f) one course in acting
 - g) nine units of approved electives in Drama or Art
5. *Technical Production/Stage Management:*
 - a) DRAMA 30. Introduction to Theatrical Design
 - b) DRAMA 31. Introduction to Lighting and Production
 - c) one of 131, 132, 133
 - d) two units each: 39A,B, and C
 - e) DRAMA 34. Stage Management
 - f) one course in acting
 - g) DRAMA 136. Drafting or MUSIC 19
 - h) DRAMA 135. Sound Design for Theater
 - i) nine units of approved electives in Drama
6. *Dance:*
 - a) DANCE 158. The Body in Motion
 - b) DANCE 169. Choreography, Creation, Staging, and Reconstruction
 - c) one additional dance theory class from DANCE 160, 161, 166, 168, 197, or 242
 - d) DRAMA 31. Introduction to Lighting and Production
 - e) one of DRAMA 39A,B,C, or D
 - f) ten classes of studio work: at least one dance class from modern, jazz, world, ballet, social dance and improvisation plus contact, and acting; and two classes of Dance Performance: 23, 27, 100, 105, 106, 150
 - g) three units of approved electives in Music and Art

7. *Performance Theory and Cultural Studies*:
- DRAMA 159. Shakespeare
 - one course in acting
 - one of 39A,B,C, or D
 - three courses in dramatic literature
 - an ethnic drama class
 - six units of course work in dramatic literature, criticism, theater history, history, art history to be determined in consultation with the undergraduate adviser

SENIOR PROJECT

Work for this project normally begins in Spring Quarter of the junior year and is completed by the end of the senior year. The student must do a senior project in his or her area of specialization: Acting, Directing, Playwriting/Dramaturgy, Design, Technical Production/Stage Management, Dance, or Performance Theory and Cultural Studies. The project can be a creative or research project, or a combination of both. The student has the option of writing an essay associated with the project. Students receive credit for senior projects through DRAMA 200, Senior Project.

Students pursuing senior projects should consult with both the Department of Drama undergraduate adviser and a faculty adviser in the project's specialty area. These consultations should take place early in the junior year. Students must petition approval of senior projects through the Department of Drama undergraduate adviser. Projects are typically approved by the department faculty at the end of Spring Quarter of the junior year or the end of Autumn Quarter of the senior year.

The proposal should include an outline of the courses the student has taken and grades received in the area requirements, and should describe the courses in which the student plans to enroll as part of the project. It should describe in detail the purpose and methods involved in the project; a bibliography, if appropriate; and a one-to-two page abstract of the associated essay if an essay is part of the project.

MINORS

For students wishing to minor in Drama, the following core requirements must be met:

- The three quarter sequence in Performance/Literature/History: three of the following: DRAMA 161, 162, 163, 164, 165, 166.
- Stage Management Project: 134, or 34 plus two of 39A,B,C, or D.
- A practical production class in technical theater or performance: one of 29, 39A,B,C, or D.
- Elective courses totaling a minimum of 15 units from the specified courses in any one of the seven specializations listed above would constitute a minor concentration in: Acting, Directing, Playwriting/Dramaturgy, Design, Technical Production/Stage Management, Dance, or Performance Theory and Cultural Studies.

HONORS PROGRAMS

DRAMA

For a limited number of students, the department confers the degree of Bachelor of Arts with Departmental Honors in Drama. To be considered for departmental honors, students must meet the following requirements in addition to the other requirements of the Drama major:

- Application involves a written submission (including transcript) establishing the student's work-to-date in the department and outlining the area of research that the student wishes to pursue. No students are admitted to the honors program with a grade below 'B-' in a course (departmental or otherwise) that constitutes part of their Drama major.
- Students must complete the Drama core requirements by the end of their junior year, earlier if possible. Only in exceptional circumstances can this requirement be waived; transfer from another university, extended overseas study, temporary withdrawal from the major due to illness might constitute extenuating circumstances.
- Students also must have completed half of the courses in their specialization by the end of their junior year.
- Students must complete 4 units in the Honors Colloquia (described below), beginning Spring Quarter of their junior year and continuing

the following three regular quarters. Each quarter's colloquium is offered for 1 unit, S/NC. In extenuating circumstances (overseas study, for example), an honors program student may substitute other equivalent work for one quarter of the colloquium, with the approval of the honors adviser.

- GPA in courses counting towards the major must be 3.5 by the time of graduation.
- By the end of the seventh week of the quarter in which they plan to graduate, all students in the honors program must submit an honors thesis (described below), to be read and evaluated by their thesis committee.
- On the basis of a student's work in the Drama core, in the area of specialization, on the senior project, in the honors colloquia, and on the honors thesis, the faculty determines and confers honors on graduating students who have successfully completed the honors program.
- Failure to meet any of these requirements, or to make satisfactory progress on the honors thesis, leads to dismissal from the honors program.

HONORS COLLOQUIA AND THESIS

The honors colloquia aim to engage honors program students in an ongoing discussion of important issues in the field, with particular focus on the students' areas of specialization and research. The honors program adviser convenes the colloquia three times per quarter and set the agenda for meetings and discussion. The colloquia offer venues for honors students to discuss their work in the department (their senior projects, for example), and to present and discuss their research for their honors thesis. The honors thesis represents an extended engagement with an important issue or subject, determined by the student, the honors program adviser, and the student's senior project adviser. It typically consists of a long essay (7,500-10,000 words) presenting the student's research on the subject. As an honors thesis may deal with issues related to the student's senior project, or with issues related to the student's specialization, the honors program adviser, the senior project adviser, and another faculty member constitute the student's honors thesis committee. They read and evaluate the thesis, and make recommendations to the faculty at large regarding its strengths and weaknesses. In the case of an honors program student whose senior project does not involve production or performance but takes written form, the requirements for the honors thesis change. In discussions with the student's honors committee, the student develops a performance/production-based project that provides the equivalent of a written honors thesis.

HUMANITIES

An honors program in Humanities is available for Drama majors who wish to supplement their major with related and carefully guided studies. See the "Interdisciplinary Studies in Humanities" section of this bulletin for a description of the honors program. Students who enroll in this program may offer HUMNTIES 160 and two seminars from 190-198 in fulfillment of the departmental elective requirement.

GRADUATE PROGRAMS

DOCTOR OF PHILOSOPHY

University requirements for the Ph.D. are described in the "Graduate Degrees" section of the bulletin.

All graduate study in the Department of Drama leads to the Ph.D. degree. The doctoral program in Drama aims to integrate practical theater work with the critical and historical study of dramatic literature and theory. All candidates are expected to function both as scholars and as theater directors. The curriculum offers a two-year practical concentration in directing along with the study of critical and performance theory, aesthetics, history, and literature. The goal of the program is to give students a thorough knowledge of the field that leads to original and significant scholarly work grounded in practice as well as an inventive directorial practice that is based on solid scholarly analysis.

The following department requirements are in addition to the University's basic requirements for the doctorate.

UNITS AND COURSE REQUIREMENTS

1. A minimum of 135 units of graduate courses and seminars in support of the degree. These units are in addition to units for the doctoral dissertation.
2. The sequence in Performance and Critical Theory (DRAMA 300, 301, 302).
3. Six additional graduate seminars within the Department of Drama. These must include at least one seminar in each of the following fields:
 - a) intersections of theory and performance (designated by suffix A in course number)
 - b) theater history (designated by suffix B in course number)
 - c) dramatic literature (designated by suffix C in course number)
4. The five workshops in directing: DRAMA 370, 371, 372, 373, 374. In the first two years, students take 370, Concepts of Directing; 372, Projects in Directing; 371, Visual Aesthetics for the Director; and 373, Directing and Dramaturgy. The Projects class consists of the conceptual development, design, and production of a short play in a multi-form space. In the second year, students take 374, Graduate Directors' Performance Project, to stage a more fully developed production chosen in consultation with the faculty.

LANGUAGE REQUIREMENT

The candidate must demonstrate reading knowledge of one foreign language in which there is a major body of dramatic literature. The language requirement may be fulfilled in any of the following ways:

1. Achievement of a sufficiently high score (70th percentile) on the foreign language examination prepared by the Educational Testing Service (ETS). Latin and Greek are not tested by ETS.
2. A reading examination given each quarter by the various language departments, except for Latin and Greek.
3. Pass with a grade of 'B' or higher a course in literature numbered 100 or higher in a foreign language department at Stanford.

The language requirement must be met before the student can be advanced to candidacy.

TEACHING REQUIREMENT

Four quarters of supervised teaching at half time are a required part of the Ph.D. program. The requirement is normally met by teaching three courses during the fourth year and one course during the fifth year.

EXAMINATIONS

Candidates must complete three examinations (one comprehensive and two qualifying) by the end of the first three years of study at Stanford.

The comprehensive examination is taken over a weekend in the Spring Quarter of the first year. The exam is based on texts given to the student by the department at the beginning of the first year. Students study these texts independently throughout the year. For the exam, they should be able to identify and compare plays and playwrights from the list of texts in terms of dramatic genres, styles, and periods, and to address comparatively and analytically critical issues of texts and performance.

The first qualifying exam, which must be completed before advancement to candidacy at the end of the second year, consists of three 15-25 page essays written in consultation with a faculty adviser, covering a specific period of dramatic literature and theater history. These essays should not duplicate any written work from seminars. One essay should deal with practical aspects of the period, for example, directing; one essay should focus on theater history of the period; and one essay should focus on dramatic criticism related to a specific text of the period. After approval by the adviser, the Graduate Studies Committee reads and evaluates these essays, one in each of Autumn, Winter, and Spring quarters.

The second qualifying examination is a departmental oral with three faculty members, at least two of whom should be from the Department of Drama. This oral covers a second period of dramatic literature and theater history. The format of this exam approximates that of the University oral.

For the two qualifying examinations, the essays and the oral, each student works out a program of study with a faculty adviser drawing from the following periods of Western drama, but may include non-Western texts:

Classical
 Medieval and Renaissance
 17th, 18th, and early 19th century
 Modern: 1870-1980
 Contemporary: 1980 to the present

SATISFACTORY PROGRESS

Graduate students in Drama are expected to make consistent progress toward the completion of the Ph.D. degree. At the end of the first year, the departmental Graduate Studies Committee evaluates the work of each student in classes, seminars, examinations, and performance. Production planning in the Spring of each year for the following season is contingent upon students making satisfactory progress. Continuation in the program depends upon the recommendation of this faculty group. At the end of the second year, the committee reviews the student's work in consideration of advancement to candidacy. At the end of the third year, students are expected to have developed an approved dissertation prospectus in preparation for the University oral.

APPLICATION FOR CANDIDACY

By the end of the second year of residence, the following requirements or appropriate equivalents must be completed:

1. Performance and Critical Theory sequence (DRAMA 300, 301, 302) and four seminars
2. The directing workshop series (DRAMA 370-374), including the successful production of two works in public performance
3. A foreign language
4. At least two examinations

Based on its evaluation of the student's progress, the Graduate Studies Committee certifies the student's qualifications for candidacy. Upon favorable action, the student files a formal application for candidacy, as prescribed by the University, by the end of Summer Quarter of the second year.

RESEARCH ASSISTANTSHIP

Generally, the third year is devoted to graduate study and research assistantships with faculty members.

DISSERTATION PROSPECTUS

The dissertation prospectus must be approved by the candidate's adviser and by the departmental Graduate Studies Committee by the end of Spring Quarter of the third year.

UNIVERSITY ORAL EXAMINATION

The University oral examination, to be taken during the fourth year, is to demonstrate the candidate's ability to conduct significant research in the general area of the dissertation. The examining committee consists of four faculty members, at least two of whom must be from the Department of Drama, as well as one faculty chair from outside the department. The University oral covers the area of the dissertation and is based on the prospectus and bibliography of the candidate.

DISSERTATION

Normally, the Ph.D. program is completed in five years. The first two years should be devoted to full-time graduate study, and the third, fourth, and fifth years to research, teaching, and writing the dissertation. Following formal admission to candidacy (typically at the end of the second year), the dissertation must be completed and approved within five years from the quarter in which candidacy is granted. A candidate taking more than five years is required to reinstate candidacy by repassing the written examinations on dramatic literature.

APPLICATION AND FELLOWSHIPS

Applicants for the Ph.D. program may write directly to the Department of Drama for information and to Graduate Admissions, Registrar's Office, Old Union, 520 Lasuen Mall, Stanford, CA 94305-3005, for an application. Online graduate applications are available by following the links at <http://gradadmissions.stanford.edu/>. In addition to the required

statement of purpose, all applicants must submit a statement detailing their practical theater experience, a sample of their written critical work, and a statement on directing. An interview, while not required, is recommended. Interviews are best scheduled after January 10 and before February 9. Graduate students in the Department of Drama begin study in the Autumn Quarter of each academic year; there are no mid-year admissions. All graduate students must be degree candidates. All admissions materials must be submitted to the Department of Drama, Memorial Auditorium 144, 551 Serra Mall, Stanford, CA 94305-5010 by December 14.

The Department of Drama awards a number of fellowships to students in the Ph.D. program.

For more information, write to the address above, telephone (650) 723-2576, fax (650) 723-0843, email radavies@stanford.edu, or see <http://www.stanford.edu/dept/drama/> where you may download the latest information in .pdf format.

JOINT Ph.D. IN DRAMA AND HUMANITIES

The Department of Drama participates in the Graduate Program in Humanities (GPH) leading to a joint Ph.D. degree in Drama and Humanities. For a description of that program, see the "Interdisciplinary Studies in Humanities" section of this bulletin.

BLACK PERFORMING ARTS DIVISION

The Committee on Black Performing Arts (CBPA) is an interdisciplinary program supporting the presence of Black art forms at Stanford. Started as a student project in 1968, the committee became an official University program in 1972, and a division under the Department of Drama in 1997.

The CBPA functions as: (1) a liaison with departments in hiring faculty and developing courses in Black performing arts; (2) a presenter of performances, master classes, and symposia with arts professionals in dance, drama, music, and film, framed by related academic study in anthropology, dance, drama, history, philosophy, and sociology; (3) a producer of student productions; and (4) a resource for student organizations promoting artistic expression in the Black cultural tradition. While the offerings do not constitute an academic minor, students are able to concentrate studies in Black performing arts as part of the B.A. major in African and African American Studies or Drama.

The CBPA publishes a journal, the *Black Arts Quarterly* (BAQ), two times a year. BAQ provides an outlet for reflective explorations on performativity by or about Black artists from Africa and the Black diaspora. It is an international forum for artists, students, academics, and activists to showcase their original works of art, criticism, and commentary that addresses the material impact of Black representation in the arts, literature, media, and popular culture.

The CBPA has developed a strong relationship with the city of East Palo Alto through artist residencies in the community and its collaboration with the city on "Dreams of a City: The East Palo Alto Project." The project produced two commissioned plays and a video documentary, which was a finalist at Sundance, based on oral histories of city residents. An accompanying archive housed at the CBPA further documents community history. The CBPA's community programming continues with Resident Dialogues, funded by the Ford Foundation, which brings artists to campus to work with students in conversation with community members, and to create performance works shown on campus and in community settings. The 2003-04 Resident Dialogues artist was choreographer and Stanford alumna ('91) Aleta Hayes. In 2004-05, the CBPA hosts Sekou Sundiata, a poet and theater artist, who also works on campus with the Institute for Diversity in the Arts

DANCE DIVISION

The Dance Division aims to develop trained bodies, inquiring minds, and aesthetic imaginations through movement as well as dance scholarship. The program emphasizes informed and active engagement in dance by stimulating a range of intelligences that honor somatic wisdom.

Since its inception in 1920, dance at Stanford University has positioned itself responsively to the changing needs of the University and society. It offers a range of studio and lecture courses aimed at enhancing the understanding of dance as a way to create and communicate knowledge and meaning. The program encourages students to make connections between dance, other disciplines, culture, and society.

UNDERGRADUATE PROGRAMS

Students who wish to major in Drama with a specialization in Dance, or minor in Dance, should see the undergraduate adviser, Susan Cashion, in the Dance Division.

MINORS

For students wishing to minor in Dance, the following core requirements must be met and a program of study arranged in consultation with the minor adviser in Dance.

1. Three of the following courses in theory: DANCE 158, The Body in Motion; DANCE 160, Dance, Gender, and History; DANCE 161, Postmodern Dance; DANCE 133, History of the Waltz; DANCE 166, History of Social Dance in Western Culture; DANCE 168, Dance and Culture in Latin America; DANCE 197, Dance in Prisons; DANCE 242, The Work of Art and the Creation of Mind.
2. DRAMA 39D, Stage Management Project.
3. DANCE 169, Choreography: Creation, Staging, and Reconstruction.
4. Additional choreographic experience: creating a work for DANCE 100, Performance Workshop, or another acceptable venue.
5. Studio courses: a minimum of 12 classes. There must be a concentration of at least three classes chosen from a single dance form, with the other classes chosen from at least three other dance forms, and at least one class of dance performance (DANCE 23, 27, 57, 100, 105, 150). A member of the dance faculty must confirm that the student has attained an appropriate level of proficiency in their areas of emphasis. The studio dance classes are from the series in: Modern Dance (DANCE 40, 45, 140, 141); World Dance (DANCE 42, 43, 56, 60, 75); Jazz (DANCE 44, 58, 143, 144, 145); Social Dance (DANCE 46, 146, 147, 156); Ballet (DANCE 48, 148, 149); and Acting (any class).

COURSES

WIM indicates that the course satisfies the Writing in the Major requirements. (AU) indicates that the course is subject to the University Activity Unit limitations (8 units maximum).

INTRODUCTION TO THE HUMANITIES (IHUM)

The following Introduction to the Humanities courses are taught by Drama department faculty members. IHUM courses are typically available only to freshmen seeking to fulfill GER: 1 requirements; see the "Introduction to the Humanities" section of this bulletin for further information. Prospective majors in Drama are advised to consider satisfying their GER: 1b,c requirements by registering for the following IHUM courses.

IHUM 20A,B. Anatomies of Change—The persistent reappearance of interdisciplinarity from the classical to the present. How texts provide the terms for interdisciplinary methods of interpretation. Readings cross disciplinary boundaries to encompass intellectual, social, literary, ethical, and artistic concerns. How ideas become established, what their intellectual and social boundaries are, and what historical pressures break boundaries down. GER:1b,1c (two quarter sequence)

IHUM 20A. 5 units, *Win* (Rayner)

IHUM 20B. 5 units, *Spr* (Brooks)

DRAMA DIVISION

Registration for most drama classes takes place at the first class meeting; further registration information is printed in the *Time Schedule* each quarter. Some class sizes are limited and require advanced registration in the Department of Drama, Room 144, Memorial Auditorium.

INTRODUCTORY

DRAMA 3. Production Processes—Workshop, introducing the production process and preparation for creating a show. The role of the producer, from the hiring of the staff to the scheduling of a production, and that of the technical director.

1-2 units (Duxbury) not given 2004-05

DRAMA 12N. Antigone: From Ancient Democracy to Contemporary Dissent—Stanford Introductory Seminar. Preference to freshmen. The tensions inherent in the democracy of ancient Athens; how the character of Antigone emerges in later drama, film, and political thought as a figure of resistance to illegitimate authority; and her relevance to contemporary struggles for women's and workers' rights, and national liberation. Readings and screenings include versions of *Antigone* by Anouilh, Brecht, Fugard, Kani, Ntshona, Paulin, Glowacki, Gurney, and von Trotta. GER:3a,4c

4 units, Aut (Rehm)

DRAMA 17N. Del Otro Lado: Latino/a Performance Art in the U.S.—(Same as SPANLIT 178N.) Stanford Introductory Seminar. Preference to freshmen. Introduction to works by U.S. Latino/a performance artists from the margins of the mainstream Euro-American theater world. How performance art serves as a dramatized essay for Latino/a artists, producing transgressive explorations of queer and national/ethnic identities. Artists: Luis Alfaro, Nao Bustamante, the Coalitue Theater Company, Guillermo Gómez-Peña, Celia Herrera Rodríguez, Ana Mendieta, Carmelita Tropicana. Creation/performance of a short original piece; performance viewings. GER:3a,4b

3 units, Win (Moraga)

DRAMA 18N. American Performance Traditions—Stanford Introductory Seminar. Preference to freshmen. Hybrid traditions behind American performance. Materials drawn from the performing arts and sociocultural performances. Topics include blackface minstrelsy, melodrama, and vaudeville; the acting tradition known as the method; and multiethnic performances surrounding the 1992 L.A. riots. GER:3a

4 units, Aut (Fordyce)

DRAMA 20. Introduction to Acting—Theater games and physical exercises in concentration, attention, playing an objective, voice, movement, stage terminology, characterization, performing a monologue, and rehearsal techniques. Provides an experiential overview of actor training and prepares actors for advanced courses. Limited enrollment.

2 units, Aut, Win, Spr (Staff)

DRAMA 22. Scene Work—For actors who complete substantial scene work with graduate directors in the graduate workshop.

1-2 units, Aut, Win, Spr (Staff)

DRAMA 25. Shakespearean Skills—Scansion, stage combat, period movement, vocal production, and other skills for the Shakespearean actor.

1-2 units, Aut, Win, Spr (Kostopoulos)

DRAMA 28. Make-up for the Stage—The basic techniques of make-up application for the artist and/or actor: aging, prosthetics, stylization, characterization, animals, and fantasy make-up.

2 units, Aut (Strayer)

DRAMA 29. Theater Performance: Acting—Students cast in department productions receive credit for their participation as actors; 1-2 units for graduate directing workshop projects and 1-3 units for major productions (units determined by instructor). May be repeated. Prerequisite: consent of instructor.

1-3 units, Aut, Win, Spr (Staff)

DRAMA 30. Introduction to Theatrical Design—Lecture/lab. The basic skills of visual communication used in stage productions. Design and construction methods for stage scenery, costumes, and lighting.

4 units, Win (Flatmo)

DRAMA 31. Introduction to Lighting and Production—The technical and aesthetic aspects of lighting and the production process.

4 units, Aut (Ramsaur)

DRAMA 32. Textiles—Introduction to fabric techniques and processes for stage costumes.

2-3 units (Strayer) not given 2004-05

DRAMA 34. Stage Management Techniques—The production process and the duties and responsibilities of a stage manager. Skills needed to stage manage a production.

2-3 units, Aut, Win (Duxbury)

DRAMA 35. Introduction to Sound for the Theater—Lecture/lab. The practical handling of sound equipment, acoustics, and editing. Analysis, creation, and implementation of theatrical sound effects, live and recorded.

3-4 units, Aut (Duxbury)

DRAMA 36A,B. Scene Shop Techniques—Lecture/lab. Practical handling of shop equipment used in theatrical production. Prerequisite for 36B: 36A or consent of instructor.

1-2 units, A: Aut, B: Win (Duxbury)

DRAMA 36C. Scene Shop Techniques: Introduction to Furniture Making—Lecture/lab. Practical handling of shop equipment used in theatrical production.

1-2 units, Spr (Duxbury)

DRAMA 39A,B,C,D. Theater Performance: Crew—Participation in the design and technical areas of department productions. Students commit to a specific show and receive credit for preparation and construction as a member of a running crew in a specific area.

DRAMA 39A. Theater Performance: Scenery and/or Property

DRAMA 39B. Theater Performance: Lighting/Sound

DRAMA 39C. Theater Performance: Costumes/Makeup

DRAMA 39D. Theater Performance: Prosser Stage Management

1-3 units, Aut, Win, Spr (Staff)

DRAMA 42. Costume Construction—Lecture/lab. The basic skills of constructing costumes for the stage.

2-3 units, Win (Strayer)

DRAMA 53. Greek Tragedy—(Enroll in CLASSGEN 12.)

3-5 units, Aut (McCall)

INTERMEDIATE

Primarily for the major, but open to all undergraduates who have the necessary prerequisites.

DRAMA 103. Improvising—The improvisational theater techniques that teach spontaneity, cooperation, team building, and rapid problem solving, emphasizing common sense, attention to reality, and helping your partner. Based on TheatreSports™ by Keith Johnstone. Required readings, written papers, and attendance at performances of improvisational theater. Limited enrollment.

3 units, Win, Spr (Ryan)

DRAMA 110. Cartographies of Race: The Institute for Diversity in the Arts at Stanford—Students work with one of four visiting California artists on artistic projects concerning diversity, culture, and race. Workshops include service learning within a community population to probe diversity and social change through the arts. GER:3a

5 units, Win (Elam)

DRAMA 111. Artists in Communities—Seminar. Themes, issues, and experiential research in the work that artists and arts organizations do to contribute to community transformations. Prerequisite: 110.

2 units, Spr (Elam)

DRAMA 120A,B. Acting: The Fundamentals—Two quarter sequence. For students who intend to begin serious actor training. First quarter: understanding and using the vocabulary of objective and action. Theater games and improvisation develop the ability to act with focus, intention, and energy. The basics of characterization and transformation. Second quarter: the actor's spontaneity and imagination are used to reveal the life

of a play (working with dramatic texts). Approaches to the actor's craft include character biography and moment-to-moment truthful playing. Exercises include Strasberg, Meisner, Chaikin, and Linklater. Scene and monologue work primarily from naturalistic plays. Outside rehearsal time required.

3 units, **A:** *Aut, Win (Freed)*, **B:** *Win, Spr (Freed)*

DRAMA 121C. Acting: The Craft of Comedy—The basics of comedy playing, from its origins in the utterly truthful to its destination in the over-the-top. Characterization, mask, and exaggeration; class work on non-verbal scenes. The actor's understanding of the mechanics of comedy, timing, and lighting are developed through improvisation and in-class exercises designed to free the imagination. Texts may include scenes from Feydeau, Woody Allen, Moss Hart, and Alan Ayckbourn.

4 units, *Aut (Freed)*

DRAMA 121P. Acting: Period and Style—Opportunity to expand acting range through an exploration of heightened language. Scenes from non-contemporary dramatic literature including texts from Shakespeare, Shaw, Turgenev, Ibsen, and Strindberg.

4 units (*Freed*) alternate years, given 2005-06

DRAMA 121R. Acting American Realism—Skills appropriate to the work of major American playwrights including Williams, Miller, and Mamet.

4 units (*Freed*) alternate years, not given 2005-06

DRAMA 121V. Vocal Production and Audition—Vocal mechanism with development of voice and articulation for the stage. Phonetics, verbal action, and text analysis applied to the actor's process in preparation for audition. Emphasis is on relaxation, selection of appropriate material, and versatility to show contrast and range.

4 units (*Kostopoulos*) alternate years, given 2005-06

DRAMA 121W. Actors Who Write/Writers Who Act—The development of dramatic scripts for solo performance and multi-character plays. Work happens on its feet, with writing deadlines and an informal workshop environment in which students present scripts, with support and feedback in dramaturgy, and help with performance and staging issues.

4 units, *Spr (Freed)*

DRAMA 122C. Contemporary Scene Study—Acting approach to contemporary plays.

4 units (*Kostopoulos*) alternate years, given 2005-06

DRAMA 131. Lighting Design—Lecture/lab. Practical and aesthetic aspects of lighting: electricity, light sources, color instrumentation, control, drafting, plotting, and the aesthetic principles of lighting design, interpretation, and concept. Prerequisites: 30, 31, or consent of instructor.

4 units, *Win (Ramsaur)*

DRAMA 132. Costume Design—A visual analysis of the historical styles of costume design, interpreted for the modern theater and developed by the student in various presentational media. Prerequisite: 30 or consent of instructor.

4 units, *Spr (Strayer)*

DRAMA 133. Stage Scenery Design—Creations of increasing complexity involve text analysis, historical and artistic style, visual research, spatial organization, drafting, sketching, model building, and director-designer collaboration. Prerequisite: 30, or consent of instructor.

4 units, *Spr (Flatmo)*

DRAMA 134. Stage Management Project—For students stage managing a Department of Drama production.

2-9 units, *Aut, Win, Spr (Duxbury)*

DRAMA 135. Sound Design—All aspects of sound for the theater from equipment, acoustics, and editing to the creation of theatrical sound effects, live and recorded.

4 units, *Win (Duxbury)*

DRAMA 140. Projects in Theatrical Production—(Graduate students register for 240.) Assistant directing; stage, costume, lighting, and sound design; technical production, stage managing, or other work in connection with Department of Drama productions. Prerequisite: consent of instructor.

1-5 units, *Aut, Win, Spr (Staff)*

DRAMA 157J. Black Social Dance Performance Workshop—(Graduate students register for 257J.) Techniques in dance, drama, and music within the social context and cultural practices of African Americans. Course culminates in an original theatrical presentation.

4 units, *Aut (Hayes)*

DRAMA 159. Shakespeare—(Enroll in ENGLISH 163.)

5 units, *Aut (Friedlander)*, *Win (Orgel)*

DRAMA 159F. Shakespearean Dilemmas: Moral Choice in Classical and Renaissance Drama—(Enroll in ENGLISH 105D.)

5 units, *Win (Friedlander)*

DRAMA 159R. Sex and Violence in Elizabethan Drama—(Enroll in ENGLISH 113.)

5 units, *Win (Riggs)*

DRAMA 161. Performance and Politics—(Graduate students register for 261.) Greek tragedy and modern variants on the theme of art and politics. Readings from plays by Euripides, Sophocles, Lope de Vega, Calderón, Shakespeare, Buechner, O'Casey, Brecht, Duerrenmatt, Beckett, Gogol, Kaiser, Arden, Smith, Weiss, Genet, Odets, Stoppard, Handke, Fugard, and Friel. GER:3a,WIM

5 units, *Aut (Rehm)*

DRAMA 162. Performance and the Text—(Graduate students register for 262.) Formal elements in Greek, Elizabethan, Noh, Restoration, romantic, realistic, and contemporary world drama; how they intersect with the history of performance styles, character, and notions of action. Emphasis is on how performance and media intervene to reproduce, historicize, or criticize the history of drama. GER:3a,WIM

5 units, *Spr (Rayner)*

DRAMA 163. Performance and America—(Graduate students register for 263.) Dramas by women, men, Asian Americans, Latino Americans, and African Americans are examined with regard to the role of dramatic performance within contemporary American society, and as an affective and effective arena for inducing social change. GER:3a,4b,WIM

5 units (*Elam*) not given 2004-05

DRAMA 164. Performance and Gender—(Graduate students register for 264.) The intersectionality of race, sex, gender, and class in the formation of gendered performance. Readings from the work of Judith Butler, Eve Sedgwick, David Savran, Judith Halberstam, and David Eng. Case studies include: *M. Butterfly*, *The Crying Game*, *Paris is Burning*, *Angels in America*, and *American Idol*. GER:3a,WIM

5 units (*Phelan*) not given 2004-05

DRAMA 165. Theater History: Classical to 1750—(Graduate students register for 265.) Erotic drama. Performance and sexuality as part of the cultural and material context of the theater. GER:3a

4 units, *Aut (Romack)*

DRAMA 166. Theater History: 1750-1970—(Graduate students register for 266.) Erotic drama. Performance and sexuality as part of the cultural and material context of the theater. GER:3a

4 units, *Win (Lyons)*

DRAMA 170A. Introduction to Directing—Traditions of psychological and political realism from Stanislavsky to Brecht. Practices of stage composition, work with the actor, approaches to character, and techniques of storytelling. Prerequisite: consent of instructor.

4 units, *Aut (Fordyce)*

DRAMA 170B. Advanced Directing—Reinterpreting classics from Shakespeare on. Non-psychological and non-representational theater practices in Meyerhold, Stein, and Artaud. Devised theater and non-text based directing. Prerequisite: 170A or consent of instructor. GER:3a
4 units, Win (Fordyce)

DRAMA 171. Undergraduate Theater Workshop—Undergraduate directors present one act plays in workshop performances. Credit available for actors and directors. Prerequisite: 170A/170B or consent of instructor.

1-4 units, Spr (Booker, Duxbury)

DRAMA 172. Late Postmodern Experimental Theater—(Graduate students register for 272.) History and theory behind artists such as Richard Foreman, Robert Wilson, The Wooster Group, Forced Entertainment, Goat Island, and Societas Raffaello Sanzio. Assignments include critical writing, creative writing, and *mise-en-scène*. GER:3a
4-5 units, Win (Fordyce)

DRAMA 176. Dramaturgy Project—(Graduate students register for 276.) Serve as a dramaturg on any department production. Research the production's text source, the writing of program notes, the compilation and editing of the playbill, and possible adapting/editing of the performance text or translating text from a foreign language.

2 units, Aut, Win, Spr, Sum (Staff)

DRAMA 177. Playwriting—(Graduate students register for 277.) The autobiographical monologic/poetic possibilities in performance art are explored to learn the elements of playwriting. GER:3a

5 units, Win (Moraga)

DRAMA 178. Intensive Playwriting—(Graduate students register for 278.) Goal is to develop new material for the stage or complete a play-in-progress. Focus is on the most essential elements of playwriting, emphasizing the process of revision, and culminating in public readings of highlights of plays-in-progress. Prerequisite: prior experience in playwriting or consent of instructor. GER:3a

5 units (Moraga) alternate years, given 2005-06

DRAMA 179A. Teatro America Workshop: The Theater of Native/Chicano America—A Chicana feminist and indigenist approach to the study of the theory and practice of performance, as well as an introduction to writing for the stage. Readings include plays, stories, and performance texts by Chicano/a and Native American writers. Culminates in a public performance. Prerequisite: consent of instructor. GER:3a

5 units, Spr (Moraga)

DRAMA 180Q. Noam Chomsky: The Drama of Resistance—Stanford Introductory Seminar. Preference to sophomores. The ideas and work of Noam Chomsky who challenged the political and economic paradigms governing the U.S. over the last 30 years. Chomsky's model for linguistics; his work in the U.S., S.E. Asia, the Middle East, Central America, and E. Timor; the media, terrorism, ideology and culture; student and popular movements; and the role of resistance. GER:3a

3 units, Aut (Rehm)

DRAMA 189Q. Mapping and Wrapping the Body—Stanford Introductory Seminar. Preference to sophomores. Investigation into the concepts behind gender boundaries and clothing systems. Prerequisite: consent of instructor. GER:3a

3 units, Aut (Eddelman)

DRAMA 190. Special Research—Individual project on the work of a playwright, period, or genre. Prerequisite: consent of instructor.

1-5 units, Aut, Win, Spr, Sum (Staff)

DRAMA 191. Independent Study—Individual supervision of off-campus internship. Prerequisite: consent of instructor.

1-18 units, Aut, Win, Spr, Sum (Staff)

ADVANCED COURSES

Courses numbered 200 through 299 are designed for advanced undergraduates and graduates.

DRAMA 200. Senior Project—See "Undergraduate Programs" for description.

1-9 units, Aut, Win, Spr, Sum (Staff)

DRAMA 201A,B,C,D. Honors Colloquium—See "Undergraduate Programs" for description.

1 unit, Aut, Win, Spr, Sum (Fordyce)

DRAMA 202. Honors Thesis—See "Undergraduate Programs" for description.

2-9 units, Aut, Win, Spr, Sum (Staff)

DRAMA 210A,B. Actor in Performance—Preference to Drama majors and minors and to the serious student interested in further training in the performing arts. Taught in the professional conservatory tradition, with the creation of an acting ensemble. Skill building in the areas of acting, movement, voice, and speech. How to analyze and play the dramatic action of the text. Guest teachers from the professional theater complement and expand the work of the ensemble. Limited enrollment. Prerequisite: interview with instructor.

4-5 units, A: Aut, B: Win (Kostopoulos)

DRAMA 210C. Actor in Performance: Ensemble Workshop

4-5 units, Spr (Kostopoulos)

DRAMA 213. Stanford Improv Ensemble—By audition only, for members of the improvisation troupe. Special project work. Prerequisite: 103. (AU)

1-2 units, Win, Spr (Ryan)

DRAMA 231. Advanced Stage Lighting Design—Individually structured class in lighting mechanics and design through experimentation, discussions, and written reports. Prerequisite: 131 or consent of instructor.

1-5 units, Aut, Win, Spr, Sum (Ramsaur)

DRAMA 232. Advanced Costume Design—Individually structured tutorial for costume designers. Prerequisite: 132 or consent of instructor.

1-5 units, Aut, Win, Spr, Sum (Strayer)

DRAMA 233. Advanced Scene Design—Fast-paced, individually structured workshop. Prerequisite: 133 or consent of instructor.

1-5 units, Aut, Win, Spr, Sum (Staff)

DRAMA 234. Advanced Stage Management Project—For students stage managing a Department of Drama production. Prerequisite: 134.

2-9 units, Aut, Win, Spr, Sum (Duxbury)

DRAMA 235. Advanced Sound Design—Individually structured tutorial for sound designers. Prerequisite: 135 or consent of instructor.

1-5 units, Aut, Win, Spr, Sum (Staff)

DRAMA 240. Projects in Theatrical Production—(Same as 140; see 140.)

1-5 units, Aut, Win, Spr (Staff)

DRAMA 242. The Work of Art and the Creation of Mind—(Enroll in EDUC 200.)

4 units, Win (Staff)

DRAMA 257J. Black Social Dance Performance Workshop—(same as 157J; see 157J.)

4 units, Aut (Hayes)

DRAMA 261. Performance and Politics—(Same as 161; see 161.)

5 units, Aut (Rehm)

DRAMA 262. Performance and the Text—(Same as 162; see 162.)

5 units, Spr (Rayner)

DRAMA 263. Performance and America—(Same as 163; see 163.)

5 units (Elam) not given 2004-05

DRAMA 264. Performance and Gender—(Same as 164; see 164.)
5 units (*Phelan*) not given 2004-05

DRAMA 265. Theater History: Classical to 1750—(Same as 165; see 165.)
4 units, *Aut* (*Romack*)

DRAMA 266. Theater History: 1750-1970—(Same as 166; see 166.)
4 units, *Win* (*Lyons*)

DRAMA 272. Late Postmodern Experimental Theater—(Same as 172; see 172.)
4-5 units, *Win* (*Fordyce*)

DRAMA 276. Dramaturgy Project—(Same as 176; see 176.)
2 units, *Aut, Win, Spr, Sum* (*Staff*)

DRAMA 277. Playwriting—(Same as 177; see 177.)
5 units, *Win* (*Moraga*)

DRAMA 278. Intensive Playwriting—(Same as 178; see 178.)
5 units (*Moraga*) alternate years, given 2005-06

DRAMA 290. Special Research—Individual project on the work of a playwright, period, or genre.
1-5 units, *Aut, Win, Spr, Sum* (*Staff*)

GRADUATE

Open to advanced undergraduates with consent of instructor.

DRAMA 300. Theories of Drama and Performance—Seminar. Contemporary theories of structuralism and poststructuralism in dialogue with classical theories of mimesis. Readings include Plato, Aristotle, Horace, Rousseau, Barthes, Brecht, Derrida, and Artaud.
5 units, *Aut* (*Rayner*)

DRAMA 301. From Theory to Criticism—Major French theoreticians whose work constitutes the foundations of contemporary American literary theory: Lévi-Strauss, Foucault, Lacan, Barthes, Baudrillard, Derrida, Irigaray, Kristeva, Deleuze, Bourdieu, and Goux. Recommended: background in Marx, Nietzsche, and Freud.
5 units, *Spr* (*Apostolidès*)

DRAMA 302. Research Methods in Drama—Projects involving the examination of live performance, play texts, and theories of drama. The principles of argument. Goal is a foundation for course work and writing the dissertation.
5 units, *Aut* (*Elam*)

DRAMA 310B. Theater History: Research Methods for the Theater Scholar—Gender and performance in the 17th century. The gendered economy of performance in the Renaissance, Interregnum, and Restoration.
3-5 units, *Win* (*Romack*)

DRAMA 320. Basic Approaches to Teaching Acting—Workshop on the pedagogy of acting to prepare graduate student teachers for introductory classes in acting.
1-3 units, *Aut* (*Kostopoulos*)

DRAMA 321. Pro Seminar—Workshop on the skills needed to participate in the academic profession from abstract through conference presentation to dissertation or book chapter.
1-3 units (*Phelan*) alternate years, given 2005-06

DRAMA 355M. The Rite to Remember: Performance and Chicana/Indigena Thought—Students develop work for performance.
3-5 units, *Aut* (*Moraga*)

DRAMA 356A. Postwar Dance: 1945-1965—Cultural and aesthetic histories of the body in postwar American, German, Japanese, and Israeli dance and performance. Crossreadings of the dancing body against issues of participatory theater, beat and hippie culture, task performance, social protests, military occupation, and erasure.
3-5 units, *Spr* (*Ross*)

DRAMA 370-374. Graduate Directing Workshop—Core curriculum for graduate students in directing. Prerequisite: consent of instructor.

DRAMA 370. Concepts of Directing—The basic directorial definitions of time, space, movement, and the performer/spectator relationship. Experimentation with texts chosen from literary and other sources, including works from the realistic tradition in drama, using a multi-form performance space.
5 units, *Aut* (*Waters*)

DRAMA 371. Visual Aesthetics for the Director—Developments in scenography.
3 units, *Win* (*Eddelman*)

DRAMA 372. Projects in Directing—Theatrical text and its transformation into performance. Textual analysis, research, evolution of a directorial concept, and its investigation in scene-work with actors. Students design and stage the production of a short play in a multi-form space. Public performance.
5 units, *Win* (*Ramsaur, Weber*)

DRAMA 373. Directing and Dramaturgy—Discussion/application of dramaturgy, directorial methods, and visual concepts in the production of plays from the Elizabethan tradition to postmodernist texts. Work on the text is tested in the staging of scenes.
3-5 units, *Win* (*Weber*)

DRAMA 374. Graduate Directors' Performance Project—Production of a full-length play, selected in consultation with faculty. Project is designed by graduate students, sometimes in collaboration with undergraduate design students, under the supervision of design faculty. Four to five weeks rehearsal. Public performance.
3-5 units, *Aut, Win, Spr, Sum* (*Ramsaur, Staff*)

DRAMA 376. Graduate Directors' Dramaturgy Project—Serve as a dramaturg on any department production. Work includes research on the production's text source, the writing of program notes, and the compilation and editing of the play bill. Possible adapting/editing of the performance text, and translating text from a foreign language.
2 units, *Aut, Win, Spr, Sum* (*Staff*)

DRAMA 376P. Graduate Directors' Preliminary Dramaturgy Project—For graduate directors planning a show for the following year's season. Work includes textual analysis and interpretation preliminary to arriving at a production concept.
2-5 units (*Phelan*) alternate years, given 2005-06

DRAMA 377. Graduate Directors' Staged Reading Project—Presentation of a new or newly adapted work for the stage, in a mode employed in professional theater for the development of new plays. Two to four rehearsals. Public performance.
2 units, *Aut, Win, Spr, Sum* (*Staff*)

DRAMA 390. Tutorial
1-9 units, *Aut, Win, Spr, Sum* (*Staff*)

DRAMA 399. Dissertation Research
1-9 units, *Aut, Win, Spr, Sum* (*Staff*)



BLACK PERFORMING ARTS DIVISION

Students should consult the quarterly *Time Schedule* for offerings.

DANCE DIVISION

Registration for most dance classes takes place at the first class meeting; further registration information is printed in the *Time Schedule* each quarter. Some class sizes are limited and require advanced registration in the Dance office in Roble Gym. Series classes (I, II, III) should be taken in order or with consent of instructor.

INTRODUCTORY

Open to all students. No previous dance experience needed.

DANCE 40. Modern Dance I—The technical and creative principles of modern dance to develop the body as a creative instrument.

2 units, Aut (Urban), Win, Spr (Cashion)

DANCE 42. Dances of Latin America—Dances of Argentina, Brazil, Chile, Colombia, Cuba, Mexico, Peru, and Puerto Rico.

2 units, Win (Cashion)

DANCE 43. Afro-Brazilian and Afro-Peruvian Dance—Brazilian dance forms of the Northeast: samba, coco, maculele, bloco afro. Peruvian dance of the coastal region: festejo and zamacueca.

2 units, Win (Cashion)

DANCE 44. Jazz Dance I—Basic techniques emphasizing current styles. Historical jazz steps enhance understanding of contemporary jazz forms.

2 units, Aut, Win, Spr (Kramer)

DANCE 45. Improvisation Plus Contact—The development of improvisation skills as a creative performance practice and as a basis for choreography; techniques of contact improvisation.

2 units, Aut, Win (Kramer), Spr (Urban)

DANCE 46. Social Dances of North America I—Introduction to the partner dances found in American popular culture: waltz, swing, tango, club two step, cha cha, merengue, and salsa. Fee. (AU)

1 unit, Aut, Win, Spr (Powers)

DANCE 48. Beginning Ballet—The fundamentals of ballet technique including posture, placement, and the foundation steps of classical ballet. Emphasis is on the development of coordination, strength, and flexibility.

2 units, Aut (Elliott), Win (Brown)

DANCE 51. West African Dance: Ghana—Traditional choreographer dances, drumming, and songs.

1 unit, Aut (Quarshie)

DANCE 58. Beginning Hip Hop—Steps and styling in one of America's 21st-century vernacular dance forms.

1 unit, Win (Reddick)

DANCE 59. Intermediate-Advanced Hip Hop—Steps and styling.

1 unit, Win (Reddick)

INTERMEDIATE

Open to all undergraduates with dance experience.

DANCE 140. Modern Dance II—Intermediate technique. Improvisation and composition in directed studies.

2 units, Aut, Spr (Kramer), Win (Frank)

DANCE 144. Jazz Dance II—Intermediate level. Alignment, control, rhythmic coordination, and movement combinations.

2 units, Aut, Spr (Moses)

DANCE 146. Social Dances of North America II—Lindy hop, Viennese waltz, cross-step waltz, foxtrot, and hustle.

2 units, Aut, Spr (Powers)

DANCE 147. Living Traditions of Swing—Swing dancing: the early Lindy of the 20s; 6- and 8-count Lindy hop, shag, Big Apple. Partnering and improvisation. Swing's crosscultural influences and creativity.

2 units, Win (Powers)

DANCE 148. Intermediate Ballet—Continuation of 48, repeating the fundamentals with increased complexity and introducing additional movement vocabulary.

2 units, Aut, Spr (Brown)

ADVANCED

Open to all undergraduates with dance experience.

DANCE 141. Modern Dance III—Intermediate/advanced technique. Complex movement combinations emphasizing performance demands.

2 units, Win, Spr (Frank, Staff)

DANCE 145. Jazz Dance III—Advanced level of technical proficiency. Focus is on performance skills of projection and movement quality. Prerequisite: consent of instructor.

2 units, Aut, Spr (Moses)

DANCE 149. Advanced Ballet—A professional-level class in a supportive environment. Classes are comprehensive of classical ballet technique including pointe work if the student desires. Opportunity to perform classical repertory.

2 units, Aut, Win, Spr (Elliott)

DANCE 156. Social Dances of North America III—Advanced survey of the partner dances found in American popular culture: hustle, waltz, redowa, tango, cha cha, salsa, samba. Prerequisite: 146 or equivalent experience.

2 units, Win (Powers)

PERFORMANCE

DANCE 23. Public Performance—For students participating in movement oriented performance. (AU)

1 unit, Aut, Win, Spr (Kramer)

DANCE 27. Faculty Choreography—Rehearsal and performance of faculty choreography. Selection by audition.

2 units, Aut, Win, Spr (Staff)

DANCE 57. Guest Artist

2 units (Staff) not given 2004-05

DANCE 100. Performance Workshop—Dance material of Latin America, including folk and carnival, is arranged for performance with performing experiences off and on the Stanford campus. Prerequisite: experience in Latin American dance, or consent of instructor.

2 units, Win, Spr (Frank, Kramer)

DANCE 105. Grupo Folklórico Los Decanos—Dance material of Latin America such as folk and carnival, arranged for performance off and on the Stanford campus. Prerequisite: experience in Latin American forms, or consent of instructor.

1 unit, Win, Spr (Cashion)

THEORY

Classroom or classroom/studio combination courses on topics in Dance and Performance.

DANCE 133. History of the Waltz—From Vienna in 1800. Redowa and mazurka, waltz variations, the 20th-century hesitation waltz, Parisian valse musette, and 30s Boston and waltz swing. Studio technique with attention to performance practice for stage.

2 units, Aut (Powers)

DANCE 158. The Body in Motion—Approaches and methods in body therapy: body maintenance and conditioning, the Laban movement system, body-mind centering. GER:3a

3 units (Shapiro) not given 2004-05

DANCE 160. Dance, Gender, and History—19th- and 20th-century ballet and modern dance history through changing ideologies of the body and gender. Romantic, classical, and neoclassical ballet and modern dance history in the context of aesthetic, cultural, and political change. GER:3a,4c

4 units, Win (Ross)

DANCE 161. Postmodern Dance—History and development of post-modern dance and performance art. Topics include Dandyism, Bauhaus experiments, Black Mountain College, Judson Church, contact improvisation, the culture wars, and performance and illness. GER:3a,4c

4 units, Win (Ross)

DANCE 166. History of Social Dance in Western Culture—Movement and historic social dance from the past five centuries, including studio technique and history. Performance practices for stage, including deportment, body language, and demeanor distinctive to each era. GER:3a

2 units, Spr (Powers)

DANCE 168. Dance and Culture in Latin America—Dance forms of Latin America as aspects of human behavior. Emphasis is on cultural influences (European, African, and indigenous) that have shaped the ritual and social dance forms of Argentina, Brazil, Chile, Cuba, Mexico, and Puerto Rico. GER:3a,4a

4 units, Spr (Cashion)

DANCE 169. Choreography: Creation, Staging, and Reconstruction—Skills and criteria for the choreographic process. Invention, staging, and reconstruction. The creative process and practical considerations in making a dance work.

3 units, Aut (Frank, Urban)

DANCE 190. Special Research—Topics related to the discipline of dance.

1-5 units, Aut, Win, Spr, Sum (Staff)

DANCE 191. Independent Research—Individual supervision of off-campus internship. Prerequisite: consent of instructor.

1-18 units, Aut, Win, Spr, Sum (Staff)

DANCE 197. Art and Community: Dance in Prisons—Participatory seminar. The nexus of art, community, and social action, using dance to study how the performing arts affect self-construction, perception and experiences of embodiment, and social control for incarcerated teenagers in Santa Clara Juvenile Hall. GER:3a

4 units, Win (Ross)

ADVANCED THEORY

Courses numbered 200 through 299 are designed for advanced undergraduates and graduate students.

DANCE 242. The Work of Art and the Creation of Mind—(Enroll in EDUC 200.)

4 units, Win (Staff)

DANCE 290. Special Research—Individual project on the work of any choreographer, period, genre, or dance-related topic.

1-18 units, Aut, Win, Spr, Sum (Staff)

DANCE 356A. Postwar Dance: 1945-1965—(Enroll in DRAMA 356A.)

3-5 units, Spr (Ross)

OVERSEAS STUDIES

Courses approved for the Drama major and taught overseas can be found in the "Overseas Studies" section of this bulletin, or in the Overseas Studies office, 126 Sweet Hall.

BERLIN

DRAMA 101A. Contemporary Theater—(Same as GERLIT 195.)

5 units, Aut (Kramer)

DRAMA 158M. German Film and the Berlin Film Festival

4 units, Win (Rehm)

DRAMA 158W. Opera in Berlin

4 units, Win (Rehm)

EAST ASIAN STUDIES

Director: Jean C. Oi

Affiliated Faculty and Staff:

Anthropological Sciences: Melissa Brown, G. William Skinner (emeritus), Arthur P. Wolf (on leave)

Art and Art History: Michael Sullivan (emeritus), Melinda Takeuchi, Richard Vinograd

Asian Languages: Fumiko Arao, Kazuko M. Busbin, Steven Carter, Chengzhi Chu, Marina Chung, Richard Dasher, Albert E. Dien (emeritus), Hee-sun Kim, Mark Lewis, Wan Liu, Hisayo O. Lipton, Momoyo Kubo Lowdermilk, William A. Lyell (emeritus), Yoshiko Matsumoto, Susan Matisoff (emerita), James Reichert, Yu-hwa Liao Rozelle, Haun Saussy (on leave), Chaofen Sun, Melinda Takeuchi, Makoto Ueda (emeritus), Huazhi Wang, John C. Y. Wang, Hong Zeng, Qi Zhu

Business: Henri-Claude de Bettignies, Kenneth Singleton

Comparative Literature: David Palumbo-Liu

Cultural and Social Anthropology: Harumi Befu (emeritus), Miyako Inoue (on leave), Matthew Kohrman

Economics: Masahiko Aoki (emeritus), John J. Gurley (emeritus), Lawrence Lau (on leave)

Education: Thomas Rohlen (emeritus)

History: Beth Berry, Lucien Bianco, Gordon Chang, John DeBoer, Peter Duus (emeritus), Harold L. Kahn (emeritus), Mark Lewis, Mark Mancall, Chiho Sawada, Matthew Sommer, Lyman P. Van Slyke (emeritus), Kären Wigen

Linguistics: Peter Sells

Philosophy: David S. Nivison (emeritus)

Political Science: John W. Lewis (emeritus), Lyman Miller, Daniel Okimoto, Jean C. Oi, Kurt Steiner (emeritus), Robert E. Ward (emeritus)

Religious Studies: Carl Bielefeldt (on leave), Keila Diehl, Bernard Faure, Naoko Kumada, Fabrizio Pregadio, Noa Ronkin, Lee H. Yearley, Michael Zimmermann

Sociology: Gi-Wook Shin, Andrew Walder

Other Stanford faculty with teaching or research interests related to East Asia: Takeshi Amemiya (Economics), Barton Bernstein (History), Walter P. Falcon (Institute for International Studies), William B. Gould (Law), Thomas Metzger (Hoover Institution), David Montgomery (Business), Ramon Myers (Hoover Institution), Leonard Ortolano (Civil and Environmental Engineering), Mark Peattie (Hoover Institution), Pan A. Yotopoulos (emeritus)

Center Offices: Building 50, Main Quad

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Web Site: <http://www.stanford.edu/dept/CEAS/>

The Center for East Asian Studies (CEAS) coordinates all University instructional, research, and special activities related to China, Japan, and Korea. Faculty and students who share a common interest in the study of East Asia are brought together by the center from a broad range of academic concerns covering nearly every discipline and historical period. As a National Resource Center designated by the Department of Education, Title VI, the center is also involved in programs that link the University's resources on East Asia with civic groups, secondary schools, and local colleges in the San Francisco Bay Area. CEAS is also affiliated with the Asia/Pacific Research Center which focuses on interdisciplinary research projects on contemporary issues in Asia, and with the Center for Buddhist Studies.

UNDERGRADUATE PROGRAMS BACHELOR OF ARTS

The undergraduate major in East Asian Studies enables students to obtain a comprehensive understanding of East Asia broadly conceived, which is the vast area stretching from Japan through Korea and China to the contiguous areas of the Central Asian land mass. Majors in East Asian

Studies begin or continue the mastery of Chinese, Japanese, or Korean. Within the humanities or social sciences, they focus on a particular sub-region, for example, Japan, South China, Hong Kong and Taiwan; or western China and Central Asia; or a substantive issue involving the region as a whole, such as environment, public health, rural development, historiography, cultural expression, Buddhism's impact on East Asian cultures, or traditional Japanese civilization. The major seeks to reduce the complexity of a region to intellectually manageable proportions and illuminate the interrelationships among the various facets of a society.

Potential majors must submit a Student Proposal for a Major in East Asian Studies not later than the end of the first quarter of the junior year for approval by the East Asian Studies Subcommittee on the Bachelor of Arts program.

Majors must complete at least 75 units of course work on China, Japan, and/or Korea. Courses to be credited toward major requirements must be completed with a grade of 'C' or better. Requirements are:

1. *Language*: proficiency in Chinese, Japanese, or Korean language at the second-year level or above, to be met either by course work or examination. Students who meet the requirement through examination are still expected to take an additional 15 units of language at a higher level, or literature courses taught in the language, or the first year in an additional Asian language. No more than 30 units of language courses are counted toward the major.
2. *Gateway Courses*: a minimum of three gateway courses, one in each area. The gateway courses are:
 - a) Art, Literature and Religion
 - ARTHIST 2. Asian Art and Culture
 - CHINGEN 91. Traditional East Asian Civilization: China
 - JAPANGEN 92. Traditional East Asian Civilization: Japan
 - b) History
 - HISTORY 92A. The Historical Roots of Modern East Asia
 - HISTORY 192B. China: Early Empires
 - c) Contemporary Social Sciences
 - ANTHSCI 11. Identities and Peoples of China
 - POLISCI 148S: The U.S. and Asia During the Cold War
 - SOC 167A. Asia-Pacific Transformation
3. *Substantive Concentration*: additional courses on East Asia, one of which must be a seminar.
4. *Capstone Essay*: completion of a paper of approximately 7,500 words, written either in a directed reading course or for one of the courses in item 3 above, which should be built upon the student's thematic interest. A 1-unit Spring Quarter course is required for all majors, in which they discuss and work through their capstone essays or senior honors theses.
5. At least one quarter overseas in the country of focus.

Majors are encouraged to distribute their course work among at least three disciplines and two subregions in Asia. (The subregions need not be traditionally defined. Examples include China, Japan, or Korea; or, in recognition of the new subregions which are emerging: South China, Hong Kong, and Taiwan; or Central Asia, Xinjiang, and Mongolia.) At least four courses must have a thematic coherence built around a topic such as:

- Buddhism's impact on East Asian cultures
- Culture and society of modern Japan
- Economic development in South China NETS (Natural Economic Territories)
- Environmental issues of Asia
- Fine arts and literature in late imperial China
- Political economy of postwar Japan
- Social transformation of modern China
- Traditional Japanese civilization

An East Asian Studies course that satisfies the University Writing in the Major requirement (WIM) should be completed before beginning the senior essay. This year, CHINGEN 133, JAPANGEN 138, and POLISCI 148 satisfy the WIM requirement, as do Department of History courses marked as WIM in the "Interdepartmental Offering" section below.

The courses for the major must add up to at least 75 units and all must be taken for a letter grade.

MINORS

The goal of the minor in East Asian Studies is to provide the student with a broad background in East Asian culture as a whole, while allowing the student to focus on a geographical or temporal aspect of East Asia. The minor may be designed from the following, for a total of six courses. All courses should be taken for a letter grade.

1. Three gateway courses, one in each area (see above for listing of gateway courses).
2. One undergraduate seminar and two other courses from among those listed each quarter as approved for East Asian Studies majors, including literature courses but excluding language courses.

Applications for the minor are due no later than the second quarter of the junior year.

HONORS PROGRAM

Majors with a grade point average (GPA) of 3.25 or better in all courses related to East Asia may apply for the honors program no later than the final quarter of the junior year. Application entails submitting an honors prospectus to the student's adviser for approval. Admission is granted by the subcommittee on the B.A. program, acting on the adviser's recommendation.

Honors requirements are satisfactory completion of:

1. An honors thesis of high quality of ca. 10,000 words to be submitted in lieu of the senior capstone essay otherwise required for the major
2. 5 to 10 units of directed individual study in connection with the thesis project
3. One advanced level colloquium or seminar dealing with China, Japan, or Korea

COTERMINAL BACHELOR'S AND MASTER'S PROGRAM

The center admits a limited number of Stanford undergraduates to work for a coterminal M.A. degree in East Asian Studies. While the coterminal degree program permits admission to a graduate program as early as the eighth quarter and no later than the end of the eleventh quarter of undergraduate study at Stanford, the Center accepts M.A. applications only once a year. Therefore, applications must be submitted by January 11 of the junior year. Applicants are expected to meet the same general standards as those seeking admission to the M.A. program: they must submit a written statement of purpose; a Stanford transcript; three letters of recommendation, at least two of which should be from members of the department of concentration; and scores from the General Test of the Graduate Record Exam. In addition, applicants must provide a list of courses they intend to take to fulfill degree requirements. The decision on admission rests with the M.A. Admissions Committee of the Center for East Asian Studies. Students must meet all requirements for both B.A. and M.A. degrees. They must complete a total of 15 full-time quarters (or the equivalent), or three full quarters after completing 180 units for a total of 225 units.

For University coterminal degree program rules and University application forms, see <http://registrar.stanford.edu/publications/#Coterm>.

EAST ASIAN STUDIES (PAYSON J. TREAT) THEME HOUSE

EAST House, on campus at Governor's Corner, is an undergraduate residence that houses 60 students and offers them a wide variety of opportunities to expand their knowledge, understanding, and appreciation of Asia. A member of the East Asian Studies faculty serves as resident fellow of EAST House. Assignment is made through the regular undergraduate housing draw.

STANFORD IN BEIJING

Stanford in Beijing allows Stanford undergraduates to live and study in an international dorm at Peking University, one of the most highly respected universities in China. Classes are taught in English by a Stanford faculty-in-residence and Peking University professors. Students are considered enrolled in Peking University and may participate in athletic

and musical activities on campus, including Chinese art and calligraphy, tai-chi, and wu shu. For more information, contact the Overseas Studies office at Sweet Hall, or see web at <http://osp.stanford.edu/program/beijing/>.

KYOTO CENTER FOR JAPANESE STUDIES

Students interested in the study of Japanese language, history, culture, and social organization can apply to the Kyoto Center for Japanese Studies, a September-to-April program managed by Stanford that includes students from eight other American universities. Every Spring Quarter, the Stanford Center in Technology and Innovation, also at the Kyoto Center, offers an academic quarter focused on Japanese organizations and the political economy of research, development, and production of high technology and advanced industries. An internship in a Japanese firm, laboratory, or agency follows the training program. For information about the Kyoto Center, contact the Overseas Studies office at Sweet Hall, telephone (650) 723-3558.

GRADUATE PROGRAMS

MASTER OF ARTS

University requirements for the master's degree are described in the "Graduate Degrees" section of this bulletin.

The M.A. program in East Asian Studies is designed both for students who plan to complete a Ph.D., but who have not yet decided on the particular discipline in which they prefer to work, and for students who wish to gain a strong background in East Asian Studies in connection with a career in nonacademic fields such as business, law, education, journalism, or government service. However, career-oriented students should realize that a master's degree in East Asian Studies alone may provide insufficient preparation for work in many professions, and they are advised to plan for additional professional training.

The master's degree program allows a great deal of flexibility in combining language training, interdisciplinary area studies, and a disciplinary concentration. The director of the center assigns faculty advisers to all students. Members of the staff and faculty are available for academic and career planning. The M.A. program is normally completed in two academic years, but students can shorten this time by receiving credit for prior language work or by attending summer sessions. Students are urged to complete the degree requirements within one year if their background makes it possible.

Applicants must submit scores for the General Test of the Graduate Record Examination. Foreign applicants are also required to take the Test of English as a Foreign Language. Applications for admission and financial aid may be made on-line or obtained by writing to Graduate Admissions, Old Union, 520 Lasuen Mall, Stanford University, Stanford, California 94305-3005. The deadline for completed applications for admission and financial aid is January 11.

The basic requirements for the M.A. degree in East Asian Studies are as follows:

Language Requirement—Students must complete the equivalent of Stanford's first three years of language training in either Chinese, Japanese, or Korean. Students entering the program without any language preparation should complete first- and second-year Chinese, Japanese, or Korean within the first year of residence at Stanford. This will necessitate completing a summer language program. Language courses taken at Stanford must be for letter grades.

The language requirement may be satisfied in part or in full by placing into an appropriate Stanford language class through the language proficiency exam given by the Department of Asian Languages. Students who fulfill this minimum three-year language requirement before completing other requirements are encouraged to continue language study, or take courses in which Chinese or Japanese are used, for as long as they are in the program. Language courses beyond the third-year level may be applied to the Area Studies requirement discussed below.

Students in the M.A. program are eligible to apply for the Inter-University Language programs in Taipei, Beijing, and Yokohama. For further information, see the "Institute for International Studies" section of

this bulletin. Work completed in one of these programs may be counted toward the M.A. degree's language requirement.

Area Studies Requirement—Students must complete the 3-unit core course, EASTASN 330, and an additional nine courses numbered 100 or above related to East Asia. (Chinese and Japanese language courses numbered 100-199 are considered to be at the third-year level and do not count toward the courses required for the degree.) The nine courses must be 3 or more units, taken for a letter grade. At least 23 units must be designated primarily for graduate students (typically at the 200-300 levels).

An integral part of the program is training in research and a demonstration of research ability in a discipline. Three courses, one of which must be a seminar, colloquium, or advanced course in which a research paper on China, Korea, or Japan is written, must be within a single department. The six additional area courses may be taken in departments of the student's choosing. Some theory-oriented or methodological courses may be used to meet part of these requirements provided they are demonstrably useful for understanding East Asian problems. Credit toward the Area Studies requirement is not given for courses taken before entering the M.A. program. Students in this program may, however, take courses for exchange credit at the University of California, Berkeley, with the approval of their adviser and the Office of the Registrar.

M.A. Thesis Requirement—A master's thesis, representing a substantial piece of original research, should be filed with the center's program office as part of the graduation requirements. With the adviser's approval, the master's thesis requirement may be satisfied by expanding a research paper written for an advanced course.

DUAL DEGREE PROGRAMS

EAST ASIAN STUDIES AND LAW

This program grants an M.A. degree in East Asian Studies and a Doctor of Jurisprudence (J.D.) degree. It is designed to train students interested in a career in teaching, research, or the practice of law related to East Asian legal affairs. Students must apply separately to the East Asian Studies M.A. program and to the Stanford School of Law and be accepted by both. Completing this combined course of study requires approximately four academic years, depending on the student's background and level of training in Chinese, Japanese, or Korean.

EAST ASIAN STUDIES AND EDUCATION

This program grants an M.A. degree in East Asian Studies and a secondary school teaching credential in social studies. To be eligible for this program, students should apply to the M.A. program in East Asian Studies and then apply to the Stanford Teacher Education Program during the first year at Stanford. Completing the dual program requires at least two years, including one summer session when beginning the education component of the program.

EAST ASIAN STUDIES AND BUSINESS

This program grants an M.A. degree in East Asian Studies and a Master of Business Administration degree. Students must apply separately to the East Asian Studies M.A. program and the Graduate School of Business and be accepted by both. Completing this combined course of study requires approximately three academic years (perhaps including summer sessions), depending on the student's background and level of training in Chinese, Japanese, or Korean language.

DOCTORAL PROGRAMS

Stanford does not offer a Ph.D. in East Asian Studies. However, there are more than 100 doctoral students with a specialization on China, Korea, or Japan within various departments and schools of the University. The departments that offer an East Asian concentration are: Anthropological Sciences, Art and Art History, Asian Languages, Comparative Literature, Cultural and Social Anthropology, Economics, History, Linguistics, Political Science, Religious Studies, and Sociology. It is also possible to specialize in East Asia within some of the doctoral programs of the professional schools of Business, Education, and Law. Inquiries should be directed to the individual department or school concerned.

POSTDOCTORAL PROGRAMS

The Center for East Asian Studies offers two postdoctoral fellowships in Chinese Studies each year. Two postdoctoral fellowships in Japanese Studies are available from the Institute of International Studies, and the Asia/Pacific Research Center has a new postdoctoral program in contemporary Chinese Studies.

FINANCIAL AID

Students in graduate programs who plan to do work in Chinese, Japanese, or Korean language, and area studies courses, may be eligible for Foreign Language and Area Studies (FLAS) fellowships and are encouraged to apply for them at the time of application to Stanford. Recipients of FLAS fellowships must be American citizens or permanent residents. For further information, see “Resources” at <http://www.stanford.edu/dept/CEAS/>.

COURSES

The courses listed below deal primarily with China, Japan, and/or Korea. Many other theoretical and methodological courses within the various departments at Stanford are taught by faculty who are East Asian specialists; these courses often have a substantial East Asian component and may be found under the department listings in this bulletin.

EAST ASIAN LANGUAGES

For courses in Chinese, Japanese, and Korean language instruction with the subject codes CHINLANG, JAPANLNG, and KORLANG, see the “Language Center” section of this bulletin.

UNDERGRADUATES, GATEWAY

EASTASN 5. East House Seminar

1 unit, Spr (Oi)

EASTASN 181J. Resolving Conflicts: Comparative Study of the Japanese and American Judicial Systems—Distinguished practitioner course. The former Prosecutor General of Japan examines the roles and functions of the justice system in Japan compared with the U.S. Mechanisms for avoiding disputes, and how problems are solved when conflicts arise.

5 units, Win (Harada)

ADVANCED

EASTASN 191. Journal of East Asian Studies

1 unit, Aut, Win, Spr (Staff)

EASTASN 198. Senior Colloquium in East Asian Studies

1 unit, Spr (Oi)

EASTASN 199. Directed Reading

1-9 units, Aut, Win, Spr, Sum (Staff)

EASTASN 330. Core Seminar: Issues and Approaches in East Asian Studies

1-3 units, Aut, Win, Spr (Oi)

INTERDEPARTMENTAL OFFERINGS

See the respective department listings for course descriptions and General Education Requirements (GER) information.

ANTHROPOLOGICAL SCIENCES

ANTHSCI 7. Marriage and Kinship

4-5 units, Win (J. Wolf)

ANTHSCI 23. Identity and Peoples of China

3-5 units (Brown) not given 2004-05

ANTHSCI 24. Anthropology of Japan

3-5 units, Win (Befu)

ART HISTORY

ARTHIST 2. Asian Art and Culture

5 units, Spr (Vinograd)

ARTHIST 186/386. Theme and Style in Japanese Art

4 units, Win (Takeuchi)

ARTHIST 187/387. Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868

4 units, Spr (Takeuchi)

ARTHIST 280A. Encountering Contemporary Chinese Art

5 units, Win (Vinograd)

ARTHIST 284A. Art Discourses and Art Production in Late Ming China

5 units, Win (Vinograd)

ARTHIST 285A. Asian Ceramics

5 units, Aut (Listopad)

ARTHIST 286. *Shini-e*: The Performance of Death in Japanese Actor Prints

5 units, Aut (Takeuchi, Guth)

ARTHIST 485. The Situation of the Artist in Traditional Japan

5 units, Spr (Takeuchi)

CHINESE GENERAL

CHINGEN 51. Chinese Calligraphy

1-2 units, Spr (Chuang)

CHINGEN 73/173. Chinese Language, Culture, and Society

4 units, Aut (Sun)

CHINGEN 91. Traditional East Asian Civilization: China

5 units, Aut (Rusk)

CHINGEN 131/231. Chinese Poetry in Translation

4 units, Aut (Jahshan)

CHINGEN 132/232. Chinese Fiction and Drama in Translation

4 units, Win (J. Wang)

CHINGEN 133/233. Modern and Contemporary Chinese Literature in Translation

4 units, Win (Lyell)

CHINGEN 135. Lovers, Drinkers, and Fighters: The World of the Chinese Martial Arts Novel

4 units, Spr (Kam)

CHINESE LITERATURE

CHINLIT 125,126,127/205,206,207. Beginning Classical Chinese

2-5 units, 125/205: Aut, 126/206: Win, 127/207: Spr (Sun)

CHINLIT 161. Passion in Late Imperial Literature

4 units, Win (Lewis)

CHINLIT 223. Advanced Classical Chinese: Literary Essays

2-4 units, Spr (J. Wang)

CHINLIT 261A. Passion in Late Imperial Literature

4 units, Win (Lewis)

CHINLIT 271. Traditional Chinese Fiction: Short Stories

4 units, Win (J. Wang)

CHINLIT 272. Traditional Chinese Fiction: Novels

4 units, Spr (J. Wang)

CHINLIT 392. Topics in East Asian Syntax—(Same as LINGUIST 278C.)

1-4 units, Spr (Sells)

CHINLIT 381. Early Chinese Thought

5 units, Spr (Lewis)

CULTURAL AND SOCIAL ANTHROPOLOGY**CASA 124. Violence and the Politics of Memory in East Asia***5 units, Spr (Mitsui)***CASA 135X. Pilgrimage and Sacred Landscapes***4 units, Aut (Diehl)***CASA 164. Ritual Musics of the World—(Same as MUSIC 164.)***4 units, Win (Diehl)***CASA 171. Mythology, Folklore, and Oral Literature of Central Asia***5 units, Aut (Kunanbaeva)***CASA 173/273. Nomads of Eurasia***4-5 units, Spr (Kunanbaeva)***ECONOMICS****ECON 124. Contemporary Japanese Economy***5 units (Staff) not given 2004-05***ELECTRICAL ENGINEERING****EE 402A. Topics in International Technology Management***1 unit, Aut (Dasher)***HISTORY****HISTORY 90Q. Buddhist Political and Social Theory***5 units, Win (Mancall)***HISTORY 92A. The Historical Roots of Modern East Asia***5 units, Win (Sommer, Wigen)***HISTORY 192B/392B. China: The Early Empires***5 units, Spr (M.E. Lewis)***HISTORY 194A. Japan from Earliest Times to 1560***5 units (Berry) not given 2004-05***HISTORY 195. Introduction to Korean History and Culture***5 units, Win (Sawada)***HISTORY 196E. Postwar Japan: From Occupation to Global Power, 1945-2000***5 units, Spr (de Boer)***HISTORY 206B/306B. Design and Methodology for International Field Research***1 unit, Win (N. Kollmann, Roberts)***HISTORY 275A/375A. U.S.-China Relations: From the Opium War to Tiananmen—WIM***5 units, Win (Chang)***HISTORY 291. Peasants and the Chinese Communist Party, 1920-2005***5 units, Spr (Bianco)***HISTORY 292/392. Cultures of Japanese Imperialism***5 units, Aut (Wigen)***HISTORY 292D. Japan in Asia***5 units, Aut (de Boer)***HISTORY 293. Korean History and Culture through Film***5 units, Spr (Sawada)***HISTORY 293A/393A. Tokyo: From Castle Town to Megalopolis***5 units, Win (Duus)***HISTORY 295D/395D. Samurai: Killing, Conscience, and Identity***5 units, Aut (Berry)***HISTORY 296A/396A. Chinese Women's History***5 units, Spr (Sommer)***HISTORY 296B/396. Law and Society in Late Imperial China***5 units, Aut (Sommer)***HISTORY 298B. The Great East Asia War***5 units, Win (Duus)***HISTORY 299/399. Japan in the Age of Courtiers and Warriors, 1180-1333***5 units, Win (Berry)***HISTORY 394A. Directions in Asian Studies***5 units, Win (Wigen)***HISTORY 395A. Early Medieval Japan***5 units, Win (Berry)***HISTORY 395B. Late Medieval and Early Modern Japan***4-5 units (Berry) not given 2004-05***HISTORY 396. Law and Society in Late Imperial China***5 units, Aut (Sommer)***HISTORY 492. Society in Ancient and Medieval China***5 units, Win (M.E. Lewis)***HISTORY 496A,B. Qing Legal Documents***5 units, 496A: Win, 496B: Spr (Sommer)***JAPANESE GENERAL****JAPANGEN 51/151. Japanese Business Culture***1-5 units, Win (Dasher)***JAPANGEN 72N. Nature and the Japanese Condition***4 units, Win (Carter)***JAPANGEN 77. Telling the Difference: Reading Race in Modern Japan***4 units, Aut (Scott)***JAPANGEN 92. Traditional East Asian Civilization: Japan***5 units, Win (Levy)***JAPANGEN 115/215. History of Japanese Popular Culture***4 units, Spr (Reichert)***JAPANGEN 138/238. Survey of Modern Japanese Literature in Translation***5 units, Aut (Reichert)***JAPANGEN 148/248. Modern Japanese Narratives: Literature and Film***4 units, Spr (Levy)***JAPANESE LITERATURE****JAPANLIT 157. Points in Japanese Grammar***4 units, Win (Matsumoto)***JAPANLIT 201. Proseminar: Introduction to Graduate Study in Japanese***4-5 units, Win (Carter)***JAPANLIT 246. Introduction to Premodern Japanese***3-5 units, Aut (Carter)***JAPANLIT 247. Readings in Premodern Japanese***5 units, Win (Reichert)***JAPANLIT 296. Readings in Modern Japanese Literature***4 units, Spr (Levy)***JAPANLIT 350. Japanese Historical Fiction***3-5 units, Spr (Carter)***JAPANLIT 381. Topics in Pragmatics and Discourse Analysis***3-5 units, Aut (Matsumoto)***JAPANLIT 395. Early Modern Japanese Literature***3-5 units, Win (Reichert)*

POLITICAL SCIENCE

POLISCI 112/312. Japanese Foreign Policy

5 units, Aut (Okimoto)

POLISCI 140L. China in World Politics

5 units, Spr (Miller)

POLISCI 148/348. Chinese Politics: The Transformation and the Era of Reform

5 units, Win (Oi)

POLISCI 148S. The U.S. and Asia During the Cold War

5 units, Aut (Miller)

POLISCI 345R. Political Economy of Japan

3-5 units, Aut (Okimoto)

POLISCI 443S. Political Economy of Reform in China

5 units, Spr (Oi)

RELIGIOUS STUDIES

RELIGST 6N. The Life of the Buddha

3 units, Win (Zimmermann)

RELIGST 14. Introduction to Buddhism

4 units, Spr (Zimmermann)

RELIGST 55. Introduction to Chinese Religions

4 units, Win (Pregadio)

RELIGST 113. *Zhuangzi* and the Daoist Idea of Sainthood

4 units, Spr (Pregadio)

RELIGST 213. *Daode Jing*

4 units, Aut (Pregadio)

RELIGST 217/317 Japanese Studies of Religion in China

3 units, Aut (Kumada)

RELIGST 267. Readings in East Asian Religious Texts

4 units, Spr (Pregadio)

RELIGST 313. Buddhist Iconography and Ritual

3-5 units, Win (Faure)

RELIGST 370. Comparative Religious Ethics

4 units, Spr (Yearley)

SOCIOLOGY

SOC 111. State and Society in Korea

5 units, Spr (Shin)

SOC 117A/217A. China Under Mao

5 units, Aut (Walder)

SOC 167A. Asia-Pacific Transformation

5 units, Win (Shin)

SOC 337. Workshop on Korean Studies

2 units, Aut, Win, Spr (Shin)



ECONOMICS

Emeriti: (Professors): Masahiko Aoki, Kenneth J. Arrow, Victor R. Fuchs, John G. Gurley, Donald Harris, Bert G. Hickman, Anne O. Krueger, Nathan Rosenberg, David A. Starrett, Joseph E. Stiglitz

Chair: Timothy F. Bresnahan

Professors: Takeshi Amemiya, Susan Athey, B. Douglas Bernheim, Michael J. Boskin, Timothy F. Bresnahan, Paul A. David, Lawrence Goulder, Avner Greif, Robert E. Hall, Peter J. Hammond, Peter Klenow, Narayana Kocherlakota, Mordecai Kurz, Lawrence J. Lau, Thomas E. MaCurdy, Ronald I. McKinnon, Paul R. Milgrom, Roger G. Noll, John H. Pencavel, Ilya Segal, John B. Shoven, John B. Taylor, Frank Wolak, Gavin Wright

Associate Professor: Mark McClellan

Assistant Professors: Liran Einav, Peter Hansen, Jonathan Levin, Aprajit Mahajan, David McKenzie, Muriel Niederle, Luigi Pistaferri, Antonio Rangel, Esteban Rossi-Hansberg, Steven Tadelis, Michele Tertilt, Edward Vytlačil, Mark Wright

Courtesy Professors: David Baron, Jay Bhattacharya, John Ferejohn, Alan Garber, Kenneth Judd, David Kreps, Rosamond Naylor, Bruce Owen, A. Mitchell Polinsky, Peter C. Reiss, D. John Roberts, James Strnad, Barry Weingast, Robert Wilson

Senior Lecturer: Geoffrey Rothwell

Lecturers: Eric Hanushek, Barbara McCutcheon, Gregory Rosston

Visiting Professors: Alfonso Gambardella, Timur Kuran, Jurgen Schroeder

Instructors: Oren Ahoobim, Irena Asmundson, Marcelo Clerici-Arias, Christine Gathmann, Alex Gould, John Hatfield, Benjamin Ho, Suraj Jacob, David Johnson, Kevin Mumford, Scott Nicholson, Paul Riskind, Mark Tendall, Joanne Yoong

Mail Code: 94305-6072

Phone: (650) 725-3266

Web Site: <http://www-econ.stanford.edu/>

Courses given in Economics have the subject code ECON. For a complete list of subject codes, see Appendix B.

The department's purpose is to acquaint students with the economic aspects of modern society, to familiarize them with techniques for the analysis of contemporary economic problems, and to develop in them an ability to exercise judgment in evaluating public policy. There is training for the general student as well as for those who plan careers as economists in civil service, private enterprise, teaching, or research.

The undergraduate program provides an excellent background for those going on to graduate work in the professional schools (for example, business and law) and may also be structured to prepare students for a Ph.D. program in economics. The department's curriculum is an integral part of Stanford's programs in International Relations, Public Policy, and Urban Studies.

The primary objective of the graduate program is to educate students as research economists. In the process, students also acquire the background and skills necessary for careers as university teachers and as practitioners of economics. The curriculum includes a comprehensive treatment of modern theory and empirical techniques. Currently, 25 to 30 students are admitted each year.

The faculty represent a wide spectrum of interests and conduct research on a broad range of topics. Most fields of economics are covered, including behavioral economics, comparative institutional analysis, econometrics, economic development, economic history, experimental economics, industrial organization, international trade, labor, macro- and microeconomic theory, mathematical economics, and public finance.

UNDERGRADUATE PROGRAMS

BACHELOR OF ARTS

The total number of units required for the major is 75. Students are encouraged to complete the core courses 1-5 below, as early as possible. Ideally, students should complete the core during the sophomore year,

before taking upper division courses. Courses may not be taken before the prerequisites are completed. The required number of field courses is four. There is great flexibility in the choice of electives, including upper-division math and statistics.

Of the 75 units required for the major, at least 50 must be taken at Stanford in California. Students cannot declare Economics as their major until they have completed ECON 50 with a grade of 'B' or better.

REQUIREMENTS FOR THE ECONOMICS MAJOR (75 UNITS)

1. ECON 1 (5 units): principles of economics.
2. ECON 102A (5 units): introduction to statistical methods. It is recommended that students satisfy this basic statistics requirement before proceeding with the rest of the program. Prerequisite: MATH 41 or equivalent.
3. ECON 50 (5 units): basic price theory. Prerequisite: ECON 1 and 50M or MATH 51, or passed diagnostic test (administered at the beginning of ECON 50) on multi-variable calculus.
4. ECON 51 and 52 (10 units): intermediate micro- and macroeconomics. Prerequisite: ECON 50.
5. ECON 102B (5 units): econometrics. Prerequisites: ECON 50 and 102A. Material in ECON 102B is used in a number of field courses. Students are strongly advised to design their program of study so that ECON 102B is not taken in their senior year but early in their program.

Field Courses (must be taken at Stanford in California; 20 units)—Four courses must be chosen from among ECON 111, 118, 121, 140,* 141, 145, 149, 150, 154, 155, 156, 157, 160, 165 (5 units each).

Writing in the Major Course (5 units)—This requirement is fulfilled by ECON 101. This course should be taken only after completing ECON 51 and 52, 102B, and at least two field courses.

Electives (20 units)—Choose from Economics courses numbered from 100 through 198, excluding 190 and 191. Up to 10 units may be satisfied by MATH 52, 53, 103, 104, 113, 114, 115; or STATS 200.

A maximum of 10 units of transfer credit or of ECON 139D, Directed Reading, may be taken under this section. Suitable transfer credit must be approved in writing by the Associate Director of Undergraduate Studies. Advanced undergraduate majors with strong quantitative preparation may enroll in graduate (200-level) courses with permission of the Director of Undergraduate Studies and the course instructor. Some courses offered by Overseas Studies may be counted towards this requirement. The department does not give credit for internships.

* Students may not count units from both ECON 135 and 140 towards their major as the courses are too similar in content.

OTHER REQUIREMENTS

No courses receiving Department of Economics credit under the preceding requirements may be taken credit/no credit, and 50 of the 75 units required for the major must be taken at Stanford in California.

Students with sufficiently high scores on the Advanced Placement Microeconomics and Macroeconomics tests can receive AP credit which enables them to fulfill the Economics major without taking ECON 1. However, these students nevertheless must take 75 units of economics courses to obtain the major: the AP credit does not yield any units toward the major.

A grade point average (GPA) of 2.0 (C) or better must be received for all units applied toward the preceding requirements.

To use transfer credit in partial satisfaction of the requirements, the student must obtain written consent from the department's Associate Director of Undergraduate Study, who establishes the amount of credit to be granted toward the department requirements (see the *Information Book for Economics Majors*).

The time limit for satisfactory completion of a course is one year from the date an "incomplete" is given, although instructors may set a shorter time limit. Students are responsible for seeing that all grades of incomplete are cleared within the time limit.

SAMPLE PROGRAMS

Sample listings of upper-division economics electives may be examined in the department's *Information Book for Economics Majors*, available in the Economics Building, room 136. Sample programs are provided for the following areas of emphasis: (1) liberal arts, (2) pre-business, (3) quantitative, (4) international, (5) political economy and regulation, and (6) preparation for graduate school in economics.

MINORS

The minor in Economics has two main goals. The first is to acquaint students with the rudiments of micro- and macroeconomic theory that are required of all majors. The second is to allow students to build basic competence in the application of this theory to two fields of economics of their choosing, and the opportunity to specialize further in any one of these fields by taking one additional advanced course in the Department of Economics.

COURSE WORK

1. ECON 1 (5 units): principles of economics.
2. ECON 50 (5 units): basic price theory. Prerequisites: ECON 1 and 50M or MATH 51, or passed diagnostic test (administered at the beginning of ECON 50) on multi-variable calculus.
3. ECON 51 and 52 (10 units): intermediate micro- and macroeconomics. Prerequisite: ECON 50.
4. Two field courses (must be taken at Stanford in California; 10 units) may be chosen from the following list: ECON 102B, 111, 118, 121, 140,* 141, 145, 149, 150, 154, 155, 156, 157, 160, 165.
5. One elective (5 units) from Economics courses numbered 100 through 198, excluding 190 and 191.

* Students may not count units from both ECON 135 and 140 towards their major as the courses are too similar in content.

OTHER REQUIREMENTS

If the candidate's major requires basic Economics courses (items 1 through 3), then only half of the units from those courses apply toward the economics minor. To attain the overall 35 units required by the minor, the student must take additional Economics courses under items 4 and 5.

At least 20 out of the 35 units for the minor must be taken at Stanford.

No courses receiving Department of Economics credit under the preceding requirements may be taken credit/no credit. A grade point average (GPA) of 2.0 or better must be received for all units applied toward the minor.

Students must complete their declaration of the minor no later than the last day of the preceding quarter before their degree conferral.

HONORS PROGRAM

The honors program offers an opportunity for independent research, creativity, and achievement. It is designed to encourage a more intensive study of economics than is required for the normal major, with course and research work of exceptional quality. Honors students may participate in an Honors Research Symposium during Spring Quarter, with those nominated for prizes making oral presentations. The honors program requires:

1. Completing all requirements for the major.
2. Achieving a grade point average (GPA) of at least 3.5 for the 75 units required of the Economics major. See details in the *Information Book for Economics Majors*.
3. Complete ECON 102B and at least two lecture courses most relevant for the proposed topic of the honors thesis by the end of the junior year. (These can be included in the basic 75 units.)
4. Candidates must write an honors thesis in their senior year for at least one unit and up to 10 units of credit (ECON 199D). The thesis must be of very high quality and written under the direction of a member of the department or its affiliated faculty. Units of 199D do not count toward the course work requirements for the basic economics major, or in the computation of the GPA requirement for honors. Students who take ECON 199D for 10 units may apply 5 of those units to meet the Writing in the Major (WIM) requirement. Such students complete the major with at least 80 units overall.

Juniors interested in the honors program should attend an informational meeting scheduled by the honors program director during the first week of each quarter. At this meeting, students receive information on organizing an honors project and are given details on honors programs. Prospective candidates for the honors program should submit an application to the director no later than the end of the first month of the third quarter before graduation (typically Autumn Quarter of the senior year). Also required, later in the same quarter, is a three-page thesis proposal that must be approved by the thesis adviser.

GRADUATE PROGRAMS

Graduate programs in economics are designed to ensure that students receive a thorough grounding in the methodology of theoretical and empirical economics, while at the same time providing specialized training in a wide variety of subfields and a broad understanding of associated institutional structures. Toward these ends, the program is arranged so that the student has little choice in the curriculum at the outset but considerable latitude later on.

Students admitted to graduate standing in the department are expected to have a strong background in college-level economics, mathematics, and statistics. Preparation ordinarily consists of a college major in economics, a year-long calculus sequence that includes multivariate analysis, a course in linear algebra, and a rigorous course in probability and statistics.

MASTER OF ARTS

University requirements for the master's degree are described in the "Graduate Degrees" section of this bulletin.

The department does not admit students who plan to terminate their graduate study with the M.A. degree. Students may (but need not) elect this degree in preparation for the Ph.D. degree. A master's option is also available to Ph.D. candidates from other departments.

Admission—Prospective students must have completed the Stanford requirements for a B.A. in Economics or approximately equivalent training. Since students are required to take some of the same courses as Ph.D. candidates, similar preparation in mathematics and statistics generally is expected. Prospective applicants should submit their credentials together with a plan of study to the Director of Graduate Study for approval.

Requirements—A master's program must satisfy these criteria:

1. Completing, at Stanford, at least 45 units of credit beyond those required for the bachelor's degree, of which at least 40 units must be in the Department of Economics. Students must complete ECON 202 and at least three other 200-level courses. They must receive a grade of 'B-' or better in ECON 202. Undergraduate courses must be numbered 105 or higher. No seminar courses numbered 300 or above can be counted.
2. Demonstrating competence in empirical methodology by receiving a grade of 'B-' or better in both ECON 270 and 271, or by receiving a grade of 'B-' or above in each of ECON 102A, B, and C.
3. Submitting two term papers (or a thesis of sufficient quality). At least one of these papers must be deemed to represent graduate-level work. Normally, this means that it is written in connection with a 200-level course. A maximum of 10 units of credit can be earned for a thesis toward the 45-unit degree requirement.
4. A grade point average (GPA) of 3.0 must be maintained for all master's level work. All courses must be taken for a letter grade.

DOCTOR OF PHILOSOPHY

University requirements for the Ph.D. are described in the "Graduate Degrees" section of this bulletin.

Admitted students must be adequately prepared in calculus, linear algebra, and statistics (see above). When deemed appropriate, a student may be required to complete the necessary background preparation at Stanford. All students take a common core curriculum at the outset and later branch out into the desired fields of specialization. Well-prepared students should anticipate spending, with some overlap, approximately

two years in course work and another two years in seminars, independent study, and dissertation research. The goal is to complete the program in four years, although some types of research programs may require at least five years to complete. The department has a strong commitment to guiding students through the program expeditiously.

Questions and petitions concerning the program and the admissions process should be addressed to the Director of Graduate Study, who has responsibility for administering the graduate program.

Specific requirements are best discussed in two stages, the first consisting of requirements for admission to candidacy and the second involving further requirements for earning the degree.

Admission to Candidacy for Ph.D.—A student may apply for admission to candidacy when the following minimal requirements are met:

1. Successful results on comprehensive examinations in core economics (the examinations based on material from ECON 202, 203, 204; and 210, 211, 212), and econometrics (the examination based on material from ECON 270, 271, 272).
 2. Completing the requirements in two additional fields of specialization from the list below or, if approved in advance by the Director of Graduate Study, in one such field together with a substantial amount of work toward a second field taught in a related department. Advanced fields include econometrics, economic development, economic history, industrial organization, international economics, labor economics, microeconomic theory, monetary theory and advanced macroeconomics, and public finance.
- Each field listed above can be satisfied by completing two courses, although students in some fields may be advised to add a third course, which can then be counted toward the distribution requirement discussed later. All courses (or comprehensive exams, when offered) must be passed with a grade 'B' or better.
3. Completing a candidacy paper, normally written in conjunction with one of the special fields selected above.

It is expected that the student will meet, and indeed exceed, the above standard by the beginning of the third year of residency. When this is not possible for any reason, the Director of Graduate Study should be consulted as early as possible during the second year. Once it is deemed that the above standards have been met, the student should complete the Application for Candidacy for Degree of Doctor of Philosophy. After approval, candidacy remains valid for five years (although it can be terminated earlier by the department if progress is deficient); it can be renewed or extended beyond this period only under unusual circumstances.

Further Requirements for the Ph.D. Degree—

1. *Distribution Requirement*: Students must complete four other graduate-level courses meeting the following requirements:
 - a) at least one course from the area of economic history, unless history is one of the two fields of specialization.
 - b) courses in at least two fields other than the two fields of specialization. Distribution courses cannot be crosslisted in those fields.
 - c) with advance approval of the Director of Graduate Study, some of these distribution courses may be drawn from related fields taught in other departments. However, including courses taken to meet either the specialization or distribution requirements, no more than two courses in total may be taken outside the Economics department.
2. *Teaching Experience*: each student must serve as a teaching assistant for at least one quarter. It is strongly recommended that this requirement be satisfied before the final year of residence.
3. *Seminar Participation*: each student is expected to participate in at least two all-year research seminars by the end of the fourth year of residence. Normally, participation in a seminar requires one or more oral presentations and the submission of a research paper (which, however, need not be completely separate from dissertation research).
4. *Ph.D. Dissertation*: the process involves selecting a topic, choosing an appropriate adviser, submitting a prospectus (signed by the adviser) outlining the proposed research, selecting a three-member reading committee (usually all from the Department of Economics, although

exceptions can be made under certain circumstances), passing the University oral examination at which these three faculty (and two other members of the Academic Council) ask questions about the completed research, and submitting a final draft of the work signed by all members of the reading committee. The student is advised to initiate this process as early as possible.

PH.D MINOR

To be recommended for the Ph.D. degree with Economics as a minor subject, a student must qualify in three fields of economics, at least one of which must be in the core economics sequence. The standard of achievement in these fields is the same for minor as for major candidates, including the department's comprehensive examinations where appropriate.

JOINT DEGREE PROGRAMS WITH THE SCHOOL OF LAW

The Department of Economics and the School of Law offer a joint program leading to the Ph.D. in Economics and the J.D. degree in Law. See the Stanford University bulletin *Law School* for descriptions of its participation in the joint program.

To qualify, the student's program objectives must clearly justify such a joint program. Decisions are made by the Director of Graduate Study. A student's program in economics must satisfy the same standards as a Ph.D. degree in Economics taken with a minor in Law. It is expected that dissertation research will cross department lines and that members of the dissertation committee will be drawn from both faculties.

Students normally spend the first year full time either in Economics or in Law and the second year full-time in the other department. After the second year, courses in economics and law may be pursued simultaneously.

Other joint programs may be arranged; for example, the Ph.D. in Economics combined with one or two years of study in the School of Law, leading either to the nonprofessional Master of Legal Studies (M.L.S.) degree or the nonprofessional Master of Jurisprudence (J.M.). See the bulletin *Law School* for the requirements. Conversely, a student taking the J.D. in the School of Law may apply for an M.A. in Economics.

FELLOWSHIPS AND ASSISTANTSHIPS

The department awards a number of fellowships for graduate study. Many first-year and a few select second or third-year students are awarded full fellowships, including a stipend and tuition. All students whose records justify continuation in the program may be assured support for the second through fourth years in the form of employment as a teaching or research assistant. These half-time appointments provide a stipend and tuition allowance. Entering students are not normally eligible for research or teaching assistantships.

Applications should be submitted before January 1 to the department admissions committee.

COURSES

WIM indicates that the course satisfies the Writing in the Major requirements.

ECON 1. Elementary Economics—The economic way of thinking and the functioning of a modern market economy. The behavior of consumers and firms. Markets for goods and inputs. Analysis of macroeconomic variables: output, employment, inflation, interest rate. Determination of long-run growth and short-term fluctuations. The role of government: regulation, monetary, and fiscal policy. Limited enrollment. GER:3b
5 units, Aut (Boskin), Win (Wright), Spr (Clerici-Arias)

ECON 11N. Understanding the Welfare System—Stanford Introductory Seminar. Preference to freshmen. Welfare reform legislation and the devolution revolution. The transfer of responsibility for antipoverty programs to the states. How recent reforms change the welfare system and who is likely to be affected. Food stamps, AFDC, TANF, SSI, and Medicaid. Income transfer programs such as earned income tax credit and income taxes, and labor market regulations such as minimum wages and overtime rules. Economic principles to understand the effectiveness

of these programs and their consequences on the behavior of families. Prerequisite: ECON 1. Recommended: basic understanding of labor markets, taxes, and transfers.

2 units, Aut (MaCurdy)

ECON 17N. Energy, the Environment, and the Economy—Stanford Introductory Seminar. Preference to freshmen. The relationship between energy production and consumption, and environmental quality. Social costs of fossil fuel, nuclear power, nonrenewable sources, and renewable sources such as solar and wind. The implicit subsidies of conventional energy, and the societal costs of these subsidies. Regulatory and legal barriers to environmentally friendly energy sources. Factors hindering the development of renewable energy sources.

2 units, Spr (Wolak)

ECON 50M. Mathematical Preparation for Economics—Preparation for 50 and 102A for students who either did not pass the diagnostic test administered at the beginning of 50 or who have not taken MATH 51. Elements of multi-variable calculus, constrained optimization, and matrix algebra. Prerequisites: 1 and MATH 41.

5 units, Aut (Jacob), Win (Ahoobim), Spr (Asmundson)

ECON 50. Economic Analysis I—Individual consumer and firm behavior under perfect competition. The role of markets and prices in a decentralized economy. Monopoly in partial equilibrium. Economic tools are developed from multi-variable calculus, using partial differentiation and techniques for constrained and unconstrained optimization. Prerequisites: 1, and 50M or MATH 51, or passed diagnostic test (administered at the beginning of 50) on multivariable calculus. GER:2c

5 units, Aut (Johnson), Win (Tendall)

ECON 51. Economic Analysis II—Introduction to neoclassical analysis of general equilibrium, welfare economics, imperfect competition, externalities and public goods, intertemporal choice and asset markets, risk and uncertainty, game theory, adverse selection, and moral hazard. Multivariable calculus is used. Prerequisite: 50.

5 units, Win (Johnson), Spr (Tadelis)

ECON 52. Economic Analysis III—Growth and fluctuations in the economic system as a whole. National income accounts and aggregate relationships among stocks and flows in markets for goods, labor, and financial assets. Economic growth, inflation, and unemployment. The role of macroeconomic policies in the short and long run. Prerequisite: 50.

5 units, Win (Tertilt), Spr (Klenow)

ECON 90. Introduction to Financial Accounting—(Graduate students register for 190.) How to read, understand, and use corporate financial statements. Oriented towards the use of financial accounting information (rather than the preparer), and emphasizes the reconstruction of economic events from published accounting reports.

5 units, Aut (Stanton), Win (Guttmann)

ECON 91. Introduction to Cost Accounting—(Graduate students register for 191.) The use of internal financial data for managerial decision making.

5 units, Spr (Stanton)

ECON 93Q. Investments Worldwide—Stanford Introductory Seminar. Preference to sophomores. Focus is on the operation of stock markets in the U.S.: the New York and American stock exchanges, and the over-the-counter NASDAQ market, on which high-tech companies are traded. Financial institutions in the U.S. (stock markets, mutual funds) and how they relate to international markets. Inflation, interest-rate trends, U.S. government agencies, and the impact of the Federal Reserve Bank on capital markets and capital flows. Macroeconomic factors that drive capital flows.

3 units, Win (Marotta)

ECON 101. Economic Policy Analysis—Analysis, writing, and presentation. Topics vary with instructor. Limited enrollment. Prerequisites: 51, 52, 102B, and two field courses; additional prerequisites for some sections.

5 units, Aut (Rosston, Gould), Win (Johnson, Clerici-Arias, Yoong), Spr (Johnson, McCutcheon, Gould, Hatfield)

ECON 102A. Introduction to Statistical Methods (Postcalculus) for Social Scientists—Description and examples of the use of statistical techniques relevant to economics. Basic rules of probability, conditional probability, discrete and continuous probability distributions. Point estimation, tests of hypotheses, confidence intervals, and linear regression model. Prerequisite: MATH 41 or equivalent. GER:2c

5 units, Aut (Tendall), Win (Nicholson)

ECON 102B. Introduction to Econometrics—Descriptive statistics. Regression analysis. Hypothesis testing. Analysis of variance. Heteroskedasticity, serial correlation, errors in variables, simultaneous equations. Prerequisites: 50, 102A or equivalent. Recommended: computer experience.

5 units, Win (Vytlačil), Spr (Hansen)

ECON 102C. Advanced Topics in Econometrics—Identification and estimation of the effect of human capital variables on earnings (e.g., the return to education, tenure), and identification and estimation of labor supply models, focusing on microeconomic data. Topics: instrumental variable estimation, limited dependent variable models (probit, logit, and tobit models), and panel data techniques (fixed effect and random effect models, dynamic panel data models).

5 units, Spr (Pistaferrri)

ECON 103. Applied Econometrics—The construction and use of econometric models for analyzing economic phenomena. Students complete individual projects and core material. Topics vary with instructor. Limited enrollment. Prerequisites: 52, 102B.

5 units, Win (Staff)

ECON 106. World Food Economy—The interrelationships among food, populations, resources, and economic development. The role of agricultural and rural development in achieving economic and social progress in low-income nations. Emphasis is on the public sector decision making as it relates to food policy.

5 units, Win (Falcon, Naylor)

ECON 111. Money and Banking—Money, interest rates, banks and other financial institutions at both micro and macro levels. Micro: alternative financial instruments, the determination of interest rates, the yield curve, and the role of banks and other capital market institutions in the intermediation process. Supply of money, regulation, and supervision. Macro: the choice of monetary policy by the central bank, the impact of monetary policy making institutions on this choice and the various channels through which monetary policy affects inflation and real variables in the economy. Emphasis is on the institutional structure of Federal Reserve System and the conduct of monetary policy in the U.S. Prerequisites: 50, 52.

5 units, Aut (McKinnon)

ECON 113. Technology and Economic Change—The economic causes and consequences of technological change. The historical experience of advanced industrial countries and the more recent experience of less developed economies. Topics: the origins of modern industry in the U.S. and Europe, technology and the growth of large-scale organizations, late-comers to industrialization (Japan and newly industrializing countries), economic growth and slowdown in mature industrial countries, and present concerns and future prospects (the influence of technology on employment, civilian spillover from military R&D, and coping with rapid technological change).

5 units, Win (Gambardella)

ECON 114. Economy and Economics of Ancient Greece—Introduction to the history of Greek civilization from the Mycenaean period to the 4th century B.C. The formalist-substantivist controversy: what behavioral assumptions should be made in order to understand the working of the Athenian economy. The economics and ethical thoughts of Plato and Aristotle in contrast to utilitarianism, which became a foundation of modern economics. Prerequisite: 1. GER:4a

5 units (Staff) not given 2004-05

ECON 115. European Economic History—Economic changes and growth in W. Europe from antiquity to the present. The transformation of Europe from an economically and culturally backward part of the world to the center of the world economy pre-WW I. Topics: the role of technics and sciences, variations of the extent of market activities, institutional changes, international politics, demography. GER:3b

5 units (Greif) not given 2004-05

ECON 116. American Economic History—From colonial times to the present. The application of economic analysis to historical issues, and the role of historical context in economics. Topics: American economic growth in international perspective; the economics of slavery and regional divergence; the origins and consequence of the American system of technology and business organization; recent U.S. economic performance in historical perspective. Prerequisite: 1. GER:3b,4b

5 units, Spr (Wright)

ECON 117. Economic History and Modernization of the Islamic Middle East—From the rise of Islam to the present. Transformation of region from economically advanced to underdeveloped. Role of religion in economic successes and failures. Current obstacles to development. Topics: Islamic economic institutions; innovation and change; political economy of modernization; interactions with other regions; and economic consequences of Islamism.

5 units, Aut (Kuran)

ECON 118. Development Economics—The economic problems and policy concerns of developing countries. Theories of growth and development; inequality and poverty; credit and labor markets; population growth and fertility choice; migration; sustainable development and globalization. Emphasis on economic models rather than case studies. Prerequisites: 50, 52, 102B. GER:4a

5 units, Spr (Johnson)

ECON 120. Socialist Economies in Transition—Privatization, restructuring, and institutional change in E. Europe and the former Soviet Union. Analysis of property rights, corporate governance, incentives, and resource allocation in socialist and transitional economies. Emphasis is on liberalization and privatization policies (including mass and voucher programs) as the primary instruments to induce changes in behavior.

5 units, Spr (Gathmann)

ECON 121. Development Economics, with Special Reference to East Asia—The macroeconomic aspects of economic development: structural transformation, resource utilization, mobilization, and allocation; the sources of economic growth; intersectoral transfers; the role of the external sector; money and finance in development; stabilization in closed and open economies; strategies for economic development; the role of intangible capital; and endogenous technical progress. Cases studies. Prerequisite: 52. GER:4a

5 units (Staff) not given 2004-05

ECON 124. Contemporary Japanese Economy—The Japanese economy in comparative and historical perspective. Micro and institutional aspects including firms, the employment system, corporate governance and financial institutions, and the macro economy. Elementary applications of macro and micro economics. Prerequisite: 50. GER:4a

5 units (Staff) not given 2004-05

ECON 135. Finance I for Non-MBAs—(Same as FINANCE 221, MS&E 245G.) For graduate students and advanced undergraduates. The foundations of finance with applications in corporate finance and investment management. Major financial decisions made by corporate managers and investors with focus on process valuation. Criteria for investment decisions, valuation of financial assets and liabilities, relationships between risk and return, market efficiency, and the valuation of derivative securities. Corporate financial instruments including debt, equity, and convertible securities. Limited enrollment. Prerequisites: 51 or ENGR 60 or equivalent; ability to use spreadsheets, and basic probability and statistics concepts including random variables, expected value, variance, covariance, and simple estimation and regression.

4 units Win (Admati)

ECON 136. Auctions and Market Design—Competitive bidding for asset purchases and procurement of industrial needs; bidder entry decisions; design of mechanisms for complicated resource allocation problems. Prerequisites: 51, 160.

5 units, Win (Milgrom)

ECON 137. Information and Incentives—Incentives in situations where one part has more information than another. A part may have better information about things that it controls (moral hazard), or about things that are outside of its control (adverse selection). The general structure of incentive problems and the design of contracts and institutions to deal with such problems. Applications: executive and employee compensation, sharecropping, financial contracts and credit rationing, insurance, markets with unobservable quality, monopolistic price discrimination, regulation of natural monopolies, income taxation and redistribution, the provision of public goods, and auctions.

5 units (Staff) not given 2004-05

ECON 138. Risk and Insurance—Financial risk management that addresses how individuals and corporations can use financial instruments to hedge risk factors. Moral hazard, asymmetric information, and adverse selection. Why some insurance markets exist and others don't. The main risk factors that corporations face such as fluctuations in exchange rates, interest rates, and oil prices. How to set up hedging strategies based on trades in futures and options markets. Credit, weather, energy, and insurance derivatives. Prerequisite: 50.

5 units, Aut (McCutcheon)

ECON 139D. Directed Reading

1-10 units, Aut, Win, Spr, Sum (Staff)

ECON 140. Introduction to Financial Economics—Introduction to modern portfolio theory and corporate finance. Topics: properties of various financial instruments, including financial futures, mutual funds, the Capital Asset Pricing Model, and models for pricing options and other contingent claims. Prerequisites: 51, 102B.

5 units, Spr (Kurz)

ECON 141. Public Finance and Fiscal Policy—What role should and does government play in the economy? What are the effects of government expenditure, borrowing, and taxation? Policy topics: budget surpluses/deficits; tax reform; social security, public goods, and externalities; fiscal federalism; public investment; and cost-benefit analysis. Prerequisites: 51, 52.

5 units, Spr (Ho)

ECON 142. The Political Economy of the Federal Budget—(Enroll in PUBLPOL 196.)

5 units (Staff) not given 2004-05

ECON 143. Ethics in Economics Policy—Ethical decision theory from an economist's viewpoint. Formulating objectives for economic policy. The role of markets in an economic system. Concepts of equity, efficiency, and rights. Measuring economic performance. The benefits and costs of market liberalization. Prerequisites: 50, 51, and 102A.

5 units, Win (Hammond)

ECON 145. Labor Economics—Analysis and description of labor markets. Determination of employment, unemployment, hours of work, wages. Welfare programs and work effort. Wage differentials by schooling, experience, gender, and race. Economics of discrimination. Earnings inequality and changes in inequality. Employment contracts, labor unions, and bargaining. International comparisons. Prerequisites: 50, 102B. GER:4c

5 units, Win (Pencavel)

ECON 148. Urban Economics—The economics of urban areas. Costs and benefits of cities, city location, land rent and land use, suburbanization, zoning, poverty, housing and segregation, homelessness, local government finance, transportation, schools, and crime. Prerequisites: 50, 102A.

5 units (Staff) not given 2004-05

ECON 149. Modern Firm in Theory and Practice—Theoretical and institutional analysis of modern corporate firms: industrial relational, motivational, financial, information structural, managerial, and legal. The role of various hybrid institutional forms between the market and the integrated firm: subcontracting, franchising, R&D cooperatives, and consortia. Practices in American, W. European, and Japanese firms. Prerequisite: 51.

5 units, Spr (Segal)

ECON 150. Economic Policy Analysis—(Same as PUBLPOL 104.) The relationship between microeconomic analysis and public policy making. How economic policy analysis is done and why political leaders regard it as useful but not definitive in making policy decisions. Economic rationales for policy interventions, methods of policy evaluation and the role of benefit-cost analysis, economic models of politics and their application to policy making, and the relationship of income distribution to policy choice. Readings: the theoretical foundations of policy making and policy analysis, and applications to the adoption and implementation of programs.

5 units, Win (Noll)

ECON 152. Mass Media Economics and Policy—(Enroll in PUBLPOL 172.)

4-5 units, Aut (Owen)

ECON 153. Economics of the Internet—Applications of microeconomic theory to Internet businesses: auctions, online transactions, entry barriers, valuation, pricing of facilities, policy for broadband communications, network economics, standards, economics of information. Prerequisites: 51 and one of 102B, 103, 104, 113, 135, 137, 140, 149, 157, or 160.

5 units (Staff) not given 2004-05

ECON 154. Economics of Legal Rules and Institutions—The design and consequences of legal rules. Common ideas that run through law including individual rationality, economic efficiency, conventional and Coasian analyses of externalities, enforcement, costs, and market consequences of legal restrictions on contract terms. Private versus public enforcement of law; the tradeoff between certainty and severity of punishment; the choice between ex post and ex ante sanctions; and the choice between property and liability rules. Applications to property, intellectual property, contract, criminal, tort, family, and environmental law. Prerequisite: 51.

5 units, Win (Owen)

ECON 155. Environmental Economics and Policy—(Same as EARTH-SYS 112.) Economic sources of environmental problems and alternative policies for dealing with them (technology standards, emissions taxes, and marketable pollution permits). Evaluation of policies addressing regional air pollution, global climate change, water allocation in the western U.S., and the use of renewable resources. Connections between population growth, economic output, environmental quality, and human welfare. Prerequisite: ECON 50. GER:2a

5 units, Spr (Goulder)

ECON 156. Economics of Health and Medical Care—(Graduate students register for 256; same as BIOMEDIN 156/256.) Graduate students with research interests should take ECON 248. Institutional, theoretical, and empirical analysis of the problems of health and medical care. Topics: institutions in the health sector; measurement and valuation of health; nonmedical determinants of health; medical technology and technology assessment; demand for medical care and medical insurance; physicians, hospitals, and managed care; international comparisons. Prerequisite: ECON 50 and ECON 102A or equivalent statistics, or consent of instructor. Recommended: ECON 51.

5 units, Aut (Bhattacharya)

ECON 157. Imperfect Competition—The interaction between firms and consumers in markets that fall outside the benchmark competitive model. How firms acquire and exploit market power. Game theory and information economics to analyze how firms interact strategically. Topics include monopoly, price discrimination, oligopoly, collusion and

cartel behavior, anti-competitive practices, the role of information in markets, anti-trust policy, and e-commerce. Sources include theoretical models, real-world examples, and empirical papers. Prerequisite: 51.

5 units (Staff) not given 2004-05

ECON 158. Antitrust and Regulation—The history, economics, and legal background of the institutions under which U.S. industry is subject to government control. Topics: antitrust law and economics; the economics and practice of public utility regulation in the communications, transportation, and energy sectors; and the effects of licensing. Emphasis is on the application of economic concepts in evaluating the performance and policies of government agencies. Prerequisite: 51.

5 units, Win (Riskind)

ECON 160. Game Theory and Economic Applications—Mathematically rigorous introduction to game theory and its applications to economics. Topics: strategic and extensive form games, Nash equilibrium, subgame-perfect equilibrium, Bayesian equilibrium, and perfect Bayesian equilibrium. The theory is applied to repeated games, auctions, and bargaining. Examples from economics and political science. Prerequisites: 51 and calculus course, or consent of instructor.

5 units, Spr (Tadelis)

ECON 162. Monetary Economics—The role of money and monetary policy in the macro economy, using calculus. Topics: the exchange process and the role of money; inside and outside money; inflation and the inflation tax; international monetary systems; the indeterminacy of floating exchange rates; policies to fix the exchange rate and inflationary incentives; currency crises and speculative attacks; money and interest-bearing government debt; the government's budget constraint and the coordination of monetary and fiscal policies; hyperinflations and stabilizations; the effect of the national debt on consumption, savings, investment and output; time consistency of government policies. Prerequisite: 52.

5 units (Staff) not given 2004-05

ECON 165. International Economics—Comparative advantage in production and trade among nations; trade policy; increasing returns, imperfect competition and trade; the international monetary mechanism; domestic monetary, fiscal, and exchange rate policies and their relationship to foreign trade; global financial crises and trade. Prerequisites: 1, 51, 52.

5 units, Aut (Rossi-Hansberg)

ECON 167. European Monetary and Economic Integration—The economics of the European Community and the internal market. Analysis of current competition, transportation, and factor market policies, including the problems of agriculture and unemployment. Fiscal harmonization and mercantilist rivalry. European Monetary Union (EMU): genesis, implementation, and consequences of a common currency and central bank. Foreign exchange and foreign trade. Prerequisites: 51, 52, or equivalents.

5 units, Win (Schroeder)

ECON 168. Path Dependence and Economic Analysis—Historically contingent change in the economy; theoretical and applied research on path-dependent phenomena and their implications for economic policy. Topics: self organization in economics; relationships among micro level irreversibilities, branching processes, positive feedback dynamics and the generation of emergent properties at the macroeconomic level; non convexities, lock-in to suboptimal equilibria, and the economics of QWERTY. Historical antecedents and modern formalizations of historical economics, applications of paradigmatic models of non-ergodic stochastic processes. Case studies. Prerequisites: two upper-level economics courses in applied fields. Limited enrollment.

5 units (Staff) not given 2004-05

ECON 169. International Financial Markets and Monetary Institutions—(Graduate students register for 269.) How nations interact to ensure that international trade is monetized and multilateral rather than bartered and bilateral. Hedging exchange and interest rate risks: selection of currencies of invoice and trade credit; parity relationships among

futures, swaps, and options contracts. The exchange rate and the trade balance. Regulating excess volatility in exchange rates and capital flows. Alternative international monetary standards from gold to the dollar to the European Monetary System. Prerequisite: 165. Recommended: knowledge of money and banking.

5 units (Staff) not given 2004-05

ECON 170. Intermediate Econometrics I—(Graduate students register for 270; see 270.)

2-5 units, Aut (Vytlačil, Wolak)

ECON 171. Intermediate Econometrics II—(Graduate students register for 271; see 271.)

2-5 units, Aut (Wolak, Mahajan)

ECON 172. Intermediate Econometrics III—(Graduate students register for 272; see 272.)

2-5 units, Win (MaCurdy)

ECON 178. Neuroeconomics—(Graduate students register for 278; see 278; same as PSYCH 278.)

3 units, Aut (Knutson, Rangel)

ECON 179. Experimental Economics—Methods and major subject areas that have been addressed by laboratory experiments. Focus is on a series of experiments that build on one another. Topics include decision making, two player games, auctions, and market institutions. How experiments are used to learn about preferences and behavior, trust, fairness, and learning. Final presentation of group projects. Prerequisites: 50, 51, 102A.

5 units, Spr (Niederle)

ECON 190. Introduction to Financial Accounting—(Same as 90; see 90.)

5 units, Aut (Stanton), Win (Guttman)

ECON 191. Introduction to Cost Accounting—(Same as 91; see 91.)

5 units, Spr (Stanton)

ECON 198. Junior Honors Seminar

5 units, Spr (Rothwell)

ECON 199D. Honors Thesis Research—In-depth study of an appropriate question and completion of a thesis of very high quality. Normally written under the direction of a member of the Department of Economics (or some closely related department). See description of honors program. Register for at least 1 unit for at least one quarter. Meets first week of Autumn Quarter (see *Stanford Daily* for details).

1-10 units, Aut, Win, Spr, Sum (Rothwell)

PRIMARYLY FOR GRADUATE STUDENTS

ECON 239D. Directed Reading

1-10 units, Aut, Win, Spr, Sum (Staff)

ECON 299. Practical Training—Students obtain employment in a relevant research or industrial activity to enhance their professional experience consistent with their degree programs. At the start of the quarter, students must submit a one page statement showing the relevance of the employment to the degree program along with an offer letter. At the end of the quarter, a three page final report must be supplied documenting work done and relevance to degree program.

1-10 units, Aut, Win, Spr, Sum (Staff)

ECON 400. Ph.D. Dissertation

1-15 units (Staff)

A. CORE ECONOMICS

ECON 202. Core Economics: Modules 1 and 2—(Non-Economic graduate students register for 202N.) Open to advanced undergraduates with consent of instructors. Theory of the consumer and the implications of constrained maximization; uses of indirect utility and expenditure functions; theory of the producer, profit maximization, and cost minimization; behavior under uncertainty; partial equilibrium analysis and in-

roduction to models of general equilibrium. Limited enrollment. Prerequisite: thorough understanding of the elements of multivariate calculus and linear algebra.

2-5 units, Aut (Levin)

ECON 202N. 202 For Non-Economics Ph.D. Students—Core Economics modules 1 and 2 for non-Economics Ph.D. students.

2-5 units, Aut (Mumford)

ECON 203. Core Economics: Modules 5 and 6—(Non-Economics graduate students register for 203N.) Non-cooperative game theory including normal and extensive forms, solution concepts, games with incomplete information, and repeated games. Externalities and public goods. The theory of imperfect competition: static Bertrand and Cournot competition, dynamic oligopoly, entry decisions, entry deterrence, strategic behavior to alter market conditions. Limited enrollment. Prerequisite: 202.

2-5 units, Win (Bernheim)

ECON 203N. 203 For Non-Economics Ph.D. Students

2-5 units, Win (Staff)

ECON 204. Core Economics: Modules 9 and 10—The theory of contracts, emphasizing contractual incompleteness and the problem of moral hazard. Incentive regulation. Competition with imperfect information, including signaling and adverse selection. The theory of resource allocation over time, competitive equilibrium, and intertemporal efficiency. Limited enrollment. Prerequisite: 203.

2-5 units, Spr (Milgrom)

ECON 210. Core Economics: Modules 3 and 7—Dynamic economics applied to aggregate economic fluctuations and economic growth. Solving dynamic, stochastic rational expectation models using discrete time dynamic programming. Growth theory (neoclassical models, growth accounting, technical change, endogenous growth) using optimal control theory. Limited enrollment.

2-5 units, Aut (M. Wright)

ECON 211. Core Economics: Modules 11 and 12—Capital asset pricing models, equilibrium with securities, pricing of securities, and arbitrage. Overlapping generations models with incomplete market structure and sunspots. Foundations of Bayesian Dynamic learning. Investment theory and empirics, including adjustment costs and the q theory; consumption theory and empirics, focusing on the life-cycle model; and the labor market. Limited enrollment. Prerequisite: 210.

2-5 units, Win (Kocherlakota)

ECON 212. Core Economics: Modules 4 and 8—Monetary theory: evidence on the nature of economic fluctuations, the role of money (overlapping generations, cash in advance, money in the utility function), the dynamic impact of changes in money on the economy, the natural rate of unemployment and job creation/destruction, exchange rate determination, international transmission of money, dynamic stochastic general equilibrium models. Macroeconomic policy: theoretical rationale or central bank independence, time inconsistency, the impact of public debt, rules versus discretion, interest rate versus money rules, international monetary policy coordination, rational expectations, econometric policy evaluation. Limited enrollment. Prerequisite: 203, 211.

2-5 units, Spr (Klenow, Tertilt)

ECON 301A,B,C. Microeconomic Workshop

1-10 units, Aut, Win, Spr (Staff)

ECON 305A,B,C. Economic Applications Workshop

1-10 units, Aut, Win, Spr (Staff)

ECON 310A,B,C. Macroeconomic Workshop

1-10 units, Aut, Win, Spr (Staff)

B. ECONOMIC DEVELOPMENT

To receive comprehensive credit in the field, students must complete 214 and 217, and submit a paper from one of these two courses. Students wishing to do research in the field are strongly advised to take courses in international economics, such as 266, and in comparative institutional analysis.

ECON 214. Development Economics: Microeconomic Issues—Microeconomic analysis of markets and institutions in developing countries. Topics: the role of the household; models of savings, credit, and risk; adjustment to aggregate shocks; occupational choice, credit constraints, and credit market imperfections; health and nutrition; new technology; and education. Emphasis is on empirical tests of and evidence for theoretical models.

2-5 units, Aut (Mahajan)

ECON 216. Development Economics and Growth: Macroeconomics—The historical experience of economic development; patterns of economic growth; sources of economic growth; models of economic development (two-gap models, dual economy models, open economy models, new growth models), savings and capital accumulation; the role of money and finance; inflation; taxation; stabilization in closed and open economies with incomplete and/or imperfect markets; human and other forms of intangible capital; infrastructural capital and externalities; income distribution; numerical general equilibrium models.

2-5 units (Staff) not given 2004-05

ECON 217. Development Economics: Money and Finance—Banking systems, interest rates, regulatory policies, and the productivity of capital in developing countries. Controlling inflation: fiscal and monetary policies for macroeconomic stability. Currency crises, exchange rates, and the liberalization of foreign trade. Further applications to transitional socialist economies in Asia and E. Europe.

2-5 units, Win (McKinnon)

ECON 267. Special Topics in International Economics—The level and growth effects of trade and trade liberalization in neoclassical and endogenous growth models. The empirical evidence (country specific and cross country), on the effects of trade liberalization on growth, poverty, and inequality within and between countries. Implications for national and international policies. Multilateral versus preferential trade liberalization including the Doha round of multilateral trade negotiations.

2-5 units, Spr (Staff)

ECON 315A,B,C. Development Workshop

1-10 units, Aut, Win, Spr (Staff)

C. ECONOMIC HISTORY/INSTITUTIONS

The requirement for the field is one research paper on a subject approved by one of the faculty teaching any of the following courses.

ECON 224. Science, Technology, and Economic Growth—Upper-division undergraduates may attend with consent of instructor. The roles played by the growth of scientific knowledge and technical progress in the development of industrial societies. Emphasis is on the interactions between science and technology, and the organizational factors which have influenced their effectiveness in contributing to productivity growth.

2-5 units, Win (Gambardella)

ECON 226. U.S. Economic History—The American economy from colonial times to the present. The role of economic history as a distinctive intellectual approach to the study of economics. Topics: American growth record and its determinants, the origins and character of U.S. technology, slavery, the Great Depression, recent U.S. performance in historical perspective.

2-5 units, Spr (Wright)

ECON 228. Institutions and Organizations in Historical Perspective

2-5 units, Win (Greif)

ECON 325A,B,C. Economic History Workshop

1-10 units, Aut, Win, Spr (Staff)

D. MONETARY THEORY AND ADVANCED MACROECONOMICS

Requirements for the field are successful completion of 233 and 234.

ECON 233. Monetary Theory and Advanced Macro I—Topics in the theory of fluctuations and growth.

2-5 units, Aut (Rossi-Hansberg)

ECON 234. Monetary Theory and Advanced Macroeconomics II—Topics in the theory of fluctuations and growth.

2-5 units, Win (Hall, Tertilt)

ECON 235. Monetary Theory & Advanced Macro III—Topics in the theory of fluctuations and growth.

2-5 units, Spr (Klenow, Kocherlakota)

E. PUBLIC FINANCE

To receive credit for the field, students must complete 241 and 242 by passing the final examinations, and submit an acceptable research paper on a topic approved by the instructor for either course. Students may take Public Finance as a field and still count 243 and/or 244 toward satisfying their distribution requirements.

ECON 241. Public Economics and Political Economy I: Public Policy—Basic welfare economics. Effects of tax policy, including incidence and efficiency costs. Design of tax systems. Externalities, public goods, and clubs. Cost-benefit analysis. Prerequisites: 202-204, 210, 270-271, or equivalent courses with consent of instructor.

2-5 units, Win (Bernheim, Hanushek)

ECON 242. Public Economics and Political Economy II: Public Institutions—Social insurance, comparative political institutions, and federalism. Prerequisites: 202, 203, 204, 210, 270, 271, or equivalent with consent of instructor. Recommended: 241.

2-5 units, Spr (Rangel)

ECON 243. Economics of Environment—Open to upper-division undergraduates with consent of instructor. Sources of environmental problems in market economies and policy options for addressing these problems. Topics: choice of policy instruments (taxes, standards, tradeable permits), environmental risk assessment, valuation of non-marketed commodities (environmental amenities, biodiversity), environmental policy making under uncertainty, the optimal mix of corrective and distortionary tax instruments, and the dynamics of economic growth in the presence of non-reproducible natural resources.

2-5 units (Staff) not given 2004-05

ECON 244. Psychology And Economics—Experimental and field evidence related to the psychological mechanisms behind static choice, intertemporal choice, choice under risk and uncertainty, choice in social situations, and hedonics. Models of economic choice based on these findings, and how they improve the explanatory and predictive value of standard theories. Prerequisites: 202, 203, 204, 270, and 271, or consent of instructor.

2-5 units (Staff) not given 2004-05

ECON 341A,B,C. Workshop on the Economics of the Public Sector—Issues in measuring and evaluating the economic performance of government tax, expenditure, debt, and other policies; their effects on private economic activity, saving, investment, labor supply; alternative policies and methods of evaluation. Workshop format combines student research, faculty presentations, and guest speakers. Prerequisite: 241 or consent of instructor.

1-10 units, Aut, Win, Spr (Staff)

ECON 343A,B,C. Workshop in Environmental and Natural Resources Economics—Economic analyses of environmental and natural resource problems and policies. Presentations by faculty and graduate students.

1-10 units, Aut, Win, Spr (Staff)

F. ECONOMICS OF LABOR

To receive credit for the field, students must complete two from 246, 247, and 248.

ECON 246. Labor Economics I—The demand for workers and hours of work, substitution among different types of labor in production, technological change, adjustment costs, restrictions on layoffs. The supply of labor, hours of work, participation, life-cycle models of behavior, welfare programs. Wage differentials by schooling, age, cohort, gender, and race. Changes in these wage differentials and differences across countries. Economics of discrimination. Employment contracts and turnover. Models of labor union behavior. Bargaining. Worker-owned enterprises. Unemployment and mobility. International comparisons.

2-5 units, Aut (Pencavel)

ECON 247. Labor Economics II—The economics and econometrics of program evaluation. The impact of public policies on labor demand, labor supply, human capital and wage determination. Social, natural, and quasi-experiments.

2-5 units, Win (Pisterri)

ECON 249. Personnel Economics—(Enroll in MGTECON 652.)

4 units (Staff)

ECON 345A,B,C. Economic Applications Workshop

1-10 units, Aut, Win, Spr (Staff)

G. ECONOMICS OF INDUSTRY

To receive credit for the field, students must complete 257 and 258 and submit one research paper, the subject of which has been approved in advance by one of the faculty teaching 257, 258, or 260.

ECON 256. Economics of Health and Medical Care—(Same as 156; see 156.)

5 units, Aut (Bhattacharya)

ECON 257,258. The Economics of Industry, Regulation, and Firm Organizations I and II—Theoretical and empirical analyses of the determinants of market structure; firm behavior and market efficiency in oligopolies; price discrimination; price dispersion and consumer search; differentiated products; the role of information in markets, including insurance and adverse selection; auctions; collusion and cartel behavior; advertising; entry and market structure; market dynamics; strategic behavior.

2-5 units, 257: Aut (Bresnahan, Einav), 258: Win (Noll, Wolak)

ECON 260. Special Topics in Industrial Organization and Regulation—Current research and policy interest. Topics may include: empirical tests of oligopoly theories; non-price competition; entry and market structure; the role of information in markets; auctions; e-commerce; dynamics of change in regulatory policy; theory of economics institutions; antitrust status of joint ventures; and use of capacity, innovation, and product variety as a barrier to entry. Significant unresolved research issues and promising ways to attack them. Prerequisite: 257. Recommended: 258.

2-5 units, Spr (Einav, Noll)

ECON 355A,B,C. Industrial Organization Workshop—Current research in the field by visitors, presentations by students, and discussion of recent papers. Students write an original research paper, make a formal presentation, and lead a structured discussion.

1-10 units, Aut, Win, Spr (Staff)

H. INTERNATIONAL ECONOMICS

To receive comprehensive credit in this field, students must complete 266 and either 265 or 269, and submit a paper from one of these three courses. All three courses are recommended. For students doing research in the field, further supporting courses are found in the fields of economic development, industrial organization, and public finance.

ECON 265. Open Economy Macroeconomics—Theoretical foundations of international macroeconomics and empirical evidence. The intertemporal approach to the current account, international asset trade, exchange rate economics, balance of payments crises, international capital flows and sovereign risk, and welfare economics of exchange rate regimes.

2-5 units, Spr (M. Wright)

ECON 266. International Trade—The determinants of trade and comparative advantage. Trade with imperfectly competitive markets. Income distribution and the gains from trade. Commercial policies: tariffs and quotas. Dynamic comparative advantage. Economic geography and trade. Political economy of trade.

2-5 units, Win (Rossi-Hansberg)

ECON 269. International Financial Markets and Monetary Institutions—(Same as 169; see 169.)

5 units (Staff) not given 2004-05

ECON 365A,B,C. International Trade Workshop

1-10 units, Aut, Win, Spr (Staff)

I. ECONOMETRICS

A student may satisfy the requirements for the econometrics field by completing the requirements of one of two subfields:

I1: Theoretical Econometrics: To receive credit in the theoretical econometrics subfield, students must complete 273A and 273B.

I2: Applied Econometrics: To receive credit in the applied econometrics subfield, students must complete 273A and either 274 or 275. As well, the student must complete a course (or set of courses) that is empirically oriented. The last requirements must be approved by the Director of Graduate Study, in consultation with the instructor of 274 or 275.

ECON 270. Intermediate Econometrics I—(Same as 170.)

2-5 units, Aut (Vytlačil, Wolak)

ECON 271. Intermediate Econometrics II—(Same as ECON 171.) Linear regression model, relaxation of classical-regression assumptions, simultaneous equation models, linear time series analysis. Limited enrollment. Prerequisite: 270.

2-5 units, Aut (Wolak, Mahajan)

ECON 272. Intermediate Econometrics III—(Same as ECON 172.) Continuation of 271. Nonlinear estimation, qualitative response models, limited dependent variable (Tobit) models. Limited enrollment. Prerequisite: 271.

2-5 units, Win (MaCurdy)

ECON 273A. Advanced Econometrics I—Parametric asymptotic theory. Large-sample properties of estimators defined as the solution to an optimization problem, under a variety of assumptions for the true data generation process. General large sample results for maximum likelihood, nonlinear least squares, nonlinear instrumental variables estimators, including the generalized method of moments estimator under general conditions. Asymptotic hypothesis testing procedures derived for each estimation framework.

2-5 units, Aut (Amemiya)

ECON 273B. Advanced Econometrics II—Simulations methods. Semiparametric and nonparametric methods. Optimal rate of convergence and semiparametric efficiency bounds. Prerequisite: 273A.

2-5 units, Win (Mahajan)

ECON 274. Limited Dependent Variables—Discrete choice models; Tobit models; Markov chain and duration models. Prerequisite: 273 or consent of instructor.

2-5 units (Staff) not given 2004-05

ECON 275. Time Series and Simultaneous Equation—Stochastic processes in the time and frequency domain. Time and frequency domain estimation. Unit roots, co-integration, time-varying conditional second moment models, instrumental variables estimation of dynamic models.

2-5 units, Spr (Hansen)

ECON 276. Advanced Econometrics—Possible topics: robust estimation, stochastic control, prediction theory, Bayesian analysis, factor analysis, pooling of time series and cross section data. Prerequisites: 273A,B.

2-5 units (Staff) not given 2004-05

ECON 370A,B,C. Econometrics Workshop

1-10 units, Aut, Win, Spr (Staff)

J. MICROECONOMIC THEORY

To receive credit for this field, students must complete two courses in one of the following two tracks:

Track 1: General Theory: 280, 281, 284, 286 and 287

Track 2: Decisions, Contracts and Incentives: 282, 283, 286 and 289

(Note: taking one course from each track does NOT satisfy the microeconomic theory field requirement)

ECON 278. Neuroeconomics—(Same as 178, PSYCH 278.) Techniques from neuroscience and psychology to study how the brain makes economic decisions; implications for the social sciences, especially economics and political science. Topics include: brain processes related to reward, control, and attention; role of emotion in decision making; morality; emotion in social encounters; bargaining and strategic thinking; decision making and probability assessment in risky situations; intertemporal decision making; and addiction. Prerequisite: graduate background in neuroscience or economics, or consent of instructor.

3 units, Aut (Knutson, Rangel)

ECON 279. Experimental Economics—An introduction to experimental economics, its methods, and major subject areas that have been addressed by laboratory experiments. Focus is on a series of experiments that build on one another, and allow researchers with different theoretical dispositions to narrow the range of potential disagreement. Prerequisites: 202, 203, 204, or consent of instructor.

2-5 units, Win (Niederle)

ECON 280. Welfare Economics—Social choice theory with and without interpersonal comparisons; Pareto efficiency with public goods, externalities, and non-convexities; potential Pareto improvements. Private information, incentive constraints, and mechanism design. Welfare measurement, cost benefit analysis, and analysis of economic policy reform.

2-5 units (Staff) not given 2004-05

ECON 281. Economics of Uncertainty—Normative principles of behavior, especially in single-person decision trees. Objective and subjective expected utility. Savage, Anscombe-Aumann, and consequentialist axioms. State dependence. Multi-person extensions: social choice, ethics, opinion pooling, and rationalizability in non-cooperative games. Prerequisite: 202 or equivalent.

2-5 units, Spr (Hammond)

ECON 282. Contracts, Information, and Incentives—Issues and recent developments in mechanism design and the theory of contracts. Topics: hidden characteristics and hidden action models with one and many agents, role of commitment and renegotiation in long-term relationships, incomplete contracts and applications to the theory of the firm.

2-5 units, Win (Segal)

ECON 283. Advanced Topics in Contracts and Organization—Recent developments and promising research. Topics may change from year to year, but may include: reputational concerns and implicit contracts in long-term relationships, property rights and the hold-up problem, multilateral contracting, communication requirements of allocation problems, communication without full commitment (cheap talk). Prerequisite: 282 or consent of instructors.

2-5 units, Spr (Tadelis)

ECON 284. Topics in Dynamic Financial Economics—Dynamic general equilibrium asset pricing and economic volatility. Characteristics of real and financial volatility, the equity risk premium, the term structure of interest rates, and the forward premium. The role of dynamic learning and diversity of beliefs in the propagation of economic volatility, and the relationship of such diversity to money non-neutrality, the real effect of monetary shocks, and real business cycles theories; implications for problems of time consistency in monetary policy, rules versus discretion and alternative monetary rules. Recent papers presented by students. Prerequisites: 204 or equivalent, basic probability theory, or consent of instructor.

2-5 units (Staff) not given 2004-05

ECON 285. Market Design—Analysis of rules that govern the operation of markets with and without the assistance of prices. Emphasis is on markets in which complicated preferences and constraints, limitations on the use of cash, or variations in contract details among bidders decisively impair the performance of simple market rules. Matching markets such as the National Resident Matching Program and airline slot exchanges, asset auctions such as the spectrum auctions, electricity markets, and Internet procurement services.

2-5 units, Spr (Milgrom, Niederle)

ECON 286. Game Theory and Economic Application—Solution concepts for non-cooperative games, repeated games, games of incomplete information, reputation, and experiments. Standard results and current research topics. Prerequisite: 203 or consent of instructor.

2-5 units, Aut (Levin)

ECON 287. General Equilibrium Theory—Existence, efficiency, and Walrasian equilibrium in exchange economies. Production, financial markets, incomplete markets, sequence economies with infinitely-lived agents. Prerequisites: 204 or consent of instructor.

2-5 units (Staff) not given 2004-05

ECON 288. Computational Economics—Computational approaches to solving economic problems. Overview of numerical analysis. Economic problems in computationally tractable forms, and the use of numerical analysis techniques to solve them. Examples of problems solved numerically (general equilibrium models, optimal taxation, dynamic programming, economic growth, life-cycle models, intervention in commodity markets, Bayesian econometrics, equilibria of dynamic and repeated games, and nonlinear rational expectations equilibria with asymmetric information). Prerequisite: equivalent of first-year graduate core economics sequence.

2-5 units, Win (Judd)

ECON 289. Advanced Topics in Game Theory and Information Economics—Topics include repeated games with informational asymmetries, including applications to collusion as well as government policy games and dynamic insurance problems; advanced topics in auction theory and mechanism design; intrapersonal games, such as self-control problems and dynamic inconsistency; information acquisition in decision problems, games, and mechanisms.

2-5 units (Staff) not given 2004-05

ECON 290. Multiperson Decision Theory—(Same as MGTECON 608.) Students and faculty review and present recent research papers on theories and economic applications of decision theory, game theory, and mechanism design. Applications include market design and analyses of incentives and strategic behavior in markets, and topics such as auctions, bargaining, contracting, and computation.

4 units (Staff) not given 2004-05

ECON 292. Comparative Analysis of Organizations and Institutions—Game theoretic; classic and evolutionary analysis of institutions as multiple equilibria. Norms, social embeddedness, organizations as conventions, contract enforcement and corporate governance mechanisms, and states. Institutional complementarities and diachronic institutional linkage.

2-5 units (Staff) not given 2004-05

ECON 385A,B,C. Mathematical Economics Workshop

1-10 units, Aut, Win, Spr (Staff)

ECON 391A,B,C. Seminar in Comparative Institutional Analysis—Game theoretic (classic and evolutionary analysis of institutions as multiple equilibria). Norms, social embeddedness, organizations as conventions, contract enforcement and corporate governance mechanisms, and states. Institutional complementarities and diachronic institutional linkage.

1-10 units, Aut, Win, Spr (Staff)

OVERSEAS STUDIES

Courses approved for the Economics major and taught overseas can be found in the "Overseas Studies" section of this bulletin, or in the Overseas Studies office, 126 Sweet Hall.

BERLIN

ECON 161X. The German Economy in the Age of Globalization

4-5 units, Win (Klein)

FLORENCE

ECON 79X. Exploratory Data Analysis

3 units, Aut (Loeb)

OXFORD

ECON 117X. Economic and Social History of England, 1750-1950

3-5 units, Aut (Greif)

ECON 122X. Explorations in England's Premodern Economic, Social, and Political History

3-5 units, Aut (Greif)

PARIS

ECON 124X. Building the European Economy: Economic Policies and Challenges Ahead

5 units, Aut (Le Cacheux)

ECON 125X. Globalization and Its Effect on France and the European Union

5 units, Spr (Germanangue)

SANTIAGO

ECON 119X. The Chilean Economy: History, International Relations, and Development Strategies

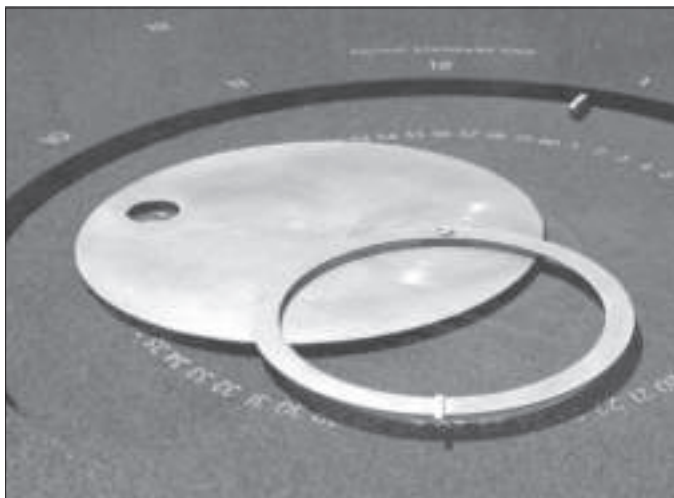
5 units, Spr (Muñoz)

ECON 160X. Latin America in the International Economy—(Same as LATINAM 119X.)

5 units, Win (Muñoz)

ECON 165X. Latin American Economies in Transition—(Same as LATINAM 130X.)

5 units, Aut (Muñoz)



ENGLISH

Emeriti: (Professors) George H. Brown, W. B. Carnochan, George G. Dekker, Charles N. Fifer, Albert J. Gelpi, Barbara C. Gelpi, David Halliburton, Shirley Heath, John L'Heureux, Herbert Lindenberger, John Loftis, Diane W. Middlebrook, Thomas C. Moser, Nancy H. Packer, Marjorie G. Perloff, Ronald A. Rebholz, Lawrence V. Ryan, Gilbert Sorrentino, Wilfred H. Stone, Elizabeth C. Traugott, Wesley Trimpf; (*Associate Professor*) Sandra Drake

Chair: Robert M. Polhemus

Director of Creative Writing Program: Eavan Boland

Director of Program in Writing and Rhetoric: Andrea A. Lunsford

Professors: John B. Bender (English, Comparative Literature; on leave Spring), Eavan Boland, Terry Castle (on leave Winter, Spring), W. S. Di Piero (on leave Autumn), J. Martin Evans, John Felstiner (on leave), Kenneth W. Fields, Shelley Fisher Fishkin, Jay W. Fliegelman, Roland Greene (English, Comparative Literature), Seth Lerer (English, Comparative Literature), Andrea A. Lunsford, Franco Moretti (English, Comparative Literature; on leave), Stephen Orgel, Patricia A. Parker (English, Comparative Literature; on leave), Robert M. Polhemus, Arnold Rampersad, David R. Riggs, Ramón Saldivar (English, Comparative Literature), Elizabeth Tallent (on leave Autumn), Tobias Wolff

Associate Professors: Ursula Heise, Gavin Jones, Paula Moya, Jennifer Summit (on leave)

Assistant Professors: Brett Bourbon, Denise Gigante (on leave Autumn), Nicholas Jenkins, Robert Kaufman, Sianne Ngai (on leave Autumn), Christopher Rovee, Alex Woloch

Professor (Teaching): Larry Friedlander

Senior Lecturer: Claude Reichard

Lecturers: Andrew Altschul, Gabrielle Calvocoressi, Peter Campion, Lisa Cooper, Susan Dunn, Steve Elliott, Angus Fletcher, Adam Johnson, Tom Kealey, David MacDonald, Tom McNeely, Joyce Moser, Katherine Noel, Hilton Obenzinger, Eric Puchner, Malena Watrous, Marvina White (on leave)

Acting Professors: Helen B. Brooks, Carol Shloss

Courtesy Professor: Bryan Wolf

Consulting Assistant Professor: Matthew Jockers

Visiting Professor: Heather McHugh

Visiting Associate Professor: Michele Birnbaum

Visiting Assistant Professor: Judith Richardson

Department Offices: Building 460, Room 201

Mail Code: 94305-2087

Phone: (650) 723-2635

Web Site: <http://english.stanford.edu>

Courses given in English have the subject code ENGLISH. For a complete list of subject codes, see Appendix.

UNDERGRADUATE PROGRAMS

BACHELOR OF ARTS

The English Major is designed to provide students with both an understanding of the development of literatures in English and an appreciation of the variety and richness of literary texts. It offers a rigorous training in interpretive thinking and precise expression.

PREPARATION FOR THE MAJOR

The following departmental requirements are in addition to the University's basic requirements for the bachelor's degree. With the exception of the course in Poetry and Poetics or any other when taken to satisfy the Writing in the Major (WIM) requirement, any two of the requisite courses may be taken on a satisfactory/no credit basis at the discretion of the instructor.

MAJOR PROGRAMS OF STUDY

Because the Department of English recognizes that the needs and interests of literature students vary, it has approved several major pro-

grams of study. Each of these has different objectives and requirements; students should consider carefully which major corresponds most closely to their personal and intellectual objectives. Students who have declared a major before Autumn Quarter 2002 may choose to follow the department's previous guidelines for the major. Please consult the departmental website or the undergraduate English coordinator for details about requirements for the major before Autumn 2002.

MAJOR IN ENGLISH LITERATURE

This program provides for the interests of students who wish to understand the range and historical development of British and American literatures and a variety of critical methods by which their texts can be interpreted. The major emphasizes the study of literary forms and genres and theories of textual analysis.

Students declaring a major in English Literature during Autumn Quarter 2002 and thereafter must choose a total of twelve 5-unit courses. At least one of these courses must be in American literature and at least one must be in British literature after 1750. The twelve courses must be chosen to fulfill the following six categories of requirements:

1. Two courses in British literature before 1750.
2. Two courses in British literature from 1750 to 1900 or American literature before 1900.
3. One course in Shakespeare.
4. Poetry and Poetics (ENGLISH 160).
5. One course in Critical Methods.
6. Five additional elective courses chosen from among those offered by the Department of English. Students must select three of these courses from one of the following concentrations:
 - a) a specific genre: Drama, Film, Lyric Poetry, or Prose Fiction
 - b) a specific historical period: Literature before 1750, Literature between 1750 and 1900, or Literature after 1900
 - c) one of the following areas of interest: Gender and Sexuality, Language and Rhetoric, Literary Theory, Race and Ethnicity, or Single Authors

Please consult the English Department for a list of the specific courses under each of these concentrations for 2004-05. In lieu of one of these concentrations, students may take three courses from another well-defined area of interest with the approval of their adviser and the Director of Undergraduate Studies.

In place of one of these five elective courses, students may choose one upper-division course in a foreign literature read in the original language. Students may petition the Director of Undergraduate Studies to transfer as many as four English courses taken at other approved universities towards their major.

At least one of the courses satisfying the major must be a Major's Seminar. A Major's Seminar is any of the 5-unit seminar courses offered in the English department or an English seminar offered in the Stanford in Oxford program at St. Catherine's College.

Students are urged not to postpone satisfying this requirement until late in their major career. Undue tardiness may result in a delay of degree conferral. Students are encouraged to take seminar format courses in both the junior and senior years.

Foreign Language Requirement—There is no foreign language requirement for English majors beyond the university requirement, but students who plan to study English at the graduate level should be aware that advanced reading skills in one or more foreign languages enhance their chances of admission to and success in most Ph.D. programs.

EMPHASIS IN THE ENGLISH MAJOR

English with a Creative Writing Emphasis—This program is designed for students who want a sound basic knowledge of the English literary tradition as a whole and at the same time want to develop skills in writing poetry or fiction. Students declaring an English major with a Creative Writing Emphasis must take a total of twelve 5-unit courses offered through the Department of English and the Program in Creative Writing and fulfill the seminar requirement. The twelve courses must be chosen to fulfill the following requirements:

1. Two courses in British literature before 1750.
2. Two courses in British literature from 1750 to 1900 or American literature before 1900.
3. One course in Shakespeare.
4. Poetry and Poetics (ENGLISH 160).
5. One course in Critical Methods.
6. One course in 20th-century literature.
7. Majors with the Creative Writing emphasis must take four courses specifically designed for either the fiction or the poetry concentration. Fiction writers must first take ENGLISH 90, Fiction Writing, then two quarters of 190, Intermediate Fiction Writing, or 290A, Advanced Fiction Writing, and 146, Development of the Short Story. Poetry writers must first take ENGLISH 92, then two quarters of 192, Intermediate Poetry Writing, or 292, Advanced Poetry Writing, and one course in poetry in addition to ENGLISH 160, Poetry and Poetics, to be approved by a professor in the Creative Writing program. Courses taken to satisfy one of the six requirements above cannot also satisfy a Creative Writing requirement. ENGLISH 198 or tutorials taken elsewhere (such as tutorials in the Overseas Studies Program) may not be substituted for required courses. Admission to ENGLISH 290A and 292 is by consent of the instructor and is based on the quality of the student's work.

ENGLISH WITH INTERDISCIPLINARY EMPHASIS

This major is intended for students who wish to combine the study of one broadly defined literary topic, period, genre, theme or problem with an interdisciplinary program of courses relevant to that inquiry. Students are required to fulfill the language and seminar requirements listed under the major in English. Students declaring an English major with an interdisciplinary emphasis during Autumn Quarter 2002 and thereafter must choose a total of fourteen 5-unit courses. These courses must fulfill the following requirements:

1. Two courses in British literature before 1750.
2. Two courses in British literature from 1750 to 1900 or American literature before 1900.
3. One course in Shakespeare.
4. Poetry and Poetics (ENGLISH 160).
5. One course in Critical Methods.
6. Three additional elective courses chosen from among those offered by the Department of English. Students must select two of these courses in relation to their interdisciplinary focus.
7. Four courses related to the area of inquiry from such disciplines as anthropology, the arts (including the practice of one of the arts), classics, comparative literature, European or other literature, feminist studies, history, modern thought and literature, political science, and African American studies. These courses should form a coherent program and they must be relevant to the focus of the courses chosen by the student to meet the requirement. Each of these courses must be approved in advance by the interdisciplinary program director. In addition, students in the interdisciplinary program must write at least one interdisciplinary paper. This may be a senior honors essay (197), a senior independent essay (199), an individual research paper (194 or 198), or a paper integrating the material in two courses the student is taking in two different disciplines.

MINORS

Both the Department of English and the Creative Writing program offer a distinct minor.

English Literature—The minor in English Literature offers some flexibility for those students who want to pursue specific interests within British and American literature, while still requiring certain courses that ensure coverage of a variety of periods, genres, and methods of studying literature. In order to graduate with a minor in English, students must complete the following program of seven 5-unit courses, at least one of which must be a seminar:

1. ENGLISH 160. Poetry and Poetics.
2. One course from each of the following historical periods:
 - a) British literature to 1750

- b) British literature from 1750 to 1900 or American literature before 1900
- c) 20th-century British or American literature
3. Shakespeare
4. Two elective courses.

One of the two elective courses may be a course in Creative Writing.

Creative Writing—The minor in Creative Writing offers a structured environment in which students interested in writing fiction or poetry develop their skills while receiving an introduction to literary forms. Students choose a concentration in either fiction or poetry. All courses must be taken for a letter grade.

1. Four writing workshops, three in the chosen concentration, one outside.
 - a) Fiction minors must first take ENGLISH 90, Fiction Writing, then one or two quarters of 190, Intermediate Fiction Writing, or 290A Advanced Fiction Writing. The fourth writing course must be ENGLISH 92, Poetry Writing.
 - b) Poetry minors must first take ENGLISH 92, Poetry Writing, then one or two quarters of 192, Intermediate Poetry Writing, or 292, Advanced Poetry Writing. The fourth writing course must be ENGLISH 90, Fiction Writing.
2. Two literature courses:
 - a) Fiction minors must take ENGLISH 146, The Development of the Short Story; poetry minors must take ENGLISH 160, Poetry and Poetics.
 - b) One elective course, selected with the approval of the Creative Writing program adviser. Beginning with academic year 2004-05, ENGLISH 94, Introduction to the Creative Writing Minor, is required instead of the elective literature Course.

INTERDEPARTMENTAL MAJORS

English and French Literatures—This major provides a focus in British and American literature with additional work in French literature. The program of each student must be approved by the Director of Undergraduate Studies in English and by the Department of French and Italian.

Students declaring a major in English and French during Autumn Quarter 2002 and thereafter must choose a total of thirteen 5-unit courses, at least one of which must be a seminar. In addition, at least one of the courses must be in American literature and at least one must be in British literature after 1750. These courses are to be selected from the following categories.

1. Two courses in British literature before 1750.
2. Two courses in British literature from 1750 to 1900 or American literature before 1900.
3. One course in Shakespeare.
4. Poetry and Poetics (ENGLISH 160).
5. One course in Critical Methods.
6. Two elective courses.
7. A coherent program of four courses in French literature, read in the original.

English and German Literatures—Candidates for the B.A. in this major who declare an English major after Autumn Quarter 2002 must complete a program exactly analogous to the preceding major, with nine courses in British and American literature, and a coherent program of four courses in German literature, read in the original, with approval by the departments involved as specified above.

English and Italian Literatures—Candidates for the B.A. in this major who declare an English major after Autumn Quarter 2002 must complete a program exactly analogous to the preceding major, with nine courses in British and American literature, and a coherent program of four courses in Italian literature, read in the original, with approval by the departments involved as specified above.

English and Spanish or Spanish American Literatures—Candidates for the B.A. in this major who declare an English major after Autumn Quarter 2002 must complete a program exactly analogous to the preceding major, with nine courses in British and American literature, and a coherent program of four courses in Spanish literature, read in the original, with approval by the departments involved as specified above.

ADVANCED WORK INDIVIDUAL RESEARCH

Students taking 100- or 200-level courses may, with the consent of the instructor, write a follow-up 5-unit paper based on the course material and due no later than the end of the succeeding quarter (register for 194). The research paper is written under the direct supervision of the professor; it must be submitted first in a preliminary draft and subsequently in a final version.

INTEGRATED WORK

Students taking (either simultaneously or consecutively) two or three courses which have a clear thematic or historical relationship to each other may, with the consent of the relevant instructors, write one large-scale paper of 7,000-10,000 words integrating the material in the courses in question.

SENIOR INDEPENDENT STUDY

Independent study is open, on approval by the department, to seniors majoring in English literature who wish to work throughout the year on a critical or scholarly essay of about 10,000 words. In rare circumstances, advisers may nominate exceptional students for honors if the student's thesis is outstanding and the program of study has been approximately equivalent to that required of regular honors students.

HONORS PROGRAM

Students who wish to undertake a more extensive program in English literatures, including the Honors Seminar and independent research, are invited to apply for the honors program no later than Autumn Quarter of the junior year. All outstanding students are encouraged to engage in an honors thesis project.

Admission is selective. Provisional admission is announced in December. Permission to continue in the program is contingent upon submission, by May 15 of the junior year, of a Senior Honors Essay proposal with a bibliography.

In the Spring Quarter of the junior year, students take a 5-unit honors seminar on critical approaches to literature. (Students who are studying at Oxford or at other institutions may be exempted from this seminar on request and with the approval of the director of the honors program). The junior year seminar is designed to help students develop proposals, pose methodological questions, investigate theoretical problems, and become aware of the various approaches to literary studies.

In Winter Quarter of the senior year, all honors students take a 3-unit essay workshop focused on the process of researching and writing the essay.

In the senior year, honors students complete the senior honors essay for 10 units under supervision of a faculty adviser.

The deadline for submitting the honors essay is May 15.

Students in the honors program complete all the requirements of the major and the following:

Junior seminar and workshop, 8 units total

Senior Honors Essay, 10 units

Note—For other opportunities for extended essay projects, see Senior Independent Essay and ENGLISH 194 and 199.

HONORS PROGRAM IN HUMANITIES

An honors program in Humanities is available for English Literature majors who wish to supplement the major with a related and carefully guided program of studies. See the "Interdisciplinary Studies in Humanities" section of this bulletin for a description of the program. Students wishing to take the Comparative Literature option within the honors program in Humanities should see the "Comparative Literature" section of this bulletin.

THE ENGLISH MAJOR AND THE OVERSEAS CAMPUSES

The flexibility of the English major permits students to attend an overseas campus in any quarter, but it is advisable, and in some cases

essential, that students spend their senior year at Stanford if they wish to participate in the Honors Program or a special in-depth reading course. For more information on Stanford overseas programs, see the "Overseas Studies" section of this bulletin.

Students should consult their advisers and the undergraduate program officer to make sure that they can fulfill the requirements before graduation. The Stanford Program in Oxford usually offers courses which apply toward both University requirements and area requirements for the English major. In either case, students should save the syllabi from their courses if they wish to apply to use them to fulfill an English major requirement.

VISITING STUDENTS

Students who do not wish to become candidates for a graduate degree, but who are qualified to meet the standards of admission to a master's or Ph.D. program, may apply to Graduate Admissions, Registrar's Office, Stanford University for admission as nonmatriculated students for a period of not more than three consecutive quarters. Each quarter they may take up to three English courses numbered 101 to 299, or two such courses and (with the consent of the instructor) one English course numbered above 300.

GRADUATE PROGRAMS

For University regulations governing advanced degrees, see the "Graduate Degrees" section of this bulletin.

Eligibility—Students with a bachelor's degree of acceptable quality may apply to pursue graduate work toward an advanced degree in English at Stanford. (Formal application for candidacy is a separate step taken somewhat later.) Students whose previous preparation is in a field other than English are expected to make up deficiencies. Credits for previous graduate work at Stanford or elsewhere more than five years old may be reevaluated or rejected.

Graduate students are admitted as candidates for only the Ph.D. or the M.A. in English and American Literature. The M.A. program is a terminal, one-year program without financial aid.

MASTER OF ARTS

Candidates may earn the master's degree in English and American Literature by satisfying the following requirements:

1. Successful completion with a 3.0 (B) grade point average (GPA) of at least nine courses (a minimum of 45 units), two of which must be 300-level courses. Ordinarily, graduate students enroll in courses numbered 200 and above. They may take no more than three courses numbered 101-199 without the consent of the Director of Graduate Studies. The master's student may take no more than 10 units of directed reading and research (ENGLISH 398). Interested students should consult their faculty adviser or the graduate program adviser for further details.

During the first two weeks of the first quarter, candidates for the master's degree in English and American Literature should consult the adviser designated by the Director of Graduate Studies in order to draw up a three quarter study plan. The student's program consists of five required courses: ENGLISH 296; two courses in literature before 1800 and two courses in literature after 1800; plus four elective courses representing a mixture of survey and specialized courses chosen to guarantee familiarity with a reasonable proportion of the works on the reading list for doctoral candidates. Students whose undergraduate transcripts do not show courses in the following areas must take courses in these areas as part of their M.A. program: Medieval, Renaissance, 18th century, 19th century, 20th century (the latter two in either British or American literature). Normally, no more than two courses taken outside the department may count toward the degree, but the Graduate Studies Committee considers exceptions.

Candidates who can demonstrate unusually strong preparation in the history of English literature may undertake a 40 to 60-page master's thesis. Such candidates may register for up to 10 units of ENGLISH 399 with the faculty member who supervises the thesis

work. Candidates who write a master's thesis may petition to be excused from up to 10 units of the requirements described above. The additional 35 units normally consist of the five required courses and two elective courses. These courses are chosen by the student and approved by the adviser and the Director of Graduate Studies.

2. Demonstration of a reading knowledge of one foreign language. (For ways of fulfilling this requirement, see the section below on language requirements for the Ph.D.)

COTERMINAL BACHELOR'S AND MASTER'S DEGREES IN ENGLISH LITERATURE

Students in the major who are interested in further postgraduate work in English may apply for Stanford's coterminal master's program. Candidates for a coterminal master's degree must fulfill all requirements for the M.A. in English (including the language requirement), as well as general and major requirements for the B.A. in English. A minimum GPA of 3.7 in the major is required of those applying for the coterminal master's degree. Students must also take the GRE exam in the year in which they apply. No courses used to satisfy the B.A. requirements (either as General Education Requirements or department requirements) may be applied toward the M.A. No courses taken more than two quarters prior to admission to the coterminal master's program may be used to meet the 45-unit University minimum requirement for the master's degree.

For University coterminal degree program rules and University application forms, see <http://registrar.stanford.edu/publications/#Coterm>.

COTERMINAL PROGRAM WITH SCHOOL OF EDUCATION

Students interested in becoming middle school and high school teachers of English may apply for admission to the Coterminal Teaching Program (CTP) of the Stanford Teacher Education Program (STEP) in the School of Education. CTP students complete a special curriculum in English language, composition, and literature that combines a full English major with supplemental coursework in subjects commonly taught in California public schools and a core program of foundational courses in educational theory and practice. They are then admitted to STEP for a fifth year of pedagogical study and practice teaching. Students who successfully complete the curriculum requirements are able to enter STEP without the necessity of taking either the GRE or the usual subject matter assessment tests. At the end of five years, CTP students receive a B.A. in English, an M.A. in Education, and a California Secondary Teaching Credential. Students normally apply to the Coterminal Teaching Program at the end of their sophomore year or at the beginning of their junior year. For complete program details and for information on how to apply, consult the Director of Undergraduate Studies in English or the CTP coordinator in the School of Education.

DOCTOR OF PHILOSOPHY

University regulations regarding the Ph.D. are discussed in the "Graduate Degrees" section of this bulletin.

The following department requirements, dealing with such matters as residence, dissertation, and examinations, are in addition to the University's basic requirements for the doctorate. (Students should consult the most recent edition of *The Ph.D. Handbook*; copies are available in the English graduate studies office.)

A candidate for the Ph.D. degree must complete three years (nine quarters) of full-time work, or the equivalent, in graduate study beyond the bachelor's degree. Candidates are required to complete at least 135 units of graduate work in addition to the doctoral dissertation. At least three consecutive quarters of graduate work, and the final course work in the doctoral program, must be taken at Stanford.

A student may count no more than 65 units of non-graded courses toward the 135 course units required for the Ph.D., without the written consent of the Director of Graduate Studies. A student takes at least 70 graded units (normally fourteen courses) of the 135 required total units (396L, 397, 398, and 399 do not count toward the 70 graded units). No more than 15 units (normally three courses) may come from 100-level courses.

This program is designed to be completed in five years. Five quarters of supervised teaching, two as a teaching assistant in a literature course, one as a teaching apprentice, and two as the instructor of a Program in Writing and Rhetoric (PWR) course, are a requirement of the Ph.D. program.

In the first quarter of their first year, students take a 2-unit seminar in pedagogy as preparation for their initial teaching assistantship. In the first quarter of their second year, students take a pedagogy seminar and an apprentice teaching program. The seminar and apprentice teaching constitute a 50-percent teaching appointment. Apprentice teachers attend the classes and conferences of a senior mentor/instructor for two to three weeks. While teaching during the second and third quarters of the second year, students continue to participate in a series of PWR pedagogy workshops and visit one another's classrooms.

ENGLISH AND AMERICAN LITERATURE

All students are expected to do course work across the full range of English and American literature. Students would be required to fulfill the following requirements. Note: fulfillment of requirements 1, 2, and 3 must be through Stanford courses; students will not be excused from these three requirements or granted credit for course work done elsewhere.

1. ENGLISH 396, Introduction to Graduate Study for Ph.D. Students (5 units), a course that introduces students to the methods of literary study, and ENGLISH 396L, Pedagogy Seminar I, for first year students (2 units).
2. Graduate-level (i.e., at least 200-level) course work in English literature before 1700, and English and American literature after 1700 (at least 5 units of each).
3. Graduate-level (i.e., at least 200-level) course work in some aspect of literary theory (e.g., courses in literary theory itself, narrative theory, poetics, rhetoric, cultural studies, gender studies; at least 5 units).
4. Students concentrating in British literature are expected to take at least one course (5 units) in American literature; students concentrating in American literature are expected to take at least one course (5 units) in British literature.
5. Of all courses taken, a minimum of six courses for a letter grade must be graduate colloquia and seminars, of which at least three must be graduate seminars. The colloquia and seminars should be from different genres and periods, as approved by the adviser.
6. Completion, in Autumn Quarter of the second year, of a pedagogy seminar which includes the Apprentice Teaching Program described above, and a series of pedagogy workshops during Winter and Spring quarters. There are no units associated with this work.
7. The remaining units of graded, graduate-level courses and seminars should be distributed according to the adviser's judgment and the candidate's needs. A student may receive graduate credit for no more than three 100-level courses in the Department of English.
8. Consent of the adviser if courses taken outside the Department of English are to count toward the requirement of 70 graded units of course work.
9. An oral qualifying examination based on a reading guide, to be taken at the end of the summer after the first year of graduate work. The final decision as to qualification is made by the graduate studies committee in consideration of the student's overall record for the first year's work in conjunction with performance on the examination. *Note:* A student coming to the doctoral program who has done graduate work at another university must petition in the first year at Stanford for transfer credit for course work completed elsewhere. The petition should list the courses and grades, and describe the nature and scope of course work, as well as the content, contact hours, and writing requirements. A syllabus must be included. The director of graduate studies considers the petition in conjunction with the student's overall performance.
10. A University Oral Examination to be taken no later than the Spring Quarter of the student's third year in the Ph.D. program. This examination covers the field of concentration as defined by the student and the student's adviser.

ENGLISH AND COMPARATIVE LITERATURE

The Ph.D. program in English and Comparative Literature is designed for students wishing an extensive knowledge of the literature, thought, and history of England and of at least one foreign country, for one period. Approximately half of the student's course work and reading is devoted to this period, with the remainder of the time given to other periods of English and American literature since 1350.

This degree, administered by the Department of English, is to be distinguished from the Ph.D. in Comparative Literature. The latter program is intended for students unusually well prepared in foreign languages and involves advanced work in three literatures, one of which may be English. Interested students should consult a Department of English adviser, but faculty from Comparative Literature may also provide useful supplementary information.

The requirements are as follows:

1. Qualifications: see item 9 under requirements of the Ph.D. program in English literature. For qualifications in the doctoral program in English and Comparative Literature, candidates are not held responsible for literature before 1350, but instead include on their reading list a selection of works from a foreign literature read in the original language.
2. A knowledge of the basic structure of the English language and of Chaucer. This requirement may be met by examination, or by taking 10 units of courses chosen from among those offered in linguistics, English philology, and early and middle English literature including Chaucer. No particular courses are required of all students.
3. A 5-unit course, ENGLISH 396, Introduction to Graduate Study, and a 2-unit course, ENGLISH 396L, Seminar in Pedagogy I.
4. Completion, in Autumn Quarter of the second year, of a pedagogy seminar, which includes the Apprentice Teaching Program described above, and a series of pedagogy workshops during winter and spring quarter. There are no units associated with this work.
5. A knowledge of one foreign language sufficient to take graduate-level literature courses in a foreign-language department and an advanced reading knowledge of a second language.
6. A minimum of 45 units in the history, thought, and literature of one period, in two or more languages, one of which must be English and one foreign. Students normally include at least two courses in a foreign literature read in the original language and two courses listed under Comparative Literature or Modern Thought and Literature. As many as 20 units of this requirement may be satisfied through courses in reading and research. A student may receive graduate credit for no more than three 100-level courses in the Department of English.
7. A minimum of six courses for a letter grade from graduate colloquia and graduate seminars, of which three must be graduate seminars and of which at least four must be in the Department of English. Among these courses, students should take one in literary theory or criticism. These colloquia and seminars should be in different genres and periods as approved by the adviser.
8. A University oral examination covering the field of concentration (as defined by the student and the student's adviser). This examination, based on a reading list established by the candidate in consultation with his or her adviser, is normally taken no later than the Spring Quarter of the third year of graduate study. However, those who spend the third year studying abroad may take this examination after their return early in the fourth year.

LANGUAGE REQUIREMENTS

All candidates for the Ph.D. degree (except those in English and Comparative Literature, for whom special language requirements prevail) must demonstrate a reading knowledge of two foreign languages. Candidates in the earlier periods must offer Latin and one of the following languages: French, German, Greek, Italian, or Spanish. In some instances, they may be required to offer a third language. Candidates in the later period (that is, after the Renaissance) must offer either French, German, or Latin as one language and may choose the second language from the following: Greek, Latin, French, German, Italian, Spanish,

Russian, or another language relevant to the student's field of study. In all cases, the choice of languages offered must have the approval of the candidate's adviser. Any substitution of another language must be approved by the Director of Graduate Studies.

The Graduate Studies Committee does not accept courses taken as an undergraduate in satisfaction of the language requirement for doctoral candidates. For students coming to doctoral work at Stanford from graduate work done elsewhere, satisfaction of a foreign language requirement is determined by the Director of Graduate Studies based on the contact hours, syllabus, reading list, etc. Transfer is not automatic.

The candidate must satisfy one language requirement by the end of the first year (that is, before registration in the following year), and the other by the end of the third year.

Foreign language requirements for the Ph.D. may be fulfilled in any of the following ways:

1. A reading examination given each quarter by the various language departments, except for Latin and Greek.
2. For Latin and Greek, an examination by the Department of English. The Latin examination is given before registration in the Autumn Quarter in order to permit those who need the course to register for Latin 3. It is also given in the eighth week of the Winter and Spring quarters, along with other department examinations for languages not tested by the Educational Testing Service.
3. Passage with a grade of 'B' or higher of a course in literature numbered 100 or higher in a foreign language department at Stanford. As an alternative for Latin, French, Italian, German, and Spanish, passage of CLASSLAT 51 and 52, FRENLANG 50, ITALLANG 50, GERLANG 52, and SPANLANG 50, respectively, with a grade of 'B' or higher.

CANDIDACY

Students are expected to file for candidacy after successful completion of qualifying procedures and, in any event, by the end of the second year of doctoral study. Candidacy is valid for five years, and may be extended, subject to satisfactory progress.

DISSERTATION

As early as possible during graduate study, a Ph.D. candidate is expected to find a topic requiring extensive original research and to seek out a member of the department as his or her adviser. The adviser works with the student to select a committee to supervise the dissertation. Candidates should take this crucial step as early in their graduate careers as possible. The committee may well advise extra preparation within or outside the department, and time should be allowed for such work.

Immediately after the dissertation topic has been approved by the adviser, the candidate should file a formal reading committee form as prescribed by the University.

The dissertation must be submitted to the adviser as a rough draft, but in substantially final form, at least four weeks before the University deadline in the quarter during which the candidate expects to receive the Ph.D. degree.

JOINT PH.D. IN ENGLISH AND HUMANITIES

The Department of English participates in the Graduate Program in Humanities leading to the joint Ph.D. degree in English and Humanities. For a description of that program, see the "Interdisciplinary Studies in Humanities" section of this bulletin.

PH.D. IN MODERN THOUGHT AND LITERATURE

Stanford also offers a Ph.D. degree in Modern Thought and Literature. Under this program, students devote approximately half of their time to a modern literature from the Enlightenment to the present, and the other half to interdisciplinary studies. Interested students should see the "Modern Thought and Literature" section of this bulletin and consult the chair of the program.

CREATIVE WRITING FELLOWSHIPS

The Creative Writing Program each year offers five two-year fellowships in poetry and five two-year fellowships in fiction. These are not degree-granting fellowships. Information is available in the Creative Writing office, (650) 725-1208.

COURSES

WIM indicates that the course satisfies the Writing in the Major requirements.

Students interested in literature and literary studies should also consult course listings in the departments of Asian Languages, Classics, Comparative Literature, French and Italian, German Studies, Slavic Languages and Literatures, and Spanish and Portuguese, in the Program in Modern Thought and Literature, and in the Division of Literatures, Cultures, and Languages.

NUMBERING SYSTEM

Pre-1750:

100-110	Lecture Courses
111-119	Seminar Courses

1750-1900:

120-129	Lecture Courses
130-139	Seminar Courses

Post-1900:

140-149	Lecture Courses
150-159	Seminar Courses

Required Courses:

160-169	
160	Poetry and Poetics
163, 163B, 163F	Shakespeare

Themes and Topics:

170-179	Lecture Courses
180-189	Seminar Courses

Courses for Advanced Undergraduates and Graduate Students:

200-289

Graduate Colloquia:

300-313

Graduate Seminars:

314-389

Writing Courses, Workshops, Individual Study:

90-99, 190-199, 290-299, 390-399

INTRODUCTION TO THE HUMANITIES (IHUM)

The following Introduction to the Humanities courses are taught by English department faculty members. IHUM courses are typically available only to freshmen seeking to fulfill GER:1 requirements; see the "Introduction to the Humanities" section of this bulletin for further information. Prospective majors in English are advised to consider satisfying their GER:1b,c requirements by registering for the following IHUM courses.

IHUM 37A,B. Literature into Life: Alternative Worlds—The genres of poetry, drama, and fiction from the Renaissance to the present day, focusing on the relationship between art and life. How does literature come alive on the page? What goes into a vivid representation of lived social experience? How do writers respond to historical crises? Parallel cases from art and music. GER:1b,1c (two quarter sequence)

IHUM 37A. 5 units, Win (Riggs)

IHUM 37B. 5 units, Spr (Felstiner)

INTRODUCTORY (FOR NON-MAJORS)

Classes for students whose major is undeclared, or who are not majoring in English.

ENGLISH 9. Masterpieces of English Literature I: Chaucer, Shakespeare, Milton, and their Contemporaries—(English majors and others taking 5 units, register for 109.) From the late 14th to the late 17th century. GER:3a

3 units, Aut (Fletcher)

ENGLISH 20. Masterpieces of English Literature II: From the Enlightenment to the Modern Period—(English majors and others taking 5 units, register for 120.) From the 18th to the 20th centuries. Topics include the development of the novel, the rise of the lyric, Romanticism, realism, Modernism, characterization, representation of consciousness, and the cinematic imagination. GER:3a

3 units, Win (Rovee)

ENGLISH 21. Masterpieces of American Literature—(English majors and others taking 5 units, register for 121.) Political, racial, and sexual questions which inform works of American literature from the early Republic to the mid-20th century. GER:3a

3 units, Spr (Jones)

ENGLISH 22. Jane Austen into Film—(English majors and others taking 5 units, register for 122.) Jane Austen's six novels and their transformation into films from the 40s to the present. Historical motives and psychological imperatives for recreating Austen's work in cinematic form, emphasizing narrative techniques distinctive to prose and camera. Fundamentals of narrative theory and cinematic analysis. GER:3a

3 units, Win (Shloss)

ENGLISH 43. Introduction to Afro-American Literature—(English majors and others taking 5 units, register for 143.) The slave narrative and representative genres (poetry, short stories, essays, novels). Works by Douglass, Jacobs, Chesnutt, Du Bois, Dunbar, Toomer, Hurston, Wright, Baldwin, and Morrison. GER:3a

3 units, Spr (Birnbaum)

ENGLISH 45F. American Detective Fiction: From Low Art to High Culture—(English majors and others taking 5 units, register for 145F.) GER:3a

3 units, Win (Moser)

ENGLISH 60. Poetry and Poetics—(English majors and others taking 5 units, register for 160.) Introduction to the reading of poetry, with emphasis on how the sense of poems is shaped through diction, imagery, and technical elements of verse. GER:3a

3 units, Aut (Fields), Win (Jenkins), Spr (Boland)

ENGLISH 74. The Novel: Developments in Modern Prose Narrative Fiction—(English majors and others taking 5 units, register for 174.) The genre which has dominated modern literary culture, defined the shared social world, and offered influential models of human consciousness and interiority. Turning points in the history of the novel and how formal breakthroughs are embedded within and speak to history. Possible authors include Defoe, Austen, Dostoevsky, Dickens, Flaubert, Woolf, Beckett, Nabokov, Pynchon, and McCarthy. GER:3a

3 units, Spr (Woloch)

ENGLISH 74A. Modern Drama Survey—(English majors and others taking 5 units, register for 174A.) Types of drama, the demands it makes on the reader and viewer, and the evolution of dramatic form from the Greeks (Euripides) to the Elizabethans (Shakespeare) to the first moderns (Ibsen, Strindberg, Chekhov). Contemporary drama including plays by O'Neill, Miller, Williams, Beckett, Shaffer, and Albee. GER:3a

3 units, Aut (L'Heureux)

INTRODUCTORY SEMINARS

Suffix N = Preference to freshmen

Suffix Q = Preference to sophomores

ENGLISH 57N. Sex and Texts: Women in the History of Rhetoric—Stanford Introductory Seminar. Preference to freshmen. Rhetorical history with emphasis on gendered rhetorical practices. Comparison of male and female rhetors such as the Sumerian high priestess Enheduanna and Sappho compared with the male poet Alcaeus. Contemporary rhetorical practices of Gloria Anzaldúa, Audre Lorde, Anna Deavere Smith, and Spike Lee. Focus is on connections across texts, rhetorical strategies within texts, and how gender authorizes texts and rhetors. GER:3a

4 units, Win (Lunsford)

ENGLISH 58N. Lost Innocence—Stanford Introductory Seminar. Preference to freshmen. Introduction to Blake, Coleridge, Wordsworth, Byron, the Shelleys, Keats, and Austen. Is innocence a spontaneous overflow of powerful emotions or a specious name for ignorance? Does experience bring the philosophic mind or simply a jaded heart? How the Romantics probed these states of consciousness in an age of political, industrial, and cultural revolution. GER:3a

3 units, Spr (*Gigante*)

ENGLISH 59N. American Imaginations—Stanford Introductory Seminar. Preference to freshmen. Modern American poetry. The work of poets such as Robert Frost, William Carlos Williams, Marianne Moore, Lorine Niedecker, Robert Hayden, and James Schuyler. The signature imagination that shapes a poet's body of work; how they contribute to a uniquely American poetic imagination. GER:3a

3 units, Win (*Di Piero*)

ENGLISH 62N. Eros in Modern American Poetry—Stanford Introductory Seminar. Preference to freshmen. GER:3a

3 units, Win (*Fields*)

ENGLISH 68N. Mark Twain and American Culture—(Same as AMSTUD 68N.) Stanford Introductory Seminar. Preference to freshmen. Mark Twain defined the rhythms of American prose, the contours of its moral map, and its promise, failures, foibles, and flaws. How his work provides a window on his time and speaks to the present. Sources include his travel books, journalism, short stories, and novels. GER:3a

3 units, Aut (*Fishkin*)

ENGLISH 73N. Conflict and Resolution in the Novel—Stanford Introductory Seminar. Preference to freshmen. The social work of the novel, its strategies for articulating difference, and its capacity to objectify points of view and posit resolutions to ideological disputes. The novel as an artistic device, a part of material history, and a style of social consciousness. Its relationship to language and cultural systems of representation. Readings from Franz Kafka, Milan Kundera, Toni Morrison, Umberto Eco, and John Coetzee. GER:3a

3 units, Win (*Shloss*)

ENGLISH 77N. Living in the Past: Italy in the Anglo-American Imagination—Stanford Introductory Seminar. Preference to freshmen. How authors including Milton, Byron, D. H. Lawrence, and Robert Hellenga have represented Italy and Italians. GER:3a

3 units, Aut (*Evans*)

ENGLISH 79N. The Bard in Love and Hate—Stanford Introductory Seminar. Preference to freshmen. Focus is on the complexities of love as depicted in four plays by Shakespeare. Historical issues and theatrical practices. Students perform, direct, and design the production of the plays; how a unified interpretation and theatrical style emerges from the collaborative efforts of a production team. Sources include films. GER:3a

3 units, Aut (*Friedlander*)

ENGLISH 82Q. Shakespeare's Plays—Stanford Introductory Seminar. Preference to sophomores. Eight representative plays; sonnets. Student papers provide topics for discussion. Students direct and perform scenes from the plays studied. GER:3a

5 units, Win (*Rebholz*)

ENGLISH 83Q. Playwriting: A Workshop in Craft—Stanford Introductory Seminar. Preference to sophomores.

3 units, Aut (*DiPirro*)

PRE 1750

Lecture courses: 100-109

Seminar courses: 110-119

ENGLISH 102. Chaucer—Chaucer's major poem *The Canterbury Tales* with reference to the literary, historical, and critical contexts in which it was composed and read. Text in Middle English; issues of language and translation, medieval vernacular culture, and the poetic traditions in which Chaucer wrote. GER:3a

5 units, Spr (*Cooper*)

ENGLISH 105. The Renaissance—Literature of 16th- and 17th-century England. Readings include More's *Utopia*, Sidney's *Defence of Poetry*, Donne's *Songs and Sonnets*, and Milton's *Paradise Lost*. GER:3a

5 units, Win (*Evans*)

ENGLISH 105D. Shakespearean Dilemmas: Moral Choice in Classical and Renaissance Drama—Comparative exploration of Greek and Shakespearean tragedy with focus on moral dilemmas posed by plays. Themes include tension between public and private moral codes, state regulation of sexual behavior and revenge, and the limits of personal responsibility for moral choices. GER:3a

5 units, Win (*Friedlander*)

ENGLISH 107. Survey of 18th-Century Literature—The rise of the novel, the influence of women writers and readers, the emergence of the lyric, the place of literature within a commercial society, and the shifting boundary between the public and the private. GER:3a

5 units, Spr (*Rovee*)

ENGLISH 109. Masterpieces of English Literature I: Chaucer, Shakespeare, Milton, and their Contemporaries—(Same as 9; see 9.) GER:3a

5 units, Aut (*Fletcher*)

ENGLISH 113. Sex and Violence in Elizabethan Drama—Preference to majors. GER:3a

5 units, Win (*Riggs*)

ENGLISH 114. John Donne: His Poetry, Prose, and the Early Modern World—Preference to majors. How intellectual and cultural changes in Donne's lifetime left their mark on his writing. Different theoretical approaches. His influence on later writers including Robert Browning, T. S. Eliot, and Adrienne Rich. GER:3a

5 units, Aut (*Brooks*)

ENGLISH 114B. Renaissance Drama—Renaissance drama was meant to be seen, not read. Historical context, theatrical traditions, and the structure of the texts. Focus is on performance of the works by students and on film. GER:3a

5 units, Spr (*Friedlander*)

ENGLISH 115D. Tragedy—The development of tragedy from Aristotle to *Apocalypse Now*. The origins of tragedy and its place in modern life. GER:3a

5 units, Aut (*Fletcher*)

ENGLISH 116A. The Poetry of John Milton—Poems include *The Death of a Fair Infant*, the *Nativity Ode*, *Samson Agonistes*, and *Paradise Regained*. GER:3a

5 units, Win (*Evans*)

1750-1900

Lecture courses: 120-129

Seminar courses: 130-139

ENGLISH 120. Masterpieces of English Literature II: From the Enlightenment to the Modern Period—(Same as 20; see 20.) GER:3a

5 units, Win (*Rovee*)

ENGLISH 121. Masterpieces of American Literature—(Same as 21; see 21.) GER:3a

5 units, Spr (*Jones*)

ENGLISH 122. Jane Austen into Film—(Same as 22; see 22.) GER:3a

5 units, Win (*Shloss*)

ENGLISH 123. American Literature and Culture to 1855—(Same as AMSTUD 150.) Major issues in early American cultural and literary history; developments in the fine and domestic arts; and methodological issues central to American Studies. Texts include Cotton Mather and Melville. GER:3a

5 units, Win (*Fliegelman*)

ENGLISH 134B. Gender and the Gothic—Preference to majors. The Gothic tradition in literature and film, with focus on representation of sexuality and the aesthetic appeal of violence. Readings include 18th- and 19th-century British poetry and novels, and the horror genre in American film. GER:3a

5 units, Win (Rovee)

ENGLISH 135E. William Blake: Poet and Painter—(Same as HUMNTIES 194G.) Romantic philosopher, religious renegade, political revolutionary, social misfit and cult hero, critic of education, the church, and Newton, theorist of life science, anatomist, botanist, and follower of phrenology. Blake has inspired American rock artists, beat poets, countercultural film makers and all who think creatively about life. Focus is on his illuminated poetry. GER:3a

5 units, Win (Gigante)

ENGLISH 135F. Desire and Excess in 19th-Century Poetry—As the personal lyric took up a central position in 19th-century poetry, desire and excess provided poles of aesthetic experience. The development of the short poem in the 19th century emphasizing the cultural and historical contexts that made expressions of longing and visions of abundance vital elements of the modern lyric. GER:3a

5 units, Spr (Rovee)

ENGLISH 138. Melville—Preference to majors. GER:3a

5 units, Win (Fliegelman)

ENGLISH 138C. Huckleberry Finn and American Culture—(Same as AMSTUD 138C.) Preference to majors. From publication to the present, Mark Twain's *Adventures of Huckleberry Finn* has generated widespread disagreement over what it is, what it does, and why it should be valued. The literature, history, and popular culture that shaped *Huckleberry Finn*, and that it helped shape. Topics include vernacular traditions in American literature, the history of racism in American society, and the role of African American voices in shaping the text. GER:3a

5 units, Win (Fishkin)

ENGLISH 138D. Nathaniel Hawthorne—Preference to majors. GER:3a

5 units, Spr (Dekker)

ENGLISH 139A. Henry James and Edith Wharton—Preference to majors. GER:3a

5 units, Spr (Ngai)

ENGLISH 139B. American Women Writers, 1850-1915—Preference to majors. GER:3a

5 units, Spr (Richardson)

ENGLISH 139E. Irish American Literature—Preference to majors. From the late 18th-century pre-famine years to the present. Emphasis is on how this sub-canon fits into the canon of American literature. GER:3a

5 units, Aut (Jockers)

POST 1900

Lecture courses: 140-149

Seminar courses: 150-159

ENGLISH 142F. Film Noir with Literary and Cultural Backgrounds—GER:3a

5 units, Win (Fields)

ENGLISH 142G. Contemporary American Fiction—American novels and short stories from the 60s to the present. How individuals and communities define, create, and validate realities, counter-realities, and unrealities; how such realities are questioned, revised, or overthrown by rebels, artists, outlaws, utopians, hackers, environmentalists, and others with an interest in changing social consensus. GER:3a

5 units, Aut (Heise)

ENGLISH 142H. Modern Comparative Fiction: Cities in Literature—From 1900 to the present. The metropolis and urban life as novelistic theme and catalyst for the reinvention of literary language. Readings include classics of the high modernist urban novel (Bely's *St.*

Petersburg, Woolf's *London*, Dos Passos' *New York*, Döblin's *Berlin*), and postmodernist explorations of present and future cities. GER:3a

5 units, Spr (Heise)

ENGLISH 143. Introduction to Afro-American Literature—(Same as 43; see 43.) GER:3a

5 units, Spr (Birnbaum)

ENGLISH 144D. Modernist Poetry—How to take pleasure in the difficult: modernist and anti-modernist poetry from 1900 to the 30s. Writers include Eliot, Moore, Stein, Yeats, Hughes, Stevens, Pound, and Owen. Focus is on the poems themselves, theories of poetry, and the cultural and historical milieu in which they arose. Other media such as music, art, and film. GER:3a

5 units, Spr (Jenkins)

ENGLISH 144G. Orwell: Literature and Politics—Orwell's centrality to 20th-century politics and culture and his contested place within literary history and theory. His major fiction, memoirs, and literary and political essays, in relation to modernist culture and left-wing politics and debates. His experiments in literary form and genre; his shifting formulations of socialism and political resistance; and how his writing has been periodized and received. GER:3a

5 units, Win (Woloch)

ENGLISH 145F. American Detective Fiction: From Low Art to High Culture—(Same as 45F; see 45F.) GER:3a

5 units, Win (Moser)

ENGLISH 146. Development of the Short Story—Required of creative writing students in fiction. American, British, and continental short stories. Emphasis is on changes and developments in the form. GER:3a

5 units, Spr (Tallent)

ENGLISH 146C. Hemingway, Hurston, Faulkner, and Fitzgerald—While Hemingway and Fitzgerald flirted with the avant garde in Europe, Hurston and Faulkner performed anthropological fieldwork in the American South. The concerns and styles of four writers who marked America's coming-of-age as a literary nation with their experiments in the regional and global, the racial and cosmopolitan, the macho and feminist, the decadent and impoverished. GER:3a

5 units, Aut (Jones)

ENGLISH 150. Modern Poetry and the Visual Arts—Preference to majors. GER:3a

5 units, Win (Di Piero)

ENGLISH 150D. Women Poets—Preference to majors. GER:3a

5 units, Win (Boland)

ENGLISH 150H. National Poetics—T.S. Eliot's 1945 declaration that no art is more stubbornly national than poetry; is this true? How poetry and nationalism came to be linked and, in the later 20th century, de-linked. GER:3a

5 units, Win (Jenkins)

ENGLISH 152G. Harlem and Chicago Renaissances—Preference to majors. Cultural and literary African American artistic expression in the early 20th century in New York and Chicago; what Amiri Baraka has called vicious modernism. Sources include essays and literary manifestos; what the renaissance writers wrote about their own work, and why they were creating it, for whom, and for what ends. Music and graphic arts. The positions of the Harlem and Chicago renaissances within contemporaneous international modernist movements. GER:3a

5 units, Spr (Birnbaum)

ENGLISH 153G. Technology, Ecology, and the Imagination of the Future—Literary visions of the future from the 60s to the present. How such texts imagine new and existing technologies in interrelation with the evolution of natural ecosystems. The development of wild habitats, alterations of the human body, and visions of the future city. The role of images and stories about globalization. Literary, scientific, and technical texts. GER:3a

5 units, Spr (Heise)

ENGLISH 153H. Digital Humanities: Literature, Science, and Technology—(Same as HUMNTIES 198J.) How electronic texts, literary databases, computers, and digital corpora offer unique ways of reading, analyzing, and understanding literature. Intellectual and philosophical problems associated with an objective methodology within a traditionally subjective discipline. GER:3a

5 units, Aut (*Jockers*)

ENGLISH 153J. Virginia Woolf and the Social System—Woolf's prose narratives in light of the social and historical circumstances which brought them into being and to which they respond. Topics include *The Voyage Out* as portrait of the artist as a young woman; *Mrs. Dalloway* and the English class system; the domestic politics of *To the Lighthouse*; feminism in historical perspective in *A Room of One's Own*; pacifism and war in *Between the Acts*; and lesbian consciousness in *Orlando*. GER:3a

5 units, Spr (*Shloss*)

ENGLISH 154E. Yeats, Joyce, and the Imagination of Modern Ireland—Declan Kiberd's assertion in *Inventing Ireland* of a necessary relationship between the imagination and shape of modern nation states, especially in colonial situations and Ireland. Artist's work as performative: experimental narratives and the solution of contradictions in civil society; writing as symbolic projection of a future community. Topics include: representation of the Irish past; the Easter Uprising; end of empire; sexual politics; hunger and hunger strikes; postcolonial Ireland; Catholics, Protestants, and the troubles of Northern Ireland. Readings from Yeats, Joyce, Synge, Beckett, Flann O'Brien, Brian Friel, and Elizabeth Bowen. GER:3a

5 units, Spr (*Shloss*)

REQUIRED COURSES

Lecture courses: 160-169; there are no required seminar courses.

ENGLISH 160. Poetry and Poetics—(Same as 60; see 60.) GER:3a
5 units, Aut (*Fields*), Win (*Jenkins*), Spr (*Boland*)

ENGLISH 163. Shakespeare—GER:3a
5 units, Aut (*Friedlander*), Win (*Orgel*)

THEMES AND TOPICS

Lecture courses: 170-179
Seminar courses: 180-189

ENGLISH 171. History of the English Language—The English language as a medium for culture from its beginnings to its modern status as the major world language. Anglo-Saxon, Middle English (especially Chaucer), early modern English (especially Shakespeare), and the language today. Forms and dialects including British, regional American, creole, pidgin, and black; their social and ideological status. GER:3a
5 units, Aut (*Brown*)

ENGLISH 172A. Introduction to Chicana/o Life and Culture—(Same as HISTORY 162.) Team-taught. The history and culture of Mexican Americans in the U.S. Readings include Américo Paredes, Luis Rodríguez, Tomás Rivera, and Sandra Cisneros. GER:3b
5 units, Aut (*Camarillo*, *Moya*)

ENGLISH 173. American Comedy and Satire: Topics in Laughter and Ethics—Theories and history of American comedy and satire with focus on their ethical dimensions. The ability of what Mark Twain called the assault of laughter to de-throne power, pretension, and social inequality. Theories of laughter by Kant, Bakhtin, and Bergson. Topics include slave humor and blackface minstrelsy, joke folklore, *The Simpsons*, Mark Twain, Charlie Chaplin, Richard Pryor, Kurt Vonnegut, Lenny Bruce, and Margaret Cho. GER:3a
5 units, Win (*Obenzinger*)

ENGLISH 174. The Novel: Developments in Modern Prose Narrative Fiction—(Same as 74; see 74.) GER:3a
5 units, Spr (*Woloch*)

ENGLISH 174A. Modern Drama Survey—(Same as 74A; see 74A.) GER:3a
5 units, Aut (*L'Heureux*)

ENGLISH 180D. Poetics and Politics of Caribbean Women's Literature—(Enroll in CASA 145A.)

5 units, Win (*Duffey*)

ENGLISH 181F. Lyric Poetry and Sociopolitical Engagement Today—Focus is on 20th-century U.S. and British lyric poetry; its formal, sociopolitical, and historical relationships to political awareness and commitment. Some Latin American and European poetry. Theory and criticism on lyric poetry, aesthetics, and politics. GER:3a

5 units, Win (*Kaufman*)

ENGLISH 181G. Keats, Shelley, and Modern Poetry and Poetics—Major works and their role in dynamics worked out in modernist poetry. 20th-century readings include Owen, Eliot, Pound, Ashbery, Duncan, O'Hara, Baraka, Guest, Palmer, Mackey, and 20th-century criticism and aesthetic theory. GER:3a

5 units, Win (*Kaufman*)

ENGLISH 182A. Does Literature Matter?—(Enroll in COMPLIT 136.)
3-5 units, Spr (*Gelder*)

ENGLISH 182C. Modernism and the Avant Garde—Literature written in English produced within the context of early 20th-century international communities of writers and artists including Cubists, Futurists, Dadaists, and Surrealists.

5 units, Aut (*Dunn*)

ENGLISH 183D. The Author as Problem—Preference to English majors. Theories of literary and cinematic authorship through works by or about authors considered problematic. Authors include Sylvia Plath, Philip Roth, Henry James, Araki Yasusada, Benjamin Wilkomirski, and Vladimir Nabokov. GER:3a

5 units, Spr (*Ngai*)

ENGLISH 186D. Nabokov and Modernism—(Enroll in SLAVGEN 156/256, COMPLIT 156D/256D.)
3-5 units, Spr (*Greenleaf*)

UNDERGRADUATE WORKSHOPS AND DIRECTED READING

ENGLISH 191. Advanced Writing—(Enroll in PWR 191.)
3 units, Spr (*Diogenes*)

ENGLISH 192W. Projects in Research Writing and Rhetoric—(Enroll in PWR 192.)
1-5 units, Aut (*Obenzinger*)

ENGLISH 193. Writing the Honors Thesis—(Enroll in PWR 193.)
1-5 units, Win, Spr (*Obenzinger*)

ENGLISH 194. Individual Research—See "Undergraduate Programs, Opportunities for Advanced Work, Individual Research" above.
5 units, Aut, Win, Spr, Sum (*Staff*)

ENGLISH 195W. Peer Writing Tutor Training Course—(Enroll in PWR 195.)
3 units, Spr (*Moneyhun*)

ENGLISH 196A. Honors Seminar: Critical Approaches to Literature—Required of all juniors in the English honors program.
5 units, Spr (*Bourbon*)

ENGLISH 196B. Honors Essay Workshop—Required of all English honors students.
3 units, Win (*Staff*)

ENGLISH 197. Seniors Honors Essay
1-10 units, in two quarters, Aut, Win, Spr (*Staff*)

ENGLISH 198. Individual Work—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 considered appropriate to 198.
1-5 units, Aut, Win, Spr, Sum (*Staff*)

ENGLISH 199. Senior Independent Study—Open, with department approval, to seniors majoring in English who wish to work throughout the year on a 10,000 word critical or scholarly essay (see note under honors program in English). Applicants should submit a sample of their expository prose and a proposed topic for independent study with a 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 director.

1-10 units, in three quarters, Aut, Win, Spr (Staff)

CREATIVE WRITING

ENGLISH 28B. The Occasions of Poetry

3 units, Aut (McHugh)

ENGLISH 29. Reading for Writers

3 units, Spr (Staff)

ENGLISH 90. Fiction Writing—Basic problems of narrative and imaginative writing. Prerequisite: PWR 1.

*5 units, Aut, Win (Kealey, McNeely, Noel, Watrous),
Spr (Altschul, Elliott, Kealey, McNeely, Puchner)*

ENGLISH 92. Reading and Writing Poetry—Introduction to the understanding and writing of poetry. Prerequisite: PWR 1.

5 units, Aut, Win, Spr (Calvocoressi, Campion)

ENGLISH 94. Introduction to the Creative Writing Minor—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 or 92.

5 units, Aut, Win, Spr (Johnson)

ENGLISH 190. Intermediate Fiction Writing—May be taken twice. Lottery. Priority to last quarter/year in school, to majors in English with Creative Writing emphasis, and to Creative Writing minors. Prerequisite: 90.

5 units, Aut, Win, Spr (Kealey, MacDonald, McNeely, Noel, Watrous)

ENGLISH 192. Intermediate Poetry Writing—May be taken twice. Lottery. Priority to last quarter/year in school, to majors in English with Creative Writing emphasis, and to Creative Writing minors. Prerequisite: 92.

5 units, Aut, Spr (Calvocoressi, Campion)

ENGLISH 290A. Advanced Fiction Writing—Promising fiction writers who have completed the 90 and 190 workshops engage in practical criticism, and the challenges of refining a short story, draft to draft. Students selected by instructor.

5 units, Win (MacDonald), Spr (Noel)

ENGLISH 292. Advanced Poetry Writing—Promising student poets write poetry in an atmosphere of mutual aid. Students selected by instructor.

5 units, Spr (Calvocoressi)

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

3 units, Aut (Wolff), Win (L'Heureux), Spr (Tallent)

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

3 units, Aut (Fields), Win (Boland), Spr (Di Piero)

ADVANCED UNDERGRADUATE/GRADUATE

ENGLISH 202. The History of the Book

5 units, Spr (Orgel)

ENGLISH 205. Old English—The earliest English language and literature from the 8th-12th centuries. The basics of Old English grammar, short prose passages of graduated difficulty, Anglo-Saxon poems, and selections from *Beowulf* comparing modern translations by Heaney and Liuzza with the original.

5 units, Win (Brown)

ENGLISH 211. Readings in Middle English—Introduction to vernacular writings produced in England from the 12th-15th centuries. Lyric and poetry, school texts, religious treatises, courtesy manuals, chronicles, and works that mattered to late medieval readers.

5 units, Spr (Cooper)

ENGLISH 260B. The Language Wars—(Same as FEMST 260B.) While the U.S. was founded on principles of linguistic plurality, the English language has long held dominance; most power came to be associated with standard English. The struggle to share linguistic power and craft inclusive theories of language use; how gender, race, and class have shaped and responded to recent language wars reflected in fiction, music, and film.

5 units, Aut (Lunsford)

ENGLISH 260G. Century's End: Race, Gender, and Ethnicity at the Turn of the Century—How race, gender, and ethnicity were constructed in America from 1890-1914. Works by Anna Julia Cooper, Charlotte Perkins Gilman, Mark Twain, Ida B. Wells, Theodore Dreiser, Paul Laurence Dunbar, W.E.B. Du Bois, Abraham Cahan and James Weldon Johnson. The cultural and historical context that shaped them through contemporary archival materials.

5 units, Win (Fishkin)

ENGLISH 263D. All of Shakespeare's Plays: Comedies, Histories, and Early Tragedies—First of two quarter sequence. Texts read in chronological order. Focus is on the development of Shakespeare's art including language, dramaturgy, and genre, and his relationship to his times.

5 units, Aut (Riggs)

ENGLISH 263E. All of Shakespeare's Plays: Later Tragedies and Romances—Second of two quarter sequence. Plays include: *Julius Caesar, Hamlet, Troilus and Cressida, Othello, All's Well That Ends Well, Measure for Measure, Timon of Athens, Macbeth, King Lear, Antony and Cleopatra, Coriolanus, Pericles, Cymbeline, The Winter's Tale, The Tempest, and Henry VIII.*

5 units, Spr (Riggs)

ENGLISH 271A. Original Skin: Flaying, Writing, and Thinking the Self in Medieval Culture—(Enroll in COMPLIT 279.)

5 units, Aut (Kay)

ENGLISH 279F. Finnegans Wake

5 units, Spr (Bourbon)

ENGLISH 296. Introduction to Critical Theory: Literary Theory and Criticism Since Plato—Required colloquium for incoming M.A. students. The history of literary theory and criticism in the Western tradition. Emphasis is on attempts to define, locate, or engage the literary in relation to language, philosophy, history, politics, sexuality, gender, and race.

5 units, Aut (Kaufman)

GRADUATE COLLOQUIA

ENGLISH 303A. High and Low Life: Polite and Popular Forms in 18th-Century Literature

5 units, Aut (Castle)

ENGLISH 304H. Romanticism and its Modern Legacies: Cultural Materialism, Critical Aesthetics, Experimental Poetics—High romantic and 20th-century poetry and poetics, and their debates. Modern literary and aesthetic theory. 20th-century liberal and left debates in poetry and criticism about the romantic legacy. Blake, Wollstonecraft, Wordsworth, Kant, Coleridge, Keats, Shelley, Eliot, Stevens, Ashbery, Rich, Guest, Ginsberg, Palmer, Wimsatt, de Man, Abrams, Levinson, McGann, Benjamin, and Adorno.

5 units, Aut (Kaufman)

ENGLISH 305H. Readings in Close Reading—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. Traditions of close reading: formalism, psychoanalysis, ideological critique, and hermeneutics. Focus is on Freud, Empson, Barthes, de Man and contemporary critics.

5 units, Spr (*Woloch*)

ENGLISH 306. American Enlightenment

5 units, Spr (*Fliegelman*)

ENGLISH 308J. Top Ten Books—The works of American literature most frequently taught in U.S. English departments, including authors such as Nathaniel Hawthorne, F. Scott Fitzgerald, Toni Morrison, and Maxine Hong Kingston. Cultural and historical context, and the aesthetic, social, and institutional factors that canonize these literary texts.

5 units, Spr (*Jones*)

ENGLISH 310. The Transatlantic Renaissance—(Same as COMPLIT 310.) The emergence of early modern transatlantic culture, emphasizing how canonical works of the Renaissance may be reimagined in a colonial context and how the productions of the colonial Americas make sense as Renaissance works. Topics: mestizaje and creole identity, gender and sexuality, law, religion and the church, mining, commerce, and government. European and American authors: Thomas More, Philip Sidney, Thomas Lodge, William Shakespeare, the Inca Garcilaso de la Vega, and lesser known figures.

5 units, Aut (*Greene*)

ENGLISH 310A. The Novel of Modernity—(Same as COMPLIT 310A.) Formal features of the novel of modernity focusing on the relationships among modernism, modernization, and modernity in the late 19th- and 20th-century novel in a comparative, transnational context. The force of the social historical upon the aesthetic, especially in relation to the category of subaltern modernity. Readings: Cather, Wharton, Faulkner, Juan Rulfo, García Márquez, and Toni Morrison.

5 units, Win (*Saldívar*)

SEMINARS

ENGLISH 325X. Modern Seminar—(Same as HUMNTIES 325.) Modern aesthetic and philosophical ideas about language and experience. Relationships among notions of aesthetic and psychological experience and roles ascribed to experience in theories of meaning. Readings may include literary texts by Joyce, Woolf, Stevens, Conrad, Eliot, Bishop, Ashbery, and Powers, and philosophical texts by Wittgenstein, Heidegger, Sellars, McDowell, and Davidson.

5 units, Aut (*Bourbon*)

ENGLISH 330A. Modernity and 19th-Century Visual Culture—(Enroll in ARTHIST 430A.)

5 units, Win (*Wolf*)

ENGLISH 357F. Poetry: Postwar to Cold War—What happened to poetry in English in the wake of high modernism and in the aftermath of global war. Works and controversies from 1945-50 established the form and purview of Anglo-American poetry for the next 25 years. Writers include Eliot, Pound, Auden, Stevens, and Bishop.

5 units, Spr (*Jenkins*)

ENGLISH 362B. African American Literary Theory—Pivotal debates over art and politics in African American scholarship. Intramural literature as scholarship within and as a dialogue among black communities about the relationships among racial identity, literary representation, literary canons, and race politics.

5 units, Win (*Birnbaum*)

ENGLISH 362P. Passions of the Color Line

5 units, Spr (*Moya*)

ENGLISH 363J. Aesthetic Theory—The philosophy of art and aesthetics. How categories of social difference such as gender, race, and class bear on questions raised in this arena. Philosophical readings. Focus is on poetics and the literary arts. Authors may include Kant, Schiller, Adorno, Heidegger, Langer, Goodman, Genette, and Felski.

5 units, Win (*Ngai*)

ENGLISH 366F. Media Theory—Theoretical approaches to media technologies, aesthetics, and literature in the 20th century including: debates about technology; Benjamin, Brecht, and Adorno on technique and politics; McLuhan, Debord, and Baudrillard on visual media and spectacle theory; and electronic textuality, hypertext, and the relationships among technology, ideology, and media. Sources include theoretical and literary readings in media including print, video, and electronic text.

5 units, Aut (*Heise*)

ENGLISH 366G. Poetic Thought—Modern forms of the idea that there is a special kind of non-rational thought exemplified in poetry, understood as metaphoric or analogic thought. How do metaphors and analogies mean? How can they be true or false? How metaphors and analogies can be used to understand the kinds of things that poems are.

5 units, Win (*Bourbon*)

ENGLISH 369X. Introduction to Graduate Studies: Criticism as Profession—(Enroll in COMPLIT 369, GERLIT 369.)

5 units, Aut (*Berman*)

ENGLISH 371. Chaucer—*Canterbury Tales* with reference to his other major works and those of his contemporaries including Gower and Langland. Emphasis is on locating Chaucer in his historical and cultural environment. The relationship between formalist and historicist methods of literary study; how Chaucer developed a vernacular literary language in the late 14th century. How the material culture of the medieval manuscript and early printed book is represented in Chaucer and how it conditions his transmission and reception.

5 units, Spr (*Lerer*)

ENGLISH 372. Milton

5 units, Win (*Greene*)

ENGLISH 373A. Shakespeare: Text and Performance

4-5 units, Win (*Orgel*)

ENGLISH 373B. Shakespeare: Text and Performance

4-5 units, Spr (*Orgel*)

ENGLISH 384J. Romanticism and Science—Romantic writers shared an investment in life science (physiology, embryology, cognitive neuroscience), codified later in the 19th century as biology. Major poetic productions of early Romanticism, such as Smart's *Jubilate Agno* and Blake's *Jerusalem*, in relation to notions of organic form being worked out through contemporary science. Philosophical and theoretical texts by Kant, Schelling, and Coleridge. The use of concepts such as generation, power, and life by the Shelleys and Keats.

5 units, Spr (*Gigante*)

WORKSHOPS AND DIRECTED READING

ENGLISH 394. Independent Study—Preparation for qualifying examination and for the Ph.D. oral examination.

1-10 units, Aut, Win, Spr, Sum (*Staff*)

ENGLISH 395. Ad Hoc Graduate Seminar—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.

1-5 units, Aut, Win, Spr, Sum (*Staff*)

ENGLISH 396. Introduction to Graduate Study for Ph.D. Students—For incoming Ph.D. students. The major modes of research, criticism, and theory currently at work in the discipline of English studies.

5 units, Aut (*Lerer*)

ENGLISH 396L. Pedagogy Seminar I—(Same as COMPLIT 396L.) Required for first-year Ph.D. students in English, Modern Thought and Literature, and Comparative Literature (except for Comparative Literature students doing their teaching in a foreign language). Preparation for surviving as teaching assistants in undergraduate literature courses. Focus is on leading discussions and grading papers.

2 units, Aut (*Lerer*)

ENGLISH 397A. Pedagogy Seminar II—Apprenticeship for second-year graduate students in English, Modern Thought and Literature, and Comparative Literature who teach in the Program in Writing and Rhetoric. Each student is assigned as an apprentice to an experienced teacher and sits in on classes, conferences, and tutorials, with eventual responsibility for conducting a class, grading papers, and holding conferences. Meetings explore rhetoric, theories and philosophies of composition, and the teaching of writing. Each student designs a syllabus in preparation for teaching PWR 1.

1 unit, Aut (Lunsford)

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

1-18 units, Aut, Win, Spr, Sum (Staff)

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

5 units, Aut, Win, Spr, Sum (Staff)

ENGLISH 399. Thesis

1-10 units, Aut, Win, Spr, Sum (Staff)

OVERSEAS STUDIES

Courses approved for the English major and taught overseas can be found in the "Overseas Studies" section of this bulletin, or in the Overseas Studies office, 126 Sweet Hall.

OXFORD

ENGLISH 114Z. Renaissance Literature, 1509-1642

5 units, Aut (Wordsworth)

ENGLISH 116Z. Restoration Literature, 1642-1740

5 units, Win (Wordsworth)

ENGLISH 140Z. Drama: Ancient and Modern

5 units, Spr (L'Heureux)

ENGLISH 154Z. Romantic Literature, 1740-1832

5 units, Spr (Plaskitt)

ENGLISH 163X. Shakespeare: The Early Plays

5 units, Aut (Wordsworth)

ENGLISH 163Z. Shakespeare: The Late Plays

5 units, Win (Wordsworth)



PROGRAM IN ETHICS IN SOCIETY

Director: Debra Satz (Philosophy)

Steering Committee: Eamonn Callan (Education), Arnold Eisen (Religious Studies), John Ferejohn (Political Science), Barbara Fried (Law School), Agnieszka Jaworska (Philosophy), Barbara Koenig (Center for Biomedical Ethics), Scotty McLennan (Dean of Religious Life), Rob Reich (Political Science, on leave), Eric Roberts (Computer Science), Debra Satz (Philosophy), Allen Wood (Philosophy), Lee Yearley (Religious Studies)

Affiliated Faculty: Kenneth Arrow (Economics, emeritus), Donald Barr (Sociology), Barton Bernstein (History), Michael Bratman (Philosophy), Albert Camarillo (History), Nadeem Hussain (Philosophy), David Kennedy (History), Tamar Schapiro (Philosophy), David K. Stevenson (Pediatrics), Sylvia Yanagisako (Cultural and Social Anthropology)

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Web Site: <http://www.stanford.edu/dept/EIS>

Courses given in Ethics in Society have the subject code ETHICSOC. For a complete list of subject codes, see Appendix B.

The Program in Ethics in Society is designed to foster scholarship, teaching, and moral reflection on fundamental issues in personal and public life. The program is grounded in moral and political philosophy, but it extends its concerns across a broad range of traditional disciplinary domains. The program is guided by the idea that ethical thought has application to current social questions and conflicts, and it seeks to encourage moral reflection and practice in areas such as business, international relations, law, medicine, politics, and science.

Current and planned initiatives of the program include:

1. Supporting and fostering ethics research.
2. Supporting innovative teaching focusing on the ethical dimensions relevant to the different disciplines across the curriculum.
3. Establishing a yearly faculty-graduate seminar focusing on topics in ethics and public life.
4. Ethics at Noon, a weekly discussion by faculty, students, and staff on topics of ethical concern.

The program also sponsors several annual public lecture series, including the Tanner Lectures in Human Values and the Wesson Lectures in Problems of Democracy.

Students interested in pursuing studies that bring moral and political theory to bear on issues in public life should consult the director. There are many course offerings at Stanford that contain an ethical element. Not all of these courses are crosslisted with the Program in Ethics in Society. To inquire whether these courses can be applied towards the Ethics in Society honors or minor, please consult the director.

UNDERGRADUATE PROGRAM HONORS

The honors program in Ethics in Society is open to majors in every field and may be taken in addition to a department major. Students should apply for entry at the end of Spring Quarter of the sophomore year or no later than the beginning of the Autumn Quarter of the junior year. Applicants should have a cumulative grade point average (GPA) of 3.3 (B+) or higher. They should also maintain this minimum average in the courses taken to satisfy the requirements.

Requirements—

1. Required courses:
 - a) ETHICSOC 20, Introduction to Moral Theory, or ETHICSOC 170. This is normally taken in the sophomore year.

- b) ETHICSOC 30, Introduction to Political Philosophy, or ETHICSOC 171. This is normally taken in the sophomore year. At least one of (a) or (b) must be taken at the 100 level.
- c) ETHICSOC 77. This course is aimed primarily at the junior year and is taken upon admission to the honors program.
2. One 4- or 5-unit undergraduate course on a subject approved by the honors adviser, designed to encourage students to explore those issues in Ethics in Society that are of particular interest to them. Courses of relevance to the Program in Ethics in Society are offered by members of the program committee and by other departments. Students may also take a course with the honors thesis in mind. To promote a broad interdisciplinary approach, this elective should normally be outside the Department of Philosophy. Students are not restricted to choosing from the sample of such courses included below.
3. ETHICSOC 190, Honors Seminar.
4. ETHICSOC 200A,B, Honors Thesis, on a subject approved by the honors adviser, collectively 5-10 units, with the work spread over two quarters.

A typical student takes ETHICSOC 20 or 170 and 30 or 171 in the sophomore year. Upon admission to the honors program as a junior, he or she takes ETHICSOC 190 in the Winter Quarter, ETHICSOC 77 in the Spring Quarter, and requirement 2 (the optional subject) at any time during the junior year, or possibly Autumn Quarter of the senior year. The honors thesis is normally written during the Autumn and Winter quarters of the senior year.

MINOR

A minor in Ethics in Society (ETHICSOC) requires six courses for a minimum of 25 and a maximum of 30 units toward the minor.

- Three Ethics in Society courses:
 - ETHICSOC 20. Introduction to Moral Theory; 5 units
 - ETHICSOC 30. Introduction to Political Philosophy; 5 units
 - ETHICSOC 77. Methodology in Ethics: Translating Theory into Practice; 4 units
- Two courses at the 100-level or above and one course at the 200-level or above that bring the perspectives of moral and political theory to significant issues in private or public life. These courses should be focused around a central theme, e.g., biomedical ethics, ethics and economics, ethics and politics, or environmental ethics. The courses at the 100 and 200 level are normally taken after completion of ETHICSOC 20 and 30.

Subject to the approval of the Director of the Ethics in Society Program, a course covering similar subject matter in another department or program may be substituted for ETHICSOC 20 or 30. No course credited to the ETHICSOC minor may be double counted toward major requirements.

The Ethics in Society minor is open to students in any department who wish to enrich their studies through the exploration of moral issues in personal and public life. Students must complete their declaration of the minor no later than the last day of Autumn Quarter of their senior year, although they are strongly advised to declare sooner. The student should prepare a draft proposal that includes the title of your proposed minor and discuss the minor with a faculty adviser, selected from the Program in Ethics in Society faculty list. The minor is declared on Axess.

GRADUATE STUDIES

The program's main provisions for graduate students are seminars on topics in applied ethics.

COURSES UNDERGRADUATE

For course descriptions not listed, refer to the relevant department listings elsewhere in this bulletin. See the *Time Schedule* each quarter for any changes in listings. Additional courses on relevant topics are available at the program's web site or by consultation with the program administrator.

ETHICSOC 20. Introduction to Moral Philosophy—(Same as PHIL 20.) What is the basis of moral judgments? What makes right actions right, and wrong actions wrong? What makes a state of affairs good or worth promoting? Answers to classic questions in ethics through the works of traditional and contemporary authors. GER:3a

5 units, Aut (Schapiro)

ETHICSOC 30. Introduction to Political Philosophy—(Same as POLISCI 3.) How to engage with philosophical questions concerning politics. Topics include justice, authority, freedom of speech, multiculturalism, and patriotism.

5 units, Win (Stone)

ETHICSOC 77. Methodology in Ethics: Translating Theory into Practice—(Same as PHIL 77.) Ideally, social policies are informed by ethical thought and reflection, but doing good in the world requires the active translation of moral theory and political philosophy into action. What kinds of empirical data are relevant to social decision making, and how should those data be collected, evaluated, and integrated into normative analysis? What assumptions about human nature are in play? How should diverse cultural values be addressed? Case studies from biomedical science, business, and government. Required community service internship.

5 units, Spr (Staff)

ETHICSOC 78. Medical Ethics—(Same as PHIL 78.) Introduction to moral reasoning and its application to problems in medicine: informed consent, the requirements and limits of respect for patients' autonomy, surrogate decision making, euthanasia and physician-assisted suicide, and abortion. GER:3a,4c

4 units, Spr (Jaworska)

ETHICSOC 108. Ethics and the Professions—Ethical challenges facing professionals in society. Readings and case studies. Individual moral obligations in relation to obligations as professionals. Topics: conflict of interest, client/professional privilege, and use of confidential information. Focus is on medicine, law, engineering, and ethical issues common to all professions.

4 units (Koenig) not given 2004-05

ETHICSOC 133. Ethics and Politics in Public Service—(Same as POLISCI 133.) Primarily for freshmen and sophomores who participate or intend to participate in service activities through the Haas Center or register for courses with service learning components. The basis for a connection between an undergraduate's service activities and academic experiences at Stanford. What does it mean to do public service? Why should or should not citizens do volunteer work? Is public service a good thing? The history, hazards, responsibilities, and dilemmas of doing public service. Historical and ethical context of public service work in the U.S. GER:3a

5 units (Reich) not given 2004-05

ETHICSOC 170. Ethical Theory—(Same as PHIL 170/270.) Major strands in contemporary ethical theory. Readings include Bentham, Mill, Kant, and contemporary authors. GER:3a

4 units, Win (Schapiro)

ETHICSOC 171. Political Philosophy—(Same as PHIL 171/271.) What makes a society a just society? An exploration of this question in the context of the social contract tradition. Readings may include Hobbes, Locke, Rousseau, and Rawls. GER:3a

4 units, Spr (Schapiro)

ETHICSOC 190. Ethics in Society Honors Seminar—(Same as PHIL 178.) For students planning honors in Ethics in Society. Methods of research. Students present issues of public and personal morality; topics chosen with advice of instructor.

3 units, Win (Satz)

ETHICSOC 199. Independent Studies in Ethics in Society

1-15 units, Aut, Win, Spr, Sum (Staff)

ETHICSOC 200A,B. Ethics in Society Honors Thesis—Limited to Ethics in Society honors students.

1-5 units, any two quarters (Staff)

INTERDEPARTMENTAL OFFERINGS

ANTHROPOLOGICAL SCIENCES

ANTHSCI 178. Contagion and Conflict

3-5 units (R. Barrett) not given 2004-05

CIVIL AND ENVIRONMENTAL ENGINEERING

CEE 137. Architectural Design of Individual Buildings: Ethics, Community Service, and Social Responsibility

3-6 units, Spr (Jann)

CLASSICS

CLASSGEN 317. The Professional Classicist

3-5 units, Aut, Spr (Gleason)

COMMUNICATION

COMM 131/323. Media Ethics and Responsibilities

4-5 units, Spr (Glasser)

COMM 236G/336G. Democracy, Justice, and Deliberation

1-5 units (Fishkin) not given 2004-05

COMPARATIVE LITERATURE

COMPLIT 234. Ethics in a Time of Uncertainty

5 units (Palumbo-Liu) not given 2004-05

COMPUTER SCIENCE

CS 201. Computers, Ethics, and Social Responsibility

3-4 units, Spr (Roberts)

CULTURAL AND SOCIAL ANTHROPOLOGY

CASA 108. History of Archaeological Thought

5 units, Win (Voss)

DRAMA

DRAMA 161/261. Performance and Politics

5 units, Aut (Rehm)

ECONOMICS

ECON 143. Ethics in Economics Policy

5 units, Win (Hammond)

ENGLISH

ENGLISH 105D. Shakespearean Dilemmas: Moral Choice in Classical and Renaissance Drama

5 units, Win (Friedlander)

HISTORY

HISTORY 251A/251B. Poverty and Homelessness in America

5 units, 251A: Win, 251B: Spr (Camarillo)

MANAGEMENT SCIENCE AND ENGINEERING

MS&E 197. Ethics and Public Policy

5 units, Win (McGinn)

PHILOSOPHY

PHIL 377. Democratic Theory—(Same as POLISCI 333.)

3-5 units, Win (Ferejohn, Satz)

POLITICAL SCIENCE

POLISCI 1. Introduction to International Relations

5 units, Aut (Tomz)

POLISCI 14N. Ethics and War

5 units, Win (Sagan)

POLISCI 114S. International Security in a Changing World

5 units, Win (Sagan, Blacker, Perry)

POLISCI 130B/330B. History of Political Thought II: Early Modern Political Thought, 1500-1700

5 units, Win (Shapiro)

POLISCI 130C/330C. History of Political Thought III: Freedom, Democracy, and Power

5 units, Spr (Stone)

POLISCI 131. Children's Citizenship: Justice Across Generations

5 units, Spr (Adcock)

POLISCI 231S. Contemporary Theories of Justice

5 units, Win (Stone)

PSYCHOLOGY

PSYCH 187. Exploring Human Nature

4 units, Win (Zimbardo)

PSYCH 270. The Psychology of Everyday Morality

6 units, Win (Monin)

PUBLIC POLICY

PUBLPOL 103B. Ethics and Public Policy—(Same as STS 110.)

5 units, Win (McGinn)

SOCIOLOGY

SOC 141A/241A. Social Class, Race/Ethnicity, Health

4 units, Win (Barr)

URBAN STUDIES

URBANST 177. Architectural Design of Individual Buildings: Ethics, Community Service, and Social Responsibility

3-6 units, Spr (Jann)



FEMINIST STUDIES

Director: Andrea Lunsford

Program Committee:

Benjamin Davidson (LGBT Community Resource Center), Charlotte Fonrobert (Religious Studies), Heather Hadlock (Music), Laura Harrison (Women's Community Center), Andrea Lunsford (English), Londa Schiebinger (History), Myra Strober (Education), Elizabeth Tallent (English), Barbara Voss (CASA)

Resource Faculty and Staff:

Anthropological Sciences: Melissa Brown

Art and Art History: Wanda Corn, Pamela Lee, Suzanne Lewis, Melinda Takeuchi

Asian Languages: Yoshiko Matsumoto

Biological Sciences: Joan Roughgarden

Business: Sonja Grier, Joanne Martin

Classics: Joy Connolly, Maud Gleason, Susan Stephens, Yasmin Syed

Comparative Literature: Patricia Parker

Cultural and Social Anthropology: Carol Delaney, Paulla Ebron, Akhil Gupta, Miyako Inoue, Sarah Jain, Matthew Kohrman, Lisa Mal, Purnima Mankekar, Barbara Voss, Sylvia Yanagisako

Developmental Biology: Ellen Porzig

Drama: William Eddelman, Harry J. Elam, Cherríe Moraga, Peggy Phelan

Education: Jo Boaler, Susanna Loeb, Myra Strober, Joy Williamson

English: Eavan Boland, Terry Castle, Sandra Drake, Barbara Gelpi, Andrea Lunsford, Paula Moya, Sianne Ngai, Stephen Orgel, Ramón Saldivar, Jennifer Summit, Elizabeth Tallent

Feminist Studies: Patricia Karlin-Neumann, Susan Krieger

French and Italian: Carolyn Springer

German Studies: Russell Berman, Karen Kenkel, Kathryn Strachota

History: Joel Beinin, Phillipe Buc, Paula Findlen, Estelle Freedman, Kennell Jackson, Kathryn Jolluck, Nancy Kollmann, Carolyn Lougee, Paul Robinson, Londa Schiebinger, Michael Thompson, Kären Wigen

Human Biology: Anne Firth-Murray

Law: Barbara Babcock, Deborah Rhode

Library: Kathryn Kerns

Linguistics: Penelope Eckert

Medical School: Anne Arvin, Helen Blau, Roy King, Cheryl Koopman, Herbert Leiderman, Iris Litt, Charlea Massion

Music: Heather Hadlock

Philosophy: Agnieszka Jaworska, Debra Satz

Political Science: Terry Karl, Susan Okin, Carolyn Wong

Psychology: Albert Bandura, Laura Carstensen (on leave Autumn), Hazel Markus

Religious Studies: Charlotte Fonrobert, Hester Gelber, Linda Hess

Slavic Languages and Literatures: Monika Greenleaf

Sociology: Paula England, Cecilia Ridgeway

Spanish and Portuguese: Claire Fox, Maria-Paz Haro, Yvonne Yarbrow Bejarano

Program Offices: Serra House, 556 Salvatierra Walk

Mail Code: 94305-8640

Phone: (650) 723-2412

Email: nikhila.pai@stanford.edu

Web Site: <http://www.stanford.edu/dept/femstudies/>

The Program in Feminist Studies is an interdisciplinary undergraduate program offering students the opportunity to investigate the significance of gender and sexuality in all areas of human life from the study of women and medicine to the study of transgender issues. Feminist analysis assumes that gender is a central factor in the organization of society, and that definitions of gender, sex, and sexuality do not stem from nature but are social constructions. As such, they vary across time and place, have strong ideological underpinnings, and serve political ends. The courses offered by the program use feminist perspectives to expand

and reevaluate the assumptions at work in traditional disciplines in the study of individuals, cultures, social institutions, policy, and other areas of scholarly inquiry.

The Program in Feminist Studies coordinates the courses offered on women, gender, sexuality, and feminism throughout the University and facilitates the undergraduate major and minor in Feminist Studies. In addition, it encourages feminist analysis and teaching at Stanford, both in courses within the program and those housed within departments.

The program committee awards the annual Michelle Z. Rosaldo and Francisco Lopes prizes for the best undergraduate essays on women, gender, or feminism. The prizes are awarded in two divisions: a thesis division for senior honors theses and master's papers written by undergraduates in coterminal degree programs, and an essay division. The Rosaldo prizes are awarded for the best work in the social sciences and the Lopes prizes for the best work in the humanities. Submissions are due in the Feminist Studies office April 4 for essays and May 14 for theses. Essays and theses completed later in Spring or Summer Quarter may be submitted for consideration the following year.

UNDERGRADUATE PROGRAMS

Curriculum guidelines and forms for the major, minor, and honors are available at the Feminist Studies office in Serra House, telephone (650) 723-2412, or at <http://www.stanford.edu/dept/femstudies>. Students interested in majoring, minoring, or doing honors in Feminist Studies should consult the program office.

BACHELOR OF ARTS

The major in Feminist Studies may be taken as a single major, as one of multiple majors, or as a secondary major. If taken as one major of multiple majors, none of the 60 units counted toward the major in Feminist Studies may overlap with units counted toward the major in another department or program. If taken as a secondary major, up to 30 of the units counted toward the Feminist Studies major may also be counted as fulfilling the major requirements in another department or program if that department or program consents. A maximum of 10 of the 60 units for the major may be taken on a credit/no credit or satisfactory/no credit basis; a maximum of 10 may be taken as independent study or directed reading. FEMST core courses must be taken for a letter grade.

The major should normally be declared by the beginning of a student's junior year, and must be declared by the senior year. Majors should choose two faculty advisers from the list of resource faculty, one of whom is usually the director of the Feminist Studies program. Faculty advisers work closely with the student in helping design an appropriate program of study. A proposal explaining the rationale for the plan of study and signed by both advisers must be submitted to the program office to declare the major.

CURRICULUM

The major in Feminist Studies includes a total of at least 12 courses at the 100 level or above for 60 units, plus a practicum. The courses are divided among the core and the focus, plus electives (crosslisted courses in Feminist Studies) to reach the total course requirement.

THE CORE

1. FEMST 101. Introduction to Feminist Studies. This course must be taken before 102 and 103.
2. FEMST 102. Feminist Theory. There may be several offerings in a given year.
3. FEMST 103. Feminist Methodologies. There may be several offerings in a given year.
4. One Feminist Studies course in the social sciences. Courses that fulfill this requirement can be found among courses listed under Anthropological Sciences, Communication, Cultural and Social Anthropology, Education, History, Human Biology, Law, Medicine, Political Science, Psychology, and Sociology.
5. One Feminist Studies course in the humanities. Courses that fulfill this requirement can be found among courses listed in English, Linguistics, Philosophy, Religious Studies, the arts, and languages.

THE FOCUS

Every student must design a thematic focus consisting of at least five courses:

1. At least three of the focus courses should be Feminist Studies courses or be selected from the list of interdepartmental offerings.
2. At least one course should be a major survey, methodology, or theory course offered by a department or interdepartmental program as an initiation into the practice of study in the field.

The focus should be designed in consultation with the student's advisers. The following are examples of common focuses, but students should note that they are encouraged to develop new foci:

Crosscultural Perspectives on Gender
 Feminist Perspectives on Science, Technologies, and Health
 Gender and Education
 Gender and Popular Culture
 Gender in Language and Symbol
 Medieval Gender Studies
 Queer Studies
 Women and Health
 Women and Modernity
 Women and Religion
 Women and Work

WRITING IN THE MAJOR

Every student must complete the writing in the major (WIM) requirement. This requirement is fulfilled by FEMST 102L, Feminist Theories of Work and Families, FEMST 260B, The Language Wars, or by honors.

PRACTICUM

A practicum, in addition to the 60 units for the major, is required in order to bring together theory and practical, real-world experience. The practicum, taken for 3 to 6 units, should involve field research, community service, or other relevant experience such as a public service internship. Students plan their practicum (normally in the Winter and Spring quarters of their junior year) with the help of the Feminist Studies practicum mentor. The practicum is followed by FEMST 104 (2-4 units), which provides follow-up and reflection.

MINORS

Students interested in minoring in Feminist Studies should consult the program office. The minor proposal should be drafted in discussion with a faculty adviser selected from the Feminist Studies resource faculty list.

The minor in Feminist Studies consists of at least six courses, for a minimum of 30 and a maximum of 36 units. None of the units for the minor may count towards the student's major. The minor in Feminist Studies should be declared by the Winter Quarter of a student's junior year.

Requirements—

1. FEMST 101. Introduction to Feminist Studies. This must be taken before 102 or 103.
2. FEMST 102. Feminist Theory, *or* FEMST 103. Feminist Methodologies

FOCUS

A four course thematic focus may be designed by the student or may follow one of the suggested clusters listed above. One course within the thematic focus should address crosscultural issues.

HONORS CERTIFICATION

FEMINIST STUDIES MAJORS/MINORS

*Admission—*The honors program offers an opportunity to do supplemental independent research on a thesis of superior academic quality. It is open to students with a grade point average (GPA) of 3.3 or better in course work in Feminist Studies. Normally, students must apply for honors certification by the end of the junior year. To apply, students should design a project in consultation with their major adviser and the Feminist Studies honors mentor. A proposal signed by both advisers, describing the project and including the number of units to be awarded, must be submitted to the director of the program for final approval.

Requirements—

1. In addition to the normal requirements for the major, students enroll in FEMST 105 for 10-15 units of credit towards the preparation of the honors thesis.
2. Throughout the senior year, students work intensively with a faculty adviser and the Feminist Studies honors mentor. The final thesis must be submitted by May 30 and must be of acceptable quality to the student's faculty advisers.

MAJORS IN OTHER DEPARTMENTS

Honors Certification in Feminist Studies for majors in other departments or programs, as distinguished from honors for students pursuing a major in Feminist Studies, is intended to complement study in any major. Students in any field of study are encouraged to apply.

*Admission—*Honors certification is open to students majoring in any field with a GPA of 3.3 or better.

As prerequisite, students must have completed the following courses with a grade of (B+) or better:

1. FEMST 101 and a core theory course
2. *or* three Feminist Studies courses related to the topic of their proposed honors research.

To apply, students must first consult the Director of the Program in Feminist Studies outlining the plan for course work, the rationale for the program, and an honors project. Students must apply for honors by the end of the junior year. The chair acts as one of the student's faculty advisers, along with the faculty member(s) who advise the thesis.

*Requirements—*Students enroll in FEMST 105 for 10-15 units. The final thesis must be submitted by May 30, and must be of acceptable quality to the student's faculty advisers.

COURSES

WIM indicates that the course satisfies the Writing in the Major requirements.

Courses listed in Interdepartmental Offerings pay significant attention to gender difference, the situation of women in Western or non-Western cultures, or the role of sex-gender systems in social organization. Some courses are planned after this bulletin is printed. Updated listings, including courses not offered 2004-05, are available at the Feminist Studies office and at <http://www.stanford.edu/dept/femstudies>.

FEMINIST STUDIES COURSES

FEMST 101. Introduction to Feminist Studies—(Same as HISTORY 173C.) How gender inequality is created and perpetuated, and how feminist theory and movements emerge to respond to gender inequality. Topics: theories of inequality; history of feminism; international and multicultural perspectives on feminism; women's work, health, and sexuality; creativity; spirituality; and movements for social change. GER:3b,4c

5 units, Win (Arellano)

FEMST 102L. Feminist Theories of Work and Families—(Same as EDUC 196.) Economic, sociological, and legal perspectives; mainstream and feminist theories are contrasted. Emphasis is on the present day U.S. with issues in other countries and/or other historical periods. Topics: labor force participation, occupational segregation, labor market discrimination, emotional labor, unpaid work, caring labor, child care, combining work and family, single-parent families, poverty, marriage, and divorce.

4-5 units (Strober) not given 2004-05

FEMST 103/203. Feminist Theories and Methods Across the Disciplines—(Graduate students register for 203.) The interdisciplinary foundations of feminist thought, and the nature of disciplines and of interdisciplinary work. The effects of feminism on scholarship and research, taught by a Feminist Studies resource faculty member from the discipline in question.

4-5 units, Spr (Staff)

FEMST 104. Practicum/Senior Seminar—For Feminist Studies majors only. Students present oral reports on the relation of the practicum to their academic work, submit a draft and revised written analysis of the practicum, and discuss applications of feminist scholarship.

2-4 units, Aut (Harrison)

FEMST 105. Honors Work

1-15 units, Aut, Win, Spr, Sum (Staff)

FEMST 108. Internship in Feminist Studies—For non-majors. Augments relevant course work in Feminist Studies with a supervised field, community, or lab experience, in law offices, medical research and labs, social service agencies, legislative and other public offices, and/or local and national women's organizations. One unit represents approximately three hours work per week during a 10-week quarter. Required: a 3-5 page paper evaluating the internship and its relevance to Feminist Studies. Must be arranged in advance through the program office; see application form on the Feminist Studies web site. Prerequisites: at least one course in Feminist Studies, written consent of faculty sponsor.

1-15 units, Aut, Win, Spr, Sum (Staff)

FEMST 110/210. Women's Voices, Identities, and Stories—(Graduate students register for 210.) Women's styles of expression. Development of student's voice in feminist personal essay writing fosters research skills. Emphasis is on women's subjective experiences. Limited enrollment. Prerequisite: consent of instructor.

5 units (Kreiger) not given 2004-05

FEMST 120. Introduction to Queer Studies—Gay, lesbian, bisexual, transgender, transsexual, and queer political movement and theory; sexual identities and feminism; sexual identities and cultural representation; alternative family practices; queer theory in academia. Film screenings, guest speakers, and community field trips. GER:4c

4-5 units, Aut (Arellano)

FEMST 139. Rereading Judaism in Light of Feminism—During the past three decades, Jewish feminists have asked new questions of traditional rabbinic texts, Jewish law, history, and religious life and thought. Analysis of the legal and narrative texts, rituals, theology, and community to better understand contemporary Jewish life as influenced by feminism. GER:4c

4-5 units, Spr (Karlin-Neumann)

FEMST 140F. Gender and Sexuality in Modern Africa—Transformations in gender and sexual identities in 20th-century Africa. How these transformations took place within the historical contexts of colonial encounters, the transition to independence, nation building and independence, and contemporary Africa. How individuals and societies redefined sexual norms and deviancy through a themes including: women and marriage; masculinity and homosexuality; art and material and popular culture; sex work, crime, and violence; race and miscegenation; reproductive health; AIDS politic. Sources include scholarly texts, novels, films, and material culture.

4-5 units, Aut (Jean-Baptiste)

FEMST 140G. Transgender Bodies—Literature by and about transgender and transsexual people. Autobiographical, cultural, historical and clinical perspectives on: gender bending, transvestitism, gender identity disorder, and marginality. Emphasis is on how trans people change theories about gender and oppression. Texts include testimonials, films, ethnography, social and literary theory, and clinical approaches.

4-5 units, Win (Ochoa)

FEMST 140H. What a Sight to See: Othered Bodies and Tourism Studies—The interdisciplinary field of tourism studies, its blind spots concerning race, ethnicity, gender, and sexuality. Tourism as a cultural practice shaping: the sense of self and other; notions of work and leisure; normative whiteness and commodified ethnicity; masculinity and femininity; history, memory, and nostalgia; nationality and citizenship; production and consumption; and bodily pleasure and embodied performance. Historical, literary, and anthropological texts. Primary sources include film, visual art, and material culture.

4-5 units, Spr (Garcia)

FEMST 145. Women and Health Care—(Same as INDE 245.) Lecture and seminar series. Topics of interest to women as health care consumers and providers. The historical role of women in health care with current and future changes.

1-2 units, Aut (Grudzen, Maisson)

FEMST 195. Directed Reading

1-15 units, Aut, Win, Spr, Sum (Staff)

FEMST 260/360. Seminar in Women's Health: Women and Disabilities—(Graduate students register for 360.) Topics include the diversity of women's experiences of disabilities, visible and invisible disabilities, women's strengths, women's psychological and physical health, and feminist approaches to the study of disabilities. Limited enrollment. Prerequisite: consent of instructor. GER:3b,4c

5 units, Spr (Krieger)

FEMST 260B. The Language Wars—(Same as ENGLISH 260B.) While the U.S. was founded on principals of linguistic plurality, the English language has long held dominance; most power came to be associated with standard English. The long struggle to share the wealth of linguistic power and to craft inclusive theories of language use; how gender, race and class have shaped and responded to recent language wars. Varieties of English at work in contemporary fiction, music, and film. WIM

5 units, Aut (Lunsford)

INTERDEPARTMENTAL OFFERINGS

See the respective department listings for course descriptions and General Education Requirements (GER) information.

ANTHROPOLOGICAL SCIENCES

ANTHSCI 7. Marriage and Kinship

4-5 units, Win (Wolf)

COMPARATIVE STUDIES IN RACE AND ETHNICITY

CSRE 103S. Native American Women, Gender Roles, and Status

5 units, Win (Shively)

CULTURAL AND SOCIAL ANTHROPOLOGY

CASA 88. Theories in Race and Ethnicity

5 units, Win (Yanagisako)

CASA 121. Global Feminisms

5 units, Win (Chertow)

CASA 126. Mediating Desire: Gender, Race, and Representation

5 units, Spr (Ochoa)

CASA 145A. Poetics and Politics of Caribbean Women's Literature

5 units, Win (Duffey)

CASA 183D. Border Crossings and American Identities

5 units, Aut (Duffey)

CASA 346A. Sexuality Studies in Anthropology

5 units, Spr (Mankekar, Voss)

DANCE

DANCE 160. Dance, Gender, and History

4 units, Win (Ross)

DANCE 161. Postmodern Dance

4 units, Win (Ross)

DRAMA

DRAMA 189Q. Mapping and Wrapping the Body

3 units, Aut (Eddelman)

EDUCATION

EDUC 197. Education and the Status of Women: Comparative Perspective

4-5 units, Spr (Staff)

EDUC 201. History of Education in the United States

4 units, Win (Labaree)

EDUC 201B. Education for Liberation

3-4 units, Spr (Williamson)

ENGLISH**ENGLISH 22/122. Jane Austen into Film**

3-5 units, Win (Jones)

ENGLISH 57N. Sex and Texts: Women in the History of Rhetoric

3 units, Win (Lunsford)

ENGLISH 139B. American Women Writers, 1850-1915

5 units, Spr (Richardson)

ENGLISH 150D. Women Poets

5 units, Win (Boland)

HISTORY**HISTORY 36N. Gay Autobiography**

4 units, Spr (Robinson)

HISTORY 217/317. Men, Women, and Power in Early Modern Russia, 1500-1800

5 units, Win (N. Kollmann)

HISTORY 225D/325D. East European Women and War in the 20th Century

5 units, Aut (Jolluck)

HISTORY 296A/396A. Chinese Women's History

5 units, Spr (Sommer)

HUMAN BIOLOGY**HUMBIO 87Q. Women and Aging**

4 units, Win (Winograd)

HUMBIO 92Q. International Women's Health and Human Rights

3 units, Spr (Firth-Murray)

HUMBIO 95Q. Gender, Culture, and HIV/AIDS

3 units, Win (Brown, Amarillas)

HUMBIO 108. Boys' Psychosocial Development

4 units, Spr (Chu)

HUMBIO 123. Sexuality in Adolescence

3 units, Spr (Brown)

HUMBIO 126. Adolescent Development

4 units, Win (S. Feldman)

HUMBIO 132. Seminar on Problem Behavior in Adolescence

4 units, Spr (S. Feldman)

HUMBIO 169. Critical Issues in International Women's Health

4 units, Spr (Firth-Murray)

MEDICINE**MED 116Q. Women and Aging**

4 units, Win (Winograd)

MUSIC**MUSIC 14N. Women Making Music**

3 units, Aut (Hadlock)

POLITICAL SCIENCE**POLISCI 141. The Global Politics of Human Rights**

5 units, Win (Karl)

PSYCHOLOGY**PSYCH 162. The Psychology of Gender**

4 units, Win (Carstenson)

RELIGIOUS STUDIES**RELIGST 112. Handmaids and Harlots**

5 units, Win (Leveen, Pitkin)

SOCIOLOGY**SOC 142/242. Sociology of Gender**

3-5 units, Spr (Ridgeway)

SPANISH LITERATURE**SPANLIT 141. Contemporary Spanish Women Writers**

3-5 units, Aut (Haro)

OVERSEAS STUDIES

Courses approved for the Feminist Studies major and taught overseas can be found in the "Overseas Studies" section of this bulletin, or in the Overseas Studies office, 126 Sweet Hall.

BERLIN**FEMST 177B. Medieval Women Between Heathendom and Christendom**—(Same as GERGEN 177B.)

4 units, Aut (Andersson)

FLORENCE**FEMST 135F. Women in Italian Cinema: Maternity, Sexuality, and the Image**—(Same as ITALGEN 135F.)

4 units, Spr (Campani)

FINANCIAL MATHEMATICS

Director: Amir Dembo

Core Faculty:

Business: D. Duffie, J. M. Harrison, K. Singleton

Economics: T. Amemiya, F. Kubler, M. Kurz, F. Wolak

Electrical Engineering: T. Cover

Management Science and Engineering: P. Glynn, D. Luenberger, J. Primbs

Mathematics: A. Dembo, P. Diaconis, V. Durrleman, G. Papanicolaou

Statistics: T. Cover, A. Dembo, P. Diaconis, T. Lai, A. Owen

Steering Committee:

A. Dembo, V. Durrleman, P. Glynn, F. Kubler, T. Lai, A. Owen, G. Papanicolaou, J. Primbs, K. Singleton

This is an interdisciplinary program that aims to provide a master's level education in applied and computational mathematics, statistics, and financial applications to individuals with strong mathematical skills.

The departments of Mathematics and Statistics, in close cooperation with the departments of Economics, and Management Science and Engineering, as well as the Graduate School of Business, provide many of the basic courses.

GRADUATE PROGRAMS

MASTER OF SCIENCE

The program requires that the student take 45 units of work. Of these 45 units of work, 12 courses must be taken from the offerings provided on the lists of required and elective courses. Ordinarily, four quarters are needed to complete all requirements.

Admission—To be eligible for admission, students are expected to have taken the following courses or their equivalent:

1. Linear algebra at the level of MATH 103.
2. Advanced calculus (Real Analysis) at the level of MATH 115.
3. Basic ordinary and partial differential equations at the level of MATH 131 and 132 (Basic Partial Differential Equations).
4. Probability and statistics at the level of STATS 116, 200, and preferably 217 and 219 (Stochastic Processes).
5. Computer programming at the level of CS 106A.

Some of these courses are offered as summer courses and can be taken by candidates lacking the required background.

Candidates for admission must take the general Graduate Record Examination and preferably the subject test in Mathematics. Information about this exam can be found at <http://www.gre.org>.

Requirements—For the M.S. degree in Financial Mathematics, students must fulfill the following six required courses:

1. In stochastic processes and statistics:
 - a) MATH 236. Introduction to Stochastic Differential Equations
 - b) STATS 240. Statistical Methods in Finance *or* ECON 275. Time Series and Simultaneous Equation
2. In differential equations, simulation, and computing:
 - a) MATH 220B. Partial Differential Equations of Applied Mathematics
 - b) MATH 239. Computation and Simulation in Finance
3. In finance and economics:
 - a) MATH 180. Introduction to Financial Mathematics *or* MS&E 242. Investment Science *or* FINANCE 620 (offered by GSB; contact GSB for description). Introduction to Financial Economics
 - b) MATH 238/STATS 250. Mathematical Finance

These courses must be taken for letter grades where available, and an overall 2.75 grade point average (GPA) is required. There is no thesis requirement.

Courses that are equivalent to the above and have been taken previously may be waived by the adviser, in which case they must be replaced by elective courses in the same subject area.

In addition, students must take at least six approved elective courses from a list that can be found on the web site at <http://math.stanford.edu/FinMath>. With the approval of the instructor, credit can be obtained for practical training in industry. Students must sign up for MATH 201 and write a detailed report in order to receive credit.

A seminar in Financial Mathematics is an integral part of the program and an opportunity to interact with leading academic and industry speakers (for credit, enroll in STATS 239).

The requirements must be met within three years of entering the program.

COURSES

The following are required core courses.

ECONOMICS

ECON 275. Time Series and Simultaneous Equation—Stochastic processes in the time and frequency domain. Time and frequency domain estimation. Unit roots, co-integration, time-varying conditional second moment models, instrumental variables estimation of dynamic models.

2-5 units, *Spr* (Hansen)

GRADUATE SCHOOL OF BUSINESS

FINANCE 620. Time Series and Simultaneous Equation—Theoretical financial economics emphasizing asset pricing. Individual choices under uncertainty including expected utility theory, risk aversion, stochastic dominance, and two-period consumption-portfolio problems. Equilibrium pricing theories including implications of no arbitrage and stochastic discount factor, risk sharing, aggregation, and consumption-based pricing in complete markets, mean-variance efficiency and the capital asset pricing model, and the arbitrage pricing theory. Relationships among pricing theories.

4 units, *Win* (Staff)

MANAGEMENT SCIENCE AND ENGINEERING

MS&E 242. Investment Science—Theory and application of modern quantitative investment analysis. How investment concepts are used to evaluate and manage opportunities, portfolios, and investment products including stocks, bonds, mortgages, and annuities. Topics: deterministic cash flows (time-value of money, present value, internal rate of return, term structure of interest rates, bond portfolio immunization, project optimization); mean-variance theory (Markowitz model, capital asset pricing); and arbitrage pricing theory. Group project. Prerequisites: 120, ENGR 60, MATH 51, or equivalents. Recommended: 140, ENGR 62, knowledge of spreadsheets.

3 units, *Aut* (Primbs)

MATHEMATICS

MATH 180. Introduction to Financial Mathematics—Financial derivatives: contracts and options. Hedging and risk management. Arbitrage, interest rate, and discounted value. Geometric random walk and Brownian motion as models of risky assets. Initial boundary value problems for the heat and related partial differential equations. Self-financing replicating portfolio. Black-Scholes pricing of European options. Dividends. Implied volatility. Optimal stopping and American options. Prerequisite: 53. Corequisites: 131, 151 or STATS 116.

3 units, *Aut* (Durrleman)

MATH 220B. Partial Differential Equations of Applied Mathematics—Parabolic and elliptic partial differential equations. Eigenvalue problems, Green's functions, properties of harmonic functions, potential theory, Fourier series and Fourier transform. Prerequisite: 52 and 53 or equivalent.

3 units, *Win* (Levy)

MATH 236. Introduction to Stochastic Differential Equations—Brownian motion, stochastic integrals, and diffusions as solutions of stochastic differential equations. Functionals of diffusions and their connection with partial differential equations. Random walk approximation of diffusions. Prerequisite: 136 or equivalent and differential equations.

3 units, *Win* (Papanicolaou)

MATH 238. Mathematical Finance—(Same as STATS 250; formerly MATH 241.) Stochastic models of financial markets. Forward and futures contracts. European options and equivalent martingale measures. Hedging strategies and management of risk. Term structure models and interest rate derivatives. Optimal stopping and American options.

3 units, *Win* (Papanicolaou)

MATH 239. Computation and Simulation in Finance—(Formerly MATH 240.) Monte Carlo, finite difference, tree, and transform methods for the numerical solution of partial differential equations in finance. Emphasis is on derivative security pricing.

3 units, *Spr* (Durrleman)

STATISTICS

STATS 240. Statistical Methods in Finance—Regression analysis and applications to the Capital Asset Pricing Model and multifactor pricing models. Principal components and multivariate analysis. Smoothing techniques and estimation of yield curves. Statistical methods for financial time series; value at risk. Term structure models and fixed income research. Estimation and modeling of volatilities. Hands-on experience with financial data.

3-4 units, *Spr* (Lai)



FRENCH AND ITALIAN

Emeriti: (Professors) John G. Barson, Marc Bertrand, Robert G. Cohn, John Freccero, Raymond D. Giraud, René Girard, Ralph M. Hester, Pauline Newman-Gordon, Roberto B. Sangiorgi, Leo Weinstein

Chair: Robert Harrison

Director of Graduate Studies: Robert Harrison

Director of Undergraduate Studies: Joshua Landy (French), Carolyn Springer (Italian)

Professors: Jean-Marie Apostolidès, Margaret Cohen, Jean-Pierre Dupuy, Hans U. Gumbrecht, Robert Harrison, Jeffrey T. Schnapp, Michel Serres

Associate Professors: Elisabeth Mudimbe-Boyi, Carolyn Springer

Assistant Professors: Cécile Alduy, Dan Edelstein, Joshua Landy, Laura Wittman

Courtesy Professors: Paula Findlen, Michael Marrinan

Department Offices: Building 260, Room 122-123

Mail Code: 94305-2010

Department Phone: (650) 723-4183

Email: fren-ital@stanford.edu, vfahren@stanford.edu

Web Site: <http://www.stanford.edu/dept/fren-ital/>

Courses given in French and Italian have the subject codes FREN-GEN, FREN-LIT, ITAL-GEN, and ITAL-LIT. For courses in French or Italian language instruction with the subject code FREN-LANG or ITAL-LANG, see the "Language Center" section of this bulletin. For a complete list of subject codes, see Appendix B.

FRENCH SECTION

The French Section provides students with the opportunity to pursue course work at all levels in French language, literature, cultural and intellectual history, theory, film, and Francophone studies. It understands the domain of "French Studies" in the broadest possible sense: as encompassing the complex of cultural, political, social, scientific, commercial, and intellectual phenomena associated with French-speaking parts of the world, from France and Belgium to Canada, Africa, and the Caribbean.

Three degree programs are available in French: a B.A. (with two concentrations, one literary, the other interdisciplinary), a terminal M.A., and a Ph.D. (with various possible minors and combined degrees).

A curator for Romance Languages oversees the extensive French collection at Green Library. The Hoover Institute on War, Revolution, and Peace also includes a wealth of materials on 20th-century France and on French social and political movements.

A distinguished group of visiting faculty and instructors contribute regularly to the life of the French Section. The section maintains frequent contacts with the Ecole Normale Supérieure, the Institut d'Études Politiques, the Ecole Polytechnique, and other prestigious institutions.

France-Stanford Center for Interdisciplinary Studies—The France-Stanford Center for Interdisciplinary Studies, founded in partnership with the French Ministry of Foreign Affairs, aims to bridge the disciplines of the humanities, social sciences, sciences, engineering, business, and law, addressing historical and contemporary issues from a broad range of perspectives. Its programs bring faculty and students from across Stanford's departments and schools together and in contact with colleagues in France to explore issues of common intellectual concern. The center invites to campus French-speaking scholars who offer courses or give lectures or seminars in various University centers and programs. It currently facilitates internships for Stanford students in computer science and engineering in Sophia-Antipolis, France's new high-tech center near Nice.

Stanford in Paris—The Stanford Overseas Studies Program in Paris offers undergraduates the opportunity to study in France during the Autumn, Winter, and Spring quarters. It provides a wide range of academic options, including course work at the Stanford center and at the University of Paris, independent study projects, and internships. In addition, the program promotes a high degree of interaction with the local community through volunteer employment, homestays, and internships. The minimum language requirement for admission into Stanford in Paris is one year of French at the college level.

Courses offered in Paris may count toward fulfillment of the requirements of the French major or minor. Specialized offerings at the Stanford home campus and in Paris encourage engineering students to study abroad and to coordinate internships through the department to work in France. Students should consult with the Director of Undergraduate Studies before attending the program, and after returning, in order to ensure that course work and skills acquired abroad can be coordinated appropriately with their degree program. Detailed information, including program requirements and curricular offerings, may be obtained from the "Overseas Studies" section of this bulletin, the Stanford in Paris web site <http://osp.stanford.edu/program/paris>, or the Overseas Studies Program Office in Sweet Hall.

UNDERGRADUATE PROGRAMS

BACHELOR OF ARTS

The French Section offers a three-track major in French and a minor. Each of these programs encourages students to pursue a course of study tailored to their individual needs and interests. The purpose of an undergraduate degree in French is necessarily variable. For some students, such a degree may serve as a stepping stone to entering the domains of international business or law; for others, it may provide training for a career as a translator or teacher; for others still, it may serve as preparation for graduate studies in French, History, or Comparative Literature. This variability argues for the sort of flexibility that characterizes the French major.

Three principal tracks are available. The first consists of a French Literature concentration. It corresponds to a traditional French major, with the bulk of course work done within the French Section and devoted to advanced language training and to the study of French literature, culture, and civilization. The second track consists of a French Studies concentration and is intended as a non-traditional, interdisciplinary alternative to the first concentration. It allows students to combine work in French with studies in fields such as African studies, art history, economics, history, international relations, music, and political science, or in other foreign languages and literatures. The third track, French and Philosophy, offers students the opportunity to pursue interdisciplinary studies at the intersection of literature and philosophy in a structured manner and alongside similarly interested students from a variety of humanistic disciplines.

Students who complete the department's two quarter Great Works IHUM sequence (see above) are automatically credited with 5 units towards the French major or minor. Students enrolled in the French language discussion section of the Great Works IHUM sequence receive, in addition to these 5 units, an additional 4 units (2 per quarter), assuming that they complete the written work in French.

Prerequisites—Before declaring a French major, a student must be proficient in written and spoken French at a second-year college level. Such proficiency must be demonstrated either:

1. by having completed the entire language sequence up to and including FRENLANG 23;
2. by having scored a 5 or better on either the French language or the French literature Advanced Placement (AP) exams; *or*
3. by having demonstrated equivalent proficiency on the departmental placement exam offered at the beginning of each academic quarter.

Students not meeting at least one of these criteria are required to complete such portion of the language sequence as is deemed necessary by the department before beginning to take courses toward the major.

Declaring a Major—Before declaring, the prospective major is required to schedule an appointment with the Director of Undergraduate Studies. This informal meeting is designed to introduce the student to the department and to answer any questions that the student may have regarding the various options that are available.

After this meeting, the student is asked to draft a brief statement of purpose (one-to-two pages) describing his or her intellectual goals and interests within the discipline, and his or her intentions as regards the different concentrations. This statement is a nonbinding draft meant to encourage each student to carefully consider his or her course plans, with an eye towards the Senior Project (see below) or honors thesis.

Majors are formally accepted into the department upon review of the statement and of their language competency. Once accepted, a student should declare the French major online with the Registrar's Office.

REQUIREMENTS

Irrespective of the concentration chosen, the French major requires a minimum of 56 units, all courses of which must be taken for a letter grade and must be selected in accordance with the following requirements:

1. *Introductory series on French and Francophone literature and culture* (12 units): three courses must be taken from the FRENLIT 130, 131, 132, and 133 sequence.

2. *Advanced language* (4 units): FRENLIT 261 (prerequisite: FRENLANG 121, 122, 123, 124, 125, or consent of instructor), or OSPPARIS 126P. FRENLIT 261 fulfills the Writing in the Major (WIM) requirement.
3. *Research Seminar* (3 units): a majors-only seminar, FRENLIT 289, must be taken in the Autumn Quarter of the senior year. This course prepares and assists students as they undertake either their senior project (see below) or honors thesis. It also familiarizes them with research resources in the department and University and helps students think critically about their research topics. By the end of the course, students must have chosen either a project adviser or a thesis adviser, generally a faculty member in the department, who offers support and feedback throughout the development of the senior project or honors thesis.

Senior Project—In order to demonstrate the quality of his or her scholarly work and command of written French, each major not writing an honors thesis (see "Honors Program" below) is required to submit a senior project to the project adviser before May 15 of the senior year. The project consists of a research paper with a target length of 20 pages and must be written in French.

The senior project is not graded and no credit is offered for it. However, acceptance of the senior project by the project adviser is a condition for graduation from the department. A paper deemed unsatisfactory by the project adviser is returned to the student for rework and resubmission by an agreed-upon date.

Students are advised to begin thinking about their senior projects as early as their junior year, even if they are in Paris. While in Paris, students should avail themselves of the unique resources the city has to offer for research on their chosen topic.

THE TWO CONCENTRATIONS

All majors, whether or not they are applying for honors, must choose one of the following two concentrations in structuring their course of study.

FRENCH LITERATURE

This concentration is appropriate for students whose interests are such that most of their course work towards the major is done within the French Section. In addition to the required courses listed above, they must enroll in at least nine additional courses. Of these nine, four must fulfill the Ancien Régime requirement detailed below.

1. *Ancien Régime Courses* (approx. 16 units): at least four courses must concern the period before July 1789. Courses fulfilling this requirement within the department must be drawn from the 120 level or above. Courses chosen from outside the department must be preapproved by the Director of Undergraduate Studies.
2. *Remaining Courses* (approx. 20 units): the student is encouraged to use the remaining five or more courses to develop a specialized knowledge of a specific domain related to either the senior project or the honors thesis.

FRENCH STUDIES

The department also accommodates students who would like to combine their interest in French with the study of other disciplines or literatures. In the past, students have completed majors in French and African Studies, French and Economics, French and English, French and European Studies, French and German, French and Italian, and French and Linguistics. Students who wish to elect the French Studies concentration are required to draw up a proposal for a rigorous and coherent course of study (consisting of a paragraph-long description of the field of concentration and a course plan) and present it to the Director of Undergraduate Studies for approval no later than May 15 of the junior year. Proposals must include no more than 24 units of study pursued outside the department, all of which must be at the upper-division level and must show obvious internal consistency and relevance to the chosen focus. (The sole exception to these stipulations is made in the case of French and African Studies, where a proposal may include between 6 and 8 units of courses on an African language above the normal 24 units of outside

credit. In addition to these language classes, the student must take a further 32 units of course work.)

In keeping with the course work, the senior project or honors essay submitted by a student in the French Studies concentration must be interdisciplinary in character.

RESTRICTIONS APPLYING TO BOTH CONCENTRATIONS

1. A maximum of 4 units (which can be substituted for one course) towards the major may be drawn from individual work (199).
2. No more than three courses numbered lower than 130 may be counted towards the major.
3. No more than 24 units (including courses used to satisfy the advanced language or Ancien Régime requirements detailed above) may be drawn from courses offered outside the department or overseas.
4. For a course offered within the department to count towards the major, all written assignments must be completed in French.

FRENCH AND PHILOSOPHY

A third option is now possible within the French major, offering students the opportunity to combine studies in literature and philosophy. Students take most of their courses alongside students from departments specializing in the intersection of literature and philosophy.

The French and Philosophy major track requires a minimum of 16 courses, for a minimum total of 65 units, distributed as follows:

1. *Introductory Series on French and Francophone Literature and Culture* (ca. 12 units): three courses must be taken from the FREN-LIT 130, 131, 132, and 133 sequence.
2. *French Writing in the Major* (4 units): FREN-LIT 261 (prerequisite: FRENLANG 123, 124, 125, or consent of instructor), or OSPPARIS 126P.
3. *Philosophy Writing in the Major* (5 units): PHIL 80. Prerequisite: introductory philosophy class.
4. *Philosophy and Literature Gateway Course* (4 units): FRENGEN 81 (same as PHIL 81). This course should be taken as early as possible in the student's career, normally in the sophomore year.
5. *Aesthetics, Ethics, Political Philosophy* (ca. 4 units): one course from the PHIL 170 series.
6. *Language, Mind, Metaphysics, and Epistemology* (ca. 4 units): one course from the PHIL 180 series.
7. *History of Philosophy* (ca. 8 units): two courses in the history of philosophy, numbered above PHIL 100.
8. *Upper Division French Courses* (ca. 12 units): at least three courses numbered FREN-LIT/FRENGEN 190 or higher.
9. *Related Courses* (ca. 8 units): two upper division courses relevant to the student's chosen area of specialization. One course (4 units) may be FREN-LIT 199, Individual Work.
10. *Capstone Seminar* (ca. 4 units): to be selected from a set of seminars chosen by the undergraduate adviser of the program in philosophical and literary thought. This course must be taken in the student's senior year.

The capstone seminar and the two related courses must be approved by both the undergraduate adviser of French and the undergraduate adviser of the program in philosophical and literary thought administered through the DLCL. No more than 24 units may be drawn from courses offered overseas. Substitutions, including transfer credit, will not normally be permitted for items 5, 6, and 7, and are not permitted under any circumstances for items 3, 4, and 10. Up to 10 units of courses taken in the Philosophy department may be taken CR/NC or S/NS; the remainder must be taken for a letter grade.

EXTENDED MAJORS

Requirements for both extended majors are essentially identical to those of the French major with a concentration in French literature.

French and English Literatures—In addition to the requirements for the B.A. in French, candidates complete four English literature courses numbered 100 and above related to their French program.

French and Italian Literatures—In addition to the requirements for the B.A. in French, students complete four Italian courses numbered 200 and above related to their concentration in French.

MINORS

Students considering a minor in French are encouraged to design a course of studies that fosters their understanding of the interaction between French and their major field of specialization. A minimum of 24 units of undergraduate work beyond the French 23 level must be completed. All courses must be taken for a letter grade.

Requirements for the minor include one advanced language course (to be chosen from FRENLANG 121, 122, 123, 124, 124P, 125, 125P, 126P, and FREN-LIT 261); three of the introductory series on French and Francophone literature and culture (FREN-LIT 130-133); and a minimum of two additional courses in language or literature numbered 121 and above. Of these, only one may be taught in English (courses in the 'E' series). All courses must be chosen in consultation with the Director of Undergraduate Studies who is responsible for evaluating all study plans for the minor.

CROSSDISCIPLINARY STUDIES

FRENCH AND LINGUISTICS

Linguistics majors may elect to specialize in the French language. In addition to 50 units in Linguistics, of which two courses (LINGUIST 110 and 160) may be replaced by comparable courses in French, students opting for a French Language specialization must take three courses in the introductory series devoted to French and Francophone literature and culture (FREN-LIT 130-133). For full details, contact the Department of Linguistics.

HONORS PROGRAM

Majors are eligible to apply to the honors program if they have maintained an average grade point average (GPA) of 3.5 in five upper-division French courses. The honors program candidate must fulfill all regular requirements for the major, save the senior project, from which he or she is exempt. Instead, the student undertakes the writing of a research paper no shorter than 50 pages in length, written in French, on a specialized topic. No later than the end of the Spring Quarter of the junior year, preferably after completion of the research seminar, the student must submit to the Director of Undergraduate Studies an "Application for Honors in French," the central portion of which must contain an outline of the proposed honors essay. If it is in need of revisions, the Director of Undergraduate Studies helps the student through the revision process until the proposal is granted his or her approval. (The Director of Undergraduate Studies also helps the student identify an appropriate adviser for the essay.) Once the application is approved, the student may receive 9 to 12 units of credit for independent work on the honors essay by enrolling in FREN-LIT 198. All honors essays are due to the thesis adviser no later than 5:00 p.m. on May 15 of the terminal year. If an essay is found deserving of grade of 'A-' or better by the thesis adviser, honors are granted at the time of graduation.

Honors College—The Department of French and Italian encourages all honors students to enroll in the honors college run by the Division of Literatures, Cultures, and Languages. The college meets at the end of every summer, during the weeks directly preceding the start of the academic year, and is designed to help students develop their honors thesis projects. Applications must be submitted by the Spring Quarter of the same calendar year. For more information, contact the department administrator.

COTERMINAL BACHELOR'S AND MASTER'S PROGRAM

Each year the department admits a very small number of highly motivated undergraduates to its coterminal B.A. and M.A. degree in French. Applications must be submitted by January 31 of the senior year to the department chair and must include: a written statement of purpose, two letters of recommendation from faculty at Stanford, and a transcript.

Students accepted into the coterminal program must have been undergraduate French majors and must meet all requirements that apply to both degrees.

For University coterminal degree program rules and University application forms, see <http://registrar.stanford.edu/publications/#Coterm>.

LA MAISON FRANÇAISE

La Maison Française, 610 Mayfield, is an undergraduate residence that serves as a campus French cultural center, hosting in-house seminars as well as social events, film series, readings, and lectures by distinguished representatives of French and Francophone intellectual, artistic, and political life.

GRADUATE PROGRAMS

Admission to the M.A. and Ph.D. Programs—Applications and admissions information may be obtained from Graduate Admissions in the Registrar's Office, or at <http://gradadmissions.stanford.edu>. Applicants should read the general regulations governing degrees in the "Graduate Degrees" section of this bulletin. They should have preparation equivalent to an undergraduate major in French and should also have reached a high level of speaking and writing proficiency in French. Previous study of a language other than French is also highly desirable. Recent Graduate Record Examination (GRE) results are required, as is a writing sample representative of the applicant's best undergraduate work.

MASTER OF ARTS

The terminal M.A. in French provides a flexible combination of language, literature, cultural history, and methodology course work designed to enhance the preparation of secondary school, junior college, or college teachers.

Candidates must complete a minimum of 45 units of graduate work, all courses being taken for a letter grade, with a grade point average (GPA) of 3.3, as well as pass the master's examination at the end of their training. To fulfill the requirements in a single year, enrollment must be for an average of 12 units per quarter.

Applications for admission to the Masters of Arts program must be received by March 29 of the prior academic year. Candidates for this degree are not eligible for financial aid or for teaching assistantships.

REQUIREMENTS

The basic program of 45 units requires the following course work:

1. One teaching methodology course, ordinarily APPLING 201, The Learning and Teaching of Second Languages, the second-language-pedagogy course offered by the Stanford Language Center.
2. A cultural history course (to be taken either inside or outside the Department of French and Italian).
3. A course in stylistics and textual analysis (FRENLIT 261 or equivalent).
4. All remaining units are to be taken in advanced French literature courses (200 level or above), three of which must be concerned with the prerevolutionary period of French cultural history.

FRENLIT 261, Stylistics and Textual Analysis, is the requirement designed to insure that M.A. students have achieved a high level of proficiency in written and oral expository French and a familiarity with various modes of literary-critical writing. Master's students who have already achieved a high degree of competence in writing in French (either at Stanford or elsewhere) may, with the approval of the Director of Graduate Studies, be exempted from this requirement upon presentation of a sample seminar paper in the quarter prior to that during which 261 would otherwise be taken.

EXAMINATION

The terminal M.A. examination is normally administered two weeks before the end of the Spring Quarter by the three members of the examination committee, selected each year by the Director of Graduate Studies. It consists of two parts:

1. The written exam (two hours) tests the candidate's general knowledge of French literature and is based on the same reading list as that for the Ph.D. qualifying exam (see below).

The exam requires that the candidate answer four questions (out of six) in a manner that demonstrates his/her ability to synthesize and draw parallels between periods, genres, and systems of representation on the basis of the standard reading list. At least one question must be answered in French and two in English. Use of a dictionary is allowed.

If the student's performance on the exam is deemed a 'pass' by two out of three of the members of the examining committee, the student is then permitted to go on to the oral examination (which is ordinarily taken later the same week).

Should the candidate fail the M.A. written exam, he/she is given a second chance at the end of the Spring Quarter.

2. The oral exam (90 minutes) assumes as its point of departure the student's answers on the written exam. It examines the candidate's knowledge and understanding of French literary history on the basis of the standard reading list.

At the conclusion of the oral exam, the examination committee meets in closed session and discusses the student's performance on the written and the oral portions of the examination. If it is judged adequate, the M.A. degree is granted. In no event may the master's written and oral exams be taken more than twice.

DOCTOR OF PHILOSOPHY

The Department of French and Italian provides students with the opportunity to pursue advanced work in French language, literature, cultural history, theory, and Francophone studies within a uniquely flexible interdisciplinary framework. Unlike conventional Ph.D. programs, it encourages students to construct a highly individualized course of study, integrating specialization in a particular literary period or area with work in such fields as art history, classics, film studies, the history of science and technology, linguistics, literary theory, music, and philosophy. The program is founded on the belief that such a balance between period/area specialization and interdisciplinary breadth is not only desirable but essential in a field such as French Studies. Students in the Ph.D. program are normally admitted as French Fellows on a four- to five-year fellowship plan that integrates their financial support with rigorous training as scholars and as prospective university faculty.

Students admitted to the program work closely with the Director of Graduate Studies in structuring a plan consistent with their needs and interests. Aside from the benefits of the program's flexible structure, a number of unique resources are available to students. The French Section's exchange program with the Ecole Normale Supérieure provides candidates (selected on a competitive basis) with the opportunity to pursue dissertation research in Paris.

ADVISING

Given the interdisciplinary nature of the Ph.D. program in French and the opportunity it affords each student to create an individualized program of study, regular consultation with an adviser is of the utmost importance. The adviser for all entering graduate students is the Director of Graduate Studies, whose responsibility it is to assist students with their course planning and to keep a running check on progress in completing the course, teaching, and language requirements. By the end of the first year of study, each student must choose a faculty adviser whose expertise is appropriate to his or her own area of research and interests.

Entering graduate students are also paired with a faculty mentor as a function of their stated research interests at the time of admission. The role of the mentor is to advise the student on an informal basis regarding the student's academic program and plans.

REQUIREMENTS

A candidate for the Ph.D. degree in French must complete at least 72 units of graduate-level study beyond the bachelor's degree and teach five language courses in the section.

Students entering with a master's degree or previous graduate work may receive credit as determined on a case-by-case basis, up to a maximum of 45 units. Fellowship funding and teaching requirements are adjusted according to University regulations.

REQUIRED/RECOMMENDED COURSES

Three courses are required:

1. FRENGEN 369, Introduction to Graduate Studies: Fragments of a Material History of Literature, a 5-unit seminar offered in the Autumn Quarter of each year, designed to acquaint students with the theoretical and methodological concerns of literary study. This course must be taken in the first quarter of study.
2. Definition and Inquiry: FRENGEN 201E, New Methods and Sources in French and Italian Studies, a three-unit course designed to familiarize graduate students with research materials and techniques. This course must be taken no later than the end of the third year of study.
3. APPLING 201, The Learning and Teaching of Second Languages, the second-language pedagogy course offered by the Stanford Language Center in the Spring Quarter of each year in order to prepare entering graduate students for teaching in their second year.

In addition to the above-required courses, native English speaking students are encouraged to enroll in FRENLIT 261, Stylistics and Textual Analysis.

Distribution of Elective Courses—Apart from these requirements, students are granted considerable freedom in structuring a course of study appropriate to their individual needs. Of the 72 minimum units of graduate course work required for the Ph.D., at least 52 units must be taken within the Department of French and Italian.

Language Requirements—Attaining a native or near-native fluency in French is the individual responsibility of all candidates in the Ph.D. program, and remedial course work needed to achieve such fluency cannot count towards the Ph.D. degree. In addition, candidates are required to achieve a high level of proficiency in one additional foreign language, with the language in question to be determined by the student and his or her adviser as a function of the student's area of specialization. Such proficiency may be demonstrated either by successfully completing a third-year level or above undergraduate course or, better, a graduate seminar in the language in question; or by passing an exam that establishes a third-year or above level of competence in writing, reading, and speaking. (In no case is passage of a standard reading competence exam considered sufficient.) In the case of ancient Greek and Latin, a high level of proficiency means a level superior to a second year collegiate level of proficiency in reading and writing.

The second foreign language requirement should be completed as soon as possible, but in any case not later than the end of the third year for students who entered the program without an M.A., and not later than the end of the second year for students who entered the program with a master's degree. Completion of the language requirements is a prerequisite for taking the University Oral Examination.

EXAMINATIONS

There are three examinations: the 90-minute qualifying exam, the special topic exam, and the University oral examination.

Qualifying Examination—The first oral examination, which normally takes place at the end of Spring Quarter of the first year of study, tests the student's knowledge of the French language and of French literature. The student is responsible for scheduling the exam one month in advance. The date and time chosen must be determined in consultation with the examining committee (see below).

The exam is based on a standard reading list covering major works from all periods of French literature, from the Middle Ages to the contemporary scene. The list may be expanded to reflect a student's particular interests, but not abridged.

Half of the exam takes place in English, half in French (with the student free to choose which portion transpires in which language).

The exam consists of two parts:

1. A 20-minute presentation by the candidate on a topic to be determined by the student. This presentation may be given either in English or in French and should engage, in a succinct and synthetic manner, an issue or set of issues of broad relevance to French literary history about which the student has been thinking as he or she has been preparing the exam. The presentation must not simply be a text read aloud, but rather must be given from notes. It is meant to be suggestive and not exhaustive, so as to provoke further discussion.
2. A 70-minute question and answer period in which the examining committee follows up on the candidate's presentation and discusses the reading list with the student. At least part of this portion of the exam takes place in French. The student is expected to demonstrate a solid knowledge of the texts on the reading list and of the basic issues which they raise, as well as a broader sense of the cultural/literary context into which they fit.

The examining committee consists of two faculty members selected by the student, as well as the Director of Graduate Studies.

Two weeks before the exam, the student must also submit a graduate seminar paper which he or she considers representative of the quality of his or her graduate work at Stanford.

On the basis of this paper, the results of the qualifying examination, and an evaluation of the student's overall progress, the members of the student's examining committee vote for or against admission to candidacy for the Ph.D. The terminal master's degree may be awarded to students who have completed the qualifying procedure, but whose work is judged insufficient for admission to candidacy for the Ph.D. If the overall case for or against promotion to candidacy is deemed uncertain, students may be asked either to retake the qualifying exam, to submit a new paper, or they may be admitted to candidacy on a probationary basis. Subject to approval by the Director of Graduate Studies and department chair, students already holding an advanced degree in French Studies, when admitted to the French Ph.D. program, may be excused from the qualifying exam. However, they must present a formal request for a waiver to the Director of Graduate Studies upon their arrival at Stanford. Such a request must document the course work completed elsewhere and include all relevant reading lists. Only in cases where taking the qualifying exam would involve considerable repetition of already completed work is such a waiver likely to be granted.

Special Topic Examination—The second oral examination, which normally takes place at the end of Spring Quarter of the second year of study, concerns a topic (a particular literary genre or a broad theoretical, historical, or interdisciplinary question) freely chosen and developed by the individual student working in collaboration with his or her adviser and the Director of Graduate Studies. Students should design this research project so that it has the breadth and focus of a book they might write or a seminar they might teach. The proposed topic should be discussed with the Director of Graduate Studies before the end of the quarter preceding the quarter in which they plan to take the exam. The student and the Director of Graduate Studies choose a committee of two faculty members with interests close to the proposed topic. (In most cases, one of these committee members is the student's adviser.) In addition to these two members, the examination committee includes the Director of Graduate Studies, who serves in an ex officio capacity as the third member of the examination committee.

At the beginning of the quarter in which he or she takes this examination, the student discusses research plans with committee members, who offer suggestions on the project and on the reading list. In general, the reading list should be between one and two single-spaced pages in length. In the course of the quarter, the student should regularly consult with committee members to discuss his or her progress. The actual examination lasts one hour. The candidate must present a tentative reading list to the members of the committee about twelve weeks before the examination and a final reading list at least one week before the examination. This list, to be headed by a title describing the topic of the examination, may be divided into two parts: core works that the student has found to be central to his or her topic, and works that fill out the periphery of the topic. Two copies of the final reading list must be given to the student services

officer for the Division of Languages, Cultures, and Literatures: one for the student's file and one for a special file which subsequent students can consult. The examination assumes the form of an oral colloquy between the student and the examining committee. It concentrates on the conclusions to which the student's research has led him or her, and aims to determine the student's overall mastery of the research topic in question. At the beginning of the examination, the student presents a talk of no longer than 20 minutes (not to be written out, but to be presented from notes) reviewing the results of his or her reading and outlining the major features and implications of the chosen topic. The remainder of the hour is devoted to a discussion between the student and the committee regarding the problems the student raised in the talk and the reading list itself.

The following procedures are applicable to both the qualifying and special topic exams:

1. The committee meets briefly at the end of the exam and immediately informs the student as to whether he or she has passed the examination.
2. In the week after the examination, the student is expected to meet individually with members of the committee to discuss strengths and weaknesses revealed during the qualifying exam or colloquy.
3. The Director of Graduate Studies places a brief letter describing each one-hour oral exam in the student's file, a copy of which is also be furnished to the student.

THE UNIVERSITY ORALS

The University Ph.D. examination follows most of the same procedures outlined above. Normally students put one, and at most two, full-time quarters of study into preparation for the exam. The University oral exam should virtually always be taken at the end of Spring Quarter of the third year of study. Students must complete minimum course requirements (as listed in this bulletin) and all language and course requirements before the quarter in which they take the University oral examination.

Early in the quarter before they intend to take the University Ph.D. examination, students must discuss the scope and nature of the period to be covered, as well as the dissertation proposal, with the Director of Graduate Studies. The reading list should include works in all genres relevant to the period covered. The amount of non-literary or cross-disciplinary material on the reading list varies according to the period and the research interests of the student. Students ordinarily cover about a century of writing in great depth. As with the preceding examinations, the Director of Graduate Studies and the student determine the committee's makeup.

The governing principle is that the University oral examination in French must be a period examination rather than one on the specific concerns of the dissertation proposal, which is dealt with separately in a later colloquium. It follows from this basic principle that the examination will cover the major authors and genres in the student's period of choice. The lists may well include critical and scholarly works or texts from outside the traditional domain of French literary studies (such as film, philosophy, other literary traditions), but such coverage should be regarded as supplemental except in rare instances where the chair and faculty advisers have agreed to define these materials as the student's "field."

The aim of the University oral is to establish the student's credentials as a specialist in the period of his or her choosing, so the core of the reading list must be made up of texts that constitute the cultural baggage essential to any specialist. It follows that reading lists must not focus on the narrow area of the student's research interests. The tendency to bias reading lists toward the dissertation topic, be it an author or a genre, does not cancel the obligation to cover the major figures and genres. It is understandable that some students, by their third year, have become so deeply committed to their work toward the dissertation that they wish to use the preparation period for the examination as part of their dissertation research. Certainly, some of the exam work will prove relevant, but they should also remember that the examination is the central means of certifying their expertise in a literary period.

The exam committee consists of four members, in addition to a committee chair from outside the Department of French and Italian whose principal functions are to keep track of time and to call on the four mem-

bers of the committee who question the candidate on the talk and on the reading list. Students are required to discuss the reading list for the examination with the Director of Graduate Studies and with members of their committee during the quarter preceding the examination. A final reading list must be in the hands of the committee and the student services officer for the Division of Literatures, Cultures, and Languages no later than two weeks preceding the examination. Students must submit the Request for University Oral Exam form to the student services officer at least three weeks before the proposed date of the exam. At the same time this form is submitted, students should also submit the Notice of Appointment of the Ph.D. dissertation reading committee. In addition, a Report on Ph.D. Foreign Language must be completed, certifying a reading knowledge of the foreign language the student presents to meet the language requirements. The two-hour examination consists of the following two parts:

1. Forty minutes: a 20-minute talk by the candidate followed by a 20-minute question and answer period concerning the talk.

Working with the committee members, the candidate's adviser will prepare three or more questions to be presented to the candidate at 8:00 a.m. on the day of the examination. These questions concern broad topics pertinent to the candidate's reading list and period of specialization, including concerns relevant, but by no means limited to, the student's projected dissertation. The candidate chooses one of the questions and develops a 20-minute talk in response. Students must not read from a prepared text, but rather must speak from notes. They are free to consult any necessary materials while preparing the talk. The candidate is questioned for 20 minutes on the talk, with the dissertation adviser starting the questioning.

2. One hour, 20 minutes: questions on the area of concentration.

Each member of the committee, except for the chair, is assigned a 20-minute period to question the candidate on the reading list and its intellectual-historical implications.

The University oral examination is a formal University event. It represents the last occasion for the faculty to evaluate a student's overall preparation as a candidate for the Ph.D. After the University orals, only the colloquium on the dissertation prospectus and certification of the final dissertation by the student's reading committee stand in the way of conferral of the Ph.D. The examination, therefore, is a uniquely significant event and is designed to evaluate the student's preparation as a specialist in a given sector of French studies, but within a broader context than that provided by a single course, examination, or even the dissertation itself.

DISSERTATION

The doctoral dissertation should demonstrate the ability to carry out research, organize, and present the results in publishable form. The scope of the dissertation should be such that it could be completed in 12 to 18 months of full-time work.

Colloquium on the Dissertation Proposal—The colloquium normally takes place in the quarter following the University oral examination; in most cases this means early in Autumn Quarter of the student's fourth year of study. The colloquium lasts one hour, begins with a brief introduction to the dissertation prospectus by the student (lasting no more than ten minutes), and consists of a discussion of the prospectus by the student and the three readers of the dissertation. At the end of the hour, the faculty readers vote on the outcome of the colloquium. If the outcome is favorable (by majority vote), the student is free to proceed with work on the dissertation. If the proposal is found to be unsatisfactory (by majority vote), the dissertation readers may ask the student to revise and re-submit the dissertation prospectus and to schedule a second colloquium.

The prospectus must be prepared in close consultation with the dissertation director during the months preceding the colloquium. It must be submitted in its final form to the readers no later than one week before the colloquium. A prospectus should not exceed ten double-spaced pages, in addition to which it should include a working bibliography of primary and secondary sources. It should offer a synthetic overview of the dissertation, describe its methodology and the project's relation to prior scholarship on the topic, and lay out a complete chapter-by-chapter plan.

It is the student's responsibility to schedule the colloquium no later than the first half of the quarter subsequent to the quarter in which the student passed the University oral examination. The student should arrange the date and time in consultation with the student services officer and with the three examiners. The student services officer schedules an appropriate room for the colloquium.

Members of the dissertation reading committee ordinarily are drawn from the University oral examination committee, but need not be the same.

JOINT DEGREES AND MINORS

A candidate may also take a joint degree in French and Humanities, as described in the "Interdisciplinary Studies in Humanities" section of this bulletin. Minors are possible in Comparative Literature, Italian, Linguistics, Modern Thought and Literature, and other departments offering related courses such as Art and Art History, History, Music, Philosophy, and Spanish.

Students interested in a joint degree or a minor should design their course of study with their adviser(s). Joint degrees and minors usually require 24 additional units. With careful planning, students may complete course work for the Ph.D. and the minor in a total of nine quarters.

Ph.D. Minor in French Literature—The department offers a minor in French Literature. The requirement for a minor in French is successful completion of 24 units of graduate course work in the French Section with a grade point average (GPA) of 3.0 or above. Interested students should consult the graduate adviser.

ITALIAN SECTION

The Italian Section offers a variety of graduate and undergraduate programs in Italian language, literature, culture, and intellectual history. Course offerings range from small and highly specialized graduate seminars to general courses open to all students on authors such as Dante, Boccaccio, and Machiavelli.

On the undergraduate level, a number of options are available. In addition to the Italian major, students may choose from a minor in Italian, an honors program in the Humanities (see the "Interdisciplinary Studies in Humanities" section of this bulletin), an honors program in Italian, and two extended majors: one in Italian and French literature, and one in Italian and English literature.

On the graduate level, programs of study leading to the M.A. degree and the Ph.D. degree are offered in Italian literature. Joint programs for the Ph.D. degree with the graduate programs in Comparative Literature, Humanities, and Modern Thought and Literature are also available.

Special collections and facilities at Stanford offer the possibility for extensive research in Italian studies and related fields. These include the undergraduate and graduate libraries and the Hoover Institution for the Study of War, Revolution, and Peace. Collections in Green Research Library are especially strong in the Medieval, Renaissance, and contemporary periods; the Italian section is one of the larger constituents of the Western European collection at the Hoover Library; and the Music Library has excellent holdings in Italian opera.

Stanford in Italy—Stanford in Florence affords undergraduates with at least three quarters of Italian the opportunity to take advantage of the unique intellectual and visual resources of the city and to focus on two areas: Renaissance History and Art, and Contemporary Italian and European Studies. The program is structured to help integrate students as fully as possible into Italian culture through homestays, Florence University courses, the Language Partners Program, research, internship and public service opportunities, and by conducting some of the program's classes completely in Italian. Many of the courses offered in Florence may count toward the fulfillment of requirements for the Italian major or minor. Students are encouraged to consult with the Italian undergraduate adviser before and after a sojourn in Florence to ensure that their course selections meet Italian Section requirements. Information on the Florence program is available in the "Overseas Studies" section of this bulletin, the Stanford in Florence web site <http://osp.stanford.edu/program/florence>, or at the Overseas Studies office in Sweet Hall.

UNDERGRADUATE PROGRAMS BACHELOR OF ARTS

The Italian major offers students the opportunity to develop an in-depth knowledge of Italian literature, language, and civilization through a highly flexible program combining course work in Italian with work in such fields as art history, classics, comparative literature, economics, English, French, history, international relations, music, philosophy, and political science. All Italian majors are required to have completed three second-year language courses (or the equivalent taken at the Florence campus):

- ITALLANG 21. Second-Year Italian, First Quarter
- ITALLANG 22. Second-Year Italian, Second Quarter
- ITALLANG 23. Second-Year Italian, Third Quarter

Completion of the department's two quarter Great Works IHUM sequence (see above) entitles a student to 5 units towards the Italian major or minor. Students considering an Italian major should consult with the Italian undergraduate adviser as early as possible (even before completing the language requirement) in order to ensure a maximum of flexibility in designing a course of study suited to individual needs and cultural interests.

Italian majors must complete 60 units of course work above the 100 level.

The remaining requirements for the major are:

1. A minimum of 32 units of Italian courses (selected from courses numbered 100 and above).
2. Of these courses, at least one on Dante is required, as well as at least one in each of the following areas: (a) the Middle Ages (b) the early modern period, and (c) the modern period. A Dante course may fulfill the Middle Ages requirement.
3. The intermediate-level survey sequence (ITALLIT 127, 128, 129).
4. One advanced language course beyond the level of ITALLANG 114.

Of the 60 units required for the major, up to 28 units of course work in related fields may be taken outside the department.

ITALIAN AND PHILOSOPHY

A second option is now possible within the Italian major, offering students the opportunity to combine studies in literature and philosophy. Students take most of their courses alongside students from departments specializing in the intersection of literature and philosophy.

The Italian and Philosophy major track requires a minimum of 16 courses, for a minimum total of 65 units, distributed as follows:

1. *Italian Survey Sequence* (ca. 12 units): ITALLIT 127, 128, 129.
2. *Advanced Language Course* (ca. 4 units): ITALLANG 114 and above.
3. *Philosophy Writing in the Major* (5 units): PHIL 80. Prerequisite: introductory philosophy class.
4. *Philosophy and Literature Gateway Course* (4 units): ITALGEN 81 (same as PHIL 81). This course should be taken as early as possible in the student's career, normally in the sophomore year.
5. *Aesthetics, Ethics, Political Philosophy* (ca. 4 units): one course from the PHIL 170 series.
6. *Language, Mind, Metaphysics, and Epistemology* (ca. 4 units): one course from the PHIL 180 series.
7. *History of Philosophy* (ca. 8 units): two courses in the history of philosophy, numbered above PHIL 100.
8. *Upper Division Italian Courses* (ca. 12 units): at least three courses numbered ITALLIT/ITALGEN 100 or higher.
9. *Related Courses* (ca. 8 units): two upper division courses relevant to the student's chosen area of specialization.
10. *Capstone Seminar* (ca. 4 units): to be selected from a set of seminars chosen by the undergraduate adviser of the program in philosophical and literary thought. This course must be taken in the student's senior year.

The capstone seminar and the two related courses must be approved by both the undergraduate adviser of Italian and the undergraduate adviser of the program in philosophical and literary thought administered through the DLCL. No more than 24 units may be drawn from courses

offered overseas. Substitutions, including transfer credit, will not normally be permitted for items 5, 6, and 7, and are not permitted under any circumstances for items 3, 4, and 10. Up to 10 units of courses taken in the Philosophy department may be taken CR/NC or S/NS; the remainder must be taken for a letter grade.

EXTENDED MAJORS

Requirements for both extended majors are essentially identical to those of the Italian major with a concentration in Italian literature.

Italian and English Literatures—In addition to the 32 units required for the B.A. in Italian, candidates must complete four English literature courses numbered 100 and above related to the field of concentration in Italian Studies.

Italian and French Literatures—In addition to the 32 units required for the B.A. in Italian, candidates must complete four French literature courses numbered 100 and above related to the field of concentration in Italian Studies.

MINORS

Students considering a minor in Italian are encouraged to design a course of studies that fosters their understanding of the interaction between Italian and their second area of expertise. A minimum of 24 units of undergraduate work beyond the Italian 3 level must be completed.

Requirements for the minor include two intermediate language courses (chosen from ITALGEN 21, 22, and 23); all three of the introductory series on Italian literature and culture (ITALLIT 127, 128, 129); and a minimum of one advanced course in language or literature numbered 114 and above. All courses must be chosen in consultation with the Director of Undergraduate Studies, who is responsible for evaluating all requests and individual study plans for the minor.

HONORS PROGRAMS

ITALIAN

Italian majors with a grade point average (GPA) of 3.3 (B+) or better in all Italian courses are eligible for department honors. In addition to the requirements listed above, honors candidates must complete an honors essay representing 6 to 9 units of academic work through enrollment in ITALLIT 198. Proposals for essays must be submitted to the Italian faculty by the end of the candidate's junior year. If the proposal is accepted, a member of the Italian faculty is assigned to serve as the student's adviser for the essay. Students interested in the honors program should consult the Italian undergraduate adviser early in their junior year.

HUMANITIES

An honors program in the Humanities is available for Italian majors who wish to supplement their studies with a carefully structured program of humanistic studies. See the "Interdisciplinary Studies in Humanities" section of this bulletin for further information.

COTERMINAL BACHELOR'S AND MASTER'S PROGRAM

Each year the department admits a very small number of highly motivated undergraduates to its coterminal B.A. and M.A. degree in Italian. Applications must be submitted by January 31 of the senior year to the department chair and must include: a written statement of purpose, two letters of recommendation from faculty at Stanford, and a transcript. Students accepted into the coterminal program must have been undergraduate Italian majors and must meet all requirements that apply to both degrees.

LA CASA ITALIANA

La Casa Italiana, 562 Mayfield, is an undergraduate residence devoted to developing an awareness of Italian language and culture. It works closely with the Italian Cultural Institute in San Francisco and with other local cultural organizations. It often hosts visiting representatives of Italian intellectual, artistic, and political life. A number of departmental courses are regularly taught at the Casa, which also offers in-house seminars. Assignment is made through the regular undergraduate housing draw.

GRADUATE PROGRAMS

Admission to the Program—Candidates are expected to be proficient in the Italian language and to have done significant course work in Italian literature and/or Italian studies on the undergraduate level. Candidates with a broad humanistic and linguistic background are especially encouraged to apply. Contact Graduate Admissions in the Registrar's Office, Old Union, or see <http://gradadmissions.stanford.edu>, for application information. Recent Graduate Record Examination (GRE) results are required.

MASTER OF ARTS

TERMINAL PROGRAM

The M.A. in Italian provides a combination of language, literature, civilization, and general courses designed to prepare secondary school, junior college, or college teachers. It is preferred that applicants have undergraduate degrees in Italian or in a related field. Knowledge of a second Romance language is desirable.

Candidates must complete a minimum of 45 units of graduate work, all courses being taken for a letter grade, with a GPA of 3.3 (B+), and pass a comprehensive oral examination (see "Qualifying Examination" section below for the Ph.D.). To fulfill the requirements in one year (four quarters), students should enroll for an average of 12 units per quarter.

The basic course program (45 units) is nine graduate courses in Italian, one of which may be in a related field. The option of substituting a master's thesis for two literature courses is available.

Reading knowledge of a second Romance language is required. French is recommended.

Requirements for the completion of the M.A. include a comprehensive literature and language oral examination, which is given before the end of Spring Quarter or at the beginning of the following Autumn Quarter. Before taking the exam, a candidate for the degree must submit to the Italian faculty a sample graduate seminar paper representative of the quality of his or her graduate work. On the basis of this paper, the results of the comprehensive examination, and the student's overall progress, members of the department vote for or against awarding of the M.A. degree.

Applications for admission must be received by May 31. Candidates for this degree are not eligible for financial aid or teaching assistantships.

DOCTOR OF PHILOSOPHY

Stanford's Ph.D. program in Italian offers the opportunity for advanced work in Italian literature and studies within an unusually flexible interdisciplinary framework. It is fully independent of the Ph.D. program in French and aims to encourage students to bring broader methodological and interdisciplinary concerns to bear on the study of Italian literature. Like conventional Italian Ph.D. programs, it places primary emphasis on developing a command of Italian literature as a whole. Unlike conventional Italian Ph.D. programs, it allows students to construct a highly individualized course of study, integrating specialization in a particular literary period with work in such fields as art history, classics, comparative literature, feminist studies, film, French, history, history of science, linguistics, literary theory, Medieval or Renaissance studies, philosophy, and religion. The program is founded on the belief that this sort of balance between period specialization and interdisciplinary breadth is not only desirable but also essential in a small field such as Italian studies, particularly given the diversity of the Italian literary canon, which extends over a wide variety of disciplines.

Students admitted into the Ph.D. program in Italian work closely with the adviser in structuring a plan of study appropriate to needs and interests. Such a plan usually involves a mix of teaching and courses taken within the Italian program, courses taken in other departments, and independent work under supervision of a member of the Italian faculty, thus integrating financial support with training as scholars and prospective university teachers. Assuming satisfactory academic progress, fellowships are typically offered for three or four years. Graduate-level work completed elsewhere may be counted as fulfilling part of the requirements

for the degree. Students in the fifth year normally apply for outside fellowships or part-time teaching positions in the department.

Aside from the benefits of the program's structure and fellowship plan, a number of unique resources are available to Ph.D. students in Italian at Stanford. During their years of study, students may be permitted to take courses, pursue dissertation research, and do independent work at the Stanford campus in Florence under supervision of a member of the Italian faculty. The Florence center, located in a palazzo along the Arno, is near important Florentine libraries and archives and the University of Florence. Graduate students also have at their disposal the resources of La Casa Italiana, a residential theme house which serves as an Italian cultural center and hosts such events as colloquia, lectures, and film series.

REQUIREMENTS

A candidate for the Ph.D. degree in Italian must complete at least 72 units of graduate-level study beyond the bachelor's degree and teach five language courses in the section.

Students entering with a master's degree receive credit for previous graduate work as determined on a case-by-case basis, up to a maximum of 45 units. Fellowship funding and teaching requirements are adjusted according to University regulations.

Required/Recommended Courses—Three courses are required:

1. ITALGEN 369, Introduction to Graduate Studies: Fragments of a Material History of Literature, a 5-unit seminar, offered in Autumn Quarter of each year, designed to acquaint students with the theoretical and methodological concerns of literary study. This course must be taken in the first quarter of study.
2. Definition and Inquiry: ITALGEN 201E, New Methods and Sources in French and Italian Studies, a 3-unit course designed to familiarize graduate students with research materials and techniques. This course must be taken no later than the end of the third year of study.
3. APPLING 201, The Learning and Teaching of Second Languages, the second-language pedagogy course offered by the Stanford Language Center in the Spring Quarter of each year in order to prepare entering graduate students for teaching in their second year.

Apart from the above requirements, students are granted considerable freedom in structuring a course of study appropriate to individual needs. During the first year, most course work is usually done within the Italian Section in order to ensure an adequate preparation for the qualifying examination. In the second and third years, the students' programs normally consist of a combination of course work done inside and outside the Italian Section, supplemented by tutorials and independent work pursued under supervision of the Italian faculty.

Language Requirements—As soon as possible, but not later than the end of the third year, the candidate must have passed reading examinations in two additional foreign languages. If the candidate's period of concentration is earlier than the Romantic period, one of these must be Latin; if Romantic or later, French. Completion of the language requirement is a prerequisite for taking the University oral examination.

EXAMINATIONS

There are three examinations: the 90-minute qualifying exam, the special topic exam, and the University oral examination.

Qualifying Examination—The first oral examination, which normally takes place at the end of Spring Quarter of the first year of study, tests the student's knowledge of the Italian language and of Italian literature. The student is responsible for scheduling the exam one month in advance. The date and time chosen must be determined in consultation with the examining committee (see below).

The exam is based on a standard reading list covering major works from all periods of Italian literature, from the Middle Ages to the late 20th-century. The list may be expanded to reflect a student's particular interests, but not abridged.

Half of the exam takes place in English, half in Italian (with the student free to choose which portion transpires in which language).

The exam consists of two parts:

1. A 20-minute presentation by the candidate on a topic to be determined by the student. This presentation may be given either in English or in Italian and should engage, in a succinct and synthetic manner, an issue or set of issues of broad relevance to Italian literary history which the student has been thinking about as he or she has been preparing the exam. The presentation must not simply be a text read aloud, but rather must be given from notes. It is meant to be suggestive and not exhaustive, so as to provoke further discussion.
2. A 70-minute question and answer period in which the examining committee follows up on the candidate's presentation and discusses the reading list with the student. At least part of this portion of the exam takes place in Italian. The student is expected to demonstrate a solid knowledge of the texts on the reading list and of the basic issues which they raise, as well as a broader sense of the cultural/literary context into which they fit. The examination committee for the qualifying examination is made up of the members of the Italian faculty, including the student's faculty adviser who chairs the examination.

Two weeks before the exam, the student must also submit a graduate seminar paper which the student considers representative of the quality of his or her graduate work at Stanford.

On the basis of this paper, the results of the qualifying examination, and an evaluation of the student's overall progress, the members of the student's examining committee vote for or against admission to candidacy for the Ph.D. The terminal master's degree may be awarded to students who have completed the qualifying procedure, but whose work is judged insufficient for admission to candidacy for the Ph.D. If the overall case for or against promotion to candidacy is deemed uncertain, students may be asked either to retake the qualifying exam, to submit a new paper, or they may be admitted to candidacy on a probationary basis. Subject to approval by the Director of Graduate Studies and department Chair, students already holding an advanced degree in Italian Studies, when admitted to the Italian Ph.D. program, may be excused from the qualifying exam. However, they must present a formal request for a waiver to the Director of Graduate Studies upon their arrival at Stanford. Such a request must document the course work completed elsewhere and include all relevant reading lists. Only in cases where taking the qualifying exam would involve considerable repetition of already completed work is such a waiver likely to be granted.

Special Topic Examination—The second oral examination, which normally takes place at the end of Spring Quarter of the second year of study, concerns a topic (a particular literary genre or a broad theoretical, historical, or interdisciplinary question) freely chosen and developed by the individual student working in collaboration with his or her adviser and the Director of Graduate Studies. Students should design this research project so that it has the breadth and focus of a book they might write or a seminar they might teach. The proposed topic should be discussed with the Director of Graduate Studies before the end of the quarter preceding the quarter in which they plan to take the exam. The student and the Director of Graduate Studies choose a committee of two faculty members with interests close to the proposed topic. (In most cases, one of these committee members is the student's adviser.) In addition to these two members, the examination committee includes the Director of Graduate Studies, who serves in an ex officio capacity as the third member of the examination committee.

At the beginning of the quarter in which he or she takes this examination, the student discusses plans for the section with committee members, who offer suggestions on the project and on the reading list. In general, the reading list should be between one and two single-spaced pages in length. In the course of the quarter, the student should regularly consult with committee members to discuss his or her progress. The actual examination lasts one hour. The candidate must present a tentative reading list to the members of the committee about twelve weeks before the examination and a final reading list at least one week before the examination. This list, to be headed by a title describing the topic of the examination, may be divided into two parts: core works that the student has found to be central to his or her topic, and works that fill out the periphery of the topic. Two copies of the final reading list must be given to the

student services officer for the Division of Literatures, Cultures, and Languages: one for the student's file and one for a special file which subsequent students can consult. The examination assumes the form of an oral colloquy between the student and the examining committee. It concentrates on the conclusions to which the student's research has led him or her, and aims to determine the student's overall mastery of the research topic in question. At the beginning of the examination, the student presents a talk of no longer than 20 minutes (not to be written out, but to be presented from notes) reviewing the results of his or her reading and outlining the major features and implications of the chosen topic. The remainder of the hour is devoted to a discussion between the student and the committee regarding the problems the student raised in the talk and the reading list itself.

The following procedures are applicable to both the qualifying and special topic exams:

1. The committee meets briefly at the end of the exam and immediately informs the student as to whether he or she has passed the examination.
2. In the week after the examination, the student is expected to meet individually with members of the committee to discuss strengths and weaknesses revealed during the qualifying exam or colloquy.
3. The Director of Graduate Studies places a brief letter describing each one-hour oral exam in the student's file, a copy of which is also be furnished to the student.

THE UNIVERSITY ORALS

The University Ph.D. examination follows most of the same procedures outlined above. Normally students put one, and at most two, full-time quarters of study into preparation for the exam. The University oral exam should virtually always be taken at the end of Spring Quarter of the third year of study. Students must complete minimum course requirements (as listed in this bulletin) and all language and course requirements before the quarter in which they take the University oral examination.

Early in the quarter before they intend to take the University Ph.D. examination, students must discuss the scope and nature of the period to be covered, as well as the dissertation proposal, with the Director of Graduate Studies. The reading list should include works in all genres relevant to the period covered. The amount of "non-literary" or cross-disciplinary material on the reading list varies according to the period and the research interests of the student. Students ordinarily cover about a century of writing in great depth. As with the preceding examinations, the Director of Graduate Studies and the student determine the committee's makeup.

The governing principle is that the University oral examination in Italian must be a period examination rather than one on the specific concerns of the dissertation proposal, which is dealt with separately in a later colloquium. It follows from this basic principle that the examination will cover the major authors and genres in the student's period of choice. The lists may well include critical and scholarly works or texts from outside the traditional domain of Italian literary studies (such as film, philosophy, other literary traditions), but such coverage should be regarded as supplemental except in rare instances where the chair and faculty advisers have agreed to define these materials as the student's "field."

The aim of the University oral is to establish the student's credentials as a specialist in the period of his or her choosing, so the core of the reading list must be made up of texts that constitute the cultural baggage essential to any specialist. It follows that reading lists must not focus on the narrow area of the student's research interests. The tendency to bias reading lists toward the dissertation topic, be it an author or a genre, does not cancel the obligation to cover the major figures and major genres. It is understandable that some students, by their third year, have become so deeply committed to their work toward the dissertation that they wish to use the preparation period for the examination as part of their dissertation research. Certainly, some of the exam work will prove relevant, but they should also remember that the examination is the central means of certifying their expertise in a literary period.

The exam committee consists of four members, in addition to a committee chair from outside the Department of French and Italian whose principal functions are to keep track of time and to call on the four mem-

bers of the committee who question the candidate on the talk and on the reading list. Students are required to discuss the reading list for the examination with the Director of Graduate Studies and with members of their committee during the quarter preceding the examination. A final reading list must be in the hands of the committee and the student services officer for the Division of Literatures, Cultures, and Languages no later than two weeks preceding the examination. Students must submit the Request for University Oral Exam form to the student services officer at least three weeks before the proposed date of the exam. At the same time this form is submitted, students should also submit the Notice of Appointment of the Ph.D. dissertation reading committee. In addition, a Report on Ph.D. Foreign Language must be completed, certifying a reading knowledge of the two foreign languages the student presents to meet the language requirements. The two-hour examination consists of the following two parts:

1. Forty minutes: a 20-minute talk by the candidate followed by a 20-minute question and answer period concerning the talk.

Working with the committee members, the candidate's adviser prepares three or more questions to be presented to the candidate at 8:00 a.m. on the day of the examination. These questions concern broad topics pertinent to the candidate's reading list and period of specialization, including concerns relevant, but by no means limited to, the student's projected dissertation. The candidate chooses one of the questions and develops a 20-minute talk in response. Students must not read from a prepared text, but rather must speak from notes. They are free to consult any necessary materials while preparing the talk. The candidate is questioned for 20 minutes on the talk, with the dissertation adviser starting the questioning.

2. One hour, 20 minutes: questions on the area of concentration.

Each member of the committee, except for the chair, is assigned a 20-minute period to question the candidate on the reading list and its intellectual-historical implications.

The University oral examination is a formal University event. It represents the last occasion for the faculty to evaluate a student's overall preparation as a candidate for the Ph.D. After the University orals, only the colloquium on the dissertation prospectus and certification of the final dissertation by the student's reading committee stand in the way of conferral of the Ph.D. The examination, therefore, is a uniquely significant event and is designed to evaluate the student's preparation as a specialist in a given sector of Italian studies, but within a broader context than that provided by a single course, hour examination, or even the dissertation itself.

DISSERTATION

The fourth and (if necessary) fifth years of graduate study are devoted to writing and researching the doctoral dissertation. The dissertation should demonstrate the ability to carry out research, organize, and present the results in publishable form. The scope of the dissertation should be such that it could be completed in 12 to 18 months of full-time work.

Colloquium on the Dissertation Proposal—The colloquium normally takes place in the quarter following the University oral examination; in most cases this means early in Autumn Quarter of the student's fourth year of study. The colloquium lasts one hour, begins with a brief introduction to the dissertation prospectus by the student (lasting no more than ten minutes), and consists of a discussion of the prospectus by the student and the three readers of the dissertation. At the end of the hour, the faculty readers vote on the outcome of the colloquium. If the outcome is favorable (by majority vote), the student is free to proceed with work on the dissertation. If the proposal is found to be unsatisfactory (by majority vote), the dissertation readers may ask the student to revise and resubmit the dissertation prospectus and to schedule a second colloquium.

The prospectus must be prepared in close consultation with the dissertation director during the months preceding the colloquium. It must be submitted in its final form to the readers no later than one week before the colloquium. A prospectus should not exceed ten double-spaced pages, in addition to which it should include a working bibliography of primary and secondary sources. It should offer a synthetic overview of the

dissertation, describe its methodology and the project's relation to prior scholarship on the topic, and lay out a complete chapter-by-chapter plan.

It is the student's responsibility to schedule the colloquium no later than the first half of the quarter subsequent to the quarter in which the student passed the University oral examination. The student should arrange the date and time in consultation with the student services officer and with the three examiners. The student services officer schedules an appropriate room for the colloquium.

Members of the dissertation reading committee ordinarily are drawn from the University oral examination committee, but need not be the same.

JOINT DEGREES AND MINORS

A joint degree program in Humanities and Italian Literature is described in the "Interdisciplinary Studies in Humanities" section of this bulletin. Minors are possible in a wide variety of related fields. Joint degree programs and minors frequently require 24 additional units of work, making completion of all course requirements in nine quarters difficult if careful advance planning is not done.

Ph.D. Minor in Italian Literature—The section offers a minor in Italian Literature. The requirement for a Ph.D. minor is a minimum of 24 units of graduate course work in Italian literature. Students interested in a minor in Italian should consult the graduate adviser.

COURSES

WIM indicates that the course satisfies the Writing in the Major requirements.

Students interested in literature and literary studies should also consult course listings in the departments of Asian Languages, Classics, Comparative Literature, English, German Studies, Slavic Languages and Literatures, and Spanish and Portuguese, in the Program in Modern Thought and Literature, and in the Division of Literatures, Cultures, and Languages.

FRENCH SECTION

Note—Changes in course offerings after this bulletin has gone to print are sometimes necessary. Students are advised to consult the department bulletin board regularly.

Courses in French, Technology, and Science (126-129)

Undergraduate courses in Literature and Culture (130-199)

Courses for Advanced Undergraduates and Graduates (200-299)

Graduate Seminars (300-399)

FRENCH LANGUAGE COURSES

The following courses in French language instruction represent a typical sequence for three years of French language study. Majors and prospective majors should consult the requirements for a B.A. in French above. For descriptions, other information, and additional courses including special emphasis, intensive, summer, and activity courses at La Maison Française, see the "Language Center" section of this bulletin.

FRENLANG 1,2,3. First-Year French

5 units, Aut, Win, Spr (Dozer-Rabedeau, Staff)

FRENLANG 22,23. Second-Year French

4-5 units, Aut, Win, Spr **22:** (Tsethlikai, Shashko, Staff), **23:** (Dozer-Rabedeau, Tsethlikai)

FRENLANG 120. Advanced Conversation: France Today

3 units, Aut, Win, Spr (Werlings)

FRENLANG 121. Introduction to French Texts

3-4 units, Aut (Palumbo-Liu)

FRENLANG 124. Advanced French Grammar

3-4 units, Win (Staff)

FRENLANG 125. French Phonetics

3-4 units, Spr (Palumbo-Liu)

INTRODUCTION TO THE HUMANITIES (IHUM)

The following Introduction to the Humanities courses are taught by French and Italian department faculty members. IHUM courses are typically available only to freshmen seeking to fulfill GER:1 requirements; see the "Introduction to the Humanities" section of this bulletin for further information. Prospective majors in French or Italian are advised to consider satisfying their GER:1b,c requirements by registering for the following IHUM courses.

IHUM 2,3. Epic Journeys, Modern Quests—Great texts (religious, philosophical, and literary) that have addressed timeless questions about human identity and the meaning of human life. Focus is on the epic tradition in the ancient and classical worlds, and on its transformations or abandonment in modernity. Compares conceptions of the afterlife. How traditions about the afterlife are created and appropriated. The diminished importance of the dead and the increased emphasis on the power of the living in literary genres. GER:1b,1c (two quarter sequence)

IHUM 2. 5 units, Win (Harrison, Jacoff)

IHUM 3. 5 units, Spr (Edelstein, Landy)

GENERAL (IN ENGLISH)

These courses, with the subject code FRENGEN, do not require knowledge of French and are open to all students.

FRENGEN 49N. Enlightenment: Passion versus Reason in 18th-Century French Literature—Stanford Introductory Seminar. The basic struggle in Enlightenment thought: does enlightenment come through reason or the senses? Focus is on its dual epistemology as in semantic conflicts such as affection versus knowledge, or passion versus reason. The notion of *sensibilité*, a literary ideal that acquired cultural, philosophical, and political value. GER:3a

3-4 units, Aut (Edelstein)

FRENGEN 92N. French Culture in Films—Stanford Introductory Seminar. Whether dealing with myth or reality, films reflect social tensions, political issues, and psychological problems of a generation, country, or gender, offering the material texture of the culture that produced them: how people live, love, think, talk, eat, rebel, and interact. French films and documentaries as a starting point to discuss French issues such as immigration, the sexual revolution, May '68, gender, social exclusion, geographical polarities, and modernity and tradition. Film makers include Truffaut, Godard, Pialat, Kiewslowki, Leconte, and Bertolucci. Documentaries by Depardon and Varda. GER:3a

3-4 units, Win (Alduy)

FRENGEN 155. Women Writers and the Rise of the Novel in France—How women writers played a defining role in the development of the modern novel. How they identify with a national tradition, and challenge patriarchy across national borders. How gender and sexuality are represented in literature and shape writers? Practices. Can we speak of a feminine writing or a female literary tradition? Can men write *écriture féminine*? Authors may include Lafayette, Richardson, Graftigny, Charriere, Burney, Cottin, Sand, Charlotte Bronte, Rachilde, Genet, Duras. Readings may include Woolf, Cixous, Irigaray, Armstrong, and Schor. In English. GER:3a,4c

4 units (Cohen) not given 2004-05

FRENGEN 181. Philosophy and Literature Gateway—(Same as ITALGEN 181, PHIL 81.) Required gateway course for Philosophical and Literary Thought track offered through Philosophy and DLCL. Introduction to major problems at the intersection of philosophy and literature. Issues may include authorship, selfhood, truth and fiction, the importance of literary form to philosophical works, and the ethical significance of literary works. Texts include philosophical analyses of literature, works of imaginative literature, and works of both philosophical and literary significance. Authors may include Plato, Montaigne, Nietzsche, Borges, Beckett, Barthes, Foucault, Nussbaum, Walton, Nehamas, Pavel, and Pippin. GER:3a

4 units, Win (Landy, Anderson)

FRENGEN 187. *Bledi, Bledi: North African Youth and Contested Identities in Urban France, 1970-2005*—The intersections between popular culture and Maghribi immigrant life in France; how individual and collective Maghribi identities have changed over the past 30 years. Issues include immigration and citizenship, poverty and unemployment, racism, Islam and the secular Republic, women's roles and status, family and community. How immigration cinema has challenged hegemonic assumptions about French national identity. Sources include movies with aesthetic, politico-social, and historical agendas. Readings from fiction, poetry, and criticism. In English.

1-3 units, Aut (*Le Breton*)

FRENGEN 190Q. Parisian Cultures of the 19th and Early 20th Centuries—Stanford Introductory Seminar. Preference to sophomores. Political, social, and cultural events in Paris from the Napoleonic era and the Romantic revolution to the 30s. The arts and letters of bourgeois, popular, and avant garde cultures. Illustrated with slides. GER:3a

4 units, Spr (*Bertrand*)

FRENGEN 192E. Images of Women in French Cinema: 1930-1990—The myth of the feminine idol in French films understood in its historical and cultural context. The mythology of stars was the imaginary vehicle that helped France to change from a traditional society into a modern nation after 1945. Analysis of films from Renoir to Truffaut and Nelly Kaplan; the evolution of the role of women in France over 60 years. Lectures in English. Films in French, with English subtitles. GER:3a,4c

3-5 units, Spr (*Apostolidès*)

FRENGEN 201E. New Methods and Sources in French and Italian Studies—(Same as ITALGEN 201E.) Based on student interest. Changes in research methods: the use of digitized texts, resources, and databases available through Stanford Library's gateways. Emphasis is on strategies for exploration of broad and specialized topics through new and traditional methods. Using a flexible schedule based on enrollment and the students' prior knowledge, may be offered in forms including a shortened version on the basics, independent study, or a syllabus split over two quarters. Unit levels adjusted accordingly.

1-4 units (*Sussman*) alternate years, given 2005-06

FRENGEN 205. Original Skin: Flaying, Writing, and Thinking the Self in Medieval Culture—(Enroll in COMPLIT 279.)

5 units, Aut (*Kay*)

FRENGEN 227. Samuel Beckett—Readings include *Endgame*, *Watt*, *Molloy*, *Malone Dies*, *The Unnamable*. GER:3a

3-5 units, Win (*Landy*)

FRENGEN 248. Theological Poets: Gods, Laws, and Rhythms in European Romanticism—Why are poets held in high esteem? How did the poet supersede the philosopher as a cultural authority? The cultural, philosophical, and political transformations behind this shift and Romantic ideology. From the late Enlightenment to the mid-1800s, the religious and revolutionary reasons for the poet's relationships with human beings and gods. Readings include Vico, Rousseau, Kant, Schelling, Hölderlin, Blake, Shelley, Keats, Lamartine, Hugo, and Musset. GER:3a

3-5 units, Win (*Edelstein*)

FRENGEN 253E. French Social Thought from Durkheim to Bourdieu—The originality, importance, and relevance of three distinctive features of French social thought: reflexive French human sciences, where the focus is on the social conditions in which such sciences are possible; epistemological and ontological issues (as opposed to empirical realities) and the notions of collective representations, social hypocrisy, the collective unconscious, and collective self-deception; and emphasis on the indispensable role of religious mental structures for the understanding of social cohesion. Readings of Bourdieu, Durkheim, Mauss, Lacan, Lévi-Strauss.

3-5 units (*Dupuy*) not given 2004-05

FRENGEN 256E. Political Anthropology from Rousseau to Freud—A confrontation between ways of accounting for society in an individualistic framework: the social contract; political economy; individualistic sociology; society as crowd; mass psychology; and sociopolitical institutions. Creating a typology of the ways in which a given anthropology constrains conceptions of the social and political order. Writers include Rousseau, Hume, Smith, Constant, Tocqueville, Marx, Durkheim, Weber, and Freud. GER:3a

3-5 units, Spr (*Dupuy*)

FRENGEN 284. Philosophy and Poetry in 20th-Century French and Italian Theory—(Same as ITALGEN 284.) To what extent is poetry the other of modern philosophy? How does modern aesthetic theory understand the distinction and blur the boundaries between philosophical and poetic thinking? Authors include Croce, Gentile, Sartre, Bataille, Agamben, Ricoeur, Cacciari, Derrida, and Vattimo. GER:3a

3-5 units, Win (*Wittman*)

FRENGEN 288. Decadence and Modernism from Mallarmé to Marinetti—(Same as ITALGEN 288.) How the notion of decadence, initially a term of derision, shapes and underlies the positive terms of Symbolism and Modernism. Readings include theories of decadence and examples of Symbolist and Modernist texts that attempt to exorcise decadent demons, such as lust, mysticism, and the retreat into artificiality. Authors include Huysmans, Poe, Mallarmé, Nietzsche, Nordau, d'Annunzio, Valry, Ungaretti, Marinetti, and Breton. GER:3a

3-5 units, Aut (*Wittman*)

FRENGEN 318E. Philosophy and Literature—(Same as PHIL 375.) Points of intersection between philosophy and literature. Philosophy on literature; philosophical approaches to the understanding of literary texts, and issues of truth, fiction, authorship, selfhood. Philosophy in literature; literary texts that invoke philosophical problems or approaches, particularly those in ethics. Philosophy as literature; problems raised by philosophical texts whose proper use requires attention to their form. Readings from Sophocles, Beckett, Plato, Montaigne, Nehamas, Nussbaum, MacIntyre, Walton.

2-4 units (*Anderson, Landy*) not given 2004-05

FRENGEN 319. Revolutionary Tides—(Same as ITALGEN 319.) Research seminar. The importance of collectivity in the era of popular sovereignty. Focus is on the role of the revolutionary crowd in the modern cultural imagination. Sources include 19th- and 20th-century crowd theorists, artworks, literature, and films dealing with crowds from the French Revolution to contemporary flash mobs. Students research and write labels for an exhibition at the Cantor Center for the Visual Arts, and assist in designing installations and programming.

3-5 units, Aut (*Schnapp*)

FRENGEN 344. Ethical Criticism: Poststructuralism, Feminism, Psychoanalysis—(Enroll in CASA 344.)

5 units, Spr (*Domanska*)

FRENGEN 352. The Romance of the Sea—Seafaring in the development of the modern novel. The sea as a cosmopolitan contact zone, its relation to the nation, and outlaws and rebels; poetics of the environment and labor; representation of violence and extreme conditions, and their relation to a romantic discourse on the sublime; how fictional and nonfictional seafaring narratives open a generic zone between realism and romance; and the use of the sea for transgressive literary experiments. Authors may include Champlain, Defoe, Smollett, Prévôt, Captain Cook, de Saint-Pierre, Coleridge, Byron, Sue, Melville, Loti, Conrad, and Woolf. Critical readings may include Bakhtin, Deleuze, Irigaray, Nietzsche, and Bataille.

3-5 units (*Cohen*) not given 2004-05

FRENGEN 353. Realism in France, 1830-34—Practices of the novel in the first years of modern French realism; the realist novel as part of a historically located generic system. The usefulness of genre as a category of literary analysis, the semi-autonomy of literature as part of a social formation, how to make sense of forgotten literature including its

challenge to norms of literary value, and materialist models for understanding literary production. Authors may include Stendhal, Balzac, Hugo, Sand, Paul de Kock, Eugène Sue, Edouard Corbière, Madame Charles Reybaud, and Théophile Gautier. Critical readings include Bourdieu, Jameson, Macherey, and Moretti.

3-5 units (*Cohen*) not given 2004-05

FRENGEN 369. Introduction to Graduate Studies: Criticism as Profession—(Enroll in COMPLIT 369, GERLIT 369.)

5 units, *Aut* (*Berman*)

FRENGEN 395A,B,C. Philosophical Reading Group—(Same as COMPLIT 395A,B,C, ITALGEN 395A,B,C.) Discussion of one contemporary or historical text from the Western philosophical tradition per quarter in a group of faculty and graduate students. For admission of new participants, a conversation with H. U. Gumbrecht or R. Harrison is required.

1 unit, **A:** *Aut*, **B:** *Win*, **C:** *Spr* (*Gumbrecht*)

LITERATURE, THOUGHT, AND CULTURE

Courses in this section have the subject code FRENLIT.

UNDERGRADUATE

FRENLIT 130. Middle Ages and Renaissance France—Readings: epics (*La Chanson de Roland*), medieval romances (*Tristan*; Chrétien de Troyes' *Yvain*), post-Petrarchan poetries (Du Bellay, Ronsard, Labé), and prose humanists (Rabelais, Montaigne).

4 units, *Aut* (*Pop*)

FRENLIT 131. 17th- and 18th-Century France—Introduction to the literature and culture of France from the Baroque to the Enlightenment. Readings: Corneille (*Medée*), Diderot (*Le Neveu de Rameau*), Pascal (*Pensées*), Racine (*Phèdre*), Rousseau (*Confessions*), and Voltaire (*Zadig*). Criticism of excerpts from contemporary filmed versions of French classical literature. GER:3a

4 units, *Win* (*Richman*)

FRENLIT 132. 19th- and 20th-Century France—French literature from the beginning of the 19th century to the present, with the critical concepts necessary for an approach to the literary texts. The major literary genres and social and cultural contexts. Focus is on the emergence of new literary forms and new preoccupations in literature, as illustrated by such movements or schools as surrealisme, nouveau théâtre, and nouveau roman. The broadening of the traditional canon by taking into account questions of concern for feminist studies and Francophone writers outside France. GER:3a

4 units, *Spr* (*Boyi*)

FRENLIT 133. Literature and Society: Introduction to Francophone Literature from Africa and the Caribbean—(Same as COMPLIT 133.) Focus is on major African and Caribbean writers, and the issues raised in literary works which reflect changing aspects of the societies and cultures of Francophone Africa and the French Caribbean: meeting the challenge of acculturation and the search for identity; tradition competing with modernity; the use of oral tradition and writing; women's role and status; writers' social responsibility. Visual material; readings from fiction, poetry, plays, and criticism. In French. GER:3a,4a

4 units, *Win* (*Boyi*)

FRENLIT 198. Honors—Open to juniors and seniors with consent of adviser; 9-12 units total credit for completion of honors essay.

3-12 units (*Staff*)

FRENLIT 199. Individual Work—Open only to majors in French with consent of department. Normally limited to 4-unit credit toward the major.

1-12 units, *by arrangement* (*Staff*)

ADVANCED UNDERGRADUATE AND GRADUATE

Note—The prerequisite for the following courses taught in French is one course from the 130 series or equivalent.

FRENLIT 219. The Renaissance Body—While the Renaissance is famous for discovering unknown continents and ancient texts, the body remains almost *terra incognita* in literature. Covered by canonical metaphors or disfigured in caricatures, it disappears from the cultural, aesthetic, and ideological norms of what can be exposed only to resurface as a symptom in emblem literature or metaphors of the text. How the body represents rather than is represented; attempts to subvert the taboo on anatomy and sexuality.

3-5 units (*Alduy*) not given 2004-05

FRENLIT 221. Give Me *Libertinage* or Death: The Politics of Pleasure—How revolutionary was the pursuit of happiness, or *libertinage*, a current in early modern culture illustrated by the phrase from the Declaration of Independence? This concept and practice from the perspectives of political context and cultural history; the revolutionary quality of libertine texts from the late-17th century to the French Revolution. French revolutionary culture: was Baudelaire correct in stating that the revolution was made by the voluptuous?

3-5 units, *Win* (*Edelstein*)

FRENLIT 225. Multicultural Molière—Molière's life and work as a point of departure for the notion of multiculturalism. Born in a bourgeois family, Molière was in contact with social milieux including the French peasantry for whom he wrote farces, and the court of Louis XIV for whom he provided spectacles at Versailles. Major plays, including *Tartuffe*, *Le bourgeois gentilhomme* and *Le malade imaginaire* as the expression of the new court culture. Sociohistorical and contemporary literary approaches: Molière as the unifying artistic figure in a multicultural France.

3-5 units, *Spr* (*Apostolidès*)

FRENLIT 231. Denis Diderot—(Same as COMPLIT 231.) Seminar. The author and *philosophe* who embodied the desires, limits, forms, fascinations, genres, and discourses of the Enlightenment. All major texts by Diderot in their historical contexts. What value and position might the Enlightenment occupy in the 21st century? GER:3a

3-5 units, *Aut* (*Gumbrecht*)

FRENLIT 245. Writing Wrongs: Altruism and the Novelist in 19th-Century France—The parallel between novelists and social thinkers envisioning social reform in a century of upheaval. Juxtaposes: novels by Balzac, Sand, and Zola; writings on the act of writing; and Comte, Fourier, and the Saint-Simonians on social relations.

3-5 units, *Spr* (*Richman*)

FRENLIT 250. When Poets Write Prose: 20th-Century French Poetry—Liberated from traditional forms and rhythms in the 19th century, poetry as an open field for exploration and self-redefinition in the 20th century. The poem as a fixed form, obsolete or artificial, endangers poetry as a privileged gate to truth, presence, ethics, or an authentic relation to the world. How in times of suspicion over the powers and failures of language, prose becomes the only truthful medium to approach a poetic essence beyond poetry. Readings include Mallarmé, René Char, Yves Bonnefoy, Philippe Jaccottet, Jacques Dupin, Jacques Réda, and literary critics.

3-5 units, *Aut* (*Alduy*)

FRENLIT 256. Mind and Body in 20th-Century French Fiction—How fiction articulates the tensions among the sensuous, the sensual, the embodied, and the aspiration to purity, abstraction, and transcendence. Focus is on questioning dichotomies such as nature/culture, masculine/feminine, sacred/profane, and written word/voice. Authors include Gide, Camus, Butor, Duras, and Tournier.

3-5 units, *Win* (*Wittman*)

FRENLIT 257. Self-Deception in Literature and Philosophy: Putting Philosophy at the Risk of Narrative—Why philosophy needs fiction to develop many of its theses, and why fiction often articulates ideas that escape the grasp of philosophy. With reference to self-deception or bad faith, the possibilities of cross-fertilization between continental and analytic philosophy. Literary works by Camus, Sartre, Gide, Dostoevsky, Borges, and McEwan. In French and English.

3-5 units, *Spr* (Dupuy)

FRENLIT 261. Stylistics and Textual Analysis—Goal is high-level proficiency in written French. Textual analysis and commentary on excerpts from various genres. Styles of criticism. The exposé, written and spoken. Prerequisite for undergraduates: 123. WIM

3-5 units, *Spr* (Picherit)

FRENLIT 278. Special Topics: Discourse of Self Representation—(Same as COMPLIT 278.) Critical analysis of major issues relating to literatures in French and outside France, focusing on Negritude and Surrealism, the question of the other, and the problematic of identity. Readings: Césaire, Dadié, Kane, Glissant, Sartre, Barthes, and Todorov.

3-5 units (*Boyi*) not given 2004-05

FRENLIT 289. Senior Research Seminar

4 units (*Staff*) not given 2004-05

FRENLIT 293A,B. Topics in French Literature and Philosophy—Five week course.

2 units, **A:** *Aut*, **B:** *Spr* (Serres)

FRENLIT 296. Occupation in France: Between History and Memory—How writers and film makers represent the WW II occupation of France. Collaboration, resistance, and deportation. The relationships between history and memory, and individual testimony and collective memory. Literary and nonliterary texts including Georges Perec, Vercors, France Christophe, Patrick Modiano, Pierre Nora, Suzan Suleiman, Cordier. Films include Clément's *Jeux interdits*, Malle's *Au revoir les enfants*, Ophuls' *Le chagrin et la pitié*, Lanzmann's *Shoah*, Berri's *Lucie Aubrac*, and Melville's *Le silence de la mer*.

3-5 units, *Win* (*Boyi*)

FRENLIT 299. Individual Work

1-12 units, *Aut, Win, Spr, Sum* (*Staff*)

GRADUATE

FRENLIT 375. Intellectuals, Literature, and Politics in France and in the Francophone World—(Same as COMPLIT 375.) Intellectuals' positions on major issues of the 20th century and their reflection in literature, with a focus on decolonization (the Algerian War) and immigration. Questions such as nation and nationalism, and history and memory. Readings include Sartre, Camus, Fanon, Djébar, Ben Jelloun, Césaire, Begag, Cixous, Derrida, Nora, Noiriel, and Stora. Visual materials. In French.

3-5 units, *Spr* (*Boyi*)

FRENLIT 399. Individual Work—For students in French working on special projects or engaged in pre-dissertation research.

1-12 units, *Aut, Win, Spr, Sum* (*Staff*)

ITALIAN SECTION

Note—Changes in course offerings are sometimes necessary after this bulletin has gone to print. Students are advised to consult the department bulletin board on a regular basis.

Undergraduate courses in Literature and Culture (130-199)

Courses for Advanced Undergraduates and Graduates (200-299)

Graduate Seminars (300-399)

ITALIAN LANGUAGE COURSES

The following courses in Italian language instruction represent a typical sequence for three years of Italian language study. Majors and prospective majors should consult the requirements for a B.A. in Italian above. For descriptions, other information, and additional courses including special emphasis, intensive, summer, and activity courses at La Casa Italiana, see the "Language Center" section of this bulletin.

ITALLANG 1,2,3. First-Year Italian

2-5 units, *Aut, Win, Spr* (Baldocchi, Devine, Gelmetti, Napolitano, Tempesta)

ITALLANG 21,22,23. Second Year Italian

3-4 units, *Aut, Win, Spr*, **21:** (Baldocchi, Devine, Gelmetti), **22:** (Devine, Gelmetti), **23:** (Napolitano)

ITALLANG 114. Advanced Stylistics and Composition—WIM

3-4 units, *Win* (Napolitano)

GENERAL (IN ENGLISH)

These courses, with the subject code ITALGEN, do not require knowledge of Italian and are open to all students.

ITALGEN 166E. Women's Voices in Contemporary Italian Literature

The canon of Italian literature consists almost exclusively of male authors, yet Italian women writers have been active since the time of Dante. Women's prose fiction of the last 100 years. Issues include: sexual violence in female autobiographies; the experience of motherhood; the conflict between maternal love and self-determination and autonomy; and paths to political awareness. Authors include Sibilla Aleramo, Dacia Maraini, Anna Banti, Francesca Duranti, Fabrizia Ramondino. Eight novels in English translation; students encouraged to read excerpts in Italian. GER:3a

4 units, *Spr* (Springer)

ITALGEN 181. Philosophy and Literature Gateway

(Same as FRENGEN 181, PHIL 81.) Required gateway course for Philosophical and Literary Thought track offered through Philosophy and DLCL. Introduction to major problems at the intersection of philosophy and literature. Issues may include authorship, selfhood, truth and fiction, the importance of literary form to philosophical works, and the ethical significance of literary works. Texts include philosophical analyses of literature, works of imaginative literature, and works of both philosophical and literary significance. Authors may include Plato, Montaigne, Nietzsche, Borges, Beckett, Barthes, Foucault, Nussbaum, Walton, Nehamas, Pavel, and Pippin. GER:3a

4 units, *Win* (Landy, Anderson)



ITALGEN 188Q. Saints, Witches, and Devils—Stanford Introductory Seminar. Preference to sophomores. Political, religious, and social interpretation of women's persecution by the Inquisition from the 14th-16th centuries. Why did it codify women's evil nature in *Malleus Maleficarum* (*The Hammer of Evil Deeds*) when the Renaissance was raising physical feminine form to its apex? Contrast between dangerous and angelic influences of women. Films: *The Devils* and *Joan of Arc*.
3-4 units, Win (*Napolitano*)

ITALGEN 201E. New Methods and Sources in French and Italian Studies—(Same as FRENGEN 201E.) Based on student interest. Changes in research methods: the use of digitized texts, resources, and databases available through Stanford Library's gateways. Emphasis is on strategies for exploration of broad and specialized topics through new and traditional methods. Using a flexible schedule based on enrollment and the students' prior knowledge, may be offered in forms including a shortened version on the basics, independent study, or a syllabus split over two quarters. Unit levels adjusted accordingly.

1-4 units (*Sussman*) alternate years, given 2005-06

ITALGEN 247. Petrarch and Boccaccio—Their respective roles as founders of European Petrarchism and modern Italian prose. Petrarch's *Canzoniere* and *My Secret Life* and Boccaccio's *Decameron*. Readings in Italian and translation.

3-5 units, Spr (*Harrison*)

ITALGEN 284. Philosophy and Poetry in 20th-Century French and Italian Theory—(Same as FRENGEN 284.) To what extent is poetry the other of modern philosophy? How does modern aesthetic theory understand the distinction and blur the boundaries between philosophical and poetic thinking? Authors include Croce, Gentile, Sartre, Bataille, Agamben, Ricoeur, Cacciari, Derrida, and Vattimo. GER:3a

3-5 units, Win (*Wittman*)

ITALGEN 288. Decadence and Modernism from Mallarmé to Marinetti—(Same as FRENGEN 288.) How the notion of decadence, initially a term of derision, shapes and underlies the positive terms of Symbolism and Modernism. Readings include theories of decadence and examples of Symbolist and Modernist texts that attempt to exorcise decadent demons, such as lust, mysticism, and the retreat into artificiality. Authors include Huysmans, Poe, Mallarmé, Nietzsche, Nordau, d'Annunzio, Valry, Ungaretti, Marinetti, and Breton. GER:3a

3-5 units, Aut (*Wittman*)

ITALGEN 319. Revolutionary Tides—(Same as FRENGEN 319.) Research seminar. The importance of collectivity in the era of popular sovereignty. Focus is on the role of the revolutionary crowd in the modern cultural imagination. Sources include 19th- and 20th-century crowd theorists, artworks, literature, and films dealing with crowds from the French Revolution to contemporary flash mobs. Students research and write labels for an exhibition at the Cantor Center for the Visual Arts, and assist in designing installations and programming.

3-5 units, Aut (*Schnapp*)

ITALGEN 369. Introduction to Graduate Studies: Criticism as Profession—(Enroll in COMPLIT 369, GERLIT 369.)

5 units, Aut (*Berman*)

ITALGEN 395A,B,C. Philosophical Reading Group—(Same as COMPLIT 395A,B,C, FRENGEN 395A,B,C; see FRENGEN 395A,B,C.) Discussion of one contemporary or historical text from the Western philosophical tradition per quarter in a group of faculty and graduate students. For admission of new participants, a conversation with H. U. Gumbrecht or R. Harrison is required.

1 unit, A: Aut, B: Win, C: Spr (*Gumbrecht*)

LITERATURE, THOUGHT, AND CULTURE

Courses in this section have the subject code ITALLIT.

UNDERGRADUATE

ITALLIT 127. Inventing Italian Literature: Dante, Boccaccio, Petrarca—Dante's *Inferno* and *Vita Nuova*, Boccaccio's *Decameron*, and the love lyrics of Petrarch. Prerequisite: 3 or equivalent. GER:3a
4 units, Aut (*Green*)

ITALLIT 128. The Italian Renaissance and the Path to Modernity—The literature, art, and history of the Renaissance and beyond. Readings from the 15th through 18th centuries include Ariosto, Tasso, and Goldoni. Prerequisite: 3 or equivalent. GER:3a
4 units, Win (*Ferri*)

ITALLIT 129. Modern Italian History and Literature—The history of the Italian nation and national literary identity in the 19th and 20th centuries. Focus is on the origins and overthrow of Fascism, the changing status of women, and European integration. Readings include Leopardi, Verga, Pirandello, and Ginzburg. Prerequisite: 3 or equivalent. GER:3a
4 units, Spr (*Springer*)

ITALLIT 130. Italian Literature and History—GER:3a
4 units, Aut, Win, Spr (*Staff*)

ITALLIT 198. Honors—Open to juniors and seniors with consent of adviser; 9-12 units total credit for completion of honors essay.
3-12 units (*Staff*)

ITALLIT 199. Individual Work—For students engaged in special work. See instructor for section number.
1-12 units (*Staff*)

ADVANCED LITERATURE

ITALLIT 273. Past Imperfect: Revisiting World War II in Italian Fiction and Film—Art's role, positive and negative, in rewriting traumatic historical events. Changing views of Fascism and WWII from the 30s to the present. Authors include Carlo Levi, Silone, Primo Levi, Morante, Bassani, and Moravia; directors include Rossellini, De Sica, Bertolucci, Scola, Cavani, and Benigni.

3-5 units, Aut (*Wittman*)

ITALLIT 299. Individual Work

1-12 units, Aut, Win, Spr, Sum (*Staff*)

GRADUATE

ITALLIT 399. Individual Work—For graduate students engaged in work on a special project in the field of Italian studies or predissertation research. May be repeated for credit.

1-15 units, Aut, Win, Spr, Sum (*Staff*)

OVERSEAS STUDIES

Courses approved for the French or Italian major and taught overseas can be found in the "Overseas Studies" section of this bulletin, or in the Overseas Studies office, 126 Sweet Hall.

PARIS

FRENCH LITERATURE, THOUGHT, AND CULTURE

FRENLIT 143P. Theater in Transition: Stage and Audience in France Today
4 units, Spr (*Mervant-Roux*)

FRENLIT 178F. Literature and the City
4 units, Aut (*Dupas*)

FRENLIT 186F. Contemporary African Literature in French—(Same as AFRICAAM 186F.)
4 units, Win (*Mangeon*)