ENGLISH DEPARTMENT COURSE OFFERINGS	FALL 2013

For more information, please visit the Department website:
http://www.brandeis.edu/departments/english

Gateway Course

ENG 1a  Introduction to Literary Studies	Ulka Anjaria
MWR 1-1:50

This course is designed to introduce students to basic skills and concepts needed for the study of Anglophone literature and culture. These include skills in close reading; identification and differentiation of major literary styles and periods; knowledge of basic critical terms; definition of genres.

Courses Pre-1800

ENG 33a  Shakespeare	Ramie Targoff
TR 2-3:20

A survey of Shakespeare as a dramatist. From nine to twelve plays will be read, representing all periods of Shakespeare's dramatic career.

ENG 104a  Eighteenth-Century Poetry	William Flesch
MWR 10-10:50

The major British poets of the eighteenth century, from Dryden to Blake, with an emphasis on the expressive experiments in form and content which set the terms and showed the possibilities available to all subsequent English poetry.

ENG 123a  Dream Visions:
Genre, History, and the Mysterious	Mary Baine Campbell
TR 5-6:20

A study of the mysterious function of imaginary dreams in medieval and Renaissance writing, along with actual dream dictionaries and dream transcriptions of the period. Visions of Hell, prophetic dreams, apocalypse, Chaucer, Dante, Shakespeare, Nashe, and others.

ENG 153a  Enlightenment of the Flesh:
Reading & Writing Sex in the 18th Century	Thomas A. King
MW 5-6:20

Reading libertine and erotic writing alongside medical and philosophical treatises and commercially mainstream fiction, we will ask how practices of writing and reading sex contributed to the emergence and surveillance of a private self knowable through its bodily sex and sensations.
Courses Post-1800

ENG 8a  21st-Century American Fiction  Caren Irr  
TF 11-12:20

An introductory survey of trends in recent American literature with a focus on prose. Readings vary yearly but always include winners of major literary prizes such as the Pulitzer Prize, National Book Award, PEN/Faulkner Award, Pushcart Prize, O. Henry Award, or the Nobel Prize.

ENG 37b  Modern Drama: Theatres of Rupture, Resistance, and Engagement  Thomas A. King  
MW 3:30-4:50

An intensive study of British, U.S., and European drama of the last hundred years. Topics include new definitions of tragedy, changing sex/gender roles and the stage, the well-made play, the "angry" play, theater of the absurd.

ENG 75b  The Victorian Novel: Secrets, Lies, and Monsters  John Plotz  
MW 2-3:20

The rhetorical strategies, themes, and objectives of Victorian realism. Texts may include Eliot's Middlemarch, Thackeray's Vanity Fair, Brontë's Villette, Gaskell's Mary Barton, Dickens' Bleak House, and Trollope's The Prime Minister.

ENG 78a  Virginia Woolf  David Sherman  
TR 3:30-4:50

An immersion in Woolf's astonishing body of writing. How did her fiction and non-fiction re-imagine the self in the changing social worlds of the early twentieth century? How did her experiments with narrative open new understandings of gender, sexuality, war, the knowing subject, the dimensions of space and time. A chronological survey of her diverse forms of writing that energized, all at once, modernist aesthetics, feminist politics, and philosophical speculation.

ENG 157b  American Women Poets  Mary Baine Campbell  
TR 2-3:20

Prerequisite: ENG 1a, ENG 10a, HUM 10a or ENG 11a.
Students imagine meanings for terms like "American" and "women" in relation to poetry. After introductory study of Anne Bradstreet, Phillis Wheatley, and Emily Dickinson, readings of (and about) women whose work was circulated widely, especially among other women poets, will be selected from mainly twentieth-century writers.

Literary Theory

ENG 131a  Comedy: Literature, Film, Theory  David Sherman  
TF 12:30-1:50

An exploration of comedy as an enigma at the heart of social belonging, psychological coherence, and philosophical speculation. An investigation into the strangeness of human laughter. A comparison of comic literary and film genres in different historical periods as a way to ask: what is the nature of comic pleasure?
How does comedy organize desire and make sense of suffering? How are communities regulated by comedy, and how is comedy involved in social freedom? How are basic philosophical questions about minds and bodies illuminated by comedy? Texts by Chaplin, Shakespeare, Monty Python, Swift, Marx Brothers, Aristophanes, Wilde, and others; with commentary by Bergson, Freud, and their interlocutors.

COML/ENG 141b  Literature and Time
Laura Quinney
TR 3:30-4:50

An exploration of the human experience of temporality, and reflection upon it. Texts include: Waiting for Godot, To the Lighthouse and Combray, along with philosophical speculation by Aristotle, Kierkegaard and Heidegger, as well as two films, La Jetee and 12 Monkeys. Themes: memory, nostalgia, anxiety, ethics, eternity, time travel.

Film/Media

ENG 27b  Classic Hollywood Cinema
Paul Morrison
MWR 10-10:50

A critical examination of the history of mainstream U.S. cinema from the 1930s to the present. Focuses on major developments in film content and form, the rise and fall of the studio and star system, the changing nature of spectatorship, and the social context of film production and reception.

ENG 80a  Black Looks: The Promise and Perils of Photography
Faith Smith
MWR 12-12:50

Photography and Africans, African Americans, and Caribbean people, from the mid-nineteenth century to the present. Fiction that refers to photograph; various photographic archives; theorists on photography and looking.

Multicultural Literature / World Anglophone

ENG 127a  The Novel in India
Ulka Anjaria
MWR 11-11:50

Survey of the novel and short story of the Indian subcontinent, their formal experiments in context of nationalism and postcolonial history. Authors may include Tagore, Anand, Manto, Desani, Narayan, Desai, Devi, Rushdie, Roy, Mistry, and Chaudhuri.
Electives

FYS 44a JustBooks: Tragedy, Right vs. Right? Laura Quinney
TF 12:30-1:50

Most stories are about good vs. evil. Even if they end unhappily, we know what the happy alternative would be. But tragedy often seems about elemental, irresolvable conflict. Is such conflict inevitable? Can there be just solutions to tragic situations?

Creative Writing Courses

ENG 11b Fiction: A Basic Course Caren Irr
MWR 11-11:50

Introduction to moods, features and forms of fiction. Explores range of national literatures and historical periods. May also be taken in fulfillment of the elective requirement for the English major.

ENG 19a Introduction to Creative Writing Elizabeth Bradfield
M 2-4:50

This is an experiential learning course. Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods.

A workshop for beginning writers. Practice and discussion of short literary and oral forms: lyric, poetry, the short story, tales, curses, spells. Usually offered every year.

ENG 79a Directed Writing: Beginning Screenplay Marc Weinberg
T 6:30-9:20

This course may not be repeated by students who have taken ENG 129b in previous years. Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing of no more than five pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods. This is an experiential learning course.

Fundamentals of screenwriting: structure, plot, conflict, character, and dialogue. Students read screenwriting theory, scripts, analyze files, and produce an outline and the first act of an original screenplay. Usually offered every third year.
ENG 109a  Directed Writing: Poetry  Olga Broumas  
W 2-4:50

*Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods. May be repeated for credit. This is an experiential learning course.*

A workshop for poets willing to explore and develop their craft through intense reading in current poetry, stylistic explorations of content, and imaginative stretching of forms. Usually offered every year.

ENG 109b  Directed Writing: Short Fiction  Colin Channer  
R 2-4:50

*Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods. May be repeated for credit. This is an experiential learning course.*

A workshop for motivated students with a serious interest in pursuing writing. Student stories will be copied and distributed before each class meeting. Students' stories, as well as exemplary published short stories, will provide the occasion for textual criticism in class. Usually offered every year.

ENG 119a  Directed Writing: Fiction  Colin Channer  
W 5-7:50

*Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods. May be repeated for credit. This is an experiential learning course.*

An advanced fiction workshop for students primarily interested in the short story. Students are expected to compose and revise three stories, complete typed critiques of each other's work weekly, and discuss readings based on examples of various techniques. Usually offered every year.

ENG 119b  Directed Writing: Poetry  Elizabeth Bradfield  
T 9-11:50

*Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods. May be repeated for credit. This is an experiential learning course.*

For those who wish to improve as poets while broadening their knowledge of poetry, through a wide spectrum of readings. Students' poems will be discussed in a "workshop" format with emphasis on revision. Remaining time will cover assigned readings and issues of craft. Usually offered every year.
Graduate Courses

ENG 200a  Approaches to Literary and Cultural Studies  Caren Irr  
M 2-4:50

Required of all first-year Ph.D. graduate students. Optional for MA students. Can be repeated for credit with permission from advisor (if applicable) and the Director of Graduate Studies. A broad-based theory course that will include a unit on research methods.

ENG 240a  Sexualities  Paul Morrison  
W 2-4:50

Studies in the cultural construction and representation of the self and its sexuality; focuses primarily on the various technologies of self-knowledge and self-fashioning (literary and otherwise) in the modern West.

ENG 266a  Slavery and the American Imagination  John Burt  
T 2-4:50

Slavery in American literature, culture, and politics. Classic slave narratives, histories of slavery, political oratory, 19th and 20th century fiction about slavery.