**ENGLISH DEPARTMENT COURSE OFFERINGS: FALL 2014**

For more information, please visit the Department website. [http://www.brandeis.edu/departments/english/courses/index.html](http://www.brandeis.edu/departments/english/courses/index.html)

### Gateway Course

**ENG 1a**  **Introduction to Literary Studies**  **John Burt**  **MWTh 10-10:50**

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**  **William Flesch**  **MW 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 50a**  **Love Poetry from Sappho to Neruda**  **Ramie Targoff**  **TTh 2-3:20**

This course explores the relationship between love and poetry. Starts with the ancient Greek poet Sappho and proceeds through the centuries, reading lyrics by Catullus, Ovid, Propertius, Petrarch, Dante, Shakespeare, Donne, Rossetti, and others.

**ENG 134b**  **Subjectivity**  **Laura Quinney**  **MWTh 1-1:50**

Studies how the experience of subjectivity and selfhood is represented in literature and philosophy of the early modern period, primarily in Britain. Authors include Renaissance lyric poets, Shakespeare, Wordsworth and Blake, with philosophical texts by Descartes, Pascal, Locke, Hume and Kant.

### Courses Post-1800

**ENG 18a**  **Irish Literature**  **John Plotz**  **MWTh 11-11:50**

Explores Irish poetry, fiction, drama, and film in English. Begins with the tradition's roots among subjugated peasants and Anglo-Irish aristocracy and ends in the modern post-colonial state. Authors include Swift, Yeats, Wilde, Bowen, Joyce, O'Brien, and Heaney.
ENG 40a  Coming of Age in Literature   Ulka Anjaria   TF 11-12:20

May not be taken for credit by students who took FYS 13a in prior years.
What makes growing up such a compelling theme, even for adult readers? This seminar introduces students to several novels which feature characters who come of age. Authors include, Dickens, Salinger, Dangarembga, Diaz, and others.

ENG 58a  Literature and Medicine   David Sherman   TTh 3:30-4:50

How has literature grappled with illness, healing, and the patient-doctor encounter? How can poetry and storytelling communicate with experience of bodily pain--and how does the body seek to communicate its suffering without language? We examine literary responses to the body's biological vulnerabilities, and seek to contextualize the vulnerable body within the cultural and political fields that shape medical knowledge and practice. Readings in fiction, poetry, essay, and drama will suggest the art, or craftsmanship, involved in the healing sciences, as well as the diagnostic nature of literary criticism. Reading for new approaches, generated by the literary imagination, to controversial issues in medical ethics.

ENG 187a  American Fiction Since 1945   Caren Irr   TF 11-12:20

Readings of contemporary postrealist and postmodernist fiction. Authors and themes vary but always include major figures such as Nabokov, Pynchon, DeLillo.

ENG 188b  Capitalism and Culture   Caren Irr   TTh 2-3:20

What characterizes literary accounts of capitalist processes? How do authors from different periods or regions narrate the history of capitalism? What do they describe as the central conflicts between capitalism and other pre-, post-, or non-capitalist economic systems?

Film/Media

ENG 140b  Hipsters on Trial: Irony, Meaning and Style in the Digital Age   Kyle Stevens   TF 9:30-10:50

This class examines “the hipster” as a case study for thinking about irony, humor, and the circulation of values in contemporary digital culture. Authors studied range from Jean-Paul Sartre and Susan Sontag to Childish Gambino and Lena Dunham.

ENG 150a  Sex and Cinema   Rani Neutill   MWTh 12-12:50

Screening: M 6:30-8:30

A study of the construction and representation of sexuality, both normative and deviant, in film from the 1930’s to the present day. We will pay particular attention to evolving
strategies of censorship and resistance to it.

**Theory**

**ENG 11a** Close Reading: Theory and Practice  
William Flesch  
MW 5-6:20

Examines the theory, practice, technique, and method of close literary reading, with scrupulous attention to a variety of literary texts to ask not only what but also how they mean, and what justifies our thinking that they mean these things.

**ENG 171a** The History of Literary Criticism  
David Sherman  
TF 12:30-1:50

Explores major documents in the history of criticism from Plato to the present. Texts will be read as representative moments in the history of criticism and as documents of self-sufficient literary and intellectual interest.

**Multicultural Literature / World Anglophone**

**ENG 127b** Migrating Bodies, Migrating Texts  
Faith Smith  
MW 3:30-4:50

Beginning with the region's representation as a tabula rasa, examines the textual and visual constructions of the Caribbean as colony, homeland, backyard, paradise, and Babylon, and how the region's migrations have prompted ideas about evolution, hedonism, imperialism, nationalism, and diaspora.

**Electives**

**ENG 48b** Literature and Happiness  
Dawn Skorczewski  
TTh 5-6:20

This course considers studies of happiness in economics, philosophy psychology, neuroscience, and history in relation to the American Novel. We analyze six novels to question how literary representations of happiness reflect and complicate ideas about happiness in other disciplines.

**Creative Writing Core Courses**

**ENG 1a** Introduction to Literary Studies  
John Burt  
MWTTh 10-10:50

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.

**ENG 11a** Close Reading: Theory and Practice  
William Flesch  
MW 5-6:20
Examines the theory, practice, technique, and method of close literary reading, with scrupulous attention to a variety of literary texts to ask not only what but also how they mean, and what justifies our thinking that they mean these things.

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**Creative Writing Courses**

*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.*

**ENG 19a  Introduction to Creative Writing**  Mary Baine Campbell  Th 5-7:50

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

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

*Prerequisite: ENG 19b is recommended. This course may not be repeated by students who have taken ENG 129a 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.*

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.

**ENG 109a  Directed Writing: Poetry**  Elizabeth Bradfield  M 2-4:50

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.

**ENG 109b  Directed Writing: Short Fiction**  Stephen McCauley  W 2-4:50

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.

**ENG 119a  Directed Writing: Fiction**  Michelle Hoover  Th 2-4:50

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.
ENG 119b  Directed Writing: Poetry  Elizabeth Bradfield  T 2-4:50

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.

Graduate Courses

*Signature of dept. representative required for enrollment in all 200-level English courses.*

ENG 200a  Approaches to Literary and Cultural Studies  Ulka Anjaria  T 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 202a  Thomas Malory: Fiction  Mary Baine Campbell  M 9-11:50

Reading of the complete *Works* of Malory, also known as the *Morte D’Arthur*, as the postponed climax of high and late medieval romance and the early triumph of a nascent English fiction in the modern vernacular.

ENG 241b  Critical Approaches to Poetry  Laura Quinney  W 9-11:50

Study of the most important and exciting works in the 2,000-year old history of the theory of poetry. Readings include works by Plato, Aristotle, Longinus, Shelley, Nietzsche, Heidegger, Stein, Pound and Kristeva.

ENG 245a  Naturalism Between Realism and Modernism  John Plotz  Th 2:00-4:50

Attempts a genealogy of Naturalism in the wake of Marx, Darwin and Zola's "experimental novel," drawing on Toril Moi's account of Idealism's decline and Jameson's account of Naturalist pessimism. Authors include Hardy, Gissing, Crane, Norris, James, and Lawrence.