

Department of  
**English and American Literature**

Courses of Study:  
 Minor  
 Major (B.A.)  
 Master of Arts  
 Doctor of Philosophy

## Objectives

### Undergraduate Major in English and American Literature

The English major is designed to train students in the analysis of literary texts and to introduce them to the various literary and cultural traditions that influence creative work in the English language.

### Undergraduate Major in Creative Writing

The major in creative writing is designed to help students explore and develop their creative writing and understanding of literary and cultural traditions.

### Graduate Program in English and American Literature

The Graduate Program in English and American Literature is designed to offer training in the interpretation and evaluation of literary texts in their historical and cultural contexts.

## How to Become an Undergraduate Major

### Literature

There are no prerequisites for declaring the English major, and students may declare the major at any time. Prospective majors are encouraged to take two or three courses in the department in their first and second years. ENG 11a (Introduction to Literary Method) focuses on the basic skills needed for studying literature and is required for the major. Courses with numbers below 100 are especially suitable for beginning students.

### Creative Writing

Students interested in the Creative Writing Program should consult the pamphlet, *Creative Writing at Brandeis*, obtainable from the main office of the department. The pamphlet is also available at [www.brandeis.edu/departments/english/creativewriting\\_brochure.html](http://www.brandeis.edu/departments/english/creativewriting_brochure.html).

## How to Be Admitted to the Graduate Program

Candidates for admission should have a bachelor's degree, preferably with a major in English and American literature, and a reading knowledge of French, Italian, Spanish, German, Greek, or Latin. They are required to submit a sample of their critical writing not to exceed 35 pages; the 35-page maximum may consist of a single critical essay or two shorter essays of approximately equal length. All applicants are required to submit scores on the Graduate Record Examination Verbal Aptitude test. The GRE Advanced Test in Literature is also required for Ph.D. applicants and recommended for joint M.A. applicants. The general requirements for admission to the Graduate School, as specified in an earlier section of this *Bulletin*, apply to candidates for admission to this area of study.

## Faculty

### Michael Gilmore, Chair

Puritanism. Literature of the American Revolution. American Renaissance. Film studies.

### Olga Broumas (Director of Creative Writing)

Poetry.

### John Burt

American literature. Romanticism. Composition. Philosophy of education. Literature of the American South. Poetry.

### Mary Baine Campbell

Medieval literature. Poetry. Renaissance literature.

### Patricia Chu

Modernism. American literature. Asian-American literature.

### Mary Jean Corbett (Director of University Writing)

Nineteenth-century English and Irish literature. Women's writing. Postcolonial theory and criticism.

### William Flesch

Poetry. Renaissance. Theory.

### Caren Irr, Graduate Advising Head

Twentieth-century American literature. Theory. Cultural studies.

### Thomas King

Performance studies. Gender studies. Gay studies. Seventeenth- and Eighteenth-century drama.

### Susan S. Lanser

Eighteenth- and Nineteenth-century British and French studies. Women writers. The novel. Women's studies and lesbian/gay studies. Comparative literature.

### Paul Morrison

Modernism. Literary criticism and theory.

### Jon Papernick

Fannie Hurst Writer-in-Residence.

### Jayne Anne Phillips

Fiction, Writer-in-Residence.

### John Plotz

Victorian literature. The novel. Politics and aesthetics.

### Laura Quinney, Undergraduate Advising Head

Romanticism. Literature and philosophy. Eighteenth-century literature.

### Mark Sanders

Twentieth-century Anglophone and comparative literature. South African literature and intellectual history. Literary theory.

### Rebecca Seiferle

Jacob Ziskind Visiting Poet-in-Residence.

### Faith Smith

African and Afro-American literature. Caribbean literature.

### Ramie Targoff

Renaissance literature. Shakespeare. Religion and literature.

### Michaele Whelan

Contemporary Anglophone literature. American literature. Theory.

## Course Numbers

Except for courses in the 90-99 range, English department courses are numbered systematically. The final digit for any course number identifies the subject, as follows:

- 0 - Courses in a literary genre
- 1 - Courses in literary theory and literary criticism
- 2 - Medieval British literature (roughly before 1500)
- 3 - Renaissance British literature (circa 1500-1660)
- 4 - Restoration/18th-century British literature
- 5 - 19th-century British literature
- 6 - 19th-century American literature
- 7 - 20th-century literature
- 8 - Miscellaneous literary subjects
- 9 - Writing courses

## Requirements for the Undergraduate Major

### Literature Major

Nine semester courses are required, including the following:

- A.** A semester course in literary method, ENG 11a.
- B.** Three semester courses dealing primarily with literature in English written before 1850. All courses ending in 2, 3, or 4 fulfill this requirement, as well as certain courses ending in 5 or 6. For specific information about whether a particular course fulfills the pre-1850 requirement please consult the instructor or the undergraduate advising head. A listing is provided below and is also available from the department's main office.
- Pre-1850 courses: ENG 3a, 4a, 23a, 33a, 43a, 44a, 53a, 63a, 64b, 103a, 104a, 114b, 115b, 122a, 124a, 125a, 125b, 132b, 133a, 134a, 135b, 142b, 143a, 144b, 152b, 173a, 174b.
- The following courses usually fulfill the pre-1850 requirement, however, students must check with the instructor and the undergraduate advising head for final approval: ENG 105a, 105b.
- C.** One semester course in world literature (exclusive of the United States and England) from the list given below. For the purposes of this requirement, world literature includes literature written in English in places outside the United States and England (e.g., Irish, Canadian, Australian, Indian, African, or Caribbean literature). Courses in foundational texts (ENG 10a or HUM 10a) or certain cross-listed courses also fulfill this requirement. Other courses may also be suitable; students with questions should consult the undergraduate advising head.

Selected world literature courses: ENG 10a, 17b, 77b, 107a, 111b, 127a, 147b, 197b, HUM 10a. See cross listed courses as well.

- D.** Four elective semester courses, which may include any course offered, or cross-listed, in the department, with the following exceptions: no more than one creative writing workshop may be counted as an elective; USEM, COMP, and UWS courses do not count toward the major requirements in English and American literature. Cross-listed courses are considered to be outside the department and are subject to the restriction in (F) below.
- E.** No course with a final grade below C- can count toward fulfilling the major requirements in English and American literature.

- F.** A maximum of three courses taught by persons other than members of the faculty of the English and American literature department may be counted toward the major. This restriction includes courses taken while studying abroad, cross-listed courses, and transfer credits.

- G.** Advanced Placement credits do not count toward the major.

**Honors Track:** Consideration for graduation with honors in English requires a GPA of 3.50 or higher in courses counting toward the major, and satisfactory completion of a Seniors Honors Essay (one-semester ENG 99a or 99b), which counts as a 10th course. In rare cases, students may elect instead to complete the Senior Honors Thesis (two-semester ENG 99d). To write an Honors Essay or Thesis, students must arrange to be advised by a faculty member in the department who has agreed to direct the essay or thesis. The undergraduate advising head can assist students in finding appropriate directors. Departmental honors are awarded on the basis of excellence in all courses taken in the department, including the senior essay or thesis, as determined by the department faculty. Students in the creative writing major who complete ENG 96d will be considered to have completed a Senior Honors Thesis.

A student majoring in literature may double-major or minor in creative writing.

### Creative Writing Major

This major may be declared upon the completion of three courses in directed writing and of ENG 11a (Literary Method). Ten semester courses are required, including the following:

- A.** A semester course in literary method, ENG 11a, which should be taken as early as possible but no later than during the student's first year as a major.
- B.** Four semester courses in directed writing (poetry, prose, or both): ENG 19a, ENG 19b, ENG 109a, ENG 109b, ENG 119a, ENG 119b, ENG 129a, ENG 129b, THA 104a; one of these courses may be fulfilled by an independent study (ENG 98a or b) in the student's senior year. At least one course in directed writing must be completed before the end of the sophomore year. A student may take as many workshops as she or he might like, but two must be concluded before the beginning of the senior year. No more than one course in directed writing can be taken in any semester in the same genre. Two such courses may be taken in different genres. Such courses facilitate writing under direction in a creative and critical community, and are offered exclusively on a Credit/No Credit basis with the exception of THA 104a. All Directed Writing courses are by instructor's signature, and require a manuscript submission. Majors cannot be guaranteed entry to such courses outside the selection process of each.
- C.** One course in foundational texts, either ENG 10a or HUM 10a.
- D.** One course in World Anglophone Literature taught in the English language. For the purpose of this requirement, world literature includes literature written in English outside the United States and England (e.g., Irish, Canadian, Australian, Indian, African, or Caribbean literature). A course in comparative literature (if taught in the English language) also fulfills this requirement, or a 20th-century literature course in translation or original language, to be agreed upon by the director of Creative Writing. Other courses may also be suitable; students with questions should consult the director of creative writing.

Selected world literature courses: ENG 17b, 77b, 107a, 111b, 127a, 147b, 197b, AAAS 133b. See cross-listed courses as well. Please note: ENG 10a and HUM 10a do not count as world literature courses for this major.

- E.** Two English electives.
- F.** An elective course in a studio or performing art, to be agreed upon with the director of creative writing.
- G.** Advanced placement credits do not count toward the major.

**H.** A maximum of three courses taught by persons other than members of the faculty of the English and American literature department may be counted towards the major, of which only one may be a workshop. This restriction includes courses taken while studying abroad, cross-listed courses, and transfer credits.

**I.** No course with a final grade below C- can count toward fulfilling the major requirements in creative writing.

**Poetry or Fiction Thesis Option:** Eleven semester courses are required. The directed writing requirement is reduced to a minimum of three semester courses in directed writing (poetry, prose, or both): ENG 19a, ENG 19b, ENG 109A, ENG 109b, ENG 119a, ENG 119b, ENG 129a, ENG 129b, THA 104a, and the satisfactory completion of two semesters of Senior Creative Writing Thesis (ENG 96d) is added:

ENG 96d (Senior Creative Writing Thesis). The student will produce, under the direction of his or her advisor, a body of writing (usually a book of poems, collection of stories, or a novel) of appropriate scope (two semesters). The Poetry or Fiction Thesis Option major also requires an essay on a tutorial bibliography: a list of 8-12 books, chosen by the candidate in collaboration with the thesis advisor and/or the director of creative writing. The essay will be due at the end of the senior year, along with the thesis.

Admission to the Poetry or Fiction Thesis Option in Creative Writing is by application only. Admission will be decided by the creative writing faculty on completion by the student of at least one course in directed writing. The deadline for admission is at the end of April. Students are notified by the end of the spring examination period.

Recommendations for honors in the Creative Writing major will be made to the English department by the creative writing faculty, based on the student's work as exemplified by the senior thesis.

A student majoring in creative writing may double-major in English and American literature, or may minor in English, American and Anglophone literature.

#### **Requirements for the English and American Literature/Creative Writing Double Major**

14 semester courses are required, 15 if pursuing Honors in Literature or the Poetry or Fiction Thesis Option, including the following:

- A.** A semester course in literary methods (ENG 11a).
- B.** One course in foundational texts; either ENG 10a or HUM 10a.
- C.** Three courses dealing primarily with literature in English written before 1850. All courses ending in a 2, 3, or 4 fulfill this requirement. Some courses ending in a 5 or 6 will fulfill this requirement. If you are in doubt, check with the professor or the undergraduate advising head.
- D.** One course in world Anglophone literature taught in the English language. For the purpose of this requirement, world literature includes literature written in English outside the United States and England (e.g., Irish, Canadian, Australian, Indian, African, or Caribbean literature). A course in comparative literature (if taught in the English language) also fulfills this requirement, or a 20th-century literature course in translation or original language, to be agreed upon by the director of Creative Writing. Other courses may also be suitable; students with questions should consult the undergraduate advising head or the director of creative writing.

Selected world literature courses ENG 17b, 77b, 107a, 111b, 127b, 197b. See cross-listed courses as well. Please note: ENG 10a and HUM 10a do not count as world literature courses for this major.

**E.** Three electives, which may include any course offered by faculty in the department. This requirement cannot be fulfilled by creative writing workshops.

**F.** An elective course in a studio or performing art, to be agreed upon with the director of creative writing.

**G.** A minimum of four semester courses in directed writing (poetry, prose, or both): e.g., ENG 19a, ENG 19b, ENG 109a, ENG 109b, ENG 119a, ENG 119b, ENG 129a, THA 104a, or three semester courses in directed writing and one semester course as an independent study (ENG 98a or b) in the student's senior year. At least one course in directed writing must be completed before the end of the sophomore year. Such courses facilitate writing under direction in a creative and critical community, and are offered exclusively on a Credit/No Credit basis with the exception of THA 104a.

For those students pursuing the Poetry or Fiction Thesis Option, these requirements are as follows: a minimum of three semester courses in directed writing, plus two semesters of ENG 96d (Senior Creative Writing Thesis), in which the student will produce, under the direction of his or her advisor, a body of writing (usually a book of poems, a collection of stories, or a novel) of appropriate scope. The Poetry or Fiction Thesis Option also requires an essay on a tutorial bibliography: a list of 8-12 books, chosen by the candidate in collaboration with the thesis advisor and/or the director of creative writing. The essay will be due at the end of the senior year.

**H.** A maximum of three courses taught by persons other than members of the faculty of the English and American literature department may be counted towards the major, of which only one may be a workshop. This restriction includes courses taken while studying abroad, cross-listed courses, and transfer credits.

No course with a final grade below C- can count toward fulfilling requirements for the major in English and American literature. Advanced Placement credits do not count toward the double major.

#### **Requirements for the Undergraduate Minor**

##### **Minor in English, American, and Anglophone Literature**

Five courses are required, including the following:

- A.** ENG 11a (Introduction to Literary Methods).
- B.** Any four additional courses in the Department of English and American Literature, with the following exception: only one creative writing workshop may count toward the minor.
- C.** Advanced placement credits do not count toward the minor.
- D.** Transfer credits do not count toward the minor.
- E.** Students are encouraged to take courses on related topics; the undergraduate advising head can assist students in grouping courses appropriately. For instance, students may wish to take courses in one national literature: ENG 6a (American Literature from 1832 to 1900), ENG 16a (Nineteenth-Century African-American Literature), ENG 7a (American Literature, 1900-2000), ENG 8a (21st-Century American Literature). Alternatively, students might elect to take a sequence of courses in a single genre: e.g., ENG 63a (Renaissance Poetry), ENG 125a (Romanticism I), ENG 157a (Contemporary Poetry), and ENG 109a (Directed Writing: Poetry). Or, students might take courses clustered around a particular topic, such as gender: ENG 46a (Nineteenth-Century American Women Writers), ENG 107 (Caribbean Women Writers), ENG 114b (Gender and the Rise of the Novel in England and France), and ENG 131b (Feminist Theory). Students may

also wish to select courses that concentrate on a particular historical period (such as the 18th century) or a methodological approach (such as postcolonial studies). These options are not exhaustive.

No course with a final grade below C- can count toward the requirements for the minor in English literature.

### Minor in Creative Writing

Five semester courses are required, including the following:

**A.** Three semester courses in directed writing (poetry, prose, or both): ENG 19a, ENG 19b, ENG 109a, ENG 109b, Eng 119a, ENG 119b, ENG 129a, Eng 129b, THA 104a. Such courses facilitate writing under direction in a creative and critical community, and are offered exclusively on a Credit/No Credit basis with the exception of THA 104a.

**B.** Two electives in the Department of English and American Literature.

**C.** Transfer credits do not count toward the minor.

### Creative Writing Major/English, American, and Anglophone Literature Minor

14 courses are required, including the following:

**A.** A semester course in literary method, ENG 11a, which should be taken as early as possible, but no later than during the student's first year as a Creative Writing major.

**B.** One course in foundational texts; either ENG 10a or HUM 10a.

**C.** One course in World Anglophone Literature taught in the English language. For the purpose of this requirement, world literature includes literature written in English outside the United States and England (e.g., Irish, Canadian, Australian, Indian, African, or Caribbean literature). A course in comparative literature (if taught in the English language) also fulfills this requirement, or a 20th-century literature course in translation or original language, to be agreed upon by the director of creative writing. Other courses may also be suitable; students with questions should consult the director of creative writing.

Selected world literature courses: ENG 17b, 77b, 107a, 111b, 127a, 147b, 197b. See cross-listed courses as well. Please note: ENG 10a and HUM 10a do not count as world literature courses for this major.

**D.** An elective course in a studio or performing art, to be agreed upon with the director of creative writing.

**E.** A minimum of four semester courses in directed writing (poetry, prose, or both: e.g. ENG 19a, ENG 19b, ENG 109a, ENG 109b, ENG 119a, ENG 119b, ENG 129a, THA 104a, or three semester courses in directed writing and one semester course as an independent study (ENG 98a or b) in the student's senior year. At least one course in directed writing must be completed before the end of the sophomore year. A student may take as many workshops as she or he might like, but two must be concluded before the beginning of the senior year. No more than one course in directed writing can be taken in any semester in the same genre. Two such courses may be taken in different genres. Such courses facilitate writing under direction in a creative and critical community, and are offered exclusively on a Credit/No Credit basis with the exception of THA 104a.

For those students pursuing the Poetry or Fiction Thesis Option, these requirements are as follows: a minimum of three semester courses in directed writing, plus two semesters of ENG 96d (Senior Creative Writing Thesis), in which the student will produce, under the direction of his or her advisor, a body or writing (usually a book of poems, a collection of stories, or a

novel) of appropriate scope. The Poetry or Fiction Thesis Option also requires an essay on a tutorial bibliography: a list of 8-12 books, chosen by the candidate in collaboration with the thesis advisor and/or the director of creative writing. The essay will be due at the end of the senior year.

**F.** Any five additional courses in the Department of English and American Literature, with the following exception: this requirement can not be fulfilled by creative writing workshops.

**G.** Advanced placement credits do not count toward the minor.

**H.** For the minor, students are encouraged to take courses on related topics; the undergraduate advising head can assist students in grouping courses appropriately. For instance, students may wish to take courses in one national literature: ENG 6a (American Literature from 1832 to 1900), ENG 16a (19th-Century African-American Literature), ENG 7a (American Literature, 1900-2000), ENG 8a (21st-Century American Literature). Alternatively, students might elect to take a sequence of courses in a single genre: e.g., ENG 63a (Renaissance Poetry), ENG 25a Romanticism I (Blake, Wordsworth, and Coleridge), ENG 157a (Contemporary Poetry), and ENG 109a (Directed Writing: Poetry). Or, students might take courses clustered around a particular topic, such as gender: ENG 46a (Nineteenth-Century American Women Writers), ENG 107a (Caribbean Women Writers), ENG 114b (Gender and the Rise of the Novel in England and France), and ENG 131b (Feminist Theory). Students may also wish to select courses that concentrate on a particular historical period (such as the 18th century) or a methodological approach (such as postcolonial studies). These options are not exhaustive.

No course with a final grade below C- can count toward these requirements.

### Special Notes Relating to Undergraduates

This department participates in the European cultural studies major and, in general, its courses are open to ECS majors.

Transfer credit toward the major: Application for the use of transfer credit (awarded by the Office of the University Registrar) toward the major requirements must be accompanied by a Requirement Substitution Form provided by the English and American literature department office. The student may be asked to provide a syllabus, a transcript of grades, and in some cases examples of written work for which credit is being sought. The number of major requirements that can be satisfied with transfer credit is at the discretion of the undergraduate advising committee.

More detailed descriptions of the courses offered each semester will be available in the English and American literature department office.

### Requirements for the Degree of Master of Arts (earned in passing, as part of the Ph.D. Program)

Students admitted to the doctoral program are eligible to apply for an M.A. degree in passing upon completion of the following requirements. (The department does not offer a terminal M.A. For information about the Joint Degree of Master of Arts in English and American Literature and Women's Studies, see below).

#### Course Requirement

Six courses, one of which will be ENG 200a (Methods of Literary Study); two other courses must be 200-level seminars.

#### Residence Requirement

The minimum residence requirement is one year, though students with inadequate preparation may require more.

**Language Requirement**

A reading knowledge of a major foreign language (normally modern European, classical Greek, or Latin) must be demonstrated by passing a written translation examination. The completion of the language requirement at another university does not exempt the student from the Brandeis requirement.

**Requirements for the Joint Degree of Master of Arts in English and American Literature and Women's Studies**

The English department offers a Joint Master of Arts program that integrates the study of women's experiences and gender roles with the English and American literature courses of study. Students will be expected to complete the course work in three semesters, and may take another semester to complete a master's project. This joint program may be a terminal degree or may be earned as part of the Ph.D. program. The joint M.A. is for full-time students only.

**Course Requirement**

ENG 200a (Methods of Literary Study); WMNS 205a, OR a foundational course alternative; five additional courses in the English department selected from 100-level courses and graduate seminars (200-level courses), at least two of which must be at the 200 level, and one of which must be listed as an elective with the women's studies program; one cross-listed women's studies course in a department other than the English Department; participation in a proseminar during the fall semester of the first year in the program (prior to taking WMNS 205a in the spring); this proseminar is open to but not required for continuing students as well; presentation of a paper at the First Year Symposium in the spring term; a thesis of 25 to 35 pages; completion of the language requirement.

**Language Requirement**

A reading knowledge of a major foreign language (normally modern European, classical Greek, or Latin) must be demonstrated by passing a written translation examination. The completion of the language requirement at another university does not exempt the student from the Brandeis requirement.

**Requirements for the Degree of Doctor of Philosophy**

Each student must complete three years in residence as a full-time student and minimum of 12 term courses. A student who comes to Brandeis with a B.A. degree is required to take 12 courses for the Ph.D. degree. A student who comes to Brandeis with an M.A. degree in English and American Literature may apply to the director of graduate studies, at the end of the first year of study, to transfer up to four graduate-level courses from the institution granting the M.A. Of the eight additional courses required for the Ph.D. degree, at least six are normally taken within the department. The program reserves the right to require additional courses to assure thorough mastery of the area of study.

**Program of Study: First Year Students**

First-year students normally take six courses in the English department. Each student (including those who entered with a master's degree) will take ENG 200a (Methods of Literary Study) in the fall semester; this seminar includes attention to methods of analysis and research. Each student must complete a series of workshops in the teaching of writing. In addition to satisfying these core requirements, each student will design a program of study in light of the strengths and weaknesses of his or her previous preparation and in accord with his or her own interests. First-year students are encouraged to meet with their faculty advisors to discuss curricular offerings, departmental expectations, and the nature of the academic career.

First-year students select other courses from departmental offerings at the 100 and 200 level, although at least two of these electives must be 200-level seminars. Any course taught at the Graduate Consortium in Women's Studies at Radcliffe College by a faculty member in the department, and approved by the department, shall be deemed the equivalent of a 200-level course within the English department for the purposes of meeting degree requirements. First-year students may apply to the director of graduate studies for permission to take courses offered in other departments at Brandeis, and by the Graduate Consortium in Women's Studies at Radcliffe College, but not taught by department faculty members, and through consortium arrangements with Boston College, Boston University, and Tufts University.

First-year students attend departmental events, such as guest lectures, and participate in monthly workshops on teaching and research methods and other career skills. At the annual First Year Symposium, held in the spring, the first-year students present a paper to an audience of graduate students and faculty. First-year students should demonstrate reading knowledge of a major foreign language by passing a written translation examination. (See "Language Requirements.") The department meets at the end of every academic year to discuss the progress of its graduate students, particularly first- and second-year students. (See "Readmissions Criteria and Probation.")

**Program of Study: Beyond the First Year**

Students who come to Brandeis with a B.A. degree normally take two courses during each term of their second year and complete their course work during their third year. Students who come with a M.A. degree complete their course work during their second year. Students are encouraged to take or audit additional courses during their third year. Students have an obligation to review their preparation in the field with their advisors and to ensure that they are acquiring a comprehensive knowledge of the various historical periods and genres of English and American literature and a deeper knowledge of the particular period or field they propose to offer as a specialty. In addition to choosing courses within the department, students may take courses offered in other departments at Brandeis, through the Graduate Consortium in Women's Studies at Radcliffe College, and through consortium arrangements with Boston College, Boston University, and Tufts University.

In their third year students must generally pass a second foreign language examination if they have not done so earlier (see "Language Requirement" below). No later than the end of the third year students should have prepared a reading list for the field examination and submitted it to a committee of three faculty members for approval. The examination must be taken no later than the first of November during the fourth year. The department encourages students to complete all requirements for the Ph.D. except the prospectus review and dissertation by the end of the third year.

Second- and third-year students continue to participate in monthly workshops on teaching and research methods and other career skills. Other workshops, targeted to third- and fourth-year students, focus on such topics as publication, the field exam, and the dissertation prospectus. The job placement officer offers annual workshops for doctoral candidates and recent graduates on the job search and serves as a mentor for job seekers. Advanced graduate students have opportunities to present their work to other scholars in their field by participating in various national and international conferences, for which some travel funds are available. Each year graduate students organize colloquia, at which graduate students present their work, and invite faculty members to speak on their current research. In 2004, graduate students organized "Spectacle and Speculation," the first Brandeis University Graduate Student Conference in English and American Literature, sponsored by the department and GSAS.

### Teaching Requirements and Preparation

Teaching is a core requirement of the Ph.D. program in English and American Literature and is integral to the professional development of all graduate students. Training in teaching is provided through assistantships in department courses and participation in the Brandeis University Writing Program, which conducts instruction in the Brandeis Writing Center, and in two key first-year courses, the University Writing Seminars (UWS) and the University Seminars in Humanistic Inquiry (USem). Together these programs train students in writing and rhetoric. Both UWS and USem are topics courses in which instructors create their own syllabi.

During their years at Brandeis, doctoral candidates will participate in a broad range of instructional activities, all of which are preceded by extensive training. Many first- and second-year graduate students will start their professional instructional development when they receive training to serve as tutors in the Writing Center or in Brandeis's large ESL program. All first-year graduate students take ENG 299, an intensive six-week training course in composition pedagogy offered by the director of university writing every term. This course involves readings of professional articles, construction of sample writing prompts, and grading of student papers. It concludes with each participant creating a syllabus for a UWS course.

First-year graduate students have no teaching responsibilities; instead they devote themselves to course work. Teaching assignments after the first year vary according to the pedagogical needs of the individual student, the curricular needs of the department, and enrollments. In recent years, typical assignments have been as follows. Second-year students have had two teaching assignments, typically serving as a teaching fellow in two department courses, one each semester. Third-year and fourth-year students have had two teaching assignments, typically two sections of first-year writing one each semester. Fifth-year students receiving Advanced Teaching Fellowships have had two teaching assignments, typically serving as an advanced fellow in a department course and teaching one section of writing. The University reserves the right to change these assignments as necessary.

Teaching fellows in department courses consult with the relevant professor before the beginning of the term to discuss the course and the precise nature of the fellow's responsibilities. Faculty provide each teaching fellow with opportunities to deliver one or more lectures and/or hold discussion sections (lectures may be videotaped at student's request), advice on grading practices, a written evaluation of her/his performance, and an exit interview. The department aims to expose each graduate student to a variety of pedagogical styles.

Teaching in first-year writing courses is supported by a two-day Composition Training Session, regular staff meetings, and a program of workshops, invited lectures, and extensive classroom visits. As instructors of first-year writing courses, students have responsibility for creating syllabi, assigning and grading papers, holding office hours, lecturing, and leading discussions. All instructors receive formal letters of evaluation. With the Brandeis program of professional development, students are fully prepared to teach writing in any college setting.

### Residence Requirement

The minimum residence requirement is two years beyond the master's degree or three years beyond the bachelor's degree.

### Language Requirement

In addition to the first language requirement, the student must (1) demonstrate a reading knowledge of a second major foreign language; or (2) demonstrate an advanced competence in the first foreign language and a knowledge of its literature; or (3) take a graduate course, ordinarily a seminar, in a field closely related to research on the dissertation. Approval of the graduate committee

must be sought before such a course is taken; the student must demonstrate the relevance of the proposed course to the dissertation. Students must have completed all language requirements in order to hold the dissertation prospectus conference and defense (see below) and establish candidacy.

### Field Examination

All candidates for the Ph.D. are required to pass an oral examination in the historical period in which the candidate expects to write a dissertation. This examination is taken no later than the first of November during the fourth year and must be passed by the unanimous vote of the committee members. Expectations for the field exam are published annually in the department brochure.

Fourth-year students should allow sufficient time beyond the field exam to prepare a dissertation prospectus and hold the dissertation prospectus conference and defense (see below), which are necessary to establish eligibility in the annual competition for Advanced Teaching Fellowships, which provide full stipends to a limited number of fifth-year graduate students. The number of awards and deadline for applications are announced annually; in recent years this deadline has required that students successfully pass the dissertation prospectus conference and defense by early April of their fourth year. The department encourages students to complete all requirements for the Ph.D. except the prospectus review and dissertation by the end of the third year.

### Dissertation Prospectus Conference and Defense

No later than six months after passing the field exam, and in time to establish eligibility in the annual competition for Advanced Teaching Fellowships, students must hold a prospectus conference and defense, which both first and second readers will attend. The prospectus must be signed by both readers in order to be approved by the department. The specific length and design of the prospectus will be agreed upon by the doctoral candidate and her/his first and second readers. A prospectus typically describes the topic, the questions to be explored, the method of research, and reasons for believing the dissertation will be an original contribution to knowledge. The student's director and/or second reader may also require a chapter outline and/or bibliography.

Students must have completed all language requirements in order to hold the dissertation prospectus conference and defense (see below) and establish candidacy.

Students who do not establish candidacy by completing coursework and language requirements, and by passing the field exam and dissertation prospectus conference and defense according to these deadlines will be placed on probation and will be ineligible to apply for an Advanced Teaching Fellowship. Students who do not demonstrate satisfactory progress during the probationary year will be withdrawn from the program.

Each student will submit a dissertation in a form approved by his/her dissertation director and by a committee appointed by the director of graduate studies. One member of this committee must be from a graduate department at Brandeis outside the Department of English and American Literature or from another university. The student will defend the dissertation at a final oral examination.

### Readmissions Criteria and Probation

Continuation and the annual readmission to the doctoral program in English and American Literature depends upon showing suitable academic progress. Suitable academic progress is defined as follows. Students are expected to maintain an A- average. Students may take no more than two incompletes in any semester. All fall incompletes must be made up by the end of the following spring semester, and all spring incompletes must be made up by the end of the following fall semester. Students who require incompletes must apply for them from the relevant instructor in advance. Incompletes will not be automatically granted.

Full-time doctoral students are expected to complete course requirements and pass all language exams no later than the end of the third year, pass the field exam no later than November 1 during the fourth year, and present the dissertation proposal for review and approval by the first and second readers within six months of the field exam and in time to establish eligibility in the annual competition for Advanced Teaching Fellowships.

To qualify for A.B.D. status, all doctoral students must satisfy the Department's requirements for training in teaching. Accordingly all doctoral students will be given a variety of teaching assignments and will be expected to attend the pedagogical workshops offered by the Director of Writing and the director of graduate studies.

The Department reviews each student's progress toward the degree annually, at the end of the spring semester. Following this meeting the director of graduate studies will notify any student not meeting departmental expectations that s/he must demonstrate satisfactory progress toward the degree by the end of the subsequent year. Said student must meet with the director of graduate studies to review her/his standing in the program at the end of the fall semester during this probationary year. If the student fails to meet departmental expectations for progress toward the degree by the end of the probationary year, s/he will be withdrawn from the program.

#### Funding Opportunities for Advanced Graduate Students

In recent years fourth-year graduate students who have completed all course and language requirements and passed the field exam and prospectus conference have been eligible to compete for Advanced Teaching Fellowships, which normally provide opportunities to work more closely with faculty members

in the design and teaching of a course. Advanced Teaching Fellows receive full funding and are given two teaching assignments; fellows normally assist once in a department course and teach one section of first-year writing. Doctoral candidates who have passed the field exam may apply for University Prize Instructorships; these competitive awards allow recipients to design and teach their own courses. Students expecting to complete their dissertations in the next academic year may enter the University-wide competition for Dissertation Year Fellowships and the departmental competition for the Milton Hindus Memorial Endowed Dissertation Fellowship. Additional opportunities are available in the University Writing Center and in the program for teaching English as a Second Language.

#### Completion of Degree

Students entering the Ph.D. program with a B.A. must earn the degree within eight years. Students entering the Ph.D. program with an M.A. must earn the degree within seven years. A student requesting an extension must demonstrate significant progress toward completing the dissertation by submitting a prospectus (or equivalent, including a chapter outline) and at least one chapter to the student's advisor. If the student's advisor agrees to support the requested extension, the advisor will refer the case to the graduate committee for approval.

#### Special Notes Relating to the Graduate Program

Students should also consult the general degree requirements and academic regulations found in an earlier section of this *Bulletin*.

### Courses of Instruction

#### (1-99) Primarily for Undergraduate Students

For a description of University Writing Seminars (UWS ##a and ##b) please consult the University Writing section of this *Bulletin*.

#### COMP 1a Composition

*Prerequisite: Placement by the director of university writing. Successful completion of this course does NOT satisfy the first-year writing requirement.*

A course in the fundamentals of writing, required as a prerequisite to the first-year writing requirement for selected students identified by the director of university writing. Several sections will be offered in the fall semester.

Staff

#### ENG 4a The Restoration and the Eighteenth Century

[ hum ]  
1660-1800: The age of reason and contradiction, enlightenment, and xenophobia. Surveys literary, critical, philosophical, political, and life writing, investigating the emergence of a literary public sphere, a national canon, and the first professional women writers. Usually offered every second year.

Mr. King

#### ENG 5a Nineteenth-Century Survey

[ hum ]

Offers general coverage of the major literary genres in the 19th century. The course studies the cultural context forged by the interaction of fiction, prose, and poetry. Usually offered every third year.

Mr. Plotz

#### ENG 6a American Literature from 1832 to 1900

[ hum ]

The transformation of our literary culture: the literary marketplace, domestic fiction, transcendentalism, and the problem of race. Cooper, Poe, Thoreau, Hawthorne, Fanny Fern, Harriet Wilson, Kate Chopin, and Melville. Usually offered every year.

Mr. Burt or Mr. Gilmore

#### ENG 7a American Literature from 1900 to 2000

[ hum ]

Focus on literature and cultural and historical politics of major authors. Prose and poetry. May include Eliot, Frost, Williams, Moore, Himes, Cather, and Faulkner as well as contemporary authors. Usually offered every year.

Mr. Burt, Ms. Chu, or Ms. Irr

#### ENG 8a Twenty-First Century American Literature

[ hum ]

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

Ms. Irr

#### ENG 9a Advanced Writing Seminar

[ hum ]

A workshop in nonfiction designed mainly for juniors and seniors who want to develop skills in the critical or personal essay, in memoir, autobiography, or scholarly writing. Readings include short works of nonfiction by a wide variety of writers. Usually offered every year.

Staff

#### ENG 10a Canonical Precursors: Genesis, Homer, Sappho, Ovid, Virgil

[ hum ]

*This course may not be repeated for credit by students who have taken HUM 10a in previous years.*

Helps prepare majors for study of most premodern and even modern literature in English through readings of major texts central to a literary education for writers in English from the Middle Ages through Modernism. *Genesis, Iliad, Odyssey, Sappho's lyrics, Aeneid, Metamorphoses.* Usually offered every year.

Ms. Campbell or Mr. Flesch

**ENG 10b Poetry: A Basic Course**

[ hum ]

Designed as a "first" course for all persons interested in the subject. It is intended to be basic without being elementary. The subject matter will consist of poems of short and middle length in English from the earliest period to the present. Usually offered every fourth year.

Staff

**ENG 11a Introduction to Literary Method**

[ hum ]

The course's purpose is to train students in the critical reading of literary texts. There will be frequent assignments of writing that involve literary analysis. Multiple sections. Usually offered every semester.

Staff

**ENG 16a Nineteenth-Century African-American Literature: Texts and Contexts**

[ hum ]

Examines some of the major 19th-century texts of African-American literature and why they are at the center of often heated debates about the canon today. Considers why the issues raised by these texts—gender and sexuality, race and ethnicity, the limits of democracy, and the relationship of African-Americans to the United States and other national spaces—resonate so profoundly in literary and cultural studies, and in national life.

Usually offered every third year.

Ms. Smith

**ENG 17a The Alternative Press in the United States: 1910-2000**

[ hum ]

A critical history of 20th-century American journalism. Topics include the nature of journalistic objectivity, the style of underground and alternative periodicals, and the impact of new technologies on independent media. Usually offered every third year.

Ms. Irr

**ENG 17b African Novel**

[ hum nw ]

Examines the African novel in English, along with works in translation. Attention to language address, and narrative form, in, among others: Achebe, Ousmane, Thiong'o, Farah, Head, Hove, Gordimer, and Coetzee. Usually offered every second year.

Mr. Sanders

**ENG 19a Introduction to Creative Writing**

[ hum ]

*Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably 4-7 pages. Samples should be submitted to the department office (Rabb 144) no later than two days before the first class meeting.*

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.

Ms. Broumas or Ms. Campbell

**ENG 19b The Autobiographical Imagination**

[ hum wi ]

*Offered exclusively on a credit/no credit basis. This course may not be repeated for credit by students who have taken ENG 117b in previous years. Students will be selected after the submission of a sample of writing, preferably 4-7 pages. Samples should be submitted to the department office (Rabb 144) no later than two days before the first class meeting.*

Combines the study of contemporary autobiographical prose and poetry with intense writing practice arising from these texts. Examines—as writers—what it means to construct the story of one's life, and ways in which lies, metaphor, and imagination transform memory to reveal and conceal the self. Usually offered every second year.

Ms. Broumas

**ENG 21a Adolescent Literature from Grimm to Voldemorte**

[ hum ]

Literature for adolescents can't afford any self-indulgences: its audience is too impatient. So it's a great place to see what's essential to story-telling. Authors include Shelley, Twain, Salinger, Pullman, and Rowling, whom we'll use to test basic narrative theory. Usually offered every second year.

Mr. Flesch

**ENG 23a Domains of Seventeenth-Century Performance**

[ hum ]

Seventeenth-century London performance investigated through the domains of its production—the court, the city, and the emerging "town," center of a new leisure class. Drama, masques, and music drama studied as modes of representation negotiating class mobility, changing concepts of state authority and personal identity, and shifts in gender and sexual relations.

Mr. King

**ENG 26a Detection and Analysis: Deciphering Theories of Madness**

[ hum ]

The expert reader is a detective, a gatherer of clues and intimations. The field of detection will range from poems to short stories, from novels to drama and span five centuries. First-person narrators, poetic speakers, and soliloquizers characterized as marginal, "Other," distressed, disturbed, meandering, and even "mad" will unite our reading and critical thinking. Usually offered every year.

Ms. Whelan

**ENG 27b Classic Hollywood Cinema**

[ hum ]

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. Usually offered every year.

Mr. Morrison

**ENG 28b Queer Readings: Before Stonewall**

[ hum ]

*This course may not be repeated for credit by students who have taken TUTR 21b in the spring of 2002.*

Students read texts as artifacts of social beliefs, desires, and anxieties about sexed bodies and their pleasures. Readings may include Plato, Virgil, Spenser, Marlowe, Shakespeare, Phillips, Behn, Gray, Tennyson, Lister, Whitman, Dickinson, Wilde, Freud, Woolf, Barnes, Stein, Larsen, Genet, and Baldwin. Usually offered every second year.

Mr. King

**ENG 33a Shakespeare**

[ hum ]

A survey of Shakespeare as a dramatist. From nine to 12 plays will be read, representing all periods of Shakespeare's dramatic career. Usually offered every year.

Mr. Flesch or Ms. Targoff

**ENG 43a Major English Authors, Chaucer to Milton**

[ hum ]

A survey of major English authors from the Middle Ages through the Renaissance, including Chaucer, Wyatt, Spenser, Marlowe, Shakespeare, Sidney, Donne, Herbert, Marvell, Milton. No prior experience in medieval or Renaissance literature is required. Usually offered every year.

Ms. Targoff

**ENG 44a Rights: Theory and Rhetoric**

[ hum ]

Classic enlightenment texts about political, intellectual, economic, gender, and human rights: Milton, Locke, Adam Smith, the Bill of Rights, Paine, and Wollstonecraft. Usually offered every second year.

Staff

**ENG 46a Nineteenth-Century American Women Writers**

[ hum ]

How did American women writers engage with the social, political, and economic changes of the 19th century? Focuses on gendered rhetorics of industrialization, imperialism, immigration, and abolition, as well as concepts of national identity.

Examines how these writers related themselves to literary movements of the period. Usually offered every second year.

Ms. Chu

**ENG 47a Asian-American Literature**

[ hum ]

Examines literature in English by North American writers of Asian descent from the 19th century to the present. Focuses on issues of literary collectivity based on national origin and race, and how gender, sexuality, and class have affected critical approaches to this literature. Usually offered every second year.

Ms. Chu

**ENG 47b Modern English Fiction**

[ hum ]

A survey of English fiction written during the first half of the 20th century, including works by Joseph Conrad, E. M. Forster, Katherine Mansfield, and Virginia Woolf. Usually offered every second year.

Staff

**ENG 57a Modern British and Irish Fiction**

[ hum ]

Twentieth-century British and Irish fiction in its worldwide context. Begins with the Modernism of Woolf, Beckett, and O'Brien; usually includes Iris Murdoch, Caryl Phillips, Commonwealth writers Salman Rushdie, George Lamming, Peter Carey, and Kazuo Ishiguro. Includes comparisons with contemporary British films such as *Trainspotting* and *My Beautiful Launderette*. Usually offered every second year.

Mr. Plotz

**ENG 58a Leaving It All Behind: American Narratives of Escape**

[ hum ]

Explores the theme of escape in American literature, asking to what extent the American identity is shaped by dreams of flight, journey, and exploration. Considers how literature engages or escapes the world beyond the text. Authors include Douglass, Stowe, Twain, Crane, Anderson, West. Special one-time offering, fall 2004.

Mr. Ritzenberg

**ENG 58b AIDS, Activism, and Representation**

[ hum ]

Selected topics in the cultural construction and representation of AIDS. Usually offered every third year.

Mr. Morrison

**ENG 60b Writing about the Environment**

[ hum ]

A course on writing persuasively about humans' interactions with, and responsibilities for, the world around us. Practice in several forms of non-fiction prose; readings from various cultures and periods, mainly from the United States since Thoreau, including Berry, Carson, Dillard, and Lopez. Usually offered every second year.

Staff

**ENG 63a Renaissance Poetry**

[ hum ]

Examines lyric and narrative poetry by Wyatt, Surrey, Marlowe, Sidney, Spenser, Shakespeare, Jonson, Donne, and Herbert. Usually offered every second year.

Mr. Flesch or Ms. Targoff

**ENG 64b Restoration and Eighteenth-Century Drama and Performance**

[ hum ]

*This course may not be repeated for credit by students who have taken ENG 164b in previous years.*

Investigates the exchange between performance texts and contemporaneous discussions of class, nationality, and political party. Emphasizes the emergence of modern gender and sexual roles and the impact of the first professional women actors. Usually offered every second year.

Mr. King

**ENG 67b Modern Poetry**

[ hum ]

A course on the major poets of the 20th century. Usually offered every third year.

Mr. Morrison

**ENG 68a The Political Novel**

[ hum ]

How do novels change and how are they changed by politics? From the satires of Eastern Europe (Kafka and *Milan Kundera*, Koestler's *Darkness at Noon*) to fiery American calls to action on racial issues (*Uncle Tom's Cabin* and Ralph Ellison's *Invisible Man*); from utopia to postcolonial disaster (*Things Fall Apart*). Film screenings included. Usually offered every year.

Mr. Plotz

**ENG 75b The Victorian Novel**

[ hum ]

The rhetorical strategies, themes, and objectives of Victorian realism. Texts may include Eliot's *Middlemarch*, Thackeray's *Vanity Fair*, Bronte's *Villette*, Gaskell's *Mary Barton*, Dickens' *Bleak House*, and Trollope's *The Prime Minister*. Usually offered every fourth year.

Staff

**ENG 77b Literatures of Global English**

[ hum nw ]

*This course may not be repeated for credit by students who have taken ENG 177b in previous years.*

Survey of world Anglophone literatures, as well as in translation, with attention to literary responses of writers to aspects of English as a global language with a colonial history. Focus on Indian subcontinent, Africa, the Caribbean, North America. Writers may include Rushdie, Devi, Coetzee, Kincaid, Atwood, Anzaldua. Usually offered every year.

Mr. Sanders

**ENG 78a Masculinity and American Literature**

[ hum ]

Masculinity is a recurrent problem in twentieth-century American literature. Class analyzes masculinity and its relation to nation, gender, class, and literary history. Writers include Ernest Hemingway, Hunter S. Thompson, Toni Morrison, Sherman Alexie, and Dave Eggers. Special one-time offering, spring 2005.

Mr. Worden

**ENG 96d Senior Creative Writing Thesis**

Required for creative writing majors fulfilling the thesis option. Usually offered every year.

Staff

**ENG 97a Senior Essay**

For seniors interested in writing an essay outside of the honors track. Usually offered every year.

Staff

**ENG 97d Senior Thesis**

For seniors interested in writing a thesis outside of the honors track. Usually offered every year.

Staff

**ENG 98a Independent Study**

Usually offered every year.

Staff

**ENG 98b Independent Study**

Usually offered every year.

Staff

**ENG 99a The Senior Honors Essay**

For seniors interested in qualifying for departmental honors when combined with a 10th course for the major. Usually offered every year.

Staff

**ENG 99b The Senior Honors Essay**

For seniors interested in qualifying for departmental honors when combined with a 10th course for the major. Usually offered every year.

Staff

**ENG 99d The Senior Honors Thesis**

For seniors interested in qualifying for departmental honors with a thesis. Usually offered every year.

Staff

**HUM 10a The Western Canon**

[ hum ]

*This course may not be taken for credit by students who have taken ENG 10a.* Foundational texts of the Western canon: Bible, Homer, Vergil, and Dante. Thematic emphases and supplementary texts vary from year to year.

Ms. Quinney

## (100-199) For Both Undergraduate and Graduate Students

### ENG 101a Studies in Popular Culture

[ hum ]

A critical analysis of contemporary culture, including television, film, video, advertising, and popular literature.

Combines applied criticism and theoretical readings.

Mr. Morrison

### ENG 101b Cyber-Theory

[ hum ]

How has the Internet changed the practice of writing? How can writing map cyberspace? What happens to the personnel of writing (author, reader, publisher) in context of cybernetics? Immerses students in critical and utopian theories of cyber textuality. Usually offered every second year.

Ms. Irr

### ENG 103a John Donne and the Metaphysical Poets

[ hum ]

Examines the poetry of Donne and his contemporaries, including George Herbert, Richard Crashaw, and Andrew Marvell. These "metaphysical poets" will be read alongside critical accounts by Samuel Johnson, T.S. Eliot, and others. Usually offered every third year.

Ms. Targoff

### ENG 105b Nineteenth-Century Novel

[ hum ]

Focuses on Jane Austen, Emily Bronte, Charles Dickens, George Eliot, Thomas Hardy, and Joseph Conrad. Explores the relationship between the novel, the era's most popular culture, and our own popular culture. It examines desire, concealment, sex, and romance, as well as the role that literature plays in creating and upsetting communities, defining racial and ethnic categories. Film screenings. Usually offered every third year.

Mr. Plotz

### ENG 106b American Utopias

[ hum ]

Introduction to utopian fiction of 19th-century America. Readings include classic sources and utopian novels by major authors (Melville, Hawthorne, Twain). Some consideration will also be given to actually existing successful utopian communities. Usually offered every third year.

Ms. Irr

### ENG 107a Caribbean Women Writers

[ hum ]

About eight novels of the last two decades (by Cliff, Cruz, Danticat, Garcia, Kempadoo, Kincaid, Mittoo, Nunez, Pineau, Powell, or Rosario), drawn from across the region, and read in dialogue with popular culture, theory, and earlier generations of male and female writers of the region.

Usually offered every third year.

Ms. Smith

### ENG 107b Literature and Healing

[ hum ]

*Students wishing to enroll should submit a statement of intent on why they would like to enroll to the English department office, Rabb 144, before the first meeting of class.*

Examines the various intersections between literature (especially poetry) and healing: In what ways may the disquieted physical body be fully represented in language? How might creative self-expression abet the healing process, by way of such rich tensions as between authorship/authority, identity/immunity, and confession/confinement? Works by Broumas, Dory, Hacker, Holub, O. Fisher, Gurin, Kincaid, Kumin, Lorde, L. Perillo, Plath, Sexton, A. Shapiro, W.C. Williams, and others. Usually offered every year.

Staff

### ENG 109a Directed Writing: Poetry

[ hum ]

*Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably 4-7 pages. Samples should be submitted to the department office (Rabb 144) no later than two days before the first class meeting. May be repeated for credit.* 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.

Ms. Broumas

### ENG 109b Directed Writing: Short Fiction

[ hum wi ]

*Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably 4-7 pages. Samples should be submitted to the department office (Rabb 144) no later than two days before the first class meeting. May be repeated for credit.* 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.

Ms. Phillips

### ENG 111b Post-Colonial Theory

[ hum ]

Seminar in postcolonial theory with relevant background texts, with an emphasis on the specificity of its theoretical claims. Readings from Spivak, Said, Bhabha, Appiah, Mudimbe, Marx, Lenin, Freud, Derrida, Cesaire, and Fanon, among others. Usually offered every second year.

Mr. Sanders

### ENG 114b Gender and the Rise of the Novel in England and France

[ hum ]

Explores the emergence of the novel as a modern genre in the 18th century, asking why the novel arises first in England and France, and what the new genre's preoccupations with women and gender can teach us about European society, culture, and literature. Usually offered every second year.

Ms. Lanser

### ENG 115b Fictions of Liberty: England in a Revolutionary Age

[ hum ]

Explores the intersections of English literature and European revolution in the tumultuous period from 1789 to 1848. Reading fiction, autobiography, poetry, and philosophy, the class considers textual practices that tested the political, religious, ethnic, sexual, social, and economic limits of English liberties. Usually offered every second year.

Ms. Lanser

### ENG 117a Directed Studies in Current Literature

[ hum ]

*Writing sample and signature of the instructor required.*

Examines prose and poetry that enlarge our perception of the possible, in literature and the imagination. Looks at sentence patterns as choreographers, write under their influence, and generate a hands-on understanding of literary invention and the exciting generosities of form. Usually offered every third year.

Ms. Broumas

### ENG 118a Stevens and Merrill

[ hum ]

Intensive study of two major American poets of the 20th century. Readings include Stevens' *Collected Poems* and Merrill's *Collected Poems* as well as his epic *The Changing Light at Sandover*. Usually offered every third year.

Ms. Quinney

### ENG 119a Directed Writing: Fiction

[ hum wi ]

*Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably 4-7 pages. Sample should be submitted to the department office (Rabb 144) no later than two days before the first class meeting. May be repeated for credit.* 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.

Ms. Phillips

**ENG 119b Directed Writing: Poetry**

[ hum ]

*Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably 4-7 pages. Sample should be submitted to the department office (Rabb 144) no later than two days before the first class meeting. May be repeated for credit.* For those who wish to improve as poets while broadening their knowledge of poetry. Half the semester will be devoted to prosody, with formal exercises as preparation for later "free-assignments." 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 second year.  
Staff

**ENG 121a Sex and Culture**

[ hum ]

An exploration of the virtually unlimited explanatory power attributed to sexuality in the modern world. "Texts" include examples from literature, film, television, pornography, sexology, and theory. Usually offered every second year.  
Mr. Morrison

**ENG 121b Contemporary Literary Theory**

[ hum ]

*Recommended preparation: A course in the history of criticism.* A broad consideration of recent issues and trends in literary theory, primarily formalist, structuralist, psychoanalytic, poststructuralist, feminist, and Marxist. Usually offered every third year.  
Staff

**ENG 122a The Medieval World**

[ hum ]

A survey of early English literature. The first half will be Old English in translation: charms, riddles, elegiac poetry, the epic poem *Beowulf*. The second half will consist of selected *Canterbury Tales* in Middle English and some literature in translation: lyric poetry, the *Gawain Romance*, and Malory's *Morte d'Arthur*. Usually offered every year.  
Staff

**ENG 124a Reason and Ridicule: The Literature of Britain in the Enlightenment**

[ hum ]

Writers' concern with "criticism" broadly understood, including literary criticism in Johnson and Sheridan, skeptical historiography in Gibbon and Hume, and political criticism in Paine and Wollstonecraft. Debates on the effectiveness and propriety of wit in reasoned argument and political debate. Usually offered every third year.  
Staff

**ENG 125a Romanticism I: Blake, Wordsworth, and Coleridge**

[ hum ]

*This course may not be repeated for credit by students who have taken ENG 25a in previous years.* Examines the major poetry and some prose by the first generation of English Romantic poets who may be said to have defined Romanticism and set the tone for the last two centuries of English literature. Usually offered every second year.  
Mr. Burt or Ms. Quinney

**ENG 125b Romanticism II: Byron, Shelley, and Keats**

[ hum ]

*This course may not be repeated for credit by students who have taken ENG 135b in previous years. ENG 125a (Romanticism I) is not a prerequisite for this course.* The "younger generation" of Romantic poets. Byron, Shelley, and Keats continue and react against poetic, political, and philosophical preoccupations and positions of their immediate elders. Examines their major works, as well as Mary Shelley's *Frankenstein*. Usually offered every second year.  
Mr. Burt, Mr. Flesch, or Ms. Quinney

**ENG 126a American Realism and Naturalism, 1865-1900**

[ hum ]

Focuses on how some of the central American Realists and Naturalists set about representing and analyzing American social and political life. Topics include the changing status of individuals, classes, and genders, among others. Usually offered every third year.  
Mr. Burt or Ms. Chu

**ENG 127a The Novel in India**

[ hum nw ]

Survey of the novel and short story of the Indian subcontinent, their formal experiments in context of nationalism and post-colonial history. Authors may include Tagore, Anand, Manto, Desani, Narayan, Desai, Devi, Rushdie, Roy, Mistry, and Chaudhuri. Usually offered every second year.  
Mr. Sanders

**ENG 127b Migrating Bodies, Migrating Texts**

[ hum ]

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. Usually offered every second year.  
Ms. Smith

**ENG 128a Alternative Worlds: Modern Utopian Texts**

[ hum ]

*Prerequisite: ENG 11a.* British, European, and American works depicting alternate, often "better" worlds, including More's *Utopia*, Margaret Cavendish's *The New Blazing-World*, Voltaire's *Candide*, Casanova's *Icosameron*, selections from Charles Fourier, Alexander Bogdanov's *Red Star*, Octavia Butler's *Xenogenesis: Dawn*, Wolfgang Becker's *Goodbye Lenin!* Usually offered every second year.  
Ms. Campbell

**ENG 129a Writing Workshop**

[ hum wi ]

*Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably 4-7 pages. Samples should be submitted to the department office (Rabb 144) no later than two days before the first class meeting.* A workshop for writers. Usually offered every second year.  
Mr. Coroniti

**ENG 129b Understanding the Screenplay: A Workshop**

[ hum wi ]

*Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably 4-7 pages. Samples should be submitted to the department office (Rabb 144) no later than two days before the first class meeting.* Examines the screenplay as a unique literary genre, and investigates the differences between writing stories in prose and writing for the screen. The course is divided into three equal parts: reading theory; reading published screenplays; editing a published story into screenplay format. Usually offered every fourth year.  
Mr. Coroniti

**ENG 131b Feminist Theory**

[ hum ]

Introduces students to critical feminist thought by focusing closely each year on a different specific "problem," for example: 19th- and 20th-century modernity as manifested in the development of globalizing capitalism, the racialized democratic citizen and wage work; our understanding of cultural production; debates about the nature, applications, and constitution of feminist theory. Usually offered every second year.  
Ms. Chu

**ENG 132b Chaucer I**

[ hum ]

*Prerequisite: ENG 10a or ENG 11a.*

In addition to reading Chaucer's major work, *The Canterbury Tales*, in Middle English, pays special attention to situating *The Tales* in relation to linguistic, literary, and social developments of the later Middle Ages. No previous knowledge of Middle English required. Usually offered every second year.

Ms. Campbell

**ENG 133a Advanced Shakespeare**

[ hum ]

*Prerequisite: ENG 33a or equivalent.*

An intensive analysis of a single play or a small number of Shakespeare's plays. Usually offered every second year.

Mr. Flesch

**ENG 134a The Woman of Letters, 1600-1800**

[ hum ]

Women writers from Behn to Austen; novels, plays, pamphlets, diaries, and letters. The culture's attitudes to women writers; women's attitudes to literary achievement and fame, women's resistance to stereotypes, and women's complicity in the promulgation of images of the "good woman." Usually offered every fourth year.

Staff

**ENG 137a Primal Pictures**

[ hum wi ]

*Students wishing to enroll should submit a writing sample consisting of fiction, a film or book review, or critical writing on contemporary fiction.*

Novels to be read feature finely etched portrayals of change within the primal family structure, specifically death or loss of a parent and resulting transformation in the family gestalt. Films of four of the novels read will be screened. Usually offered every second year. Last offered in the spring of 2003.

Ms. Phillips

**ENG 137b Studies in Modernism**

[ hum ]

An attempt to explore the concept of "modernism" through an intensive reading of seminal poems, novels, and plays. Focuses on the formal innovations of modernism and their relation to various ideological and political issues. Usually offered every second year.

Ms. Chu or Mr. Morrison

**ENG 140a Satire and its Uses**

[ hum ]

Examines the forms and methods of satirical fiction and poetry, with emphasis on writers from classical Greece and Rome, Britain, and the United States.

Staff

**ENG 142b Introduction to Old Norse**

[ hum ]

Designed to introduce students to the linguistic structure of Old Norse, to develop reading proficiency in Old Norse, and to introduce students to some of the classic texts of the Old Norse sagas, especially those with parallels to *Beowulf*. Usually offered every third year.

Ms. Maling

**ENG 143a Elizabethan and Jacobean Drama**

[ hum ]

A study of the revenge tradition in the work of Shakespeare and his contemporaries. The problem of blood-revenge will be looked at as a historical phenomenon in Renaissance society and as a social threat transformed into art in such dramatists as Shakespeare, Marlowe, Kyd, Marston, Tourneur, Chapman, and Webster. Usually offered every fourth year.

Staff

**ENG 144b The Body as Text: Castiglione to Locke**

[ hum ]

How are our bodies the material for our presentations of self and our interactions with others? Examines contemporary theories and histories of the body against literary, philosophical, political, and performance texts of the 16th through the 18th centuries. Usually offered every third year.

Mr. King

**ENG 147a Film Noir**

[ hum ]

A study of classics of the genre (*The Killers*, *The Maltese Falcon*, *Touch of Evil*) as well as more recent variations (*Chinatown*, *Bladerunner*). Readings include source fiction (Hemingway, Hammett) and essays in criticism and theory. Usually offered every third year.

Mr. Flesch or Ms. Quinney

**ENG 147b South African Literature and Apartheid**

[ hum ]

Survey of South African literature, its engagement with apartheid and its aftermath: fiction, drama, poetry. Authors may include Paton, Millin, Louw, Gordimer, Fugard, Head, Serote, Sepamla, Matshoba, Coetzee, and Wilcomb. Usually offered every second year.

Mr. Sanders

**ENG 151a Lesbian and Gay Studies: Desire, Identity, and Representation**

[ hum ]

*Prerequisite: WMNS 5a, WMNS 105a, ENG 131b or another foundation course in feminist/gender theory.*

Historical, literary, and theoretical perspectives on the construction and performance of homosexual identities. How has the sin that cannot be named been overdetermined as the margin against which heterosexuality defines itself? How has that margin provided a space for radical praxis? Usually offered every second year.

Mr. King

**ENG 151b Theater/Theory: Investigating Performance**

[ hum ]

*Prerequisite: A course in dramatic literature and familiarity with theatrical production.* The theater, etymologically, is a place for viewing. Theory, etymologically, begins with a spectator and a viewing. Reading theories of theater and performance against paradigmatic dramatic texts and documents of social performance, speculation and spectatorship are reviewed. Usually offered every second year.

Mr. King

**ENG 152b Arthurian Literature**

[ hum ]

*Prerequisite: ENG 10a or HUM 10a or ENG 11a.*

A survey of (mostly) medieval treatments of the legendary material associated with King Arthur and his court, in several genres: bardic poetry, history, romance, prose narrative. Usually offered every second year.

Ms. Campbell

**ENG 155a Literature and Empire**

[ hum ]

Explores ideas about the local, regional, national, international, and cosmopolitan in Empire-era "Greater Britain." What role does literature play in the global movement of British and "colonized" culture? Includes Emily Eden, R.D. Blackmore, Hardy, Flora Steel, Conrad, Woolf, Waugh, and E.M. Forster. Usually offered every second year.

Mr. Plotz

**ENG 156b The James Family**

[ hum ]

Focuses on William, Henry, and Alice James, and on the different ways they approach the representation of human interaction, thought, perception, and suffering in their novels, philosophical essays, and diary. Pays particular attention to their intellectual and aesthetic contexts. Usually offered every third year.

Mr. Flesch or Ms. Quinney

**ENG 157a Contemporary Poetry**

[ hum ]

An introduction to recent poetry in English, dealing with a wide range of poets, as well as striking and significant departures from the poetry of the past. Looks, where possible, at individual volumes by representative authors. Usually offered every third year.

Ms. Quinney

**ENG 157b American Women Poets**

[ hum ]

*Prerequisite: ENG 10a or 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 20th-century writers. Usually offered every second year. Ms. Campbell

**ENG 161a Introduction to Cultural Studies**

[ hum ]

Introduces theories of culture—what it is, who has it, where it is located, when it changes, and why it endures. Emphasis on analyzing assumptions and consequences of theories, with short papers applying major concepts and a scavenger hunt. Usually offered every third year.

Ms. Irr

**ENG 165b Victorian Poetry and its Readers**

[ hum ]

Studies how poetry was written and read during the last time poetry held a prominent role in England’s public life. The course centers on Tennyson’s career as poet laureate, but also gives full attention to Robert Browning’s work. The course also surveys the work of E. B. Browning, the Pre-Raphaelites, and others, and concludes with the poetry of Hardy and of the early Yeats. Usually offered every fourth year.

Staff

**ENG 166b Whitman, Dickinson, and Melville**

[ hum ]

*Prerequisite: ENG 10a or HUM 10a.*

Poetry of Whitman, Dickinson, Emerson, and Melville, with representative poems of Whittier, Bryant, Longfellow, Poe, Sigourney, and Tuckerman. Usually offered every third year.

Mr. Burt

**ENG 167a Women Writers and the Avant-Garde**

[ hum ]

Close reading of American women writers who work in an experimental vein: Stein, Barnes, Nin, Bowles, diPrima, Acker, Anderson, Hejinian, and others. Situates writers in relation to movements such as cubism, surrealism, existentialism, performance art, and language poetry. Usually offered every third year.

Ms. Irr

**ENG 171a History of Literary Criticism**

[ hum ]

*This course may not be repeated for credit by students who have taken ENG 71a in previous years.*

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. Usually offered every second year. Mr. Morrison or Ms. Quinney

**ENG 173a Spenser and Milton**

[ hum ]

A course on poetic authority: the poetry of authority and the authority of poetry. Spenser and Milton will be treated individually, but the era they bound will be examined in terms of the tensions within and between their works. Usually offered every second year.

Mr. Flesch

**ENG 174b Eighteenth-Century Novel**

[ hum ]

The early development of the novel in England, with particular attention to contemporary theories of the novel and the relationship between the literary history of genre and the social history of class. Authors include Defoe, Richardson, Fielding, Sterne, and Burney. Usually offered every second year.

Ms. Lanser

**ENG 177a Hitchcock’s Movies**

[ hum ]

A study of 13 films covering the whole trajectory of Hitchcock’s career, as well as interviews and critical responses. Usually offered every second year.

Mr. Flesch

**ENG 180a The Modern American Short Story**

[ hum ]

Close study of American short fiction masterworks. Students read as writers write, discussing solutions to narrative obstacles, examining the consequences of alternate points of view. Studies words and syntax to understand and articulate how technical decisions have moral and emotional weight. Usually offered every second year.

Staff

**ENG 181a Making Sex, Performing Gender**

[ hum wi ]

*Prerequisite: WMNS 5a or equivalent recommended.*

Gender and sexuality studied as sets of performed traits and cues for interactions among social actors. Readings explore the possibility that differently organized gender and sexual practices are possible for men and women. Usually offered every third year.

Mr. King

**ENG 187a American Fiction since 1945**

[ hum ]

Readings of contemporary post-realist and post-modernist fiction. Authors and themes vary but always include major figures such as Nabokov, Pynchon, DeLillo. Usually offered every second year.

Ms. Irr

**ENG 197a What Was Postmodern Literature**

[ hum ]

A selection of literary texts from the last 30 years is explored. Writers include Doctorow, Amis, Dick, Coetzee, and Sarah Kane, in the light of theories “postmodern” put forward by thinkers Fredric Jameson and Jean-Francois Lyotard. Special one-time offering, spring 2004.

Mr. Bewes

**ENG 197b Testimony, Law, Literature**

[ hum ]

A study of the cross-disciplinary linkages between literature, law, and psychoanalysis, through works of witnessing such as slave narratives, testimonio, and holocaust narrative, as well as testimony from South Africa’s Truth and Reconciliation Commission. Possible authors: Levi, Lanzmann, Prince, Menchu, Krog, Wigmore, Freud. Usually offered every second year.

Mr. Sanders

**(200 and above) Primarily for Graduate Students****ENG 200a Methods of Literary Study***Required of all first-year graduate students.*

Usually offered every year.

Ms. Irr or Mr. Morrison

**ENG 202a Thomas Malory: Fiction before Novels**

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.

Usually offered every third year.

Ms. Campbell

**ENG 203a Religion and Literature in Renaissance England**

Explores the relationship between religion and literature from the English Reformation through the Civil War. Readings include poetry by Wyatt, Donne, Herbert, Milton, and Marvell; plays by Marlowe and Shakespeare; and religious tracts by St. Augustine, Luther, Calvin, and Hooker. Usually offered every third year.

Ms. Targoff

**ENG 204a American Romanticism in Poetry and Fiction**

Romanticism as a philosophical movement, a poetic movement, and fictional style. Essays and poetry of Emerson and Thoreau's Walden. Major poetry of Whitman and Dickinson (and some Melville). *The Scarlet Letter*, selected stories of Poe, *Moby Dick*. Fuller's *Woman in the Nineteenth Century*. Alcott's *Transcendental Wild Oats*. Usually offered every third year.  
Mr. Burt

**ENG 206a Language and Power in the American Renaissance**

Focuses on the clash between verbal agency and state power in antebellum America. Explores the themes of race and slavery, the rise of capitalist enterprise, imperialist expansion, and the growing demand for women's rights. Usually offered every year.  
Mr. Gilmore

**ENG 206b Surface and Depth: Explorations in American Legibility**

Examines the American commitment to external and internal legibility or accessibility. Readings span the nation's history from the *Federalist Papers* to Ellison's *Invisible Man*. Topics include the Americanization of cinema and psychoanalysis in the 20th century. Usually offered every third year.  
Mr. Gilmore

**ENG 207a Topics in African Literature**

Concentrating on Africa, and drawing relevant comparisons, this course prepares graduate students pursuing research in postcolonial literatures and theory. Possible topics: orature and literature; multilingualism and translation; colonialism and apartheid; Negritude and pan-Africanism, gender and human rights; testimony, truth and, reconciliation. Usually offered every second year.  
Mr. Sanders

**ENG 207b Fiction of the American South**

Examines fiction of the era of modernization and desegregation. Readings include novels by Robert Penn Warren, Flannery O'Connor, Eudora Welty, Ernest Gaines, Margaret Walker, Caroline Gordon, Ellen Glasgow, and William Faulkner. Usually offered every fourth year.  
Mr. Burt

**ENG 208a American Fins de Siecles**

Centuries' ends have always been periods of intense cultural ferment, with great expectations often vying with apprehension and despair. Considers works produced in the United States in the 1790s, 1890s, and 1990s. Authors include Franklin, Crane, Jewett, Morrison, Updike. Usually offered every third year.  
Mr. Gilmore

**ENG 211a Psychoanalytic Theory**

A basic grounding in psychoanalytic theory, and its influences on critical theory. Texts by Freud, Lacan, Klein, Derrida, Fanon, and others. Topics include mourning, trauma, and the ethics and politics of the globalization of psychoanalysis. Usually offered every third year.  
Mr. Sanders

**ENG 213a Milton**

Milton's poetry and selected prose, with particular attention to *Paradise Lost* and its intellectual, historical, and literary contexts. Usually offered every third year.  
Mr. Flesch

**ENG 213b Alternative Worlds: Utopia, Science, and Gender**

*This course may not be repeated for credit by students who have taken it as part of the Radcliffe Women's Consortium.* Explores the intersections between two early modern developments: the new genre of Utopia, and the new ideas about the goals and methods of natural inquiry identified with the "Scientific Revolution." Authors include Christine de Pizan, Raleigh, Bacon, Campanella, Catalina de Erauso, Cyrano de Bergerac, Margaret Cavendish, Octavia Butler, Thomas More, Francis Godwin. Usually offered every third year.  
Ms. Campbell

**ENG 215a Representation, Embodiment, and Portability in Victorian Literature**

What is the relationship between aesthetics and cultural authority? Places major 19th-century writers in the context of the rise of realism, capitalism, empire, and emerging democratic debates about representation. Will include Scott, Carlyle, Dickens, Marx, Bronte, Mill, Eliot, and Conrad; theoretical texts include Habermas, Foucault, Kittler, and Arendt. Usually offered every third year.  
Mr. Plotz

**ENG 216b The James**

Focuses on the powerful and competing ideas of human nature and social interaction that Henry William and Alice James articulated and embodied, in their writing considered on its own and in the intense familial interaction that so affected their thinking. Works may include *Ivy Tower* and *Sacred Font*. Usually offered every third year.  
Mr. Flesch

**ENG 217a American Literature after Television**

Examines how and why the project of American literature changes after the advent of television. Readings include theoretical essays on technology and representation, and literary texts by Nabokov, Mailer, Didion, DeLillo, Bernstein, Reed, Pynchon, Silko, and Wallace. Usually offered every third year.  
Ms. Irr

**ENG 223b The Renaissance Sonnet**

Exploration of the rise of the sonnet in early modern English literature, focusing on the poetry of Petrarch, Wyatt, Surrey, Sidney, Spenser, Shakespeare, Donne, and Milton. Readings also include humanistic treatises on imitation, translation, and poetic forms, as well as contemporary literary theory and criticism. Special one-time offering, spring 2005.  
Ms. Targoff

**ENG 227a Studies in Modernism**

An exploration of the concept of the modern through an intensive reading of *The Waste Land*, *Ulysses*, *Between the Acts*, and *Endgame*. Usually offered every third year.  
Mr. Morrison

**ENG 230b Feminist Theory**

This course, primarily devoted to literary theory, will also pay some attention to feminist scholarship in related disciplines, including history, anthropology, and legal studies. Usually offered every second year.  
Ms. Chu

**ENG 231a Seminar in Performance Studies: Performing the Early Modern Self**

Examines contemporary performance theory against everyday and formal performances of the Restoration and 18th-century England. Investigates agents' negotiations of social and personal space in plays, diaries, novels, and treatises. Usually offered every third year.  
Mr. King

**ENG 232b Chaucer**

A survey of the historically pivotal literary career of Chaucer, with emphasis on *The Canterbury Tales*. Chaucer's works as social analysis and critique, from the point of view of a bourgeois outsider in an aristocratic milieu; Chaucer's medieval genres and their transformation into vehicles of early modern sensibility; medieval relations of secular literature to its audience(s); orality, literacy, and the book. Usually offered every fourth year.  
Ms. Campbell

**ENG 233a Shakespeare Seminar**

An intensive reading of Shakespeare's work from a theoretical and historical viewpoint. Usually offered every third year.  
Mr. Flesch

**ENG 234a Writing British Women 1660-1800: Critical Inquires**

Through an engagement with women's writing, with social configurations of gender, and with 21st-century practices, explores new issues in 18th-century literary and cultural studies and grapples with thorny problems in feminist theory and scholarship. Usually offered every fourth year.  
Ms. Lanser

**ENG 236a American Poetry of the Nineteenth Century**

A graduate seminar on American poetry of the 19th century, including Dickinson, Whitman, Emerson, Melville, Tuckerman, the "Fireside poets" (Longfellow, Whittier, Lowell, Bryant), the "Nightingales" (Sigourney and Oakes-Smith), religious and patriotic lyrics, and much more. Usually offered every third year.

Mr. Burt

**ENG 237a Reading the Black Transnation**

Fiction, theory, film of what is variously termed the African diaspora or the Black Atlantic. Acquaints students with major and lesser-known figures, concepts, and strategies. Usually offered every third year.

Ms. Smith

**ENG 240a Sex and Culture**

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. Usually offered every third year.

Mr. Morrison

**ENG 240b The Ethics of Representation in Nineteenth- and Twentieth-Century Fiction**

Examining exemplary works of 19th- and 20th-century fiction, the class studies the ways in which narrative construction (plotting, rhetoric, narrative voice, ideological motivation) represent personal and social reality. Raises questions about the relationship between the real and the ethical, between what is and what ought to be, and how our own ethical concerns complicate our understanding of the novels we read. Usually offered every third year.

Mr. Morrison

**ENG 247b Contemporary Poetry**

A study of major recent poetry in English. Authors include Merrill, Ashbery, Heaney, Ammons, and Gluck. Usually offered every third year.

Ms. Quinney

**ENG 257a The Superpower Novel: 20th Century American Fiction and Geopolitics**

How does American fiction reflect, criticize, or contribute to the United States' position as a superpower? Reading major American writers (Dos Passos, Mailer, Silko, DeLillo, and others), together with critical and theoretical essays, the class investigates Americanization and questions of cultural imperialism. Usually offered every third year.

Ms. Irr

**ENG 280a Making it Real: Tactics of Discourse**

An investigation of the discursive realization of bodies and agents. Queries representational practices as modes of agency, problematizing identity and differences and negotiating hegemony. Our lenses: performance and cultural studies, visual studies, literature and theory, and historiography. Usually offered every fourth year.

Mr. King

**ENG 352a Directed Research**

Specific sections for individual faculty members as requested. Permission of the director of graduate studies required.

Staff

**ENG 352b Directed Research**

Staff

**ENG 402d Dissertation Research**

Specific sections for individual faculty members as requested.

Staff

**Cross-Listed Courses****Pre-1850 Courses****CLAS 166a**

Medieval Literature: A Millennium of God, Sex, and Death

**COML 102a**

Love in the Middle Ages

**COML 103b**

Madness and Folly in Renaissance Literature

**World Literature Courses****AAAS 132b**

Introduction to African Literature

**AAAS 133b**

The Literature of the Caribbean

**AAAS 134b**

Novel and Film of the African Diaspora

**CLAS 165a**

Roman Decadence: Latin Literature in Translation

**CLAS 171a**

Greek Epic and Athenian Drama

**COML 100b**

The Postcolonial Novel

**COML 111b**

Creating the Transnational Caribbean: Language, Gender, Race

**COML 122b**

Writing Home and Abroad: Literature by Women of Color

**Directed Writing Workshops****THA 104a**

Playwriting

**Electives**

COML courses not indicated as a cross-listed course under pre-1850 or world literature courses, may also be considered as an elective course.

**AAAS 79b**

Afro-American Literature of the Twentieth Century

**LING 8b**

Structure of the English Language

**NEJS 172a**

Women in American Jewish Literature

**PHIL 12b**

Philosophy and Literature

**RECS 154a**

Nabokov

**THA 150a**

The American Drama since 1945