

Brandeis University
English Department Courses: Fall 2009
New Major

Gateway Course

1a Introduction to Literary Studies Faith Smith
MWR 12-1

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

Courses Pre 1800

123a Dream Visions: Genre, History, and the Mysterious Mary Baine Campbell
TF 10:30-12

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

144b The Body As Text Tom King
TR 5-6:30

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 sixteenth through the eighteenth centuries.

COML 115b Fictions of Liberty Sue Lanser
TF 9-10:30

The "Age of Enlightenment" fostered new notions of human rights that found their tumultuous proving ground in the French Revolution. Through writings from several genres and nations, this course explores some of the political, economic, religious, racial, and sexual "fictions of liberty" that have shaped our own time.

Courses Post 1800

28a Nature Writing Caren Irr
MW 3:30-5
Explores literary responses to the natural environment from Thoreau to the present. Several genres of creative nonfiction will be discussed, such as memoir, manifesto, science writing, natural history, exploration narratives, and disaster stories.

36a America's First Bestsellers Michael Gilmore
MW 2-3:30

The first century of American bestsellers, what made these books so attractive to readers at the time? Explores themes of social mobility, racial and gender conflict, romance and seduction, and warfare. Authors include Cooper, Stowe, Alcott, and Crane.

38b Race, Region, and Religion in the Twentieth-Century South John Burt
MWR 1-2

Twentieth century fiction of the American South. Racial conflict, regional identity, religion, and modernization in fiction from both sides of the racial divide and from both sides of the gender line. Texts by Chestnutt, Faulkner, Warren, O'Connor, Gaines, McCarthy, and Ellison.

66a Women & Political Power in the 19th-century American Fiction Amy Easton

Investigates a range of novels that demonstrate how fiction participated in cultural debates about women and political power in the nineteenth century. Course emphasizes women in reform movements and fiction as political.

88b Contemporary British Literature David Sherman
TF 1:30-3

British fiction, poetry, drama, and film since WWII that tackles the changing politics of empire, sexuality, and social class, especially. A close look at the weird pleasure of British humor, includes Jean Rhys, Philip Larkin, Martin Amis, Angela Carter, Harold Pinter, and Monty Python's Flying Circus.

135a Major British Novelists John Plotz
MWR 11-12

Examines classic works from the nineteenth century, when the novel was at once popular entertainment and moral/spiritual guide. How do they reach us today? The heart of the course is intense, close, reading, coupled with comparisons to visual art and other literature of the period, including short works by Dostoevsky and Melville. Film screenings help trace how these texts resonate with contemporary aesthetic forms. Novels: Wuthering Heights, Bleak House, and Middlemarch.

Multicultural Literature/World Anglophone

22a Filmi Fictions: From Page to Screen in India Ulka Anjaria
TF 12-1:30

An introduction to filmic adaptations of Indian novels from Bollywood, Indian art cinema, and Hollywood. Readings include novels as well as theoretical approaches to adaptation. Films include *Slumdog Millionaire*, *Pather Panchali*, *Devdas*, *Guide*, *Umrao Jaan*, and others.

57b Writing the Nation: Baldwin, Roth and Morrison A. Abdur-Rahman
An in-depth study of three major American authors of the twentieth century. Highlights the contributions of each author to the American literary canon and to its diversity. Explores how these novelists narrate cross-racial, cross-gendered, cross-regional, and cross-cultural contact and conflict in the United States.

Electives

11a Introduction to the Literary Method Mary Baine Campbell
TF 3-4:30

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.

Creative Writing Courses

39b Poetry: Beginners Ear Melanie Braverman
R 2-5

Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Samples should be submitted to instructor via email no later than two days before the first class meeting.

For students considering poetry as beginners or those wishing to begin again. Reading and writing in many contemporary idioms, looking for the tone, voice, style, and posture that most closely resembles each of our individual gifts.

79a Directed Writing: Beginning Screenplay Marc Weinberg
T 4:30-7:30

This course may not be repeated by students who have taken ENG 129b in previous years. Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing of no more than five pages. Samples should be e-mailed to the instructor no later than two weeks before the first class meeting.

Fundamentals of screenwriting: structure, plot, conflict, character, and dialogue. Students read screenwriting theory, scripts, analyze files, and produce an outline and the first act of an original screenplay.

109a

Directed Writing: Poetry

Melanie Braverman
M 2-5

Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. 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.

109b

Directed Writing: Short Fiction

Stephen McCauley
T 1:30-4:30

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

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.

119a

Directed Writing: Fiction

Stephen McCauley
R 2-5

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

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.

