

Brandeis University
English Department Courses: Fall 2008

Introductory Courses

11a Introduction to Literary Method

Section 1	Ulka Anjaria	TF 3-4:30
Section 2	William Flesch	MWR 9-10
Section 3	John Plotz	TF 1:30-3

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.

Courses Pre 1850

6a American Literature in the Age of Lincoln Michael Gilmore
MWR 10-11

The transformation of our literary culture: the literary marketplace, domestic fiction, transcendentalism, slavery and the problem of race. Authors will include Emerson, Fuller, Poe, Thoreau, Hawthorne, Stowe, Whitman, and Melville.

33a Shakespeare William Flesch
MWR 1-2

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

43a Major English Authors: Chaucer to Milton Ramie Targoff
MWR 10-11

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.

103a Exploring the Self in 17th Century Poetry Ramie Targoff
MW 2-3:30

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.

125a Romanticism I Laura Quinney
TF 10:30-12

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.

145b Jane Austen: Gender, Art and History Sue Lanser
MWR 12-1

Explores Austen's writings from multiple perspectives, with particular attention to the historical and aesthetic dimensions of her work. Considers divergent interpretations of her novels and the impact of gender, not only on her novels but on their reception.

Courses Post 1850

8a 21st Century American Literature Caren Irr
MWR 11-12

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

17b 20th Century British Poetry David Sherman
TF 9-10:30

A survey of major British poets of the last century with a focus on modernism and its many legacies. Attention to the formation of avant-garde movements and other poetic engagements with social experience. Includes Hardy, Yeats, Owen, Loy, Eliot, H.D., Larkin, Gunn, Hill, Walcott, Heaney, and others.

28b Queer Readings: Before Stonewall Thomas King
TF 1:30-3

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.

30a 20th Century American Comic Novel Stephen McCauley
MW 2-3:30

A study of 20th-century American novels in which comedy is used to grapple with serious literary and social issues.

38a Reading the Clone Jessie Stickgold-Sarah
MW 3:30-5

The possibility of human cloning raises urgent concerns of ethics, science, and human identity. This course will explore literary engagement with anxieties surrounding artificial reproduction. Texts include *Frankenstein*, *Brave New World*, contemporary novels and film, and digital media.

107b Literary Witnessing and the Poetics of Memory David Sherman
TF 12-1:30

Investigation of the memorial function of modern literature as a response to historical trauma. How is the present haunted by the past, how is literature haunted by the dead? Historical contexts are primarily slavery in the Americas and European genocides. Readings will include theoretical and philosophical considerations of the role of the witness, collective memory, and historical evidence.

117b Novels of William Faulkner John Burt
MWR 12-1

This course will study the major novels and stories of William Faulkner, the most influential American novelist of the 20th century.

128a Alternative Worlds: Modern Utopian Texts Mary Baine Campbell
MW 5-6:30

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!*

World Literature Courses

10a

Canonical Precursors

Mary Baine Campbell
MWR 1-2

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.

20a

Bollywood: Popular film, genre, society

Ulka Anjaria
TF 12-1:30
Film W 7-10

An introduction to popular Hindi cinema through a survey of the most important Bollywood films from the 1950s until today; topics include melodrama; song and dance; love and sex; stardom; nationalism; religion; diasporic migration; and globalization.

Creative Writing Courses

19b Autobiographical Imagination 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 4-7 pages. Samples should be submitted to instructor via email. 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.

49a Scriptwriting for the Short Film Nancy Salzer
R 2-5

Offered exclusively on a credit/no credit basis. Signature of the instructor required. Students will be selected after the submission of a sample of writing, preferably four to seven pages of poetry. Samples should be submitted to the English department office, Rabb 144, no later than two days before the first meeting of class. This workshop addresses many facets of writing screenplays for short films (under 8 pages). Students will develop 2-3 scripts through creative exercises, re-writing, and critiques. Supplementary screenings and readings help us consider what's particular about short-fiction and cinematic-writing.

109A Directed Writing: Poetry Franz Wright
T 1:30-4:30

Offered exclusively on a credit/no credit basis. Signature of the instructor required. Students will be selected after the submission of a sample of writing, preferably four to seven pages of poetry. Samples should be submitted to the English department office, Rabb 144, no later than two days before the first meeting of class. 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 Gish Jen
R 5-8

Offered exclusively on a credit/no credit basis. Signature of the instructor required. Students will be selected after the submission of a sample of writing, preferably four to seven pages of poetry. Samples should be submitted to the English department office, Rabb 144, no later than two days before the first meeting of class. May be repeated for credit. An intermediate/beginning level workshop based on the study of technique. Assignments in Short Fiction, first, second and third person narratives, autobiographical impulse, voice, etc. will be used to generate writing. Students will workshop their writing, read widely from offered examples of accomplished fiction, and serve each other as a reading community. Required: Up to 100 pages of reading a week and completion of a weekly short writing assignment.

119A

Directed Writing: Fiction

Gish Jen
F 9-12

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

119B

Directed Writing: Poetry

Olga Broumas
W 2-5

Offered exclusively on a credit/no credit basis. Signature of the instructor required. Students will be selected after the submission of a sample of writing, preferably four to seven pages of poetry. Samples should be submitted to the English department office, Rabb 144, no later than two days before the first meeting of class. 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." Student poems will be discussed in a "workshop" format with emphasis on revision. Remaining time will cover assigned readings and issues of craft.

Graduate Student Courses

200a Methods of Literary Study Sue Lanser
M 2-5

Required of all first year graduate students

205b Victorian Literature and the Emergence of the Social Sciences John Plotz
F 9-12

This course reads Victorian poetry (including Dickinson, Tennyson, Browning, Barrett Browning, Whitman, Meredith) and fiction (including Hawthorne, Dickens, Melville, Eliot, Hardy, James, and Conrad) shaped by the day's social theories (including early ethnography and sociology, Darwin, and such political theorists as Marx and Mill). It also explores the influence exerted on social science by literary works that represented alternative social arrangements--or even offered themselves as alternatives to the social realm altogether.

231a Performing the Early Modern Self Thomas King
T 9-12

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.

237b The Worlds of 20th Century American Fiction Caren Irr
W 2-5

An exploration of the world views of major twentieth-century American novelists. Charts the geopolitical and ecological underpinnings of their foremost writings and how contemporary global or transnational concerns emerged in American letters.