

Brandeis University
English Department Courses: Spring 2009

Introductory Courses

11a Introduction to Literary Method

Section 1	Mary Campbell	TF 3-4:30
Section 2	Tom King	MW 3:30-5
Section 3	David Sherman	MW 2-3:30

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.

Courses Pre 1850

53a Renaissance Fiction and the Project of Nationhood Nat Hodes
MWR 1-2

England's quest to establish itself as an empire during the Renaissance stimulated a vast body of fictional works dedicated to the investigation of English identity. This seminar examines how these authors support and undermined political regimes. Readings from Shakespeare, Spenser, Marlowe, Sir Philip Sidney, and Lady Mary Wroth.

64b From Libertinism to Sensibility: Tom King
Pleasure and the Theater, 1660-1800 MWR 12-1

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.

73a Witchcraft and Magic in the Renaissance Ramie Targoff
TF 1:30-3

Focuses on the representation of witches, wizards, devils, and magicians in texts by Shakespeare, Marlowe, and others. Historical accounts of witchcraft trials in England and Scotland are read and several films dramatizing these trials are viewed.

60a Documentary Prose and Film

**Caren Irr
TF 9-10:30
Film W 7-9**

An introduction to documentary, covering major works of nonfiction prose and film. Focuses on the variety of documentary techniques in both media and controversies surrounding efforts to represent the real.

68a The Political Novel

**John Plotz
MWR 9-10**

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.

187b American Writers and World Affairs

**Caren Irr
TF 12-1:30**

An exploration of early twentieth century American prose (mainly novels). Examines bold innovations in literary form made by authors such as Hemingway, Faulkner, and James. Considers how American works responded to and participated in world affairs.

PHIL 182a Wittgenstein's Philosophical Investigations

**Hirsch/Flesch
W 2-5**

An intensive study of Ludwig Wittgenstein's seminal work, *Philosophical Investigations*. This course should be of interest to philosophy and literature students who want to learn about this great philosopher's influential views on the nature of language and interpretation.

World Literature Courses

127a The Novel in India

**Ulka Anjaria
TF 1:30-3**

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

An exploration of magical realism, as well as the enduring importance of myth, in twentieth and twenty-first century fiction and film from the United States, Latin American, and beyond. authors include Toni Morrison, Gabriel Garcia Marquez, and Salman Rushdie; films include Wings of Desire and Hero.

Creative Writing Courses

39a Poetry: Beginner's Ear

**Olga Broumas
W 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) from Oct. 17 through Oct. 20. Consent codes will be given out beginning Oct. 27. 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. Samples should be submitted to the department office (Rabb 144) from Oct. 17 through Oct. 20. Consent codes will be given out beginning Oct. 27. 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.

79b Writing Workshop: From Memory to Craft

**Melanie Braverman
R 2-5**

Prerequisite: ENG 19b is recommended. This course may not be repeated by students who have taken ENG 129a in previous years. Offered exclusively on a credit/no credit basis. Samples should be submitted to the department office (Rabb 144) from Oct. 17 through Oct. 20. Consent codes will be given out beginning Oct. 27. This combination workshop and contemporary literature course explores the process by which written work moves from simple accounting into art. Texts include poetry and prose by writers such as Grace Paley, Jamaica Kincaid, Donald Hall, and Annie Dillard.

109b Directed Writing: Short Fiction

**Thisbe Nissen
M 2-5**

Offered exclusively on a credit/no credit basis. Signature of the instructor required. Samples should be submitted to the department office (Rabb 144) from Oct. 17 through Oct. 20. Consent codes will be given out beginning Oct. 27. 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.

119a Directed Writing: Fiction

**Thisbe Nissen
T 1:30-4:30**

Offered exclusively on a credit/no credit basis. Signature of the instructor required. Samples should be submitted to the department office (Rabb 144) from Oct. 17 through Oct. 20. Consent codes will be given out beginning Oct. 27. 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

**Franz Wright
T 1:30-4:30**

Offered exclusively on a credit/no credit basis. Signature of the instructor required. Samples should be submitted to the department office (Rabb 144) from Oct. 17 through Oct. 20. Consent codes will be given out beginning Oct. 27. 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

206a **Language and Power in the American Renaissance** **Michael Gilmore**
W 2-5

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.

210b **The Bildungsroman** **Ulka Anjaria**
F 9-12

An investigation of the literary, historical, political, and philosophical implications of the Bildungsroman in its classic form and in its feminist, modernist, and postcolonial incarnations. Possible authors include Goethe, Eliot, Conrad, Rushdie, Bakhtin, Moretti, and others.

223a **Eros and Desire in the English Renaissance** **Ramie Targoff**
T 9-12

An exploration of the representation of erotic love in the English Renaissance. Readings include poetic and dramatic works by Shakespeare, Marlow, Donne, Sidney, and Wyatt; treatises on love-sickness and melancholy; and foundational texts by Ovid, Plato, Dante, and Petrarch.

299b **Pedagogy** **Dawn Skorczewski**
M 2-5

An introduction to the theory and practice of teaching college-level writing courses.