



# Spring 2010 Course Descriptions

CLASSES BEGIN Tuesday, January 19, 2010

## **PREFACE**

The pages that follow contain section-by-section descriptions of next semester's English Department undergraduate offerings, along with a selection of related courses of interest to English majors. Prepared by individual instructors, they are much more precise and detailed than those given in the University Catalog.

English 1004, 1010 and 1011 are omitted; information about these courses can be obtained from the Director of Freshman English, Thomas Recchio in CLAS 126. Information on graduate courses is available from the Graduate Coordinator, Mary Udal in CLAS 234.

## **THE UNDERGRADUATE ADVISORY OFFICE**

All other questions about the department, its programs, courses, and recommendations should be referred to Rose Kovarovics in the English Department Undergraduate Advisory Office, CLAS 209, or by phone: 486-2322. The office is open weekdays from 8:00-12:00 and 1:00-4:00. Rose keeps track of English majors' records, assigns major advisors, and generally expedites registration procedures. A variety of pamphlets are available to English Majors in the office, including "Writing Internship in the English Department," "English Majors With An Interest In Law," "If You Plan to be an English Teacher," "Advising Students With An Interest in Business," "Thinking of Graduate Study in English?," "Counseling Services," and "Career Services". Announcements and brochures concerning English Department events and English major programs are posted on the bulletin boards on the second floor of CLAS outside of 208 and 209, and sent to English majors via the English department undergraduate LISTSERV.

## **BRIEF SUGGESTIONS FOR THE FALL SEMESTER**

**FRESHMEN:** Besides 1004, 1010 and 1011, courses open to freshmen this semester are 1101, 1503, 1616, and 1701.

**LITERATURE COURSES:** Classical and Medieval Western Literature 1101; Major Works of English and American Literature 1616; British Literature surveys 2100-2101; American Literature surveys 2201(W)-2203(W); World Literature in English 2301W; Poetry 2401; Short Story 2407, British Literature surveys 3111(W), 3113(W), 3115(W), 3117(W), 3118, 3119(W); Chaucer 3501; Shakespeare I 3503, and Shakespeare II 3505; Seminar in American Studies 3265W; Literature and Religion 3617; Studies in Individual Writers 3509: **Emily Dickinson** (3509-01), **Austen and Brontë** (3509-02); Literature and Human Rights 3619; Studies in Literature 3627 **Femme Fatale** (3627-01).

## **ADVANCED STUDY COURSES**

**Advanced study** courses offered in the following: British Literature 4101W **British, Renaissance/Early Modern** (4101W-01-**Honors Section**); **Animal Antics in British Literature** 4101W-02; Poetry 4401W **Byron** (4401W-01); Literary Criticism and Theory 4601W **Literary Topography** (4601W-01), **Emotion in Literature and Film** (4601W-02); Lesbian, Gay, Bisexual and Transgendered Literature 4613W.

## **SPECIAL TOPICS COURSES:**

Consult the descriptions that follow in this booklet for more information about these: Black American Writers I 3214W; Black American Writers II 3216W-01; American Nature Writing 3240; Literature and Other Disciplines 3621 **Literature and Film** (3621-01); Studies in Literature and Culture 3623 **Science Fiction** (3623-01), **Rhetoric of Political Discourse** (3623-02), **American Literature and 19th-Century Medical Culture** (3623-03), **Debates over the American Pastoral** (3623-04), and a **one-credit** course **Grammar** 3692-01, 02.

**HONORS COURSES:** Open to Honors Students and also, with the consent of the instructor, to other qualified students: Special Topics 3695: **Viking Seminar** (3695-01); 3803W (Honors III: American Literature), **Postmodern American Poetry** (3803W-02); 3811W (Honors VII: English Literature), Advanced Study: British Literature 4101W **British, Renaissance/Early Modern** (4101W-01); and 4897 (Honors Thesis).

**WRITING COURSES:** Creative Writing: 1701 (Creative Writing I), 3701 (Creative Writing II), and 3703 (Writing Workshop), 3705 (Playwriting), and Writing Internships 3091 (variable credit).

**ALSO AVAILABLE:** Publishing 3011 **Books and Book Publishing** (3011-01), and The History of the English Language 3603.

**"W" COURSES:** A "W" course is one in which special attention is devoted to teaching the student to write clearly and cogently. Substantial writing assignments (at least fifteen pages) are required. Students may expect to write successive drafts and consult with the instructor on their revisions. A substantial part of the grade for the course (at least half) must be based on the student's writing, evaluated for BOTH content and expression.

**WRITING COURSES:** While nearly all courses in the Department involve written assignments, here is a listing of courses whose primary concern is to help you develop as a writer. Whether you aspire to literature, have your heart set on the more commercial world of television, advertising, science, magazine, or children's book writing, or yearn for the private pleasure of a well-kept journal or a fascinating correspondence, skill in writing is a basic prerequisite. These are generic courses but each of them will sharpen your powers of observation and organization, improve your ability to think clearly, and add a whole new dimension to your intellectual growth.

**EXPOSITORY WRITING:** A facility in expository writing is basic to all forms of writing, including poetry and fiction. **English 3003W**-Advanced Expository Writing provides that groundwork. Remember that 85% of everything that is published is nonfiction, and professional guidance will expand your capacity to formulate your ideas with coherence and verve.

**CREATIVE WRITING:** The department offers **1701: Creative Writing I**. **3701: Creative Writing II**, a workshop focusing on two genres—students should consult individual section descriptions to see what different instructors will be doing. **3701: Writing Workshop**, a single genre workshop, which will focus on poetry, fiction, or creative nonfiction, depending on the section. See the course description in this booklet for the special emphasis of each section. There may also be possibilities for advanced work in creative and expository writing in 3699: Independent Study, which is a one-to-one tutorial with an instructor of your choice.

**WRITING INTERNSHIPS:** Writing Internships provide a singular opportunity for students to learn to write in a non-academic setting in which they are supervised by a professional writer. The English Department has revised English 3091 to make it more flexible. English majors get priority of choice, but the course is open to applicants from other disciplines. This is a variable credit course, and students may elect from one to six credits of training. The course may be repeated for credit with no more than eight credits per placement. Grading is on the S/U scale. Both on-campus and off-campus placements offering a wide variety of professional experiences are available. For more information and application materials please access the English Department website: [www.english.uconn.edu](http://www.english.uconn.edu), look under undergraduate, then Internships or <http://www.english.uconn.edu/internships/internships.html>.

Placements have included Cashman & Katz Advertising, *The Hartford Courant*, *Hartford Magazine*, Real Arts Ways, Connecticut Legal Services, Mystic Aquarium, Swordsmith Productions, UConn Alumni Foundation, Connecticut Landmarks, Connecticut Public Broadcasting Corporate Communications, Legal Assistance Resources of Connecticut, New Britain Museum of American Art, UConn Connecticut Writing Project, UConn Creative Writing Program, UConn Health Education Office/Stall Street News, UConn Human Rights Institute, UConn Von der Mehden Recital Hall, and WNPR. **INSTRUCTOR CONSENT REQUIRED.** See Rose Kovarovics in CLAS 209 for additional information and application materials.

### **THE CONCENTRATION IN CREATIVE WRITING**

The English Department offers a Certificate of Concentration in Creative Writing to those students who have taken four or more courses in creative writing and/or related courses. (See course offerings listed below.) A student fulfilling requirements for the Concentration will receive a letter of certification from the English Department following graduation. This letter of certification will help students seeking employment in editing, publishing, advertising, and other book or magazine related fields. The Concentration in Creative Writing will also benefit students seeking a degree in creative writing at the graduate school level.

All students wishing to fulfill the requirements for a Concentration in Creative Writing **must take English 1701 and a minimum of twelve credits from among the following:**

**At least six credits**, with a minimum of two creative writing workshops in English 3701, 3703 or English 3705. English 3701, 3703 and English 3705 can be repeated for credit toward the certificate and graduation.

**At least three credits**, with a minimum of one of the following: English 2401 - Poetry; English 2407 - The Short Story; English 3403 - Modern British and American Poetry; or English 3409 - The Modern Novel.

English 3003W (Advanced Expository Writing), English 3011C (Publishing), and English 3692 (Aesthetics and Practice of Small Magazines) are electives. English 3003W, Advanced Expository Writing, offers students an opportunity to write and analyze essays, usually on topics related to students' individual interests and needs. English 3011C, Publishing, is a survey of the magazine and book publishing industries. English 3692, Aesthetics and Practice of Small Magazines, is a practicum course in which students study a wide range of literary journals such as *The Paris Review*, *The Kenyon Review*, and *The Gettysburg Review* as models while editing UConn's own undergraduate literary journal, *The Long River Review*. A third course in Literature, Playwriting or Writing for Television such as English 3707-3709 (Film Writing) may be used as an elective with permission of the Creative Writing Program Director.

(Courses required for a Concentration in Creative Writing are independent of those required for the English Major.) For further information contact Rose in the Undergraduate Advisory Office, CLAS 209 or see our website: <http://creativewriting.uconn.edu>

### **CONCENTRATION IN IRISH LITERATURE**

English majors may pursue a concentration in Irish Literature. To complete the concentration, the student must take four courses focusing on Irish Literature or language, such as: English 3120 Early/Modern Irish Literature; English 3122 Contemporary Irish Literature; English 3509 Studies in Individual Irish Writers. Irish writers that in the past have been featured in English 3509 are Yeats, Joyce, and Heaney.

Fulfilling this concentration does not necessarily require taking extra English courses beyond the number required for the Standard English major. For further information about the concentration in Irish Literature see: Prof. Burke (Storrs Campus), Prof. Lynch (Waterbury Campus), Prof. Shea (Hartford Campus) and Prof. Jones (Avery Point Campus).

### **THE MINOR IN ENGLISH**

Like the Major in English, the Minor in English asks that you do a bit of study in the chronology of literature written in English to gain some sense of how writers connect with one another and with the national cultures that help to shape their imaginations. It requires that you take at least one of the courses in the two-semester sequence in British literature (English 2100 or 2001) and one of the courses in the two-semester sequence in American literature (English 2201/W or 2203/W). It gives you the freedom to put together your own selection of studies beyond that minimum.

As with all other minors, the Minor in English requires at least fifteen credits of work but does not require that you do more than eighteen credits. **For more precise information, see the sample Plan of Study in the Undergraduate Advisory Office, in CLAS 209 or call 486-2322.**

### **DEPARTMENT OF CAREER SERVICES AND COOPERATIVE EDUCATION**

Career Services is now in their new suite of offices located in the **Center for Undergraduate Education (CUE) building in room 217**. They have trained counselors available who provide students with information and guidance to help make good career decisions. Cynthia Jones is the current director. Students may call 486-3013 to arrange an appointment. Information is also available on the Department of Career Services web site: [www.career.uconn.edu](http://www.career.uconn.edu). They offer the Career Resource Library, on-line Resume Reference Database, campus interviews, job opportunity listings, instructional handouts (covering such items as the resume and cover letter, interviews, and other topics related to job hunting), the Mentor Network (students may visit alumni at their place of employment to discuss their career plans, learn about a specific career, or become acquainted with a specific type of employer), career seminars, career exploration and more.

Career Services has much to offer. It is recommended that you investigate Career Services before your sixth semester and not wait until your senior year to visit that Department. There is much you can do now to help relate your academic choices to career options that prepare you for the future.

**Cooperative Education for English Majors:** Paid, career-related opportunities await you!

You can take a semester off from college to work in a full-time, paid, career-related position before graduation, and have a chance to explore career options while still a student.

National studies show that 70-80% of all co-op students receive a job offer after graduation from their co-op employers. Previous employers have requested English majors to work as editorial assistants, technical writers, promotion assistants, newspaper reporting and management trainees--to name a few.

If you are interested in this opportunity, please **contact Career Services in the Center for Undergraduate Education (CUE) building in room 217** or call 486-3013.

## **AWARDS/PRIZES**

Several prizes for excellence in writing are offered each year. The **Wallace Stevens Award** for poetry is given in the spring. The cash award is accompanied by publication, and a ceremony featuring a distinguished literary guest. The **Hackman Award** of \$1,000 is given for a short story written by a UConn undergraduate. The **Collins Literary Award** is given for the best work published in the Long River Review, the undergraduate literary magazine. In addition, the best freshman essay is eligible for the \$100 **Ratcliffe Hicks Award**.


For more information and submission deadlines access the Creative Writing website <http://creativewriting.uconn.edu/contests.php>.

In addition the English Department offers the following scholarships: The **Dave Sheehan '64 Endowed Scholarship** is awarded to an English Department major who has an interest in the English language. The **Kathleen Gibson McPeck Scholarship** in English will be awarded to a student majoring in English. Recipients of these scholarships are chosen by a scholarship committee within the Department. There are no applications. In addition, access <http://creativewriting.uconn.edu/contests.php> for additional [writing awards and prizes](#) that are available.

# Time Sheet



## Sections by Hour

<p align="center"><b><u>MWF 8-8:50</u></b></p> <p>3118-01 Sonstroem 3119-01 Smith, A.</p>	<p align="center"><b><u>MWF 9-9:50</u></b></p> <p>1616-04 Ryer 2100-02 Tracy W2301-01 Haddad-Null 2407-05 Smith, A. 2407-06 Rumbo 3509-01 Wilkenfeld HW3811-01 Hufstader</p>	<p align="center"><b><u>MWF 10-10:50</u></b></p> <p>2401-02 Wilkenfeld W3113-02 Manning W3115-01 Ryer 3118-02 Sonstroem W3119-01 Hufstader W3218-01 Lucasi</p>
<p align="center"><b><u>MWF 11-11:50</u></b></p> <p>1503-01 Mroz 1616-03 Haddad-Null 2101-03 Rumbo 2401-03 Wilkenfeld 3111-02 Tracy</p>	<p align="center"><b><u>MWF 12-12:50</u></b></p> <p>1101-01 McGunnigle 2407-04 Lucasi W3111-01 Biggs 3623-04 Kennedy</p>	<p align="center"><b><u>MWF 1-1:50</u></b></p> <p>W3113-01 Mroz 3503-03 Manning</p>
<p align="center"><b><u>MWF 2-2:50</u></b></p> <p>2201-01 Kennedy</p> 	<p align="center"><b><u>TUTH 8-9:15</u></b></p> <p>2405-01 Orringer 2407-02 Abraham 3113-01 Staff 3240-01 Pickering 3609-01 Barreca W4401-01 Mahoney</p>	<p align="center"><b><u>TUTH 9:30-10:45</u></b></p> <p>2203-01 Meyer 2600-01 Coundouriotis 3115-01 Blansett 3503-02 Staff 3603-01 Jambeck 3617-01 King'oo 3623-02 Fairbanks/Phillips 3627-01 Barreca W4101-01 Hart W4101-02 Tonry</p>
<p align="center"><b><u>TUTH 11-12:15</u></b></p> <p>1101-02 Orringer 1201-01 Vials 1301-01 Mathews 2401-04 Abraham 2407-07 Miller, K. 2409-01 Winter W3216-01 Salvant 3403-01 Hollenberg 3623-03 Harris</p>	<p align="center"><b><u>TUTH 12:30-1:45</u></b></p> <p>1701-01 Plum W2201-01 Reynolds W2203-01 Meyer 3111-01 Jambeck 3122-01 Burke W3218-02 Vials 3501-01 Benson 3509-02 Marsden 3695-01 Kohanski</p>	<p align="center"><b><u>TUTH 2-3:15</u></b></p> <p>1503-02 Kohanski 1701-02 Plum W2203-02 Reynolds 2301-01 Mathews 2401-01 Hollenberg 2401-05 Fairbanks, R. 2600-03 Recchio 3113-02 Peterson 3503-01 Hasenfratz 3505-01 Hart 3619-01 Bystrom 3625-01 Hogan HW3803-01 Miller, K.</p>

# Time Sheet



## Sections by Hour

<p align="center"><b><u>TUTH 3:30-4:45</u></b></p> <p>2101-01 Gouws            2101-02 Blansett            W2274-01 Bloom            W3010-01 Courtmanche            3011-01 Grossman            [C]3505-01 Bradford            HW3803-02 Pelizzon            W4601-01 Hasenfratz            W4601-02 Hogan</p>	<p align="center"><b><u>TUTH 5-6:15</u></b></p> <p>2100-01 Gouws            3623-01 Grossman</p>	<p align="center"><b><u>MW 3-4:15</u></b></p> <p>1616-01 Martinelli            1616-06 Raffa            2600-02 Schlund-Vials            3117-01 Jones            W3214-01 Itsou            3698-01 Salvant</p>
	<p align="center"><b><u>MW 4:30-5:45</u></b></p> <p>1616-02 Martinelli            1616-05 Itsou            1701-03 Davis            2407-03 Raffa</p>	<p align="center"><b><u>MW 5-6:15</u></b></p> <p>W4613-01 Breen</p>
<p align="center"><b><u>MW 6-7:15</u></b></p> <p>1701-04 Davis            1701-05 Jones</p>	<p align="center"><b><u>M 9-9:50</u></b></p> <p>3692-01 Sonstroem</p>	<p align="center"><b><u>M 4-4:50</u></b></p> <p>[C]3193-01 Fairbanks, H.&amp; R.</p>
<p align="center"><b><u>M 5-7:30</u></b></p> <p>2407-01 Litman            W3265-01 Duane</p>	<p align="center"><b><u>TU 3:30-6</u></b></p> <p>1701-06 Forbes</p>	<p align="center"><b><u>TU 6-8:30</u></b></p> <p>[C]3701-01 Pelizzon</p>
<p align="center"><b><u>W 9-9:50</u></b></p> <p>3692-02 Sonstroem</p>	<p align="center"><b><u>W 3:30-6</u></b></p> <p>[C]3703-01 Murr</p>	<p align="center"><b><u>W 6-9</u></b></p> <p>3621-01 Van Alst</p>
<p align="center"><b><u>TH 6-8:30</u></b></p> <p>[C]3692-03 Pelizzon</p>	<p align="center"><b><u>ARRANGED</u></b></p> <p>[C] 3091-01 Fairbanks, R.            H4897-01 Hufstader</p>	

[C] = Consent ~ SKILL CODES: H = Honors, W = Writing

## **1101 CLASSICAL AND MEDIEVAL WESTERN LITERATURE**

**Formerly offered as 112**

(Prerequisite: English 1010 or 1011 or 3800)

1101-02 (MWF 12-12:50)

McGunnigle, Michael ~ (Class #3403)

Forget Schwanzenegger – Achilles is a *real* action hero. So are Aeneas, Beowulf, Roland, and Arthur and his knights. And don't overlook the ladies – Lysistrata, Dido, Guinevere, the Wife of Bath – who know a thing or two about love (and sex). For the philosophically and spiritually inclined, there are Plato and Dante. "Classical and Medieval Western Literature" has it all.

Class participation is strongly encouraged, through the use of a reading log (daily entries in response to assigned texts) and recitations (reading your entry aloud to the class to stimulate discussion). There will be a midterm and a final exam, and a five-to-eight page critical paper. There will also be frequent quizzes.

1101-02 (TUTH 11-12:15)

Orringer, Stephanie ~ (Class #17299)

We will cover centuries of Western literature within its historical and geographical context. The study of each text requires careful attention to the author's intent as well as to theme(s), plot, characters, background and writing style. Requirements of the course include class participation, frequent quizzes, several short directed essays and a final, cumulative exam. This syllabus is meant to serve the needs of the class as a whole and is flexible.

## **1201 INTRODUCTION TO AMERICAN STUDIES**

**Formerly offered as 165**

**Also offered as AMST 1201 and HIST 1503**

Not open to students who have passed INTD 276

1201-01, TUTH 11-12:15,

Vials, Christopher ~ (Class #21243)

This course will serve as an introduction to American Studies, a method that studies U.S. culture by bringing together material from across a wide range of disciplines, such as literature, history, anthropology, art history, media studies, economics, and more. Our major theme for this particular section is how the U.S. has been consistently shaped by the world outside its borders. Situating the U.S. in a global context, we use literature, popular fiction, photography, music, political rhetoric, and secondary historical works to examine diverse historical phenomena such as immigration, transatlantic slavery, American Victorianism, industrial capitalism, the New Deal, the Cold War, and the social movements of the 1960s.

## **1301 MAJOR WORKS OF EASTERN LITERATURE**

**Formerly offered as 120**

(Prerequisite: English 1010 or 1011 or 3800)

1301-01 (TUTH 11-12:15)

Mathews, Rebecca ~ (Class #19361)

The objective of this course is to give a general introduction to some of the great literary works of the East with special emphasis on China, Japan and India. The goal is to explore and understand the literature of these countries and study the impact of some of the social, political and historical developments on these literary works. This will be achieved through the study of a few genres-novels, short stories and essays. Course requirements include participation in discussions and presentations, a mid-term exam, in-class writing, quizzes, and a final exam.

## **1503 INTRODUCTION TO SHAKESPEARE**

**Formerly offered as 130**

(Prerequisite: English 1010 or 1011 or 3800)

1503-01 (MWF 11-11:50)

Mroz, Matthew ~ (Class #10951)

This introduction to Shakespeare will focus on approaches to his work that will open up who he was in his own historical context and who he has become in our modern day. We'll read a selection of Shakespeare's plays (some each of comedies, tragedies, and histories), well supplemented with historical material to give you some necessary background in Elizabethan culture and with 20<sup>th</sup>- and 21<sup>st</sup>-century adaptations of Shakespeare to show us some of cultural uses Shakespeare is put to today. Expect to read, participate in class discussions, take frequent (but unannounced) reading quizzes, write some short papers, and take a midterm and a final. Class is aimed at non-English majors, but open to all.

1503-02 (TUTH 2-3:15)

Kohanski, Tamarah ~ (Class #10953)

In this class we'll take on the agreeable task of reading a few of Shakespeare's comedies, tragedies, and histories closely and well. We'll work to understand the context for Shakespeare's work--the culture, the theatrical tradition, etc.--as well as to understand why Shakespeare's plays have been felt, by so many and for so long, to transcend his culture and speak to all of us, across the centuries, with a powerful voice.

In addition to close reading, we'll watch a number of film versions of the plays, often indulging in comparisons between different directors' visions of the plays. They are, after all, performance art, and while close reading of the scripts is valuable, it's good to remember that many different interpretations and slants on the plays as written are possible.

The class will proceed largely by discussion, with response writing, some translation of passages into modern English, film reviews, a research project, and a final exam.

## **1616 MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE**

**Formerly offered as 127**

(Prerequisite: English 1010 or 1011 or 3800)

1616-01 (MW 3-4:15)

Martinelli, Robbin ~ (Class #3405)

This course will explore the development of Man (and Woman) in the ever-changing world of religion and politics, and their perception of what seems "right" in the ways of living out a life. How writers contemplated the presence of God in Man, God in Nature, and God's absence from Man will be our focus as well as the literary philosophies that evolved and moved through English speaking writers from Old English works to Modern American works in poetry, fiction, and drama. From English Renaissance and Ancient Morality Plays to the Modern American drama, we will look to find meaning in Man's search for some form of utopia against a world of chaos and change. A combination of papers, exams, and participation makes up the class grade.

1616-02 (MW 4:30-5:45)

Martinelli, Robbin ~ (Class #3407)

This course will explore how writers have used literature and poetry to present the ills of the world. As truth-tellers, poets, like musicians, have shaken the world with their words in an effort to educate us, alert us, or touch us in ways that move us against stagnation or repeated chaos. From the English Renaissance to the Harlem Renaissance, Ancient Morality plays to Modern American poets, we will hear the voices of those who risked their lives and their reputations because they could not live any other way. A combination of papers, exams, and participation makes up the class grade.

1616-03 (MWF 11-11:50) Haddad-Null, Erin ~ (Class #3409)  
In this course, we will examine how family narratives and the intersection of family history and national history have been represented and deployed in British and American Literature. The focus will be on postcolonial representations of family and family history, and we will explore issues of national identity, history, migration, and gender. Course readings will include works such as Salman Rushdie's *Midnight's Children*, Seamus Deane's *Reading in the Dark*, Margaret Cezair-Thompson's *The True History -of Paradise*, and Junot Diaz's *The Brief Wondrous Life of Oscar Wao*, among others. Participation and papers are required.

1616-04 (MWF 9-9:50) Ryer, Jennifer ~ (Class #3411)

1616-05 (MWF 4:30-5:45) Itsou, Tiffanie ~ (Class #3415)  
This course is designed to introduce students to selected major works of British and American literature. In this section we will begin with Shakespeare's *King Lear* and continue with Shelley's *Frankenstein*, Hawthorne's *The Blithedale Romance*, Eliot's *Silas Marner*, James' *The Turn of the Screw*, Conrad's *The Secret Agent*, Cather's *My Antonia* and end with Faulkner's *As I Lay Dying*. Grades will be based on weekly quizzes, an essay-style midterm exam as well as an essay-style final exam.

1616-06 (MW 3-4:15) Raffa, Joseph ~ (Class #13473)  
This course will introduce significant works of English and American poetry, theatre, and fiction. Only readers with a taste for observing how great writers develop ideas through characterization need apply. From England we will read Shakespeare, Keats, and Lord Byron. Hawthorne, Melville, and Fitzgerald and 20<sup>th</sup>-century writers from south of the Mason Dixon will show us how well writers from this side of the Pond have done.

## 1701 CREATIVE WRITING I

### Formerly offered as 146

(Prerequisite: English 1010 or 1011 or 3800)

1701-01 (TUTH 12:30-1:45) Plum, Sydney L. ~ (Class #3417)  
This introduction to creative writing will provide instruction in the craft techniques of writing nonfiction and poetry. Each student will write two nonfiction essays and two poems and will complete a deep revision of one piece during the semester. As part of each assignment there are readings, exercises in invention, discovery, and shaping of writings—as well as separate writings requiring reflection on process. Readings in contemporary nonfiction and poetry broaden and deepen our understanding and appreciation of the practice of creative writing and develop critical reading skills to help evaluate craft. We will discuss readings in class and base assignments on these models. *This introduction to creative writing will combine workshop practices that require regular attendance with exercises that may be assigned online.*

1701-02 (TUTH 2-3:15) Plum, Sydney L. ~ (Class #3419)  
See course description 1701-01 above.

1701-03 (MW 4:30-5:45) Davis, Susanne ~ (Class #8405)  
In this course we will concentrate on crafting poetry and fiction. We will read, write and question assumptions about the writing process--intensively-- so that we may gain an active approach to literature. Students will be expected to craft several exercises to practice technique in both fiction and poetry. This class will emphasize the workshop process, including revision, peer feedback and editing.

1701-04 (MW 6-7:15) Davis, Susanne ~ (Class #8471)  
See course description 1701-03 above.

1701-05 (MW 6-7:15) Jones, Michael ~ (Class #8473)

1701-06 (TU 3:30--6) Forbes, Sean ~ (Class #9545)

This workshop will introduce methods of writing poetry and prose. The first half of the course will focus on poetry, and the second half will focus on fiction. Students will have the chance to produce and revise work, to hone critical reading skills, to learn the tools with which they can critique the work of others, and to become careful editors of their own work. Students will be expected to read and write on a daily basis. Active participation is mandatory.

## **2100 BRITISH LITERATURE I**

**Formerly offered as 205**

(Prerequisite: English 1010 or 1011 or 3800)

2100-01 (TUTH 5-6:15) Gouws, Dennis ~ (Class #3421)

This course surveys British literature from the medieval period through the 18th century. Intended to provide preparation for more advanced courses in British literature, ENGL2100 is strongly recommended for English majors. Class participation, three tests, and a final exam determine the grade. Required text: The Norton Anthology of British Literature (8th edition, volume one).

2100-02 (MWF 9-9:50) Tracy, Kisha ~ (Class #8139)

This course seeks to survey the major British literary texts from the Middle Ages through the eighteenth century. During this exploration, we will study and discuss significant historical moments as well as cultural characteristics that defined the literary imagination and influenced authors to create their writings. We will trace the development of themes and trends from Anglo-Saxon England to the Restoration, from the time of Chaucer to Shakespeare. What connects these major authors? How did their changing worlds affect their writing? What are our current perceptions, and should we reevaluate them? Assignments will likely include a short essay on a topic of interest to each student, weekly quizzes and/or in-class written responses, a midterm, and a final examination. Participation in discussion will also be emphasized.

## **2101 BRITISH LITERATURE II**

**Formerly offered as 206**

(Prerequisite: English 1010 or 1011 or 3800)

2101-01 (TUTH 3:30-4:45) Gouws, Dennis ~ (Class #3423)

This course surveys nineteenth- and twentieth-century British literature. Intended to provide preparation for more advanced courses in British literature, ENGL2101 is strongly recommended for English majors. Class participation, three tests, and a final exam determine the grade. Required text: The Norton Anthology of British Literature (8th edition, volume two).

2101-02 (TUTH 3:30-4:45) Blansett, Lisa ~ (Class #8141)

An overview of the most recent two (plus) centuries of English literature, the course will emphasize the skills necessary to read texts in terms of form and content while following the development of ideas over the time period. The questions of aesthetics and poetics will underpin our investigations of Romantic and Victorian mood and society, Arthurian nostalgia, Edwardian empire and imperialism, women, war, and power. Frequent quizzes, take-home midterm, formal essay, and a final exam. Lecture and discussion, with emphasis on the latter (and classroom evaluation on participation).

2101-03 (MWF 11-11:50) Rumbo, Rebecca ~ (Class #17200)

In this course we will attempt a judicious balance as we explore the poetry and prose of the nineteenth and twentieth centuries. The course will be arranged in a roughly chronological fashion. Beginning with the early Romantic poets--Blake, Burns, Wordsworth, and Coleridge--we will continue with Byron, Shelley, and Keats, also dipping into prose by Wollstonecraft and Carlyle.

As we move into the Victorian era, we will read poetry by Tennyson, Robert Browning, and Arnold, examine a smattering of the prose, and dig into the most influential genre of the period: fiction. In the twentieth century, we will gaze upon the death of Victorian idealism through the poetry of Owen and Sassoon, and then explore cultural revolution in the work of Yeats, Eliot, and Virginia Woolf. A dusting of later writers--Thomas, Auden and Heaney--will finish our tour.

Besides the very demanding reading load, students will write response papers, take midterm and final exams, and write brief quizzes. Class participation is required. Textbooks will include the *Norton "Major Authors" Anthology*, volume B plus others to be named later.

## **2201 AMERICAN LITERATURE TO 1880**

**Formerly offered as 270**

(Prerequisite: English 1010 or 1011 or 3800)

2201-01 (MWF 2-2:50) Kennedy, John ~ (Class #11781)

We will begin with a look at some first-contact narratives, consider these in contrast with native accounts of the European arrival, and proceed through the colonial period, revolution, and independence. We will use the *Norton Anthology of American Literature*, vols. A&B. Particular attention will be paid to the notion that the American experiment is unique. We will delve into what this claim means and entertain problems therein. Twenty pages of critical writing will be required.

## **"W" 2201 AMERICAN LITERATURE TO 1880**

**Formerly offered as 270W**

(Prerequisite: English 1010 or 1011 or 3800)

2201W-01 (TUTH 12:30-1:45) Reynolds, John ~ (Class #3459)

This course will sample a representative selection of American writers from the seventeenth and eighteenth century as well as some of the important writers from the nineteenth century. Readings will include Emerson's essays, the short works of Hawthorne and Poe, Thoreau's *Walden*, Melville's *Moby Dick*, and the poetry of Whitman and Dickinson. This class will be primarily discussion with some lectures. I expect regular attendance and active participation in class discussions. Students will write weekly reaction essays, a research paper, and a final exam.

## **2203 AMERICAN LITERATURE SINCE 1880**

**Formerly offered as 271**

(Prerequisite: English 1010 or 1011 or 3800)

2203-01 (TUTH 9:30-10:45) Meyer, Michael ~ (Class #10973)

This course will include a number of canonical and contemporary writers ranging from the late nineteenth century to last Tuesday. We will discuss features of their writings, their lives, and the social and intellectual backgrounds contemporary to them. Quizzes, paper, midterm, and final.

## **“W” 2203 AMERICAN LITERATURE SINCE 1880**

**Formerly offered as 271W**

(Prerequisite: English 1010 or 1011 or 3800)

2203W-01 (TUTH 12:30-1:45) Meyer, Michael ~ (Class #3463)

This course will include a number of canonical and contemporary writers ranging from the late nineteenth century to last Tuesday. We will discuss features of their writings, their lives, and the social and intellectual backgrounds contemporary to them. Oral presentation, writing exercises, two papers, midterm, final.

2203W-02 (TUTH 2-3:15) Reynolds, John ~ (Class #3465)

This course will sample a representative selection of American writers in their historical context. The class will be primarily discussion with some lectures. I expect regular attendance and active participation in class discussions. Students will take weekly reading quizzes, write several essays of varying length, a midterm, and a final exam.

## **“W” 2274 DISABILITY IN AMERICAN LITERATURE AND CULTURE**

**Formerly offered as 174W**

(Prerequisite: English 1010 or 1011 or 3800)

2274W-01 (TUTH 3:30-4:45) Bloom, Lynn ~ (Class #17202)

### **ABLE, DISABLED, ENABLED: REPRESENTATIONS OF DISABILITY IN AMERICAN LITERATURE AND CULTURE**

In a society that values high-level functioning from all its members, what does it mean to be able-bodied? disabled? Is disability a state of body, mind, (in) ability to perform, social attitude? Is *disability* itself even an appropriate term, in a world where surgery, genetic engineering, drugs, and other means can repair, alter and create bodies—and minds—to order? Who makes decisions over people’s bodies, who holds the power, who is empowered—and to do what?

There are no simple, easy answers to these controversial hot button questions, which we will examine from literary, ethical, political, economic and other perspectives raised by such works as the novel (Haddon’s *the curious incident of the dog in the night-time*), autobiographies (by Frederick Douglass; Helen Keller; John Hockenberry, *Moving Violations*; Caroline Knapp, *Drinking: A Love Story*; and essays by award-winning patients (Georgina Kleege, *Sight Unseen*); physicians (Atul Gawande, Jerome Groopman); caretakers, scientists, and ethicists (Bill McKibben, “Designer Genes”). We may also have films and outside speakers. This W course, open to all, will require weekly response writings, three short papers, a term paper, and a final exam.

## **2301 WORLD LITERATURE IN ENGLISH**

**Formerly offered as 227**

(Prerequisite: English 1010 or 1011 or 3800)

2301-01 (TUTH 2-3:15) Mathews, Rebecca ~ (Class #19362)

The expansion of the British Empire facilitated the spread of the English language and consequently a redefinition of the term English Literature became inescapable. This course examines novels and short fiction from the colonial and postcolonial period and evaluates the themes, issues, and critical perspectives of the colonial experience from the point of view of both the colonizer and the colonized.

It aims to achieve this by exploring the works of writers from England and from the former British colonies -Australia, Canada, Nigeria, Kenya, India and the Caribbean. In addition to issues related to

gender, history and language, we will also look at recurring themes that are central to postcolonial studies such as loss of identity, migration, marginalization, hybridity and the need to decolonize the mind. Course requirements include participation in discussions and presentations, a mid-term exam, in-class writing, quizzes, and a final exam.

## **"W" 2301 WORLD LITERATURE IN ENGLISH**

**Formerly offered as 227W**

(Prerequisite: English 1010 or 1011 or 3800)

2301W-01 (MWF 9-9:50)

Haddad-Null, Erin ~ (Class #14611)

This course on world literature will provide a survey of literature originating from former colonies of Britain, namely Africa, India, and the Caribbean. We will explore the experience of colonization and the issues of constructing a postcolonial identity through reading novels and short fiction by authors such as Chinua Achebe, Kamala Markandaya, J.M. Coetzee, and Edwidge Danticat. In addition, we will examine the impact of colonialism and transnationalism on Britain and the US. The course aims to acquaint students with the issues of identity, history, gender, race, exile, migration, and language that have shaped the discourse of postcolonial studies. There may be one or two required films. Assignments will consist of three short essays and a final exam. Class participation will be a vital component of the course.

## **2401 POETRY**

**Formerly offered as 210**

(Prerequisite: English 1010 or 1011 or 3800)

2401-01 (TUTH 2-3:15)

Hollenberg, Donna ~ (Class #3427)

In this course we will study the chief forms and conventions of poetry to enable greater appreciation and to sharpen analytical skills. Our text will be *Poems, Poets, Poetry: An Introduction and Anthology* by Helen Vendler. Requirements: class participation, quizzes, two papers and a final exam.

2401-02 (MWF 10-10:50)

Wilkenfeld, Roger ~ (Class #3429)

Studies in poems mostly modern and contemporary, certainly including the work of ELIZABETH BISHOP, LOUISE GLÜCK, SYLVIA PLATH, and GJERTRUD SCHNACKENBERG.

2401-03 (MWF 11-11:50)

Wilkenfeld, Roger ~ (Class #3431)

See 2401-02 description above.

2401-04 (TUTH 11-12:15)

Abraham, David ~ (Class #3433)

As you study “the techniques and conventions of the chief forms and traditions of poetry in English,” you will also develop the skill of CLOSE READING of individual poems, and the ability to discuss and write about the relationship between form and expression, technique and content, in all really fine poetry. *The Norton Anthology* (shorter 5th edition) and a really good dictionary are required.

2401-05 (TUTH 2-3:15)

Fairbanks, Ruth ~ (Class #17203)

This course is a study of the conventions and forms of poetry to enable greater appreciation and facility with interpretation. We will consider major schools of poetry and approaches. Requirements: class participation, quizzes, two papers, a final.

## **2405 DRAMA**

### **Formerly offered as 219**

(Prerequisite: English 1010 or 1011 or 3800)

2405-01 (TUTH 8-9:15) Orringer, Stephanie ~ (Class #3437)

The course serves as an introduction to the chief forms and traditions of Western dramatic literature. Starting with Aristotle's *Poetics*, we will analyze the plays in the context of their history and culture and, where possible, we will compare the original work with a contemporary video production. We shall study works from the Classical Greeks and Romans, as well as from Medieval, Renaissance and modern European and American dramatists.

Requirements include class participation, frequent quizzes, a directed essay, short **written** comparisons of play script and video production, and a final exam. Non majors are welcome.

## **2407 THE SHORT STORY**

### **Formerly offered as 216**

(Prerequisite: English 1010 or 1011 or 3800)

2407-01 (M 5-7:30) Litman, Ellen ~ (Class #9927)

This class is an introduction to the short story genre. Students will read a wide variety of short stories, both classical and contemporary, ranging in style from realism to post-modernism to magic realism, and representing the best of the genre from around the world. Students will also have a chance to try their own hand in writing through a series of creative exercise. Coursework will consist of active class discussions, a reading journal, a midterm essay, and a final exam.

2407-02 (TUTH 8-9:15) Abraham, David ~ (Class #9161)

This class will explore the genre of the short story chronologically (roughly) from Hawthorne and Poe to contemporary writers, including important Native American and Hispanic writers. In addition to the major elements of plot, character, setting, and point of view, we will discuss the more elusive elements of style and theme. Frequent short quizzes, a "critical insight" analyzing one story, a midterm and final exam. Class discussion is encouraged. Text: Ann Charters, ed., *The Story and Its Writer* (Compact 7<sup>th</sup> Ed.), 2007

2407-03 (MW 4:30-5:45) Raffa, Joseph ~ (Class #9163)

This course deals with a great literary genre: the short story. The range of our stories will encompass U. S. and European writers. Connections among the stories will be emphasized. Students will have a choice between a Research Paper and an Oral Presentation. Our text is *The Art of the Short Story* (Wendy Martin).

2407-04 (MWF12-12:50) Lucasi, Stephen ~ (Class #11779)

An introduction to the short story genre and its historical and stylistic development. Students will read a variety of classical, modern, and contemporary stories by American, British, South American, and European writers. Assignments will include reading quizzes, three exams, and at least one literary critical essay.

2407-05 (MWF 9-9:50) Smith, Amanda ~ (Class #9165)

This course addresses the short story as both a literary form and a development in literary history. We will focus primarily on 19<sup>th</sup> and 20<sup>th</sup> century British and American short story writers; however, to get a better sense of this compact and complex form we will also explore select international and contemporary short fiction. While we will read works by the celebrated innovators of the form such as Edgar Allen Poe, Ernest Hemmingway, James Joyce, and Franz Kafka, we will also consider some perhaps less well known writers such as Charlotte Perkins Gilman, Katherine Mansfield, Dorothy Parker, and Percival Everett. The majority of the readings will be from *The Art of the Short Story*, edited by Wendy Martin. Other readings will be made available by photo-copy. This class will depend upon your regular attendance and participation in discussions along with quizzes, brief response papers, a midterm, and a final exam.

2407-06 (MWF 9-9:50) Rumbo, Rebecca ~ (Class #9537)

In this course, students will read short stories by a variety of writers of different times and places. We will learn to analyze and understand the genre, considering plot, theme, character, and technique. Assignments will include response papers, quizzes, midterm and final exams.

2407-07 (TUTH 11-12:15) Miller, Karen ~ (Class #9543)

This course will focus on American and international short stories from the nineteenth century to the present. Students will engage in literary analyses of a variety of topics, themes, and styles. We will pay particular attention to the significance of short fiction in diverse cultural and historical contexts, including oral storytelling traditions, women's communities, and political reform advocacy. Course requirements will include regular attendance, discussion participation, written homework assignments, quizzes, an oral presentation, midterm exam, and final exam.

## **2409 THE MODERN NOVEL**

**Formerly offered as 212 and 3409**

(Prerequisite: English 1010 or 1011 or 3800)

2409-01 (TUTH 11-12:15) Winter, Sarah ~ (Class #9159)

This course will examine modernist transitions in narrative technique and the representation of psychology and language, as well as the changing historical, cultural, and aesthetic frameworks of novels by Thomas Hardy, Henry James, Joseph Conrad, James Joyce, Virginia Woolf, E. M. Forster, Zora Neale Hurston, and R. K. Narayan. The course will also serve as an introduction to narrative theory. Requirements: midterm; final; a series of short critical analysis papers.

## **2600 INTRODUCTION TO LITERARY STUDIES**

(Prerequisite: English 1010 or 1011 or 3800)

**Open to English Majors, others with instructor's consent.**

2600-01 (TUTH 9:30-10:45) Coundouriotis, Eleni ~ (Class #14613)

This course will introduce you to the complex activities required for the work of literary study. We will cover such things as literary history (periodization and canon formation); what makes a text literary with an emphasis on the formal conventions of a range of genres; contemporary literary/critical theory with an emphasis on how various theories can be deployed to tease out different readings of the same literary texts; and we will explore recent interdisciplinary work in literary study, including word-image relations, adaptation, and literature and human rights. We will practice a range of research strategies, evaluate the quality of secondary print and web sources, examine the most recent MLA citation methods, and learn how to handle quotations productively in critical writing. We will be engaged with textual analysis

throughout the course with an emphasis on how such analysis links literary texts to the larger work of the culture in which literature is produced and subsequently criticized, re-produced, adapted, and otherwise used.

2600-02 (MW 3-4:15) Schlund-Vials, Cathy ~ (Class #14615)

Required of all incoming English majors, this course will provide an introduction to the field of English and engagement with literary theory, criticism, and practice. Focused on reading and research, we will examine past and present literary criticism, engage with multiple theoretical approaches, and familiarize ourselves with the “ins and outs” of MLA citation.

2600-03 (TUTH 2-3:15) Recchio, Thomas ~ (Class #17205)

This course will introduce you to the complex activities required for the work of literary study. We will cover such things as literary history (periodization and canon formation); what makes a text literary with an emphasis on the formal conventions of a range of genres; contemporary literary/critical theory with an emphasis on how various theories can be deployed to tease out different readings of the same literary texts; and we will explore recent interdisciplinary work in literary study, including word-image relations, adaptation, and literature and human rights. We will practice a range of research strategies, evaluate the quality of secondary print and web sources, examine the most recent MLA citation methods, and learn how to handle quotations productively in critical writing. We will be engaged with textual analysis throughout the course with an emphasis on how such analysis links literary texts to the larger work of the culture in which literature is produced and subsequently criticized, re-produced, adapted, and otherwise used.

### **“W” 3010 ADVANCED COMPOSITION FOR PROSPECTIVE TEACHERS**

**Formerly offered as 209W**

**Designed primarily for English education majors**

(Prerequisite: English 1010 or 1011 or 3800)

3010W-01 (TUTH 3:30-4:45) Courtmanche, Jason ~ (Class #3425)

This course is designed primarily for English Education majors and English majors considering teaching as a career. We will study theories of composition from the Classical period to the present. Students will be required to translate philosophy into pedagogy, designing lessons, units of study, and a course curriculum that embody and implement their own philosophies of composition. Expect a lot of class participation, a lot of reading, and a lot of writing and revision. There will be four major revisions of a term paper, regular oral presentations, collaborative work with area high school students, and a final project. Texts will include Sullivan’s *What Is College-Level Writing?*, Lindemann’s *A Rhetoric for Writing Teachers*, and two novels that will be read in conjunction with the local high school students.

### **3011 PUBLISHING**

**Formerly offered as 294**

(Prerequisite: English 1010 or 1011 or 3800)

3011-01 (TUTH 3:30-4:45) Grossman, Leigh ~ (Class #9245)

#### **BOOKS AND BOOK PUBLISHING**

Where do books come from? This advanced publishing course delves into how book publishing works, and all of the steps a manuscript goes through in becoming a book--and why some books sell while others don't. The course also touches on the skills necessary to break into and to be successful in the publishing field, whether as a line editor, production editor, writer, agent, publicist, or other creative position. A number of publishing professionals will be on hand as guest lecturers on specific topics, and to answer questions.

### **3091 WRITING INTERNSHIP**

**Formerly offered as 297**

(Prerequisite: English 1010 or 1011 or 3800)

(Open to juniors or higher) (May be repeated for credit)

**(Open only with consent of instructor) (Variable Credit)**

3091-01 (Hours arranged)

Fairbanks, Ruth

~

(Class #3473)

#### **WRITING INTERNSHIPS**

Writing Internships provide unique opportunities for students to write in non-academic settings in which they are supervised by professional writers. Increasingly internships are recognized as an important aspect of undergraduate education; and many employers prefer applicants with internship experience. English majors have priority of choice for English 3091, but the course is open to students in other disciplines. Both on-campus and off-campus placements offering a wide variety of professional experiences are available. This is a variable-credit course, and students may elect from one to six credits of training. Grading is on the Satisfactory/Unsatisfactory scale. The course may be repeated for credit with no more than eight credits per placement.

Placements have included Cashman & Katz Advertising, Curbstone Press, *The Hartford Courant*, *Hartford Magazine*, Real Art Ways, Hartford Stage, The Governor's Prevention Partnership, Connecticut Legal Services, The Access Agency (Social Services), The Dodd Research Center and Archive, Mystic Seaport, Swordsmith Productions, *North Central News*, the Harriet Beecher Stowe Center, the William Benton Museum of Art, the UConn Women's Center, UConn Alumni Foundation, and Connecticut Children's Medical Center. Many other placements are available. **Consent Required.** See Rose Kovarovics in CLAS 209 for application materials and additional information.

### **3111 MEDIEVAL ENGLISH LITERATURE**

**Formerly offered as 220**

(Prerequisite: English 1010 or 1011 or 3800)

3111-01 (TUTH 12:30-1:45)

Jambeck, Thomas

~

(Class #17206)

This is a survey of some of the best medieval English literature—from its heroic tradition in *The Battle of Maldon* and *Beowulf*, to its world of romance in *Gawain and the Green Knight*, to its courtly tradition in Chaucer, to its dramatic genius in “The Second Shepherd’s Play” and “Everyman,” and finally to its affective interests in the lyric. We will have a couple short papers, a midterm exam, a final, and some quizzes. The text is the *Oxford Anthology of Medieval English Literature*.

3111-02(MWF 11-11:50)

Tracy, Kisha

~

(Class #17207)

The Middle Ages is as alive today as it has ever been. We see popular images in movies, literature, media, and even in everyday speech. But what was the time period really like? And why are we so fascinated with it? This course, through a study of a variety of texts and discussions about culture, religion, and history, will explore the rich and sometimes surprising medieval imagination. At the same time, we will examine the accuracies as well as the errors in current perceptions.

We will work our way through heroic Anglo-Saxon England, comparing *Beowulf* to other possibly lesser-known texts. We will discover the imaginative combination of genres in Chaucer's *Canterbury Tales* and follow a knight into mortal danger in *Sir Gawain and the Green Knight*. Along the way, we'll look at works ranging from plays to farces to adventures to historical chronicles, creating a vivid image of this complicated, intriguing world. We will analyze films, enjoy recorded interpretations, and debate our individual readings. Assignments will likely include a short essay on a topic of interest to each student, weekly quizzes and/or in-class written responses, a midterm, and a final examination. Participation in discussion will also be emphasized.

## **"W" 3111 MEDIEVAL ENGLISH LITERATURE**

**Formerly offered as 220W**

(Prerequisite: English 1010 or 1011 or 3800)

3111W-01 (MWF 12-12:50) Biggs, Frederick ~ (Class #3439)

English 3111W is a survey of medieval English literature from Beowulf to Malory; the text is the *Longman Anthology*. As a "W" course, it requires the students to write four papers and revisions as well as a midterm and a final. Class time includes both lectures and discussion. All are welcome.

## **3113 RENAISSANCE ENGLISH LITERATURE**

**Formerly offered as 221**

(Prerequisite: English 1010 or 1011 or 3800)

3113-01 (TUTH 8-9:15) Staff ~ (Class #14617)

3113-02 (TUTH 2-3:15) Peterson, Richard ~ (Class #17208)

A close look at some of the most vital writings in poetry, prose, and drama from the reign of Queen Elizabeth through that of Charles I (1500-1660); selections from Spenser (*The Faerie Queene I*), Sidney, Shakespeare (sonnets), Marlowe (*Doctor Faustus*), Jonson (*Volpone*), Webster (*The Duchess of Malfi*), Donne, Herbert, Marvell, and Milton, and others. We will attend both to individual texts and to their historical and cultural contexts. Group participation encouraged. Two short papers, weekly quizzes, a midterm, and a final examination.

## **"W" 3113 RENAISSANCE ENGLISH LITERATURE**

**Formerly offered as 221W**

(Prerequisite: English 1010 or 1011 or 3800)

3113W-01 (MWF 1-1:50) Mroz, Matthew ~ (Class #3441)

In this course, you'll get a good overview of the literature of the English Renaissance, from the English Reformation all the way to the English Revolution. We'll consider developments in lyric poetry, epic poetry, and drama, including works by More, Sidney, Spenser, Shakespeare, Jonson, Donne, Marvell, and Milton (amongst others). We'll see how these authors take part in the cultural happenings of their day, as they respond to and even become the center of religious and political developments and intrigues.

Close readings will be emphasized, as will participation in class discussion. You can expect a number of short essays, unannounced reading quizzes, a midterm, and a final.

3113W-02 (MWF 1-1:50) Manning, John ~ (Class #8309)

This is a survey course. Its principal aim is to present exemplary selections of significant prose and poetry written between the end of the fifteenth century and the middle of the seventeenth, during which time the characteristics of our dominant literary and cultural antecedents shifted from 'medieval' to 'modern'. Primary readings will be drawn from *The Norton Anthology of English Literature* (1). Two or three short papers, two hour exams, and a final exam.

### **3115 RESTORATION AND 18TH CENTURY ENGLISH LITERATURE**

**Formerly offered as 222**

(Prerequisite: English 1010 or 1011 or 3800)

3115-01 (TUTH 9:30-10:45) Blansett, Lisa ~ (Class #8145)

We will take a literary tour through the whole isle of Great Britain, working through texts dating from approximately 1640 to 1789, from the Commonwealth, through the Coffeehouse, to the tea table, the plantation, and the countryside. The period covers a number of upheavals in how England was ruled, how citizens conceived of themselves and their fellows, and social roles shaped politics and religion, culture and, most importantly, literature. Poetry and plays, novels and essays contribute, also, to defining “greatness” in literature (and delineating the limits of exclusion) and constructing the measures of Englishness, from propriety to property. Texts: Demaria, *British Literature 1660-1789* (3<sup>rd</sup> ed.), Wycherley, *The Country Wife*, Defoe, *Robinson Crusoe*; Burney, *Evelina*.

### **“W” 3115 RESTORATION AND 18TH CENTURY ENGLISH LITERATURE**

**Formerly offered as 222W**

(Prerequisite: English 1010 or 1011 or 3800)

3115W-01 (MWF 10-10:50) Ryer, Jennifer ~ (Class #3443)

### **3117 ROMANTIC ENGLISH LITERATURE**

(Prerequisite: English 1010 or 1011 or 3800)

3117-01 (MW 3-4:15) Jones, Michael ~ (Class #17209)

### **3118 VICTORIAN ENGLISH LITERATURE**

(Prerequisite: English 1010 or 1011 or 3800)

3118-01 (MWF 8-8:50) Sonstroem, David ~ (Class #17312)

There are many connections between Victorian Britain (1837-1901) and the United States of the twentieth and twenty-first century. The most evident similarity is that during the Victorian period, Great Britain became the most powerful country in the world, as the United States is today. At the same time, it experienced qualms and confusions very similar to those we face.

In the first ten weeks of the course, readings (including two short novels) are grouped into five thematic units: (1) Empire and National Identity; (2) Industrialism; (3) The Woman Question; (4) Evolution; and (5) Crises of Faith. In the last four weeks of the course, we shall read works of four major Victorian poets: Alfred Lord Tennyson; Robert Browning; Matthew Arnold; and Gerard Manley Hopkins.

The main text will be Meyer Abrams, et al., ed., *The Norton Anthology of English Literature: The Victorian Age*, 8<sup>th</sup> ed., Vol. E. (The 8<sup>th</sup> ed., Vol. II, contains all the same material. So if you already own or would prefer to own Vol. II, you are quite welcome to use it.) Other texts are George Eliot, *Silas Marner* (Penquin); Charles Dickens, *Hard Times* (Bantam Classics); and Sonstroem, *The Style Booklet* (McGraw-Hill), 5<sup>th</sup> ed., rev. (orange cover).

3118-02 (MWF 10-10:50) Sonstroem, David ~ (Class #17313)

See course description 3118-01 above.

### **3119 MODERN ENGLISH LITERATURE**

**Formerly offered as 226**

(Prerequisite: English 1010 or 1011 or 3800)

3119-01 (MWF 8-8:50) Smith, Amanda ~ (Class #8147)

This course will be a study of the major works of Modern British literature. Reading selections may include works from Ford Maddox Ford, E.M. Forster, Virginia Woolf, James Joyce, D.H. Lawrence, Katherine Mansfield, and Elizabeth Bowen. Novels will comprise the majority of the reading, but we will also consider select short fiction and poetry. This class will depend upon your regular attendance and participation in discussions along with quizzes, brief response papers, a midterm, and a final exam.

### **“W” 3119 MODERN ENGLISH LITERATURE**

**Formerly offered as 226W**

(Prerequisite: English 1010 or 1011 or 3800)

3119W-01 (MWF 10-10:50) Hufstader, Jonathan ~ (Class #9905)

The story of twentieth-century British literature can be divided into two unequal parts. The Modernist period, shorter in duration but greater in quality, has emerged as one of the summits of literary history. The landscape of post-war, post-modern writing in Britain features fewer mountain peaks but easier hiking trails. We will travel in both terrains. On the earlier part of the syllabus, you may encounter names such as Conrad, Eliot, Forster, Lawrence, and Woolf. In the second half, Spark, Larkin, Byatt, Weldon, Barnes, and Kureishi are all possibilities. Four four-page essays with revisions. No midterm. Final: an interpretive essay on a previously unseen text.

### **3122 CONTEMPORARY IRISH LITERATURE**

**Formerly offered as 234**

(Prerequisite: English 1010 or 1011 or 3800) (Open to juniors or higher)

3122-01 (TUTH 12:30-1:45) Burke, Mary ~ (Class #17210)

This course will situate contemporary Irish drama, prose, and poetry in its evolving historical, social, and political contexts. No previous knowledge of Irish writing or culture is assumed. Authors to be discussed include Seamus Heaney, Pat McCabe, Martin McDonagh, Conor McPherson and Marina Carr. A number of contemporary Irish films or films on a contemporary Irish theme (e.g. McDonagh's 2005 Oscar-winning short) will be screened during the semester. Class is generally predicated on group discussion and class presentation. Writing: a practice essay, a midterm paper, film reports, and a final exam.

### **3193 STUDIES IN BRITAIN**

**Formerly offered as 292**

(Prerequisite: English 1010 or 1011 or 3800)

**Open only by instructor consent**

3193-01 (M 4-4:50) Fairbanks, A. Harris/Ruth ~ (Class #3471)

Again this year the English Department will offer English 3193, The Arts in England, for three credits plus one credit for ENGL 1693. This course is scheduled for the spring semester, but most of the work takes place in England during the January break. We shall fly to London on December 29 and return on January 14, before the start of spring classes. We shall stay in Russell Square, attend plays, concerts, and a dance event, and visit museums, galleries, and architectural and historical sites. There will be two out of town trips as well.

**REQUIREMENTS:** a London journal, attendance at all required events, a term project, and reading of one novel. On the Storrs campus you will attend four group meetings to discuss London activities and one small group meeting at which to share a progress report on your term project. **If you are interested in learning more about this course, please contact H. Fairbanks in CLAS 212 or R. Fairbanks in CLAS 233, or e-mail [albert.fairbanks@uconn.edu](mailto:albert.fairbanks@uconn.edu)**

**“W” 3214 BLACK AMERICA WRITERS I**

**Formerly offered as 276W**

(Prerequisite: English 1010 or 1011 or 3800) (Also offered as AFAM 3214W)

3214W-01 (MW 3-4:15) Itsou, Tiffanie ~ (Class #17211)

This course surveys African American literature from the beginning of the anti-slavery era to the post-Reconstruction era. Some of the authors we will read in this course include David Walker, Frederick Douglass, Harriet Jacobs, Pauline Hopkins and Charles Chesnutt.

Since this is a “W” course there will be considerable emphasis on writing assignments which will include both longer formal research essays as well as shorter response papers. Basic writing skills, including correct grammar and punctuation, are a must for this course. Grades will be based on writing assignments and an essay-style final exam.

**“W” 3216 BLACK AMERICAN WRITERS II**

**Formerly offered as 277W**

(Prerequisite: English 1010 or 1011 or 3800) (Also offered as AFAM 3216W)

3216W-01 (TUTH 11-12:15) Salvant, Shawn ~ (Class #9175)

**AFRICAN AMERICAN AUTOBIOGRAPHY**

“Autobiography holds a position of priority, if not preeminence, among the narrative traditions of black America.” This course provides formal and thematic analysis of African American autobiography and a literary historical examination of the genre’s preeminence in the African American literary tradition. Issues of race, memory, trauma, embodiment, and the construction and maintenance of identity will be at the forefront of our study of the representation, performance, and narrative development of the self in autobiographical texts by African American writers. We will entertain a range of critical approaches as we discuss the genre from its roots in slave narratives through contemporary life writing. Readings by Frederick Douglass, Harriet Jacobs, Audre Lorde, Richard Wright, Malcolm X, and Lorene Cary. Regular participation required. Assignments will include quizzes, reading responses, in-class discussion questions, two essays, and a final exam.

**“W” 3218 ETHNIC LITERATURE OF THE UNITED STATES**

**Formerly offered as 278W**

(Prerequisite: English 1010 or 1011 or 3800) (Open to juniors or higher)

3218W-01 (MWF 10-10:50) Lucasi, Stephen ~ (Class #17212)

A thematic seminar on twentieth-century Ethnic Literatures of America. Our readings include nonfiction, short stories, novels, and plays by W.E.B. Du Bois, Anzia Yezierska, Nella Larsen, Maxine Hong Kingston, Tony Kushner, Sandra Cisneros, Sherman Alexie, Julie Otsuka, and Junot Diaz. The course is divided into three broad and overlapping thematic categories: “Colonization & Confinement,” “Immigration & Assimilation,” and “Ethnicity & Sexuality.” Assignments will include discussion leadership, three essays, and a final exam.

3218W-02 (TUTH 12:30-1:45)

Vials, Christopher ~ (Class #20407)

In this class, we will explore what it has meant for selected U.S. authors to write from an “ethnic” position, and examine the sometimes fine line between race and ethnicity. Using literature, we will look at how the understanding of race and ethnicity – and their relationship to class, gender, nationality and citizenship – has shifted over time in U.S. culture. Concentrating on three broad historical eras (1830-1860, 1890-1940, and 1964-1990) our discussions will focus on how ethnic writers combated slavery, nativism, Jim Crow, Yellow Peril and model minority discourses, “Indian removal,” labor hierarchies, ideologies of whiteness, and threats to cultural identity. We will also study the impact of civil rights, multiculturalism, nationalism, workers’ movements, and feminism on ethnic literature. Authors include Frederick Douglass, Mike Gold, Alice Walker, Gish Jen, Zitkala-sa, Sui Sin Far, Sandra Cisneros, Richard Wright, Michael Patrick McDonald, and the poets of the New Negro Renaissance. The idea of what makes an “American” has changed dramatically over the course of U.S. history, and one of our goals is to trace how American national identity has been fundamentally connected to notions of race and ethnicity.

### **3240 AMERICAN NATURE WRITING**

**Formerly offered as 239**

(Prerequisite: English 1010 or 1011 or 3800) (Open to juniors or higher)

3240-01 (TUTH 8-9:15)

Pickering, Samuel ~ (Class #17213)

In this course students will read books and excerpts from America’s most famous and influential nature writers. Among the books read will be Edward Abbey’s *Desert Solitaire*, Mary Austin’s *The Land of Little Rain* and Henry David Thoreau’s *Walden*. Genius, an old saying declares, is discipline. This course is for disciplined students. Students will write five three to four page papers. They will be expected to attend class and to think about the readings so that they will have something to say.

### **“W” SEMINAR IN AMERICAN STUDIES**

**Formerly offered as 265W**

(Prerequisite: English 1010 or 1011 or 3800) (Also offered as AMST 3265W)

3265W-01 (M 5-7:30)

Duane, Anna Mae ~ (Class #10977)

This course will engage in a deep analysis of the antebellum abolitionist movement in the U.S.. We will read diverse materials including school records, laws, newspaper accounts, autobiography, essays and novels in order to understand how the most important reform movement in American history moved from a despised fringe group to eventual triumph.

### **3403 MODERN POETRY IN ENGLISH**

**Formerly offered as 211**

(Prerequisite: English 1010 or 1011 or 3800) (Open to juniors or higher)

3403-01 (TUTH 11-12:15)

Hollenberg, Donna ~ (Class #17214)

In this survey of important trends in twentieth-century poetry, we’ll read poems by poets of representative schools. Our working questions will include the following: What thematic and formal aspects of a poem mark it as modern or post-modern? In view of increasing internationalism, to what extent does a sense of national identity remain a differentiating feature of twentieth-century English poetry? What has the work of women and other previously under-represented groups contributed to twentieth-century sensibility? We’ll use an anthology (to be selected). There will be two short papers, a midterm and a final exam.

### **3501 CHAUCER**

#### **Formerly offered as 232**

(Prerequisite: English 1010 or 1011 or 3800) (Open to juniors or higher)

3501-01 (TUTH 12:30-1:45)

Benson, C. David ~ (Class #3449)

Chaucer is famous for his “bawdy” comic stories, but the *Canterbury Tales*, which will be the focus of this course, contains romance and pious tales as well, including two of the most outrageous characters in English literature—the Wife of Bath (who had five husbands and is looking for more) and the corrupt Pardoner. Chaucer is the inventor of the short story in English, and we will explore the variety of his witty narratives and the range of his characters. As modern as his stories seem, they are also a splendid introduction to the medieval world. We will read the tales in Middle English; close reading will be emphasized over writing. Discover why Chaucer is considered the most entertaining great poet in English.

### **3503 SHAKESPEARE I**

#### **Formerly offered as 230**

(Prerequisite: English 1010 or 1011 or 3800)

3503-01 (TUTH 2-3:15)

Hasenfratz, Robert ~ (Class #16075)

How do we see him? As the timeless Bard of Avon or as a playwright working under the peculiar limitations and possibilities of the 16th and 17th century public theaters? In this class we will take on several of Shakespeare's greatest comedies along with two tragedies and the sonnets. Two concepts will guide the class: 1) that the fascinating physical, economic, and cultural conditions of Shakespeare's theater are key to understanding the plays, and 2) that we can only understand drama through performance and the study of performances. Assignments will include a short essay and a larger project as well as a midterm and final.

3503-02 (TUTH 9:30-10:45)

Staff ~ (Class #3445)

3503-03 (MWF 1-1:50)

Manning, John ~ (Class #9929)

This course will introduce you to a significant portion of Shakespeare's work, and aims to make you a competent reader (or auditor) of his plays. By May you'll approach any Shakespearean text, whether we have covered it or not, with confidence, understanding and critical perception. You will have acquired a sense of what to look for, of the questions Shakespeare is inclined to raise and how he does that, and of what he demands of a reasonably sophisticated reader.

I urge you to use a modern single-volume *Complete Works* (I've placed Harrison's edition on order), because we'll cross-reference plays as we proceed, and eventually you ought to read all he wrote, anyway. There may be one or two supplementary paperbacks as well. There will be two midterms, a final and perhaps occasional tests. Class discussion is an important element of this course.

### **3505 SHAKESPEARE II**

#### **Formerly offered as 231**

(Prerequisite: English 3503 or instructor consent) (Open to juniors or higher)

3505-01 (TUTH 2-3:15)

Hart, F. Elizabeth ~ (Class #3447)

In this course, we will study a selection of Shakespeare's histories, problem plays, late romances or classical plays, concentrating on one or (at most) two of these lesser-taught genres. We will attempt to

place each play in a variety of contexts relevant to Elizabethan and Jacobean England, namely its social, political, and theological contexts. Additionally, there will be some emphasis placed on the performance aspect of the Shakespearean text through the viewing (in class and out) of selected video and film interpretations. As a follow-up to English 3503 (Shakespeare I), this course will attempt to delve deeper into aspects of Shakespeare's Renaissance milieu as well as into contemporary critical approaches to Shakespeare. Frequent quizzes, reading responses, video responses, final exam. **English 3503 is a firm prerequisite for this course.**

### **3509 STUDIES IN INDIVIDUAL WRITERS**

#### **Formerly offered as 264**

(Prerequisite: English 1010 or 1011 or 3800) (Open to juniors or higher)

(May be repeated for credit with a change in topic)

3509-01 (MWF 9-9:50)

Wilkenfeld, Roger ~ (Class #17215)

#### **EMILY DICKINSON**

Emily Dickinson, our supreme poet, wrote "My business is circumference." Her sister, Vinnie, said Emily's business "was to think."

This course will provide you with the opportunity to read most of Emily's astonishingly compressed poems and many of her uniquely crafted letters.

You will have the pleasure of keeping a consecutive record of your readings as the class participates in the editing of our own carefully considered, annotated edition of her remarkable work.

3509-02 (TUTH 12:30-1:45)

Marsden, Jean ~ (Class #17216)

#### **AUSTEN and BRONTË**

A careful investigation of three of the greatest English novelists: Jane Austen, Emily Brontë, and Charlotte Brontë. Although they wrote within the same half century, their novels differ radically—so much so that Charlotte Brontë declared she could not tolerate Austen's novels. We will examine these differences and search for the deeper roots of Charlotte Brontë's dislike of Austen's work. Finding an answer to these problems will involve a careful examination of the structure and thematic content of each writer's work. We will pay special attention to their differing representations of women in (or out) of society. Readings will include four or five novels by Austen (*Pride and Prejudice*, *Emma*, *Persuasion*, etc.) *Wuthering Heights*, *Jane Eyre*, and *Villette*.

### **3603 THE HISTORY OF THE ENGLISH LANGUAGE**

#### **Formerly offered as 242**

(Prerequisite: English 1010 or 1011 or 3800) (Open to juniors or higher)

3603-01 (TUTH 9:30-10:45)

Jambeck, Thomas ~ (Class #17217)

Where the English language came from, where it is now, and where it's headed. We'll learn about how the language has changed morphologically (why do adverbs end in -ly?), phonologically (why do we pronounce the -gh in ENOUGH one way and the gh- in GHOST another?), and lexically (Macbeth's "weird sisters" may not be that strange after all). Quizzes are frequent; some written exercises, a midterm, and a final.

### **3609 WOMEN IN LITERATURE**

**Formerly offered as 285**

(Prerequisite: English 1010 or 1011 or 3800) (Open to juniors or higher)

3609-01 (TUTH 8-9:15)

Barreca, Regina ~ (Class #17218)

We'll be reading the following works: Anita Loos, *Gentlemen Prefer Blondes*; Wharton, *Age of Innocence*; Austen, *Sense and Sensibility*; Eliot, *Adam Bede*; Jong, *Fear of Flying*; Woolf, *To The Lighthouse*; Rhys, *Wide Sargasso Sea*; Gibbons, *Cold Comfort Farm*; Webb, *Precious Bane*; and Weldon, *She May Not Leave*.

There are frequent in-classes quizzes (which cannot be made-up) and part of your grade is based on your class participation; in addition, there are two exams/papers (you have a choice) and a final.

### **3617 LITERATURE AND RELIGION**

**Formerly offered as 240**

(Prerequisite: English 1010 or 1011 or 3800) (Open to juniors or higher)

3617-01 (TUTH 9:30-10:45)

King'oo, Clare ~ (Class #17219)

#### **THE BIBLE AS LITERATURE**

Our primary goal will be to provide entry-points into the Bible for those who would like to read it with a heightened awareness of its literary qualities. We will focus on the artistry of its narrative structures, the force of its poetic language, and the outrageous behavior of its characters (including God). We will also examine the ambiguities inherent in its portrayals of human societal issues such as gender, race, sexuality, nationalism, slavery, war, suffering, and sacrifice. Our secondary goal will be to consider how the Bible has shaped imaginative endeavor in the West from the Middle Ages to the present day. To that end, we will pause on occasion to discuss some of the creative traditions (in literature, music, and the visual arts) inspired by our biblical readings. Students will demonstrate their grasp of the material through a range of graded exercises, including papers, quizzes, and timed exams. Lively participation in class discussion will be expected.

### **3619 LITERATURE AND HUMAN RIGHTS**

**Formerly offered as 241**

(Prerequisite: English 1010 or 1011 or 3800) (Open to juniors or higher)

Also offered as HRTS 3619) (May be repeated for credit with a change of topic)

3619-01 (TUTH 2-3:15)

Bystrom, Kerry ~ (Class #17221)

#### **STOLEN CHILDHOODS**

This course explores the connections between life writing, fiction, and human rights by tracing the representation of child figures in campaigns for human rights and the development of international law. We will survey different contemporary uses of the figure of the child to promote human rights, including that in Len Morris and Robin Romano's documentary on child labor from which this course takes its name, child soldier narratives, depictions of international adoption, and representations of groups of children who have served as catalysts for historical apologies such as Argentina's "disappeared children" and Australia's "Stolen Generations." We will read and watch texts by and about child victims, such as Ishmael Beah's *A Long Way Gone*, Dave Egger's *What is the What*, Sally Morgan's *My Place*, Phillip Noyce's *Rabbit-proof Fence* and Albertina Carri's *The Blondes*. Central course questions will include: why is the child such an important symbol in contemporary human rights campaigns? What are the ethics of using the figure of the child or actual children as symbols for larger political projects? How do fictional narratives about victimized children compare with autobiographical narratives by people who were child victims? Assignments will include short essays, a group research presentation and a final exam.

### **3621 LITERATURE AND OTHER DISCIPLINES**

#### **Formerly offered as 291**

(Prerequisite: English 1010 or 1011 or 3800) (Open to juniors or higher)

(May be repeated for credit with a change of topic)

3621-01 (W 6-9)

Van Alst, Theodore ~ (Class #14603)

#### **LITERATURE AND FILM**

This course will examine the relationship of literature to film. We will consider such works as Palahniuk/Fincher's *Fight Club*, Xenophon/Yurick/Hill's *The Warriors*, and Louis/Eyre's *Skins*, among others, as we investigate the decisions of screenwriters and directors in determining what "stays in the picture." We recognize, in addition, that the relationship between film and literature does not merely move in one direction, and we shall also study the effects of cinema on literature. Assessment will include response papers, class discussion, and a final exam.

### **3623 STUDIES IN LITERATURE AND CULTURE**

#### **Formerly offered as 217**

(Prerequisite: English 1010 or 1011 or 3800)

(This course may be repeated for credit with a change in topic)

3623-01 (TUTH 5-6:15)

Grossman, Leigh ~ (Class #3435)

#### **SCIENCE FICTION**

This course traces major themes and concepts in science fiction from the Golden Age writers of the 1930s, through the New Wave of the 1960s and 1970s, to the present day. Students will focus on works by Asimov, Bradbury, Heinlein, LeGuin, and other writers--both well-known and forgotten--as well as their impact on the field. The development and impact of particular ideas in speculative fiction will be traced as well, along with the relationship of science fiction literature to other genres and other media, and the state of the science fiction publishing field today--including the dramatic editorial and demographic shifts of recent years, and some of the most important current writers.

3623-02 (TUTH 9:30-10:45) Fairbanks, A. Harris/Phillips, Jerry ~ (Class #9243)

#### **RHETORIC OF POLITICAL DISCOURSE**

What is the difference between a "terrorist" and a "freedom fighter" or between "the slaughter of innocent civilians" and "collateral damage"? Is a frozen embryo "tissue" or a "human being"? Does a statute barring same-sex marriage "protect marriage" or "discriminate against a minority"?

From one point of view to speak politically is to speak rhetorically; it is to speak with the aim of persuading another that a given political position is rational, desirable or just. Consider, for example, the claim that the individual has an "inalienable right" to bear arms in self-defense. This claim rests upon rhetoric of constitutionalism, itself dependent upon a rhetoric of "natural rights." Rhetoric lends weight to the political values of the speaker.

In this course we shall study how words, syntax, selection of facts, analogies, and metaphors continuously shape political discourse as it appears in the news we hear, public sentiment, and government policy. We shall analyze how political speakers often assume a particular rhetorical stance in their efforts to persuade their audience; these stances include the Virtuous Orator, the Wise Statesman, the Angry Prophet, the Conservative Sage, and the Iconoclast.

The content of the course falls into three categories: (a) critical concepts and heuristics of rhetorical analysis drawn from selected rhetorical texts and contemporary practice; (b) case studies of historical controversies including the Burke/Paine debate in Britain during the 1790's and American debates about

slavery, civil rights, and civil disobedience; and (c) analysis of current debates in the print media, broadcasts, and websites concerning such issues as the economy, globalization, executive power, and war. Some of the analysis of current debates will take the form of group presentations. Course requirements: Quizzes, one short paper, a group presentation, a research paper, class participation, and a final examination.

3623-03 (TUTH 11-12:15)

Harris, Sharon

~

(Class #14625)

### **AMERICAN LITERATURE AND 19-CENTURY MEDICAL CULTURE**

This course focuses on the ways in which nineteenth-century US literature engages cultural debates about new medical theories. A few of the ideas we will explore: In the antebellum era, the medical profession was turning toward organization and the privileging of orthodox medical treatments in reaction to the 'democratization' of medicine. Why, then, did the literature of the era predominantly hail homeopathy, mesmerism, and other non-orthodox treatments? Equally important was the ongoing interrogation in both literature and medicine of the relationship between the mind and the body—from pseudo-scientific ideas of "maternal impression" to images of the electromagnetic man to the advances in clinical medicine in the late nineteenth century. Even more complex were the intersections between medicine and shifting cultural attitudes toward race and gender. What were the bases for resistance to women entering the profession as physicians but a welcoming of their numbers in the nursing profession? And how could so many well-educated medical professionals embrace what Harriet Washington has termed "medical apartheid"? Through fiction, essays, medical treatises, and cultural histories, we will explore these and many other issues relating to literature's diagnosis of medical theories in the nineteenth century.

Potential authors include the transcendentalist Margaret Fuller, the physician-author Dr. Oliver Wendell, the African American nurse Susie King Taylor, the physician-author Dr. S. Weir Mitchell, the physician-author Dr. Mary Putnam Jacobi, the poet Walt Whitman, and novelists Elizabeth Stuart Phelps and Henry James. Secondary works will include medical treatises, histories of medicine, and articles by literary critics. Course requirements include a midterm, short writing assignments, and a final examination.

3623-04 (MWF 12-12:50)

Kennedy, John

~

(Class #17222)

### **THE AMERICAN PASTORAL**

We will begin with a brief look at the foundations of pastoral, Hesiod, Virgil, Theocritus. Then we will attempt to trace some threads of continuity, formal and thematic, over Europe over the ensuing two centuries, culminating with a consideration of English romantic pastoral, especially William Wordsworth. This will all serve as preparation for our endeavor to identify the American pastoral mode and appreciate its nuances and contradictions. Among others, we will read Margaret Fuller, Henry David Thoreau, Emily Dickinson, Herman Melville, Sarah Orne Jewett, Mary Austin, Robert Frost, and Wendell Berry. Critical works will include Leo Marx's *Machine in the Garden* and Lawrence Buell's *The Environmental Imagination*.

### **3625 STUDIES IN CRITISM**

**Formerly offered as 266**

(Maybe repeated for credit with a change in topic) (Open to juniors or higher)

3625-01 (TUTH 2-3:15)

Hogan, Patrick

~

(Class #14627)

Literary theories present systematic ways of interpreting, categorizing, and evaluating literature. Whenever we interpret a work, whenever we judge its structure or value, we are operating on the basis of theoretical presuppositions. But, in most cases, those presuppositions are implicit, and thus unchallenged. Literary theory helps us to understand those presuppositions, and thus, one hopes, it helps us to improve them.

Though it has been around for 2,500 years, literary theory has assumed particular importance over the last several decades. It is now arguably the one crucial sub-field of literary study. Indeed, it has spread out from literature *per se*, deeply influencing a range of other disciplines, from psychology to law. Psychologists of emotion and historians have drawn on narratology (the study of narrative); political scientist and legal theorists have drawn on hermeneutics (the study of interpretation) and post-structural accounts of language. Understanding literary theory has become an imperative for students in a range of fields.

We will begin the semester with an overview of the main classical theories from Europe, the Middle East, and South Asia. From here, we will turn to Neo-Classicism, then the crucial turning-point of Romanticism (beginning with Kant). This section of the course will end with the important nineteenth century figures, Nietzsche and Marx. The second section will turn to the twentieth century. It will begin with Phenomenology and Existentialism, move on to social and political theories (including such writers as Foucault, Bourdieu, and Baudrillard), and conclude with linguistic theories (including Structuralism and Deconstruction). The final section of the course will take up psychological theories (primarily psychoanalysis and cognitive science) and “meta-theory” (theoretical reflections on theory itself).

Three tests (each worth about 25% of the final grade), one-page response papers for each reading, class participation.

### **3627 STUDIES IN LITERATURE**

#### **Formerly offered as 267**

(Prerequisite: English 1010 or 1011 or 3800)

(Maybe repeated for credit with a change in topic) (Open to juniors or higher)

3627-01 (TUTH 9:30-10:45)

Barreca, Regina ~ (Class #15319)

#### **FEMME FATALE**

We'll be reading the following works (and you'll be looking askance at the women you know):

O'Hara, *Butterfield 8*; Thackeray, *Vanity Fair*; Beerbohm, *Zulieka Dobson*; Hardy, *Far From the Madding Crowd*; Mitchell, *Gone With The Wind*; Weldon, *She May Not Leave*; Loos, *Gentlemen Prefer Blondes*; and Atwood, *The Robber Bride*.

There are frequent in-classes quizzes (which cannot be made-up) and part of your grade is based on your class participation; in addition, there are two exams/papers (you have a choice) and a final.

### **3692 WRITING PRACTICUM**

#### **Formerly offered as 296**

(Prerequisite: English 1010 or 1011 or 3800)

(Credits and hours by arrangement)

(Maybe repeated for credit with a change in topic) (Open to juniors or higher)

3692-01 (M 9-9:50)

Sonstroem, David ~ (Class #8415)

#### **GRAMMAR ~ (One Credit)**

Your last chance to learn to write better. A rapid review of basic grammatical principles and a consideration of strategies and techniques of expository composition. Very frequent, very short assignments. Text to be determined.

3692-02 (W 9-9:50)

Sonstroem, David ~ (Class #9955)

#### **GRAMMAR ~ (One Credit)**

See course description 3692-01 above.

3692-03 (TH 6-8:30)

Pelizzon, V. Penelope ~

(Class #9957)

### **SMALL MAGAZINES/ LONG RIVER REVIEW**

#### **PERMISSION OF INSTRUCTOR REQUIRED**

Students who wish to work as editors of the *Long River Review* must register for this class, which will offer a hand-on practicum in the aesthetics and practice of contemporary literary journal publication. We will read widely in contemporary literary magazines featuring poetry, fiction, and creative nonfiction, considering older mainstream journals like the *Kenyon Review*, *Poetry*, and *Ploughshares*, as well as edgier, newer journals like *The Believer*, *Cabinet*, and *WeirdDeer*. Among the questions we will address: What are the significant literary magazines of our day? What various audiences do these publications serve? How does a journal's editor shape its literary aesthetic? What is the future of the print literary magazine in the digital age? Critical readings will be combined with short writings, presentations, and an essay exam, and will culminate in the final project, production of the *Long River Review*. **Students who wish to apply for the class should e-mail a one page letter detailing interest as well as past writing and editorial experience to Professor Pelizzon at [vpelizzon@sbcglobal.net](mailto:vpelizzon@sbcglobal.net) during the advising period. Interviews will be arranged at the end of advising.**

### **3695 SPECIAL TOPICS**

#### **Formerly offered as 298**

(Prerequisite: English 1010 or 1011 or 3800)

(Credits and hours by arrangement)

(With a change in content, maybe repeated for credit) (Open to juniors or higher)

3695-01 (TUTH 12:30-1:45)

Kohanski, Tamarah ~

(Class #17224)

### **HONORS SECTION – VIKING SEMINAR**

**Open to ALL Honors Students and to non-honors students by arrangement with the instructor.**

Oddly, what most people know about the Vikings comes from the reports of their victims. The Anglo-Saxons called them “war-wolves,” French monks vilified them as Godless heathens, and all Europe quaked before them. But there’s much more to the Vikings and the Viking Age than brutal raids on the rich and unwary, as a study of Scandinavian primary texts like the *Heimskringla*, the *Sagas* and the *Eddas* will attest. Indeed, the Vikings seem to have thought of themselves much more as a race of farmers and poets than as pirates, thieves, and murderers. Egil Skallagrimsson, one of the greatest Vikings of them all, was if reports are to be believed a berserk warrior and a bit of a werewolf, but his saga is far more interested in him as a sarcastic poet, a stubborn defender of democracy, and an “unlucky man” whose over defined sense of honor made him his own worst enemy.

Who were the Vikings, really? And how has the legacy of the Viking Age shaped western culture as we know it? In this class we will investigate Viking culture and its ongoing influence through a study of primary texts in Norse mythology, history, and literature as well as art objects and other artifacts. Secondary texts including books, articles, and modern film and manga borrowings from the Vikings will help us to better see the impact of this people on the development of Western--and increasingly even of Eastern--culture. The class will proceed by seminar-style discussion, covering such topics as Viking warfare, Viking law, Norse mythology, the Christianizing of the Viking world, Literacy and magic, and the Vikings in modern interpretations. Students will be asked to write weekly discussion notes, participate in class activities, and develop a self-directed research project, the presentation of which will constitute the final exam. **The class may also be paired with a 3-week foreign study course in Iceland and Denmark, to be offered in summer 2010. Details will be available from the Study Abroad website. We’ll visit several Viking fortresses, including some living history sites, row reconstructed Viking ships at the Ship Museum, visit the Jelling Runestones and other runestone sites, eat in a Viking longhouse, and much more. Students will generally have evenings free to relax, write, or explore the night life.**

### **3698 VARIABLE TOPICS**

#### **Formerly offered as 295**

(Prerequisite: English 1010 or 1011 or 3800) (Open to juniors or higher)

(With a change in topic, maybe repeated for credit)

#### **Also offered as AFAM 3211-01**

3698-01 (MW 3-4:15)

Salvant, Shawn ~ (Class #15363)

ENGL 3698/AFAM 3211 introduces students to the field of African American Studies. Students will become familiar with the development and continuing concerns of this dynamic field. A brief introduction to the history and guiding principles of the discipline will be followed by a survey of nineteenth-century African American literature from David Walker to Charles Chesnut—from the beginning of the anti-slavery era to the era of post-Reconstruction. We will discuss the cultural significance of each text and author while examining the significance of each text for the development of African American literary history, and we will focus on the literary problems that each text presents. We will track the development of some of the dominant forces shaping this century of African American literature with respect to historical and political movements (slavery, emancipation, reconstruction), modes of expression and production (literacy and orality, authentication), literary form (imagery, symbolism, narrative, genre, style). An overarching concern will be the coalescence of historical, cultural, and formal impulses into what we now recognize as the African American literary tradition.

### **3701 CREATIVE WRITING II**

#### **Formerly offered as 246**

(Prerequisite: English 1010 or 1011 or 3800)

**(Open only with consent of instructor)** (This course may be repeated for credit)

3701-01 (TU 6-8:30)

Pelizzon, V. Penelope ~ (Class #3453)

#### **VOICE IN POETRY AND NONFICTION**

#### **PERMISSION OF INSTRUCTOR REQUIRED**

What do we mean when we say a poet has a distinctive *voice*? How does *voice* relate to the form or subject matter of an essay? We'll read and discuss a range of poems and essays -- from the very old to the just-published -- that use voice in striking ways. You'll write furiously, producing 4-5 new poems and several short nonfiction pieces of your own, which we'll critique. Class projects will push you to expand your own written voice in new ways. Be prepared to write and read daily, to offer your work for frequent feedback, and to give your full attention to your peers during the critique process.

**To apply for a permission number, please e-mail Professor Pelizzon at [vpelizzon@sbcglobal.net](mailto:vpelizzon@sbcglobal.net) during advising period with a 5-page writing sample and a short cover letter describing your interest and past writing experience.**

### **3703 WRITING WORKSHOP**

#### **Formerly offered as 247**

(Prerequisite: English 1010 or 1011 or 3800)

**(OPEN ONLY WITH CONSENT OF INSTRUCTOR)** (This course may be repeated for credit)

3703-01 (W 3:30-6)

Murr, Naeem ~ (Class #13043)

#### **FICTION WORKSHOP**

In this advanced fiction workshop you will present your own fiction for workshop and constructively criticize the fiction of your peers. We will also be explicating published short stories. Some of these published stories have been chosen because they clearly illustrate a particular aspect of the craft of fiction. Most, however, have been selected specifically because they work on three levels—myth, dream, and reality. What is meant by this will become clearer as the class progresses. By developing our

intuition for these levels, and beginning to understanding how they work together to create the gestalt that is a story, we can start to formulate an argument about what any particular work of fiction means, and focus then on how it has been made to mean in this way. Students will write three short stories/works of fiction. **Please submit writing samples to Naeem Murr via-email to [naeem.murr@uconn.edu](mailto:naeem.murr@uconn.edu).**

### **3705 PLAYWRITING**

**Formerly offered as 245**

**Also offered as DRAM 3141-01**

**(OPEN WITH CONSENT OF INSTRUCTOR)** (Open to juniors or higher)

(May be repeated for credit with a change in course content to a maximum of 9-credits)

3705-01 (TUTH 3:30-4:45)

Bradford, Michael ~ (Class #19076)

The Playwriting Workshop is an introduction to the unique process, structure and boundaries of writing for the live stage. The workshop setting allows for the serious critique of each writer's work and is structured in a way that is meant to encourage and challenge the writer. **Please contact Prof. Bradford via e-mail at [Michael.bradford@uconn.edu](mailto:Michael.bradford@uconn.edu) for consent.**

### **“W” 3803 HONORS III: AMERICAN LITERATURE**

**Formerly offered as 252W**

(Prerequisite: ENGL 1010 or 1011 or 3800)

(Open with consent of instructor) (Open to juniors or higher)

3803W-01 (TUTH 2-3:15)

Miller, Karen ~ (Class #14633)

#### **FOOD IN AMERICAN LITERATURE**

This course will focus on the significant presence of food in American literature. Students will explore and analyze a range of American writings from the early twentieth century to the present. Our class discussions and writing assignments will consider the development of various issues, themes, and styles in our literary history. Writers studied may include: Rebecca Harding Davis, Theodore Dreiser, Anzia Yezierska, John Steinbeck, Ernest Hemingway, Zora Neale Hurston, and Monica Itoi Sone.

Course requirements include regular attendance, discussion participation, oral presentations, quizzes, several short essays, one longer research essay, and a final exam.

3803W-02 (TUTH 3:30-4:45)

Pelizzon, V. Penelope ~ (Class #17232)

#### **POSTMODERN AMERICAN POETRY**

In this survey of American poetry from 1945-2010, we'll read works by a range of influential writers such as Gwendolyn Brooks, Elizabeth Bishop, Sylvia Plath, Robert Lowell, John Ashbery, James Wright, W.S. Merwin, and Donald Justice. We'll consider some of the important literary movements of the period, including Confessionalism, The New York School, the Black Arts Movement, the Deep Image Poets, L-A-N-G-U-A-G-E Poetry, and New Formalism. Along the way, we'll try to make sense of the dynamic --and often cantankerous-- engagements between diverse American poetries of the past sixty years.

As this is a W class, there will be frequent writing and revision. Writing projects may include short weekly response papers, one or two longer essays, and other forms such as a book review, a literary blog entry, or an interview with a poet.

## **“W” 3811 HONORS VII: ENGLISH LITERATURE**

### **Formerly offered as 256W**

(Prerequisite: ENGL 1010 or 1011 or 3800)

(Open with consent of instructor) (Open to juniors or higher)

3811W-01 (MWF 9-9:50)

Hufstader, Jonathan ~ (Class #17233)

The story of twentieth-century British literature can be divided into two unequal parts. The Modernist period, shorter in duration but greater in quality, has emerged as one of the summits of literary history. The landscape of post-war, post-modern writing in Britain features fewer mountain peaks but easier hiking trails. We will travel in both terrains. On the earlier part of the syllabus, you may encounter names such as Conrad, Eliot, Forster, Lawrence, and Woolf. In the second half, Spark, Larkin, Byatt, Weldon, Barnes, and Kureishi are all possibilities. Four four-page essays with revisions. No midterm. Final: an interpretive essay on a previously unseen text.

## **“W” 4101 ADVANCED STUDY: BRITISH LITERATURE**

### **Formerly offered as 283W**

(Prerequisite: English 1010 or 1011 or 3800) (Maybe repeated for credit with a change of topic)

(Open to juniors or higher) (Reserved for English Majors)

**(This course is designated as "advanced study" because it focuses on the writers of a particular time and place in depth, rather than providing a broad survey)**

4101W-01 (TUTH 9:30-10:45)

Hart, F. Elizabeth ~ (Class #14641)

### **BRITISH, RENAISSANCE/EARLY MODERN HONORS SECTION**

In this course, which will blend literary and historical studies liberally, we will examine the life and writings of Queen Elizabeth I of England, making use of the many print and film biographies produced in recent years, the various collections of her speeches, poems, letters, and translations, the plethora of secondary critical and historical works about her, and general histories of the 16th- and early 17th-century worlds that were greatly affected by her 45-year reign (encompassing not just England but the whole of the British Isles, Europe, and parts of Asia and the Americas). Quizzes, reading responses, film responses, extended research paper, final exam

4101W-02 (TUTH 9:30-10:45)

Tonry, Kathleen ~ (Class #17240)

### **ANIMAL ANTICS IN BRITISH LITERATURE**

*If someone should think that the study of animals is an unworthy pursuit, then he must hold entirely the same view about himself.*

– Aristotle

Our literary history is full of animals who crawl, gallop and paw their way through some of our best-loved books. In this course we'll trace several of the animal characters in British literature -- from the quirky medieval bestiaries, to the bemused ass of Shakespeare's *Midsummer Night's Dream*, to Darwin, Orwell and the riveting animal allegory of the contemporary novel, *Life of Pi* – to find out why. What do animal stories allow us to explore that is otherwise foreclosed? How does the animal world represented in these texts pose critiques and challenges to human cultural, ethical and political formations? And when is an ass, um, really just an ass?

We'll cover a wide range of British literature from medieval to current texts. In addition to those mentioned above, texts might include: selections from the Aesop tradition, including Henryson's *Fables*, *Reynard the Fox*, and A.S. Byatt's *Angels and Insects*. Requirements include several warm-up writing assignments and one extended paper, as well as class participation appropriate to a seminar format, a midterm and a final.

### **“W” 4401 ADVANCED STUDY: POETRY**

#### **Formerly offered as 280W**

(Prerequisite: English 1010 or 1011 or 3800) (Maybe repeated for credit with a change of topic)

(Open to juniors or higher) (Reserved for English Majors)

**(This course is designated as "advanced study" because it focuses on the writers of a particular time and place in depth, rather than providing a broad survey)**

4401W-01 (TUTH 8-9:15)

Mahoney, Charles ~ (Class #12931)

#### **BYRON**

‘Mad, bad, and dangerous to know’ – so George Gordon, sixth baron Byron (1788-1824), was notoriously characterized by a discarded lover, and subsequently known to much of the English and European reading public at the height of his fame. Byron was not only one of the greatest poets but also one of the greatest celebrities of the early nineteenth century, and has continued to influence both English poetry and popular culture. Simultaneously the most ‘romantic’ of the English Romantic poets (the brooding, misunderstood persona of the Byronic hero; the scandalous love affairs; dying a hero’s death while fighting for Greek independence) and the least (the seemingly conservative, Augustan poetics he practiced throughout much of his career), Byron defies easy categorization. Accordingly, we will consider both the works and the life of this brilliant writer in an attempt to sort out just what constitutes the ‘Byronic Hero’ and what makes this poetry so . . . ‘Byronic.’ Works likely to be considered include *Childe Harold’s Pilgrimage* I-II (1812), *The Giaour* and *The Corsair* (1813), *The Prisoner of Chillon* (1816), *Manfred* (1817), *Childe Harold’s Pilgrimage* III (1817), *Beppo* (1818), *Cain* (1821), *Sardanapalus* (1821), and Byron’s satiric masterpiece, *Don Juan* (1819-24) – all supplemented with generous selections from Byron’s remarkable letters and journals. Requirements: occasional quizzes, class presentation, two essays (5pp and 10pp), and a final exam.

### **“W” 4601 ADVANCED STUDY: LITERARY CRITICISM AND THEORY**

#### **Formerly offered a 282W**

(Prerequisite: English 1010 or 1011 or 3800) (Maybe repeated for credit with a change of topic)

(Open to juniors or higher) (Reserved for English Majors)

**(This course is designated as "advanced study" because it focuses on the writers of a particular time and place in depth, rather than providing a broad survey)**

4601W-01 (TUTH 3:30 – 4:45)

Hasenfratz, Robert ~ (Class #14651)

#### **LITERARY TOPOGRAPHY**

The idea itself it may sound spacey: texts create imaginary spaces, and without these simulated environments, there can be no narrative, no places for characters to move in. We will consider how texts create spaces, an increasingly edgy topic in literary studies over the last twenty years. We can try to understand this simulated spatiality (fake space?) through maps, architectural theory, anthropology, and even cultural geography. To that end, we’ll look at some very cool theoretical writings by spatial thinkers such as Henri Lefebvre, David Harvey, and Doreen Massey, among others, and read some fiction by writers who manipulate space in a particularly interesting way: writers like Shakespeare, Aphra Behn, George Eliot, Zora Neale Hurston, Alasdair Gray, and Paul Auster. The class, which I want to be as interactive as possible, will have you giving a presentation and writing two shorter essays as well as a bigger final project.

4601W-02 (TUTH 3:30-4:45)

Hogan, Patrick

~

(Class #17241)

### **EMOTION IN LITERATURE AND FILM**

In recent years, emotion has become perhaps the most active and exciting area of research in a range of fields from neuroscience to psychology to philosophy. After years of neglect, it is now at the center of interest in the human mind. Needless to say, this interest is not absent in the literary and film research. Indeed, emotion is crucial to our engagement with literature and film, to the reasons that we read literature or go to see movies in the first place. In the course of this semester, we will read some of the primary research on emotion by neuroscientists, psychologists, and philosophers. We will also read some of the increasingly important literary and film theory that treats emotion. The bulk of the course, however, will focus on synthesizing this material in order to understand emotion and its relation to literature and film, focusing on the two literary works and one or two movies. The course will begin with a general introduction to emotion theory, but largely proceed by examining specific emotions—romantic love, grief, jealousy, anger, fear and anxiety, etc. Students will write three five-page papers, with drafts. There will also be quizzes on the readings.

### **“W” 4613 ADVANCED STUDY:**

#### **LESBIAN, GAY, BISEXUAL AND TRANSGENDERED LITERATURE**

#### **Formerly offered as 290W**

(Prerequisite: English 1010 or 1011 or 3800) (Maybe repeated for credit with a change of topic)

(Open to juniors or higher) (Reserved for English Majors)

**(This course is designated as "advanced study" because it focuses on the writers of a particular time and place in depth, rather than providing a broad survey)**

4613W-01 (MW 5-6:15)

Breen, Margaret

~

(Class #14653)

This course pays particular attention to the interplay between culture and literature. Through our reading and discussion of five lesbian and gay works, we will consider five different cultural-political moments and the ways in which they shaped queer literary production. Required texts: one of the earliest gay novels, *Imre* by Edward Prime-Stevenson, the controversial 1928 novel *The Well of Loneliness* by Radclyffe Hall, the 1950s pulp classic *I am a Woman* by Ann Bannon, the 1980s “biomythography” *Zami* by Audre Lorde, and the poignant and irreverent 1990s novel *The Farewell Symphony* by Edmund White. One short paper (five pages) and one research paper (fifteen pages); cumulative final exam.

### **4897 HONORS VIII: HONORS THESIS**

#### **Formerly offered as 258**

(Prerequisite: ENGL 1010 or 1011 or 3800)

(Open with consent of instructor) (Open to juniors or higher)

4897H-01 (Hours arranged)

Hufstader, Jonathan

~

(Class #3457)

Before registering for English 4897, eighth semester honors students must meet with the honors advisor to settle on the thesis topic and the advisor. If you plan to write your thesis in 2010/11, you must see the honors advisor to arrange for an independent study. **Office: CLAS 211.** E-mail address: jonathan.hufstader@uconn.edu . Phone numbers: 486-3076 (office), 486-2141 (English Department), 429-2186 (home).