



Fall 2009 Course Descriptions

CLASSES BEGIN Monday, August 31, 2009

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 or Sarah Winter in CLAS 125. 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, 1201, 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 3111W, 3113(W), 3115(W), 3117W, 3118W, 3119(W); Native American Literature 3210; Asian American Literature 3212; Chaucer 3501; Shakespeare I 3503, and Shakespeare II 3505; Studies in Individual Writers 3509: **Beats** (3509-01), Literature and Human Rights 3619 **The Novel and Human Rights** (3619-01); Studies in Literature 3627 **Representing American Slavery** (3627-01), and Seminars in Literature 4600W **Ancient Greek Gods, Heroes, and Heroines in Contemporary Literature** (4600W-01).

ADVANCED STUDY COURSES

Advanced study courses offered in the following: British Literature 4101W **Shakespeare In The Age of Globalization** (4101W-01); Drama 4405W **Restoration and Eighteenth-Century Theater** (4405W-01); Prose 4407W **Roots and Relations in 20th c. Fiction** (4407W-02).

SPECIAL TOPICS COURSES:

Consult the descriptions that follow in this booklet for more information about these. Black American Writers I 3214W **Nineteenth-Century African American Literature** (3214W-01); Literature and Culture of the Third World 3318 **The Caribbean** (3318-01); Studies in Literature and Culture 3623 **Hudson River Writers and Painters** (3623-01).

HONORS COURSES: Open to Honors Students and also, with the consent of the instructor, to other qualified students: 3800 (Honors I: Approaches to Literature), 3801W (Honors II: American Literature), and 4897 (Honors Thesis).

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

ALSO AVAILABLE: Publishing 3011W, and The English Language 3601.

"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.

Placements have included Cashman & Katz Advertising, Curbstone Press, *The Hartford Courant*, *Hartford Magazine*, Real Arts Ways, Connecticut Legal Services, The Access Agency, Mystic Aquarium, Hartford Stage, *North Central News*, Swordsmith Productions, UConn Alumni Foundation, the Women’s Center, and Connecticut Children’s Medical Center. **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: www.longriver.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 2201W or 2203W). 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 . 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 www.longriver.uconn.edu/cw/contests.htm.

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://www.longriver.uconn.edu/cw/contests.htm>, for additional [writing awards and prizes](#) that are available.

Time Sheet



Sections by Hour

<p style="text-align: center;"><u>MWF 8-8:50</u></p> <p>H3800-05 Staff</p>	<p style="text-align: center;"><u>MWF 9-9:50</u></p> <p>2100-03 Rasher 2101-01 Rumbo 2401-03 Hufstader 3507-01 Wilkenfeld</p>	<p style="text-align: center;"><u>MWF 10-10:50</u></p> <p>W2203-03 Wojcik 2401-01 Wilkenfeld 2407-05 Raffa W3113-02 Rasher W3119-01 Hufstader 3503-03 Hart</p>
<p style="text-align: center;"><u>MWF 11-11:50</u></p> <p>2101-02 Rumbo W2201-04 Franklin 2203-02 Courtmanche W2203-06 Wojcik 2401-02 Wilkenfeld 3503-05 Manning</p>	<p style="text-align: center;"><u>MWF 12-12:50</u></p> <p>2100-04 O'Sullivan W3118-01 Lovett W3119-02 Hufstader 3623-01 Franklin</p>	<p style="text-align: center;"><u>MWF 1-1:50</u></p> <p>1101-02 O'Sullivan 1701-02 Davis 2407-04 Raffa 2407-06 Cormier, K. W3111-02 McGunnigle 3113-02 Manning 3503-01 Hart</p>
<p style="text-align: center;"><u>MWF 2-2:50</u></p> <p>1616-03 Lovett 1701-03 Davis 3420-02 Feikema</p>	<p style="text-align: center;"><u>MWF 3-3:50</u></p> <p>W3218-02 Feikema</p>	<p style="text-align: center;"><u>TUTH 8-9:15</u></p> <p>1616-01 Trecker 2401-04 Abraham 3503-02 Anselment 3701-01 Barreca H3800-04 Orringer</p>
<p style="text-align: center;"><u>TUTH 9:30-10:45</u></p> <p>2100-01 Blansett W3011-01 Trecker W3113-01 Peterson W3117-01 Fairbanks, A.H. 3122-01 Burke 3212-01 Schlund-Vials 3318-01 Phillips 3420-01 Smith H3800-03 Abraham H3801-01 Meyer INTD 3260-01 Jambeck</p>	<p style="text-align: center;"><u>TUTH 11-12:15</u></p> <p>2100-02 Kohanski 2405-01 Orringer 2409-01 Winter 3113-01 Anselment 3115-01 Blansett 3120-01 Burke 3501-01 Benson 3503-04 Peterson 3601-01 Jambeck H3800-02 Higonnet W4101-01 Bailey W4407-01 Deans W4407-02 Bystrom</p>	<p style="text-align: center;"><u>TUTH 12:30-1:45</u></p> <p>1701-05 Forbes 2201-01 Duane W2201-01 Meyer W2201-02 Phillips W3111-01 Kohanski 3119-01 Barreca 3320-01 Hogan 3619-01 Winter H3800-01 Benson</p>

Time Sheet



Sections by Hour

<p><u>TUTH 2-3:15</u></p> <p>1503-01 Semenza 1616-04 Krzywda W2203-05 Reynolds W2301-01 Bystrom 2401-05 Fairbanks, R. W3214-01 Salvant 3609-01 Harris W4405-01 Marsden</p>	<p><u>TUTH 3:30-4:45</u></p> <p>1701-06 Plum 2101-03 Iraca W2203-02 Reynolds W2274-01 Bloom 2407-03 Krzywda 2600-02 Hasenfratz W3115-02 Gouws 3420-03 Cormier, E. 3505-01 Bailey 3627-01 Salvant 4600W-01 Sanchez</p>	<p><u>TUTH 5-6:15</u></p> <p>2407-02 Plum 2407-07 Gouws W3115-01 Iraca W3218-01 Sanchez</p>
<p><u>MW 3-4:15</u></p> <p>2600-01 Martinelli H3800-07 Staff</p>	<p><u>TU 5-7:30</u></p> <p>3422-01 Cormier, E.</p>	<p><u>MW 4:30-5:45</u></p> <p>2407-01 Charters 2600-03 Martinelli H3800-06 Staff</p>
<p><u>M 3:30-6</u></p> <p>2203-01 Cormier, K. W2203-01 Hollenberg</p>	<p><u>M 6-9</u></p> <p>3210-01 Van Alst</p>	<p><u>TU 3:30-6</u></p> <p>1201-01 Duane 3403-01 Hollenberg</p>
<p><u>W 1-3:30</u></p> <p>1701-01 Bryan</p>	<p><u>W 6-8:30</u></p> <p>[C] 3703-02 Shea, M</p>	<p><u>TH 3:30-6</u></p> <p>[C]3703-01 Bryan</p>
<p><u>TH 4-6:30</u></p> <p>3509-01 Charters</p>	<p><u>ARRANGED</u></p> <p>[C] 3091-01 Fairbanks, R. [C] 3692-01 Tonry H 4897-01 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 1-1:50)

O'Sullivan, Katherine ~ (Class #6156)

1201 INTRODUCTION TO AMERICAN STUDIES

Formerly offered as 165

(Nor open to students who have passed INTD 276)

(Also offered as AMST 1503 and History 1503)

1201-01 (Tu 3:30-6)

Duane, Anna Mae ~ (Class #7982)

Taking the early American child as our starting point, the class will engage in oral history, literary analysis, film study and material culture studies. Short written exercises will allow students to sample different approaches to understanding America, and American childhood. Ultimately, the topic of childhood presses us to acknowledge the limits of American Studies as a field, as we question what about childhood is, and what is not, "national."

1503 INTRODUCTION TO SHAKESPEARE

Formerly offered as 130

(Prerequisite: English 1010 or 1011 or 3800)

1503-01 (TUTH 2-3:15)

Semenza, Gregory ~ (Class #7057)

In this introduction to the poet-playwright Shakespeare, we will read about seven to nine plays and poetic works selected to instill a basic appreciation and understanding of: A) The basic characteristics of the major Shakespearean dramatic and poetic genres: comedy, tragedy, history (Roman and English), and romance for the plays, and sonnets and epyllia for the poems; B) The basic characteristics of Shakespeare's dramatic style: including, but not limited to, textual indeterminacy, metatheatricality, dialectic; C) The basic terminology of Shakespearean drama: including, but not limited to, soliloquy, induction, aside, play-within-the-play, exposition; D) The major characters of Shakespearean drama: Hamlet, Macbeth, Falstaff, Cleopatra, Juliet, Rosalind, etc.; and E) The major themes of Shakespearean drama and poetry: nature vs. nurture, fate vs. freewill, sacred vs. profane love, subversion vs. containment, man vs. God, etc.

As such subject matter would suggest this course is geared toward students with little experience reading Shakespeare; it is recommended both for non-majors and English majors seeking a foundation for upper-level Shakespeare courses. Assignments include regular quizzes, two short papers, a midterm, and a final examination.

1616 MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE

Formerly offered as 127

(Prerequisite: English 1010 or 1011 or 3800)

1616-01 (TuTh 8-9:15)

Trecker, Janice ~ (Class #2732)

Major Works of English and American Literature is designed to introduce students to major works of fiction and poetry. I have tried to pick works that were popular in their day, starting with Shakespeare's *Twelfth Night* and continuing with Jane Austen's *Sense and Sensibility*, poems by Keats, Walt Whitman and Emily Dickinson, Dickens' *Christmas Carol*, and concluding with R. L. Stevenson's *Dr. Jekyll and Mr. Hyde*, Ralph Ellison's *Invisible Man* and Margaret Atwood's *Handmaid's Tale*. Midterm, final, weekly quizzes. Information is also available on the web: <http://web.uconn.edu/english127>.

1616-03 (MWF 2-2:50) Lovett, Denise ~ (Class #2733)
This course will survey the development of English and American gothic literature. We'll read examples of 18th century gothic fiction such as *The Monk* and *Northanger Abbey* and the great 19th century gothic novels *Frankenstein*, *Wuthering Heights*, and *Dracula*. We'll also read short fiction and poetry from major authors such as Browning, Coleridge, Hawthorne, Poe, Lovecraft, Flannery O'Connor, and Joyce Carol Oates.

Through our examination of the gothic, we'll explore how religion, technology, medicine, and psychology define the individual in a world where good and evil are ever-shifting categories. In addition to the required reading and participation in classroom discussion, students will write short response papers, short analyses of their research sources for two revised critical papers, and a final exam.

1616-04 (TUTH 2-3:15) Krzywda, Steven ~ (Class #2734)
Dark Matter(s) examines seminal works from the 16th to the 20th century: Shakespeare's *Macbeth*; Conrad's "The Secret Sharer"; Henry James' *The Turn of the Screw*; Muriel Spark's *Memento Mori*; and John Lanchester's *The Debt to Pleasure*. Only readers with a taste for mystery, madness and morbidity need apply. Keep a running tally of how often *Macbeth* mentions blood. Why would the young captain in "The Secret Sharer" risk his nascent career, even his ship, for a fugitive he fished out of the water? *The Turn of the Screw* may be the best ghost story ever. "Remember you must die," says the phone caller in *Memento Mori*. Reviewers call *The Debt to Pleasure* "a novel masquerading as an essay masquerading as a cookbook." But the chef has been studying the Marquis de Sade! A firm grasp of essay basics, grammar and punctuation is a must. Three essays and an essay final.

1701 CREATIVE WRITING I

Formerly offered as 146

(Prerequisite: English 1010 or 1011 or 3800)

1701-01 (W 1-3:30) Bryan, Sharon ~ (Class #2737)
This course will introduce students to two genres, poetry and nonfiction. Students will write two creative essays and three poems, with numerous revisions of each. There will also be frequent quizzes on the assigned reading. The focus of the writing will be on topics outside the self—science, music, sports, cooking, history, etc., but will draw on the writer's connection to that topic.

1701-02 (MWF 1-1:50) Davis, Susanne ~ (Class #2738)
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.

1701-03 (MWF 2-2:50) Davis, Susanne ~ (Class #2739)
See 1701-02 description above.

1701-05 (TUTH 12:30-1:45) Forbes, Sean ~ (Class #5454)
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.

1701-06 (TUTH 3:30-4:45) Plum, Sydney ~ (Class #6184)
An introduction to writing creative nonfiction and poetry through reading, analysis, practicing craft techniques, presenting drafts in workshops, and making multiple revisions. Students will write at least two essays and two poems, and will have at least one piece ready for submission to the *Long River Review*. Prof. Plum often teaches this course with a unifying theme.

2100 BRITISH LITERATURE I

Formerly offered as 205

(Prerequisite: English 1010 or 1011 or 3800)

2100-01 (TUTH 9:30-10:45) Blansett, Lisa ~ (Class #2742)
A tour of English literary works from Beowulf to Boswell—from the ninth century, C. E., to the eighteenth. Readings include poetry, fiction, and a pinch of drama as well as few essays and other expositions written by notable figures during this time period. These texts will help us understand what the major issues in each time period were, as well as the changing ideas of what literary works could and should do. Students will develop or further refine the central skills of an English major (making textual arguments, evaluating interpretations, etc.). Lecture, daily discussion, and occasional group work. Two essay, midterm, and a final exam.

2100-02 (TUTH 11-12:15) Kohanski, Tamarah ~ (Class #2743)
Anglo-Saxon to 18th-Century Literature, spanning over a thousand years of literary history, is a broad field to cover in a single semester. We'll take it in four shifts, roughly the Anglo-Saxon (early Medieval) period, the Anglo-Norman (later Medieval) period, the Renaissance to late 17th century, and the Restoration to 18th century. Through our reading of essential texts ranging from Beowulf up through Jonathan Swift, we will try to chart the course of British Literature from the Heroic Age, through the Age of Faith, toward what would come to be known as the Age of Reason. The class will proceed by a mixture of lecture and discussion. Grades will be based on classwork/homework, three essay exams, and a paper.

2100-03 (MWF 9-9:50) Rasher, Sarah ~ (Class #12479)

2100-04 (MWF 12-12:50) O'Sullivan, Katherine ~ (Class #12480)

2101 BRITISH LITERATURE II

Formerly offered as 206

(Prerequisite: English 1010 or 1011 or 3800)

2101-01 (MWF 9-9:50) Rumbo, Rebecca ~ (Class #5106)
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 Va. 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.

2101-02 (MWF 11-11:50) Rumbo, Rebecca ~ (Class #5107)
See 2101-01 description above.

2101-03 (TUTH 3:30-4:45) Iraca, Tina ~ (Class #8213)

2201 AMERICAN LITERATURE TO 1880

Formerly offered as 270

(Prerequisite: English 1010 or 1011 or 3800)

2201-01 (TUTH 12:30-1:45) Duane, Anna Mae ~ (Class #5458)

What does it feel like to be an American? As the United States moved from colony to nation, writers struggled to articulate what set Americans apart. Moving from Ben Franklin's Autobiography, to Venture Smith's narrative of slavery, to novels of seduction, to tales of Indian captivity, this class will explore how early American writers created an American subject by placing their heroes and heroines in situations of crisis, and then tracing their emotional response to the trials they faced.

"W" 2201 AMERICAN LITERATURE TO 1880

Formerly offered as 270W

(Prerequisite: English 1010 or 1011 or 3800)

2201W-01 (TUTH 12:30-1:45) Meyer, Michael ~ (Class #2775)

This course briefly surveys seventeenth and eighteenth century literature and then focuses on nineteenth century classics. Readings include Emerson, Thoreau, Hawthorne, Melville, Whitman, and Dickinson. We will discuss features of their writings, their lives, and the social and intellectual backgrounds contemporary to them. Oral presentation, two papers, writing exercises, midterm, and a final.

2201W-02 (TUTH 12:30-1:45) Phillips, Jerry ~ (Class #2776)

We will investigate themes of nationhood, "race," and Nature, freedom, law and power. What does it mean to be an American? What is the meaning of America? These questions will concern us throughout the semester. Writers to be studied include: Benjamin Franklin, Thomas Jefferson, Frederick Douglass, Harriet Beecher Stowe, Herman Melville and Emily Dickinson. Course requirements: three papers and a final examination.

2201W-04 (MWF 11-11:50) Franklin, Wayne ~ (Class #6820)

This course is designed as an introduction to major themes in American literature from the beginnings to 1880. We will read through materials in several historical sweeps, paying special attention to the relation of literature to culture and to the environment. As this section is writing intensive, students will produce at least 15 pp. of revised writing during the semester. We will use the *Norton Anthology of American Literature*, 7th edition, vols. A&B, and *Moby-Dick*.

2203 AMERICAN LITERATURE SINCE 1880

Formerly offered as 271

(Prerequisite: English 1010 or 1011 or 3800)

2203-01 (M 3:30-6) Cormier, Kenneth ~ (Class #6872)

2203-02 (MWF 11-11:50) Courtmanche, Jason ~ (Class #7093)

In 1935, Ernest Hemingway wrote that "all modern American literature comes from one book by Mark Twain called Huckleberry Finn All American writing comes from that. There was nothing before. There has been nothing as good since." In this section of American Literature Since 1880, we will begin

with this important but controversial statement about what has become an important but controversial book. We will read representative authors from the time period with particular attention to history and issues of identity. Texts will likely include Twain's *Huck Finn*, Cather's *O Pioneers!*, Anderson's *Winesburg, Ohio*, Hemingway's *The Sun Also Rises*, Faulkner's *Go Down, Moses*, Williams' *A Streetcar Named Desire*, Kerouac's *On the Road*, Ginsberg's *Howl*, and Morrison's *Beloved*. I expect regular attendance and participation. There will be some brief lectures, but expect mostly discussion and some small group work. Students will be required to complete several short papers and a final exam. The course is open to sophomores.

“W” 2203 AMERICAN LITERATURE SINCE 1880

Formerly offered as 271W

(Prerequisite: English 1010 or 1011 or 3800)

2203W-01 (M 3:30-6) Hollenberg, Donna ~ (Class #2777)

A survey of American literature in the twentieth century with an emphasis on the diversity of experience represented in modern America. Two short papers, one longer one, and a final exam. Text will include *The Norton Anthology of American Literature*.

2203W-02 (TUTH 3:30-4:45) Reynolds, John ~ (Class #2778)

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.

2203W-03 (MWF 10-10:50) Wojcik, Emily ~ (Class #2779)

2203W-05 (TUTH 2-3:15) Reynolds, John ~ (Class #5706)

See 2203W-02 description above.

2203W-06 (MWF 11-11:50) Wojcik, Emily ~ (Class #7776)

“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 #10122)

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.

"W" 2301 WORLD LITERATURE IN ENGLISH

Formerly offered as 227W

(Prerequisite: English 1010 or 1011 or 3800)

2301W-01 (TUTH 2-3:15)

Bystrom, Kerry

~

(Class #6451)

INTRODUCTION TO POSTCOLONIAL LITERATURE

This class introduces students to an exciting body of literature from the former British colonies of Africa, the Caribbean and South Asia. We will explore the experience of colonization—and the ensuing struggles to construct individual, national, and transnational postcolonial identities—through the lens of novels and short fiction by authors such as Chinua Achebe, Bessie Head, Amitav Ghosh, V.S. Naipaul, and Jhumpa Lahiri. Along with addressing the questions of language, history, exile, migration, gender, and race so central to the postcolonial world, we will examine the impact of colonialism on contemporary Britain and the USA. Class participation will be an important part of the course grade; assignments will consist of three short essays and a final exam.

2401 POETRY

Formerly offered as 210

(Prerequisite: English 1010 or 1011 or 3800)

2401-01 (MWF 10-10:50)

Wilkenfeld, Roger

~

(Class #2744)

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

2401-02 (MWF 11-11:50)

Wilkenfeld, Roger

~

(Class #2745)

See 2401-01 above.

2401-03 (MWF 9-9:50)

Hufstader, Jonathan

~

(Class #2746)

How to read, hear, see, understand, enjoy, interpret, think about, talk about, and write about poems. Come prepared to do all these things actively in class. Two papers, midterm, final.

2401-04 (TUTH 8-9:15)

Abraham, David

~

(Class #2747)

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 #2748)

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 11-12:15)

Orringer, Stephanie

~

(Class #2754)

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 (MW 4:30-5:45) Charters, Ann ~ (Class #2749)

English 2407-01 will concentrate on American short stories in the fall 2009 semester. There will be eight quizzes and a final exam.

2407-02 (TUTH 5-6:15) Plum, Sydney ~ (Class #2750)

An introduction to the short story genre. Students read classical, modern, and contemporary stories using varying critical approaches to enhance understanding and appreciation. The adaptation of short story to other media may be included in our studies. Written homework assignments, quizzes, midterm and final examinations, and at least one short piece of literary analysis are all required.

2407-03 (TUTH 3:30-4:45) Krzywda, Steven ~ (Class #5271)

Students will sample a broad spectrum of short stories. Each tale serves to illustrate a particular style, topic or theme. Students also have an opportunity to hone their writing skills, as I review the essay format and common grammar pitfalls. The text is *The Story and Its Writer*. There will be three short essays and an essay final. The lowest regular essay grade (not including the final) will be dropped. This is primarily, but not exclusively, a lecture course. We cover about 20 stories in depth.

2407-04 (MWF 1-1:50) Raffa, Joseph ~ (Class #5805)

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).

2407-05 (MWF 10-10:50) Raffa, Joseph ~ (Class #6634)

See 2407-04 description above.

2407-06 (MWF 1-1:50) Cormier, Kenneth ~ (Class #12490)

2407-07 (TUTH 5-6:15) Gouws, Dennis ~ (Class #12491)

Either semester. Three credits. Prerequisite: ENGL 110 or 111 or 250 or both 105 and 109. Open to sophomores or higher. The short story as a literary form with study of significant Continental, British, and American writers. CA 1. Required Text: Martin, Wendy. et al. *The Art of the Short Story*. Boston & New York: Houghton Mifflin Company, 2006. Informal assessments require class participation and group work; formal assessments include three tests and a 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 #6448)

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

for English/humanities majors and requires a substantial amount of writing and revision. Students with a strong journalism background should be advised that the writing assignments may replicate some of their journalism course work.

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 #2782)

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.

"W" 3111 MEDIEVAL ENGLISH LITERATURE

Formerly offered as 220W

(Prerequisite: English 1010 or 1011 or 3800)

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

Kohanski, Tamarah

~

(Class #2755)

This class will take as its primary focus medieval texts about which there is ongoing interpretive controversy. There are a lot of these. For example, is *The Wife's Lament* really about a wife at all? No one really knows. What the heck do the runes at the end of *The Husband's Message* mean? At least three compelling possibilities present themselves. How Christian a poem is *Beowulf*? It's been read as a Christian allegory, a depiction of Old Norse chaos theory, and everything in between. Does Margery Kempe's autobiography chronicle, as she claims, a lifetime of mystical experience or a lifetime of psychosis? The real question here, perhaps, is how much does it matter?

As we engage such questions you will of necessity pick up a number of skills useful to the medievalist: a smattering of Old English, a working knowledge of Middle English, an acquaintance with runes and their uses, the ability to read manuscript, etc. You'll also be looking critically at some of the most interesting and central texts of the Middle Ages and constructing, through them, your own sense of medieval ideas about personal honor, family, country, spirituality, money, gender, sex, and more.

The class will involve sprightly discussion, several short papers and two exams, as well as occasional homework assignments, quizzes, in-class writing and the like, to keep things moving.

3115 RESTORATION AND 18TH CENTURY ENGLISH LITERATURE

Formerly offered as 222

(Prerequisite: English 1010 or 1011 or 3800)

3115-01 (TUTH 11-12:15) Blansett, Lisa ~ (Class #6450)

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* (3rd 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 (TUTH 5-6:15) Iraca, Tina ~ (Class #2756)

3115W-02 (TUTH 3:30-4:45) Gouws, Dennis ~ (Class #10128)

This course surveys British literature of the late-seventeenth and eighteenth centuries (including such writers as Dryden, Pope, Swift, and Johnson). Close critical reading of literary texts is central to this course; however, these texts are read in their scholarly context. Course topics include the restoration, satire, new worlds, and the country and the city. Required Text: Greenblatt, Stephen et al., eds. *The Norton Anthology of English Literature*. Volume C 8th Edition. Regular attendance, one short research paper, one term paper, and class presentations determine the final grade.

“W” 3117 ROMANTIC ENGLISH LITERATURE

Formerly offered as 223W

(Prerequisite: English 1010 or 1011 or 3800)

3117W-01 (TUTH 9:30-10:45) Fairbanks, A. Harris ~ (Class #10129)

The Romantic Period was a time when many people in Britain hoped and believed that their world was on the verge of a tremendous change in which the old institutions of the ancient régime—monarchies, religious hierarchies, rigid class structures, and stultifying gender roles—would crumble and be succeeded by liberation of the divine in man. On the other side, defenders of the status quo perceived these reformers to be dangerous “enthusiasts” who threatened to overturn civic order. We shall read works addressing these themes by poets including Blake, Wordsworth, Coleridge, Byron, P.B. Shelley, and Keats as well as some less well known figures; by two or three novelists including Jane Austen; and by polemicists such as Burke, Paine, and Wollstonecraft. Assignments include quizzes, three papers, a midterm, and a final.

“W” 3118 VICTORIAN ENGLISH LITERATURE

Formerly offered as 223W

(Prerequisite: English 1010 or 1011 or 3800)

3118W-01 (MWF 12-12:50) Lovett, Denise ~ (Class #10130)

This course will cover selected major topics in Victorian literature including industrialism/urban development, psychology, women’s issues, Empire, and evolution. Readings will include Charles Dickens’s *Dombey and Son* (1846-48), Charlotte Brontë’s *Villette* (1853), Wilkie Collins’s *The*

Moonstone (1868), and Bram Stoker's Dracula (1897); poetry by Robert Browning, Christina Rossetti, and Gerard Manley Hopkins; and selected writings of Thomas Carlyle, John Stuart Mill, Matthew Arnold, Florence Nightingale, and Charles Darwin. In addition to the four novels, we will use The Norton Anthology of English Literature: The Victorian Age. Course requirements: required reading and participation in classroom discussion; short response papers; in-class writing; short analyses of research sources; 2 revised critical papers (5 and 10 pages); and a final exam.

3119 MODERN ENGLISH LITERATURE

Formerly offered as 226

(Prerequisite: English 1010 or 1011 or 3800)

3119-01 (TuTh 12:30-1:45) Barreca, Regina ~ (Class #2757)

We will read selected works by the following authors, among others: Lawrence, Woolf, Joyce, Mansfield, Eliot, Bowen, Rhys, and Weldon. There will be weekly quizzes, which will count heavily towards the final grade, and every student will be expected to participate in the discussions taking place during every class. In addition, there will be frequent homework assignments, a midterm exam, a final exam, and one optional seven to ten page paper on an assigned topic. While non-majors are of course very welcome, all students should be aware that the reading load is heavy and that the demands of 3119 necessitate that no one missing more than three classes can expect to pass the course.

“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 #5456)

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.

3119W-02 (MWF 12-12:50) Hufstader, Jonathan ~ (Class #5457)

See 3119W-01 description above.

3120 EARLY AND MODERN IRISH LITERATURE

Formerly offered as 233

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

3120-01 (TUTH 11-12:15) Burke, Mary ~ (Class #2763)

This course will situate Irish drama, prose, and poetry up to the mid-twentieth century in its evolving historical, social, political, economic and religious contexts. Authors to be discussed include Oscar Wilde, James Joyce, W.B. Yeats, Lady Gregory and J.M. Synge. We will begin with a consideration of the heroic myths and legends of Ireland and trace their influence on subsequent Irish literature. A number of Irish films or films on an Irish theme will be screened during the course. The course is predicated on group discussion. Writing: a practice essay, a mid-term paper, and a final exam.

3122 CONTEMPORARY IRISH LITERATURE

Formerly offered as 234

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

3122-01 (TUTH 9:30-10:45) Burke, Mary ~ (Class #8901)

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 Edna O'Brien, Seamus Heaney, Pat McCabe, Martin McDonagh and Marina Carr. A number of contemporary Irish films or films on an Irish theme 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.

3210 NATIVE AMERICAN LITERATURE

Formerly offered as 272

(Prerequisite: English 1010 or 1011 or 3800)

3210-01 (M 6 - 9) Van Alst, Theodore ~ (Class #7282)

What *is* Native American Literature? This course will attempt to provide an answer to that puzzling question as we consider works from and beyond the American Indian Literary Renaissance of the late 1960s and 1970s. Our principal focus will be on contemporary Native artists, as we examine novels, short stories, poetry, essays, and films from authors and directors Sherman Alexie, Vine Deloria, Jr., Louise Erdrich, Chris Eyre, Adrian Louis, and Leslie Silko, among others. Assessment will include journals, response papers, class discussion, and a final paper.

3212 ASIAN AMERICAN LITERATURE

Formerly offered as 274

(Prerequisite: English 1010 or 1011 or 3800) (Also offered as AASI 3212)

3212-01 (TUTH 9:30-10:45) Schlund-Vials, Cathy ~ (Class #2781)

We will consider the many histories, experiences, and cultures that shape Asian American Studies, an interdisciplinary field marked by what literary scholar Lisa Lowe observed is heterogeneity, hybridity, and multiplicity. Through history, literature, drama, photography, and film, we will examine dominant characterizations of Asian immigrants and Asian Americans alongside the works of authors and other cultural producers who challenge these notions. Racial formation, immigration, citizenship, transnationalism, gender, class, and war will serve as initial themes for the course. Assignments include in-class writings, a cultural artifact project, and a final paper.

“W” 3214 BLACK AMERICA WRITERS I

Formerly offered as 276W

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

3214W-01 (TUTH 2-3:15) Salvant, Shawn ~ (Class #6690)

NINETEENTH-CENTURY AFRICAN AMERICAN LITERATURE

ENGL 3214W surveys 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 significance of each text and author 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), 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.

As a writing course, English 3214W provides tools for composing clear, cohesive, and persuasive college-level essays. All aspects of writing will be considered, with an emphasis the following: preparation and planning, formulating a thesis statement, organization, developing topic sentences, sharpening analysis, achieving persuasiveness through textual evidence. The course emphasizes writing as a process beginning with reading actively and engaging with the text, then thinking critically about what you have read, formulating an analytical thesis, effectively developing an argument, developing a thesis statement through supportive and analytical topic sentences, developing topic sentences through the presentation of textual evidence and analysis, and finally revising the argument in response to readers' comments. The course encourages you to think critically about your own individual writing process and to improve writing habits and skills.

Class periods will involve a combination of discussion, lecture, writing instruction, and in-class assignments (short reading responses and quizzes). Grade will be based on essays, assignments, participation, 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 (TUTH 5-6:15) Sanchez, Lisa ~ (Class #6452)

Among the world's national literatures, American literature is renowned for its diversity. Writers with roots in every continent, representing every walk of life and every religion, have contributed their talent to the U.S. national canon. This survey of the ethnic literatures of the United States will give students the opportunity to explore this unique body of writing, complemented by readings on the debates and controversies over American national identity that attends it. The class discussions will include the writings of the Harlem Renaissance, the Civil Rights movement, and contemporary poetry and prose. Among the authors whom we will discuss are W.E.B. Du Bois, Booker T. Washington, Gwendolyn Brooks, Paula Gunn Allen, Leslie Marmon Silko, Louise Erdrich, Vijay Prashad, Naomi Shihab Nye, Philip Roth, Allen Bloom, John Dos Passos, William Carlos Williams, Nicholasa Mohr, Pedro Pietri, Helena Viramontes, Martin Espada, Gary Soto, Ana Menendez, Angie Cruz, Li-Young Lee, Carlos Bulosan, Ai, and Hisaye Yamamoto. The assigned readings include radical, conservative, and apolitical perspectives. Attendance and participation are mandatory. Class requirements also include quizzes, two position papers (four to five pages each), and a final exam.

3218W-02 (MWF 3-3:50) Feikema, Denise ~ (Class #12481)

3318 LITERATURE AND CULTURE OF THE THIRD WORLD

Formerly offered as 218

(Prerequisite: English 1010 or 1011 or 3800)

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

3318-01 (TUTH 9:30-10:45) Phillips, Jerry ~ (Class #2753)

THE CARIBBEAN

The political and cultural character of the contemporary world order owes much to the complex history of colonialism. The institution of literature is one of the most important ways in which formerly colonized people express their understanding of the relationship between the colonial past and the postcolonial present. Nowhere is this better illustrated than in the Caribbean region. In this course we will examine how Caribbean writers have responded to the aesthetic and political challenges posed by decolonization and the colonial legacy. Writers to be studied include: C.L.R. James, George Lamming, V.S. Naipaul, Jean Rhys and Derek Walcott. Course requirements: a short paper, a research paper and a final examination.

3320 LITERATURE AND CULTURE OF INDIA

(Prerequisite: English 1010 or 1011 or 3800)

3320-01 (TUTH 12:30-1:45) Hogan, Patrick ~ (Class #10131)

This course will explore some of the most enduring impulses, ideas, and practices from the vast range of Indian culture, past and present. We will read some classics of Hindu thought, such as the *Bhagavad Gita* and the *Yoga Sutra*, considering their relevance in later centuries and even beyond India (e.g., in Whitman's *Song of Myself*). We will look at a couple of Indian movies to see how they represent Indian life, and how they manifest India's cultural concerns—including concerns that extend back to the ancient texts. We will also address more purely aesthetic issues. For example, we will listen to some Indian music—classical music, but music that is of course performed and recorded in the modern period. We will discuss what to listen for and try to practice some listening. We will read some of the poetry that has been produced abundantly in India for millennia and perhaps a modern novel. My hope is that students will leave the course, not only able to talk about some of the central ideas of Indian tradition, but able to appreciate the subtlety and beauty of Indian arts as well. Response papers or quizzes for each reading, class participation, midterm, final.

3403 MODERN POETRY IN ENGLISH

Formerly offered as 211

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

3403-01 (TU 3:30-6) Hollenberg, Donna ~ (Class #8724)

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.

3420 CHILDREN'S LITERATURE

Formerly offered as 200

(Prerequisite: English 1010 or 1011 or 3800)

3420-01 (TUTH 9:30-10:45) Smith, Katharine ~ (Class # 2741)

This course examines the features of the modern canon of children's literature, analyzing children's books both as works of art and as powerful cultural influences. The class begins by studying landmark fairy tales like *Cinderella*, *Puss-in-Boots*, and *Sleeping Beauty*, noting their roots in oral culture as well as their significance to contemporary child readers. We will then turn to the late nineteenth and early twentieth centuries, the "golden age" of children's literature. By examining *Alice in Wonderland*, *The Secret Garden*, *Daddy Long-Legs*, and *Winnie-the-Pooh*, we will gain a sense of the historical and ideological currents that fashioned this moment in children's literary history. We will examine the interaction of text and image in *Goodnight Moon* and *Where the Wild Things Are*. We will also investigate the role of children's literature to the Harlem Renaissance by reading poems by Langston Hughes, pageants by schoolteachers, and didactic material by prominent religious and political figures. Finally, we will explore modern canon formation by considering issues of ethnicity, taboo, and form in contemporary children's books. Karen Hesse's *Out of the Dust*, Walter Dean Myers's *Monster*, Sharon Creech's *Walk Two Moons*, Roald Dahl's *Charlie and the Chocolate Factory* and M.T. Anderson's *Feed* should offer much fodder for lively discussions about our vision of modern children's literature.

3420-02 (MWF 2-2:50)	Feikema, Denise	~	(Class #12485)
3420-03 (TUTH 3:30-4:45)	Cormier, Emily	~	(Class #12487)

3422 YOUNG ADULT LITERATURE

Formerly offered as 208

(Prerequisite: English 1010 or 1011 or 3800)

(Not open to students who have passed ENGL 201) (Open to juniors or higher)

3422-01 (TU 5-7:30)	Cormier, Emily	~	(Class #7062)
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3501 CHAUCER

Formerly offered as 232

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

3501-01 (TUTH 11-12:15)	Benson, C. David	~	(Class #2762)
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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 (MWF 1-1:50)	Hart, F. Elizabeth	~	(Class #2758)
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In this course, we will study a selection, to be announced, of Shakespeare’s comedies and tragedies. 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. We will use as we go the historical development of the Renaissance theater as a point of intersection for these varying cultural forces. Additionally, we will place an emphasis on the performance dimension of the Shakespearean text by viewing video and film interpretations. Quizzes: film/video reviews, midterm exam, final exam.

3503-02 (TUTH 8-9:15)	Anselment, Raymond	~	(Class #2759)
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Major comedies, tragedies, and one history play will be explored together in a combination of lecture and discussion. The class will discuss *Romeo and Juliet*, *A Midsummer Night’s Dream*, *Henry IV, Part One*, *Julius Caesar*, *Hamlet*, *Much Ado About Nothing*, *Twelfth Night*, *Othello*, *King Lear*, and *Antony and Cleopatra*. Together we will appreciate some of the ways in which dramatic form and growing maturity shape a series of themes. Each student will write a midterm examination, an in-class analytical essay on *Macbeth*, and a final examination.

3503-03 (MWF 10-10:50)	Hart, F. Elizabeth	~	(Class #2760)
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See 3503-01 description above.

3503-04 (TUTH 11-12:15) Peterson, Richard ~ (Class #5889)
Study of the great comedies and tragedies: *A Midsummer Night's Dream*, *As You Like It*, *Twelfth Night*, *Much Ado About Nothing*, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, *Othello*, *Macbeth*, *King Lear*. Emphasis on group discussion. Two short essays, weekly quizzes, a midterm, and a final exam.

3503-05 (MWF 11-11:50) Manning, John ~ (Class #6636)
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 December 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 Bevington's edition on order), because we'll cross-reference plays as we proceed, and eventually you ought to read all he wrote, anyway. 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 3:30-4:45) Bailey, Amanda ~ (Class #2761)
Shakespeare's world, like our own, was undergoing unprecedented economic, social, and political upheaval. In this course, we will examine how one playwright imagined and responded to the profound disorders of his time. We will work closely with a selection of romances, tragedies, and so-called problem plays as we consider why these representations still matter. We will also work with contemporary film versions of Shakespeare's plays in order to investigate why we still look to Shakespeare to make sense of present-day breakdowns in our relationships with one another, financial institutions, political authorities, and God. Required work includes: one semester-length scene project that will culminate in a final in-class performance, unannounced quizzes, short writing assignments, a midterm, and a comprehensive final exam.

3507 MILTON

Formerly offered as 204

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

3507-01 (MWF 9-9:50) Wilkenfeld, Roger ~ (Class #7059)
The subjects are Heaven and Hell, God and Satan, Paradise as our fundamental dream of order, beginnings and endings, love and power, freedom and constraint, language, reverence, transformation, work, betrayal, art and artifice. The text is the greatest poem in our language, *Paradise Lost*. Quizzes, and Final Exam.

3509 STUDIES IN INDIVIDUAL WRITERS

Formerly offered as 264

(Prerequisite: English 1010 or 1011 or 3800)

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

3509-01 (TU 4-6:30) Charters, Ann ~ (Class #5890)

BEATS

In this class we will read Classic Beat Literature by writers such as William Burroughs, Gregory Corso, Diane Di Prima, Lawrence Ferlinghetti, Allen Ginsberg, John Clellon Holmes, Bonnie Bremser, Jack Kerouac, and Gary Snyder. There will be several in-class quizzes, a term paper, and a final exam.

3601 THE ENGLISH LANGUAGE

Formerly offered as 242

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

3601-01 (TUTH 11-12:15)

Jambeck, Thomas ~ (Class #2764)

Each day we read, hear, write, and speak thousands of words and sentences without paying much attention either to the language that we use so easily or to how we use it (or as one distinguished wag has it, how it uses us). This course is designed to make us aware of the language that we take for granted: its **morphology** (how we put words together); its **syntax** (how we put sentences together); its **usage** (how we know what's right, what's not). About ten quizzes, a midterm test, and a final test.

3609 WOMEN IN LITERATURE

Formerly offered as 285

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

3609-01 (TUTH 2-3:15)

Harris, Sharon ~ (Class #10132)

This course will examine the many ways in which a diverse group of nineteenth-century US women-activist writers critiqued and redefined the gendered norms of their era. Particular attention will be given to the intersection of writing and the century's major reform movements, including abolition, temperance, suffrage, labor, and sexual identity. Some of the questions that will be addressed are: How did women break barriers to public speaking? Was writing itself a form of *activism* or a comfortably domestic *activity*? What hindered or aided women of different ethnic, political, and geographic backgrounds to interact in support of specific causes? What role did women writers play in addressing evolving ideas about female sexuality and sexual identity? In addition to examining a wide selection of nineteenth-century writers, students will read current critical and theoretical analyses to aid our discussions of these issues. Course requirements include participation in class discussions, two written exams, and a final research paper.

3619 LITERATURE AND HUMAN RIGHTS

Formerly offered as 241

(Prerequisite: English 1010 or 1011 or 3800)

Crosslisted with HRTS 3619) (May be repeated with a change of topic) (Open to juniors or higher)

3619-01 (TUTH 12:30-1:45)

Winter, Sarah ~ (Class #8191)

THE NOVEL AND HUMAN RIGHTS

Can we learn how to defend human rights by reading novels? The historical emergence of modern conceptions of human rights has seemed to accompany the rise in popularity of the novel. We will study the philosophical principles as well as the specific political contexts of a series of crucial documents outlining human rights—the United States Declaration of Independence, the French Declaration of the Rights of Man and the Citizen, and the United Nations Universal Declaration of Human Rights—in relation to the narrative features and reception of several subgenres of the novel, including the sentimental novel, the *Bildungsroman*, and the novel of prejudice. We will read novels by: William Godwin, Maria Edgeworth, Harriet Beecher Stowe, Mark Twain, E. M. Forster, J. M Coetzee, Tsitsi Dangarembga, and Nuruddin Farah. Requirements: midterm; final; two short critical analysis papers; one five to seven page paper.

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 (MWF 12-12:50)

Franklin, Wayne

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(Class #2752)

HUDSON RIVER WRITERS AND PAINTERS

This course will explore the many relations between literary texts and the fine arts. In order to do that in a manageable way, we will focus primarily on books and works of art produced in and/or about the Hudson River Valley of New York State in the first six decades of the nineteenth century. That was the period when the first school of American art developed there, featuring such painters as Thomas Cole, Asher Durand, and Frederic Church. It was also a time of great literary creativity among the so-called “Knickerbocker” writers, Washington Irving, James K. Paulding, and to a lesser extent James Fenimore Cooper, all of whom set their stories in Hudson valley communities. Both painters and writers were committed to portraying American places, themes, and values in their works, and they often collaborated—painters illustrating books, authors deriving inspiration for some of their best work from paintings. We will read several classics of the Knickerbocker movement and consider the manifold relations they bore to works of art. If resources allow, we will visit the splendid collection of Hudson River paintings at the Wadsworth Atheneum in Hartford. Each student will give an in-class report and produce a final paper on the relations between art and literature.

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 3:30-4:45)

Salvant, Shawn

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(Class #7775)

REPRESENTING AMERICAN SLAVERY

This course considers various literary strategies for representing the historically-important and politically-charged institution of American slavery. We will consider the formal structures and thematic emphases of literary narratives about slavery as well as the politics of these representations. We will compare representations across periods, genres and media as we consider how the various lenses through which the institution is viewed continue to shape our understanding and connection with this era of American history. Readings by Frederick Douglass, Harriet Beecher Stowe, Herman Melville, Charles Chesnutt, Ishmael Reed, and Toni Morrison.

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 (Hours arranged)

Tonry, Kathleen

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(Class #7502)

WRITING CENTER STAFF PRACTICUM

(ONE-CREDIT – Instructor consent required)

This practicum introduces tutors to current Writing Center and Writing Across the Disciplines scholarship, and supports undergraduate research projects in those fields. Students will design research projects with the goal of presenting work at regional and national conferences. **Please note: This is open by instructor consent, and is designed for current Writing Center staff.**

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 (TUTH 8-9:15) Barreca, Regina ~ (Class #2765)

This seminar, designed for undergraduate students with an interest in writing their own non-fiction with any eye towards publication, assumes a serious commitment both to reading and writing throughout the semester. Requirements: Writing: Students will produce seven pieces of writing (between 1,000-2,500+ words each) and email these to all the other members of the seminar at least three days before the class meets. As a final project, each student will submit to me a portfolio of revised, carefully edited essays. Reading and commentary: Students are responsible for reading and commenting in detail their colleague's essays (I'll provide a list of suggested questions); they will email their comments the day before the class meets. **Deadlines are non-negotiable. Please submit writing samples to Prof. Barreca in CLAS 139 or e-mail regina.barreca@uconn.edu.**

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 (TH 3:30-6) Bryan, Sharon ~ (Class #2766)

This course will focus on a wide range of techniques in contemporary poetry, especially the line. The defining characteristic of poetry is that its line lengths and breaks are determined by the poet, not by the width of the page, as they are in prose. In traditional metrical verse, the kind and number of feet determine the line; the inventors of free verse were determined to break with that measure and find others. We'll look briefly at metrical lines to understand what they were breaking with, but we'll concentrate on free verse poetry and the techniques that shape it. There will be several required books for the course. Students will turn in a poem each week, often in response to a specific assignment (those will deal with form, not content). Class discussion will be divided between the assigned reading and student work. **Please contact Prof. Bryan via e-mail at sharonbryanpoet@earthlink.net for consent.**

3703-02 (W 6-8:30) Shea, Margaret (Pegi) ~ (Class #10490)

Students will learn how to write children's books in all formats from picture books and easy readers to chapter books. Students will also learn to write poetry and nonfiction for children of all ages. Each class will be divided into instruction and workshop/critique segments. **Please submit writing samples to Prof. Shea via e-mail at Pegideitzshea@aol.com for consent.**

3800 HONORS I: APPROACHES TO LITERATURE

Formerly offered as 250

(Open with consent of instructor) (May be used to satisfy the ENGL 1010 or 1011 requirement)

(Not open for credit to students who have passed ENGL 109 or 1010 or 1011)

(May not be used to meet the English major requirements)

3800-01 (TUTH 12:30-1:45) Benson, C. David ~ (Class #2769)

Close reading of a variety of genres (poetry, fiction, drama, nonfiction, and a movie). The goal is to develop skills in critical reading, thinking, and writing. Requirements: active class discussion, several revised essays, class reports, and a final exam.

3800-02 (TUTH 11-12:15) Higonnet, Margaret ~ (Class #2770)

LITERATURE OF WORLD WAR I

This course will take a comparative approach to the literature of the “Great War.” How does “literature” relate to “history”—is it a question of facts or of form? In response to “total” war, what place do writers give to eye-witness testimony, autobiography, apocalyptic myth, elegy, or heroic epic? Is there space there for women? Does war have a sex? How does military antagonism translate into patterns of moral antithesis (“us/ them”)? Or are all soldiers brothers? Do writers on opposite sides of the battle lines share a common approach to the war? Do photography, film, and avantgarde art affect how the war is written? Did the war make modernism, or modernism make the war? Texts will include writings by soldiers, women, jingoists, historians, and working-class writers. Core texts will be by Barbusse, Hemingway, Woolf, Remarque, and Price. Requirements: active class discussion, several revised essays, class reports, and a final exam.

3800-03 (TUTH 9:30-10:45) Abraham, David ~ (Class #2771)

This course is designed as an introduction to **the genres of short fiction and poetry**. We will explore how the **masks and metaphors** we use to disguise our private selves may be necessary, but often come at a terrible price—a “split between a publicly acceptable persona, and a part of yourself that you perceive as the essential, the creative and powerful self, yet also as possibly unacceptable, perhaps even monstrous....**It is always what is under pressure in us, especially under pressure of concealment—that explodes,**” in both poetry and the short story. (Adrienne Rich, “Vesuvius at Home”) Texts: Charters, *The Story and Its Writer (compact 7th ed)* and *The Norton Anthology of Poetry (shorter 5th ed)*.

3800-04 (TUTH 8-9:15) Orringer, Stephanie ~ (Class #2772)

This course is conducted as a seminar in Western Literature to determine how authors through the ages represent HEROES and ANTI-HEROES in their works. Besides the study of the historical and cultural background of the texts and their authors, close textual analysis of various genres should hone the students’ critical skills. There will be an emphasis on rigorous writing to complement informal and interpretative discussion.

3800-05 (MWF 8-8:50) Staff ~ (Class #2773)

3800-06 (MW 4:30-5:45) Staff ~ (Class #7545)

3800-07 (MW 3-4:15) Staff ~ (Class #9325)

“W” 3801 HONORS II: AMERICAN LITERATURE

Formerly offered as 251W

(Prerequisite: ENGL 1010 or 1011 or 3800)

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

3801W-01 (TUTH 9:30-10:45) Meyer, Michael ~ (Class #8745)

This course briefly surveys seventeenth and eighteenth century literature and then focuses on nineteenth century classics. Readings include Emerson’s essays, Thoreau’s *Walden*, Hawthorne’s *The Scarlet Letter*, Melville’s *Moby-Dick* and Whitman’s and Dickinson’s poems. We will discuss features of their writings, their lives, and the social and intellectual backgrounds contemporary to them. Oral presentations, two papers, writing exercises, midterm and a final.

“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 11-12:15)

Bailey, Amanda

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(Class #10134)

SHAKESPEARE IN THE AGE OF GLOBALIZATION

Is globalization a twenty-first century phenomenon? Goods have crossed and re-crossed the world for centuries, but when did global trade create the conditions for deep and lasting impact – not all of it positive – on all trading partners? To answer this question we will interrogate how England’s commercial encounters with Africa, the Americas, the Mediterranean world and Asia influenced Shakespeare and his contemporaries. While Shakespeare remains at the center of this course, we will discuss his plays in light of works by other dramatists and writers who came before and after him. To aid us in understanding the legacy of early modern perceptions of non-English races and cultures, we will turn to contemporary adaptations and several film versions of Shakespeare’s plays.

You will be required to write and substantially revise an annotated bibliography, a literature review, and a literary analysis. The revised version of each these assignments will move you towards the completion of your final seminar paper. You will also be required to participate in several paper conferences over the course of the semester, as well as several group presentations. Expect many unannounced reading quizzes.

“W” 4405 ADVANCED STUDY: DRAMA

Formerly offered as 279W

(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)

4405W-01 (TUTH 2-3:15)

Marsden, Jean

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(Class #7965)

RESTORATION AND EIGHTEENTH-CENTURY THEATER

This course explores the bawdy, passionate, and often exotic world of the Restoration and eighteenth-century stage. This is the age that saw the first professional actresses and the first women playwrights, sexually suggestive dramas as well as absurdist satires by writers such as John Gay and Henry Fielding. We will study not only the drama of the Restoration and eighteenth century, but theatrical practices, staging, and acting as well. Course requirements include presentations on staging, acting, and specific performers, dramatic productions of specific scenes, and a research project. The Eighteenth-Century Collections Online database will be an invaluable resource for the course, and students will be expected to use it in their work. **Warning: This course will contain sexual content that some students may find offensive.**

“W” 4407 ADVANCED STUDY: PROSE

Formerly offered as 281W

(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)

4407W-01 (TUTH 11-12:15) Deans, Tom ~ (Class #10135)

This course will explore the history, theory, and practice of prose style. We will study a broad range of writers, attending to their prose styles; we will assess several different vocabularies for describing and evaluating style; and we will tackle special topics (style and ideology, voice in writing, style and genre, the teaching of style, etc.). While the early part of the course will feature several samples of English prose from the 16th through 19th centuries, most of our reading will be in contemporary American nonfiction. Course assignments include a reading journal, two exams, a class presentation, a mid-semester paper, and a longer final paper. While the papers will be research-driven, shorter assignments will invite you to imitate the styles of others and experiment with your writing.

W4407-02 (TUTH 11-12:15) Bystrom, Kerry ~ (Class #9344)

ROOTS AND RELATIONS IN TWENTIETH- CENTURY FICTION

How does tracing family histories shape personal identities and visions of social relation? How is this process represented in literary fiction, and to what ends? In this course, we will explore these questions, as we consider writing genealogy as a practice of *producing* relations—biological, cultural, and ethical—instead of just *describing* them. We will begin with a short overview of the social roles of genealogy, from its use to consolidate networks of power and inheritance in aristocratic families to its role in shaping collective national identities and its current utility in constructing transnational ties of kinship between people willingly or forcibly removed from their “motherlands.” We will also review changing technologies of writing genealogy, from traditional family trees to DNA testing. We will then turn to twentieth-century fiction from two countries—the USA and South Africa—to explore how novels that represent “roots” and other family origin stories construct and contest concepts of relation and belonging. Texts may include William Faulkner’s *Absalom, Absalom!*, Alex Haley’s *Roots*, Toni Morrison’s *Beloved*, Yvette Christiansè’s *Unconfessed*, André Brink’s *Imaginings of Sand*, or Zoë Wicomb’s *David’s Story*. Assignments will include short response papers, essays, and a final exam.

“W” 4600 SEMINARS IN LITERATURE

Formerly offered as 268W

(Prerequisite: English 1010 or 1011 or 3800)

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

4600W-01 (TUTH 3:30-4:45) Sanchez, Lisa ~ (Class #11119)

ANCIENT GREEK GODS, HEROES, AND HEROINES IN CONTEMPORARY CULTURE

This course will explore the ways in which Homeric epics have been reinvented in contemporary literature and film. Students will master the *Iliad* and the *Odyssey* (in translation) and recent critical reinterpretations of these texts as cultural historical artifacts. The course will then delve into contemporary reinventions of ancient Mediterranean legacies in fiction and film (with an emphasis on fiction). Required reading may include the following (or elections from the following): James Joyce's *Ulysses*, Derek Walcott's *Omeros*, Nikos Kazantzakis's *The Odyssey: a modern sequel*, Margaret George's *Helen of Troy*, Christa Wolf's *Cassandra*, and Margaret Atwood's *The Penelopiad*. Films may include: Jean-Luc Goddard's *Le Mépris*, the Brothers Coen's *O Brother Where Art Thou?*, Stanley Kubrick's *2001: A Space Odyssey*, and Desmond Davis's *Clash of the Titans*.

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 #2774)

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 2009/10, 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).

INTERDEPARTMENTAL

INTD 3260-01 (TuTh 9:30-10:45)

Jambeck, Thomas ~ (Class #3365)

THE BIBLE

This interdepartmental course is designed to cover both the Hebrew and Christian testaments in their geographical and historical contexts their philosophical and theological implications, and their significance as literary art. Topics include: the relationship of the Bible to myth, problems of text and authorship, origin of Judaism and Christianity, morality and the Bible. This course is team taught by instructors from the English, History, and Philosophy departments. Two hour-tests and a final.