The pages that follow contain section-by-section descriptions of the Department of English undergraduate course offerings for the fall 2015 semester at the Storrs campus. Prepared by individual instructors, these descriptions are much more precise and detailed than those given in the University Catalog.

English 1004, 1010, and 1011 are omitted from this booklet. Information about these courses can be obtained from Lisa Blansett at lisa.blansett@ucon.edu, in Austin 125, or online at http://freshmanenglish.uconn.edu/about/. Information on ENGL 2011 is available at http://www.honors.uconn.edu/academics/courselist.php

Information on graduate courses is available from the Graduate Coordinator, Mary Udal in Austin 234.

THE UNDERGRADUATE ADVISORY OFFICE
All other questions about the department, its programs, courses, and requirements should be referred to Inda Watrous in the Department of English Undergraduate Advisory Office. Her office is in AUST 201B and you are welcome to stop by with questions. The office is open weekdays from 8:00-11:30 and 12:30-4:00. Inda keeps track of the records for English majors, 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". Information on the concentrations in Creative Writing, Irish Literature, and Teaching English are also available in the Advising Office. All brochures are available on the department’s website http://english.uconn.edu/undergraduate/.

If you are considering a minor in English, stop by the office to declare the minor and obtain more information about the details. The minor in English 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). You have the freedom to put together your own selection of studies beyond that minimum, with a few exceptions.
Announcements and brochures concerning Department of English events and English major programs are posted on the bulletin boards on the second floor of AUST outside of 208 and 209, and are sent to English majors via the Department of English undergraduate Listserv.

COURSE SELECTION
Following your academic requirements each semester through PeopleSoft is invaluable. You should also use your assigned Plan of Study for guidance in course selection. Duplicate copies of your assigned plan can be obtained in the Undergraduate Advisory Office. The courses required for graduation will vary based on the assigned catalog year.

The Department offers courses that fall under a number of categories that include Literature, Honors, Advanced Study, Special Topics, and Writing.

HONORS COURSES
Honors courses are limited to fifteen students in each section and many are conducted in weekly seminars. These courses are designed as readings and discussions of selected representative works, not as survey courses. They are open only to Honors Students or with the consent of the instructor. This semester, we are offering Creative Writing I 1701-02, British Literature II 2101-01, Short Story 2407-05, and Ethnic Literatures of the U.S. 3218W-01.

ADVANCED STUDY COURSES
All students pursuing a major in English must complete an Advanced Study or Capstone Course. These courses are restricted to students who have completed ENGL 1010 or 1011 or 2011 or 3800 and have junior standing or higher. The advanced study courses offered this semester include, American Literature 4201W: The Human Cost of Capitalism, Ethnic Literature 4203W- The Films of Spike Lee and the Novels of Toni Morrison, Poetry 4401W-Poetries of US, UK, and Ireland, Seminars in Literature 4600W- The Material History of 19th Century Fiction, and Advanced Studies in Early Literature 4965W-The Subject and Society in English Renaissance Tragedy.

OTHER SPECIAL TOPICS
Special Topics courses such as Literature and Other Disciplines 3621: Lit. & Film, A Sense of Place, and Studies in Literature and Culture 3623:The Holocaust in Literature and Film offer a more specialized look at a particular genre, theme, time period, or relationship between literature and other disciplines.

WRITING COURSES
While nearly all of the courses in the Department involve written assignments, the primary focus for some is on the development of the 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 courses will help you sharpen your powers of observation and organization, improve your ability to think clearly, and add a completely new dimension to your intellectual growth
“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. Writing is evaluated for both content and expression.

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: This semester, the department offers Creative Writing I 1701, Creative Writing II 3701, and Writing Workshop 3703. In order to register for the upper division Creative Writing courses, students must receive consent of the instructor. Students attempting to enroll in these courses must submit materials for review to the instructor(s). Please review the course descriptions for more details. Please contact the instructor directly with questions.

Other courses available this semester with a focus on the development of the writer include Writing Practicum: Grammar 3692 and Writing Internship 3091.

Independent Study
Advanced work in creative and expository writing may also be possible through Independent Study 3699. Independent Study 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 Department of English has made revisions to English 3091 to allow more flexibility. English majors have priority of choice; however, 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 see the English Department websites: www.english.uconn.edu, look under undergraduate, then Internships or http://www.english.uconn.edu/internships/internships.html.

Instructor consent is required to register for an internship. Internship packets are available in the Undergraduate Advisory Office, Austin 201B.
Sections by hour.
Please note that offerings are subject to change.
The most accurate information will be in the Student Admin system.

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“W” 1012 BUSINESS WRITING
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

1012W-01  (MWF 1:25-2:15)  Bird, Trudi
This course provides an introduction to business writing for all who are interested in improving skills in the many forms required when writing on the job. Expect to work on many different kinds of letters, memoranda, reports, press releases, and proposals. A considerable portion of the course will be devoted to developing skills in business research, in both an academic and a practical context, with research sessions conducted in the library under the guidance of Babidge librarians to produce a brief research proposal. Depending on the interests of the class, we may also work on resumes and cover letters for job applications, on job descriptions and letters of reference, on the various kinds of writings involved in conducting meetings, and on the etiquette of international correspondence. Since a goal of business writing is to be concise, most of the assignments, with the exception of the research proposal, will be under a page in length. Revision of most assignments will be required, after peer review and instructor feedback. The course will not duplicate, but will rather supplement BADM4070W. It is open to all. “Who controls the paper controls the meeting.”

1012W-02  (MWF 12:20-1:10)  Bird, Trudi
Please see description for 1012W-01

1201 INTRO TO AMERICAN STUDIES
(Prerequisite: English 1010 or 1011 or 2011 or 3800)
(Also offered as AMST 1201)

1201-01  (TuTh 9:30-10:45)  Kornacki, Kathryn
This basic introduction to the key issues of the field of American Studies will explore such topics as: the role of space in American history; the role of immigration across history; the interplay of the arts with social and political ideas; the place of race, gender, and ethnicity now and in the past; patterns of everyday life; and architecture and material culture generally. Students will write reaction papers to each major text, take both a midterm and a final, and be expected to take part in class discussions.

1301 MAJOR WORKS OF EASTERN LITERATURE
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

1301-01  (TuTh 3:30-4:45)  Shrivastava, Nidhi
In this course, we will be exploring a wide range of texts and films from China, Japan, Middle East, South and South East Asia. We will explore themes of gender and class politics, questions of identity and citizenship, bio politics and violence in each region. Some of the texts we will be exploring are Urdu author Sadat Hasan Manto’s short stories, Sikh author Kushwant Singh’s *Train to Pakistan* (1998), Iranian author Marjane Satrapi’s graphic novel *Persepolis* (2000), Chinese author Ha Jin’s *Waiting* (2001), Japanese author Osamu Dazai’s *The Setting Sun* (1947), and Vietnamese author Qui Duc Nguyen’s *Where the Ashes Are: The Odyssey of a Vietnamese Family* (2009). This course will be focusing on major events in each region’s history such as the 1947 Partition between India and Pakistan, the Iranian Revolution, the 1960 Cultural Revolution of China, the Vietnam War, and post-WWII Japan, which shaped the politics of each region. By studying these popular culture representations, we will be able to revisit important historical moments in each of the regions in order to better understand, how these specific events have shaped the current socio-economic-political culture of these regions today.
There will also be secondary readings, which we will discuss in lectures alongside the primary novels, non-fiction, graphic novel, and films. In addition to lectures and class discussions, students will be expected to give presentations on the texts we will be exploring throughout the semester. While there will be a midterm and final exam, there will also be a final term paper and short response papers due. Response papers and presentations will be counted as part of your overall participation grade.

1503 INTRODUCTION TO SHAKESPEERE
(Prerequisite: English 1010 or 1011 or 3800)

1503-01 (MWF 9:05-9:55) Gallucci, Mary
This course is a survey of Shakespeare’s writing, from the sonnets to each genre of play: the histories, the comedies, the tragedies, and the “problem” plays. We will develop close reading and critical thinking skills in the early weeks of the semester, paying special attention to Shakespeare’s language. We will also fine-tune the skills of college writing, with one short essay and one longer research paper. There will be a final exam and occasional in-class writing assignments. Text: The Norton Shakespeare.
“W” 1616 MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE
(Prerequisite: Prerequisite: English 1010 or 1011 or 2011 or 3800)

1616W-01 (MW 4:40-5:55) Krzywda, Steve
English 1616W starts with Macbeth, arguably the “most vehement, the most concentrated… the most tremendous of the [four great] tragedies.” Aside from oodles of violence, death, treachery and witchcraft, Shakespeare introduces his most eloquent villain Macbeth who, as A.C Bradley notes, holds us in thrall by virtue of his speech. For poetry, we do a brief flyover of three Americans: Robert Frost, Donald Hall and Theodore Roethke. Why these three? Because they successfully adhere to Wordsworth’s dictum of “high thinking but plain speaking.” Students will relish their entirely transparent poetical pyrotechnics. We conclude with two short novels: Arthur Conan Doyle’s The Hound of the Baskervilles (hands down, the greatest detective tale) and Henry James’ The Turn of the Screw (the scariest ghost story ever). They should be read in tandem: Sherlock Holmes, ostensibly sleuthing about during the Victorian Era, would have been perfectly at home in the 18th century: He relies on the scientific method; he hearkens back to the Enlightenment. But he and Watson end up in a distinctly Gothic setting—with a demonic hound on steroids. (Doyle, rumor has it, hired Poe as his interior decorator). The Turn of the Screw also exploits certain Victorian stereotypes, but this too is a Gothic mystery, whose heroine taps into her prodigious intuition, her clairvoyance, to combat supernatural foes. Like The Hound of the Baskervilles, James’ tableau is replete with retro-cool accents. But James nicely anticipates the literary tropes of Proust, Woolf and Joyce: This is a notably modern ghost story. Course requirements: two or three regular essays (your choice) and a take-home essay final. Since this is a W course, first and second drafts are de rigueur I also do a mini grammar lesson at the start of each class that will once and forever dispel your grammar phobia.

1616W-02 (MW 6:10-7:25) Krzywda, Steve
See the description for 1616W-01.

1701 CREATIVE WRITING I
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

1701-01 (TuTh 3:30-4:45) Davis, Susanne
In this introductory creative writing course we will read good contemporary fiction and poetry and write stories and poems of our own, practicing and studying the various elements and techniques of the genres. We will use a workshop format and the first half of the semester craft exercises to help develop a polished short story. The second half of the semester will focus on poetry; five poems to go into a final portfolio at the end of semester. We will read fiction by Hemingway, Diaz, Monroe, Carver, Packer, Alexie and others from our fiction text, Writing Fiction, by Janet Burroway. We will read poems by Rilke, Oliver, the Beats and those in our text, The Discovery of Poetry. But just like the craft of writing, this course relies upon the mysterious something, call it passion, or the creative spirit itself. It does not take a back seat—it wants to get in front and drive.

1701-02 Honors (TuTh 3:30-4:45) Forbes, Sean
The Speaker: The Eye of the Poem and the Short Story
According to Frances Mayes, “the poet ‘finds’ the right speaker and the right listener, usually by trying out several approaches.” In this introduction to creative writing class we will examine the different approaches that a writer can take when trying to establish a speaker in a poem or short story. We will look at exemplary works of poetry and fiction from writers like Robert Hayden, Elizabeth Bishop, Anne Carson, and Justin Torres. Students will produce a final portfolio of their original work. Class participation is an essential component to this largely workshop-based course along with weekly writing prompts such as writing in iambic pentameter and challenging prose sketches.
1701-03 (Tu 6-8:30) Litman, Ellen
This introductory class will concentrate on poetry and short fiction. Students will learn by writing original work, reading and discussing the work of published authors, responding to their classmates’ stories and poems, and trying to help one another. We’ll begin by doing in-class and at-home exercises, eventually working our way toward producing three to four poems and two short stories, all of which we will workshop in class. Students should be prepared to read and write a lot, participate in class discussions, and attend several readings on campus.

1701-04 (M 6-8:30) Barreca, Gina
“Success means being heard and don't stand there and tell me you are indifferent to being heard. Everything about you screams to be heard. You may write for the joy of it, but the act of writing is not complete in itself. It has its end in its audience.” Flannery O’Conner, Habits of Being Designed for students with an interest in writing non-fiction with any eye towards publication, this seminar assumes a serious commitment both to reading and writing throughout the semester. You'll produce seven pieces of writing (between 500-750 words each; topics are assigned) and email these to all the other members of the seminar at least three days before the class meets. As a final project, you'll submit to me a portfolio of four revised, carefully edited essays, out of which two will be submitted for publication. (We've had excellent results in terms of students seeing their work published both online and in print.) In addition, you will be responsible, each week, for reading and commenting in detail your colleague’s essays; I’ll provide a list of questions. Students will email their comments on one another's essays by 5 p.m. the day before the class meet. Deadlines are absolutely non-negotiable: submission of the essays and submission of the comments must be completed by the deadlines every week without exception. No excuses, no apologies. Reading includes Atwood's Negotiating with the Dead, King's On Writing and Lerner's The Forest for the Trees.

1701-05 (TuTh 9:30-10:45) Cohen, Bruce
This introductory class to creative writing will provide instruction to the craft, techniques and esthetics of writing poetry and creative nonfiction. Students will also focus on critical analysis of other students’ work and develop a “community” language for discussing literature; therefore, class participation will be essential. Students will be required to compose five-seven polished poems and two creative nonfiction essays. Students will learn to become acquainted with the “workshop” format and be required to read contemporary poetry and non-fiction with the end result being to better understand and deepen their appreciation of the practice of creative writing. Students will also be required to attend at least two readings on campus.

1701-06 (TuTh 11-12:15) Dennigan, Darcie
Introduction to Creative Writing: Poetry and Playwriting
This introductory course encourages experiments in writing poetry and short plays. Through workshops, improvisations, and conversations, we will investigate your writing processes, inspirations, prejudices, and styles. We’ll also read and discuss published work, and structure the reading discussions as writers learning from, and writing off of and onto, other writers. Writers you'll get to know: Harryette Mullen, Maria Irene Fornes, Daniil Kharms, Shakespeare, Khadijah Queen, Samuel Beckett, Robert Fernandez, Natalie Diaz, Gertrude Stein, and James Tate. Expect to write both inside and outside of class, and to share your experiments each week. By semester’s end, you will have a small packet of your own poems and plays. Open to all majors.

2100 BRITISH LITERATURE I
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

2100-01 (MWF 1:25-2:15) Butler, Patrick
The purpose of this course is to guide students through the early history of literature in England (c. 800-1800). During the course of this survey the texts discussed will span different genres including: poetry,
prose and drama. Students will be encouraged to challenge the notion of “national” literature as a monolingual and isolated grouping of texts and instead be encouraged to see how porous the borders of a “national” literary tradition can be. This is best accomplished by a chronological division of the course over three major historical periods: Medieval, Renaissance, and Restoration, covering nearly a thousand years of historical, political, and social change at the core of the diverse dynamics present within British Literature. In keeping with the University Senate’s guidelines towards General Education, we will encourage moral sensitivity and critical judgment through literature participation in the development of English social, political and ethnic identity. In addition, we will examine changes to the portrayal of gender and sexuality, the development of racial ideologies, and even the meaning of the English language to the people of England.

The writing of this course will be structured to encourage critical thinking and developing a sustained cogent position supported by evidence. Both oral and written skills reinforced by this course will find application outside of literary studies. The classroom will primarily be oriented towards class discussion, encouraging students to articulate their approaches to the assigned texts for continued conversation among their peers.

2100-02    (TuTh 3:30-4:45)  Gouws, Dennis
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. The required text is The Norton Anthology of English Literature (9th Edition) Volume One (or Volumes A, B, and C). Class participation, three tests, and a final exam determine the grade

2100-03    (TuTh 5-6:15)  Gouws, Dennis
See description for 2100-02

2100-04    (MWF 10:10-11:00)  Rumbo, Rebecca
English Lit Survey is primarily a high-volume reading course; the text will be the Norton Anthology of English Literature: Major Authors, Volume 1, and a Shakespeare play to be named later. We will read poetry, drama and prose works from the early and late Middle Ages, the Renaissance and Reformation, the Restoration, and the Eighteenth Century. The course will be arranged chronologically.

Assignments: participation in class discussion, one or more brief papers, four quizzes, midterm and final exams.

2101 BRITISH LITERATURE II
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

2101-01 Honors    (MWF 11:15-12:05)  Hufstader, Jonathan
An overview of British literature in the nineteenth and twentieth centuries: the literary movements known as Romanticism, the Victorians (there is no such thing as Victorianism), followed in the twentieth century by the Modernists and then, for want of a better term, the Post-Modernists. We will read major works of poetry, prose (essays and short stories), and drama. The class will be conducted as a discussion. Two essays, a mid-term and final.

2101-02    (Tu 6-8:30)  Barreca, Gina
This demanding class, designed with ambitious students in mind, includes works by some of the most well-known and significant British writers of the previous two centuries. We'll be reading books by Hardy, Eliot, Dickens, Shaw, Woolf, Orwell, Spark and Mantel. Class participation required; two exams and (almost) daily in-class writings; strict attendance policy.
2101-03 (MWF 9:05-9:55) Tucker, Emily
This course will explore British literature of the nineteenth and twentieth centuries, including novels, drama, poetry, and essays. We will pay particular attention to the intersections between these texts and the popular arts and entertainment of their time periods, and we will consider the historical, political, and cultural developments that these works reflect. Authors will include Austen, Wordsworth, Coleridge, Keats, the Brownings, Dickens, Tennyson, Ruskin, Wilde, Kipling, Conan Doyle, Woolf, Auden, Thomas, Stoppard, and Smith. Participation, reading quizzes, midterm and final exams, and writing assignments will determine the grade. This course is strongly recommended for English majors.

2201 AMERICAN LITERATURE TO 1880
(Prerequisite: English 1010 or 1011 or 2011 or 3800)
2201-01 (TuTh 2-3:15) Reynolds, John
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 Melville and Poe, Thoreau’s Walden, Hawthorne’s The House of Seven Gables, and the poetry of Whitman and Dickinson. This class will be primarily discussion with some lectures. Regular attendance is critical, and I expect active participation in class discussions. There will be weekly quizzes, several essays of varying length, a mid-semester exam, and a final exam.

“W” 2201 AMERICAN LITERATURE TO 1880
(Prerequisite: English 1010 or 1011 or 2011 or 3800)
2201W-01 (Tu Th 2-3:15) Duane, Anna Mae
It seems that every time we turn on the news, a politician or pundit is talking about America’s beginnings to determine what should happen in the present. This class looks at those beginnings, by exploring the writings of the Founders, but also of the indigenous and enslaved people whose contributions and experiences are vital to understanding both how the US was created, how it has been defined, and how those legacies affect our present moment.

2203 AMERICAN LITERATURE SINCE 1880
(Prerequisite: English 1010 or 1011 or 2011 or 3800)
2203-01 (TuTh 11-12:15) Goldman, Eric
American Literature since 1880: Modern Transitions and Transformations in American Literature and Culture
The class will explore American literary Realism, Naturalism, Modernism, and Postmodernism. Authors will include Twain, Crane, Jewett, Hemingway, Faulkner, Fitzgerald, Hurston, Morrison, and others. The late-nineteenth and twentieth centuries were periods of extremely rapid transformations of American life. In our discussions, we will consider how American literature of this period prompts us to consider the effects of some of the key transformative features of modernity: the introduction of new technology to daily life; industrialized warfare; manmade environmental change; shifting race and gender relations; and the exponentially accelerating pace of modern life.

Students will be expected to come prepared for each class with brief, written responses to assigned reading, to write one long paper in the course of the semester, and to demonstrate their comprehension of key terms and concepts in a final examination. A group presentation on a selected topic will also be required.
This class is not meant to be a traditional course in American literature from 1880 to the present but rather an experimental project in reading both canonical and non-canonical writing from this time period. We will therefore approach this time period in American literature by examining certain key issues: slavery, gender, the frontier, race, and war, as well as key literary movements: realism, modernism, and postmodernism. Our examination of these issues will be focused on elucidating the perspectives of marginal voices, as well as traditional points of view. We will try to elicit both what has been remembered and eulogized, as well as what has been labeled “minor” and “unimportant,” buried under and swept over, ignored and forgotten.


**Requirements:**
This class will be conducted as a discussion group, and as such it necessitates that students participate vigorously on a regular basis. A short paper (3-5 pages), a long paper (5-10), and regular Husky CT postings will be required.
consist of short lectures, group discussions, and in-class writings. Requirements will include weekly responses, two revised essays (with annotated bibliographies), and a final examination.

2203W-02  (TuTh 12:30-1:45)  Goldman, Eric
American Literature since 1880: Modern Transitions and Transformations in American Literature and Culture
The class will explore American literary Realism, Naturalism, Modernism, and Postmodernism. Authors will include Twain, Crane, Jewett, Hemingway, Faulkner, Fitzgerald, Hurston, Morrison, and others. The late-nineteenth and twentieth centuries were periods of extremely rapid transformations of American life. In our discussions, we will consider how American literature of this period prompts us to consider the effects of some of the key transformative features of modernity: the introduction of new technology to daily life; industrialized warfare; manmade environmental change; shifting race and gender relations; and the exponentially accelerating pace of modern life.
Students must come prepared for each class with reading notes and writing exercises, write and revise two short papers and two long ones, and demonstrate mastery of key terms and concepts in a final examination.

“W” 2274 DISABILITY IN AMERICAN LITERATURE AND CULTURE
2274W-01  (TuTh 3:30-4:45)  Duane, Anna Mae
The term “freaks,” like so many other derogatory epithets, has come to have a two-fold meaning. Originally meant pejoratively, the word freak has been reclaimed by many within the disabled community as a badge of difference, as a mark of one’s identity, and as an indication of being extraordinary. In this course we will explore the ways in which the extraordinary body has been used culturally to help reinforce ideas of normality. We will ask how disability has been enfolded in depictions of various “others,” including African Americans, women and children. We will also consider how ideas of disability continue to evolve, and how our quest for perfection shapes everyone’s future. In the process we will also be engaging a variety of theoretical questions that have material consequences on social policy, and the lives of people affected by those policies.

“W” 2301 WORLD LITERATURE IN ENGLISH
(Prerequisite: English 1010 or 1011 or 2011 or 3800)
2301W-01  (TuTh 9:30-10:45)  Shringarpure, Bhakti
African Writing in English
This class will be a survey of prominent Anglophone writers from the African continent. Authors include Ngugi wa Thiongo, Buchi Emecheta, Nuruddin Farah, Chimamanda Ngozi Adichie, Chinua Achebe, Nadine Gordimer and Tsitsi Dangarembga.

2401 POETRY
(Prerequisite: English 1010 or 1011 or 2011 or 3800)
2401-01  (TuTh 12:30-1:45)  Cohen, Bruce
This course will focus on the close reading and analysis of verse to expand your appreciation of the traditions of poetry. We will explore poetic techniques, forms and strategies and learn to critically analyze poetry. In essence, we will delve into what makes a poem a “poem.” We will discuss some of the various “schools” of poetry to provide you with some historical context for the sensibilities and conventions of the poetry. The goal of the course is to expand your interest in poetry to the point that you will read it outside of
class, well after the course has concluded and be able to discuss poetry in an intelligent manner. Course requirements include class participation, exercises, a mid-term and a final exam.

2401-02 (TuTh 9:30-10:45) Igarashi, Yohei
This course is a beginner's guide to reading poetry, organized around the study of ten or so poems (several of which are English poems from the eighteenth or nineteenth century). Along the way, the course introduces elements of poetic form, rhetorical and literary terms, poetic genres, and questions about the status of poetic discourse in society. The assignments include a shorter and a longer paper, in addition to a midterm and final.

2401-03 (MWF 10:10-11:00) Sonstroem, David

The course is not a survey of poetry. It is instead a course whose purpose is to help you look at, listen to, think about, and enjoy poetry.

Some quizzes, very short (1- or 2-page) papers, no midterm examination, but a final examination. Classes more discussions than lectures.

2401-04 (TuTh 11-12:15) Abraham, David
As you study “the techniques and conventions of the chief forms and traditions of poetry in English,” as well as the virtually limitless possibilities of figurative language, 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 of Poetry (shorter 5th edition) and a really good dictionary are required. Quizzes, Midterm, Essay, and a Final.

2405 DRAMA
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

2405-01 (TuTh 11-12:15) Cordon, Joanne
This class surveys Western drama from its origins to the present. On the way we will may uncover family secrets (Oedipus Tyrannos), take a trip to Hell (Frogs), visit the Carnival of Venice (Rover), sojourn among the British upper classes (Importance of Being Earnest), take in some target practice (Hedda Gabler), sample some Southern hospitality (Cat on a Hot Tin Roof), road-trip to THE BIGGEST BINGO IN THE WORLD (The Rez Sisters) and read a Shakespeare play.

Starting with ancient Greece, we will read eight plays, four from earlier sources in the first half of the semester. After the midterm we will read modern European and American plays. Almost all of the readings are in the Broadview Anthology of Drama, concise edition. Expect quizzes, midterm, final, one paper; students will be expected to participate in class discussion, including performing scenes from various texts.

2405-02 (MWF 11:15-12:05) Wiehe, Jarred
This course is an introduction to drama in English, designed to familiarize you with a range of dramatic forms and modes from the Greek through the 21st- centuries. We’ll read, discuss, and write about many different plays as ways of enjoying their stagecraft in performance. Plus, it wouldn’t be drama without thinking about celebrity and bodies.
In-class work will include class discussion as well as moments of recreating performances. There will be two written assignments (midterm and final), along with weekly reading quizzes. The broad survey of drama means that readings will include things from Aristophanes to modern Tony Award winning playwrights like Tracy Letts.
2407 THE SHORT STORY
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

2407-01  (TuTh 12:30-1:45)  Somerset, Fiona
Stories are one of our most important means of communicating with one another. They reward not only their
tellers and audiences in their own cultural setting, but onlookers who might want to gain insight into worlds
very different from their own. We will read short stories produced across the span of approximately 1000
years, attending closely to their varying genres and purposes. Grades will be based on short written
responses, quizzes, a midterm, and a final.

2407-02  (TuTh 8-9:15)  Abraham, David
This class will explore the genre of the short story chronologically (roughly) from Hawthorne and Poe to
contemporary writers, including important Southern Regionalist, 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 quizzes, short typewritten "critical insights," a longer essay, and a
Final Exam. Class discussion is encouraged. Text: Ann Charters, ed., The Story and Its Writer (Compact 8th

2407-03  (MWF 12:20-1:10)  Rumbo, Rebecca
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 one or more brief papers, participation in class discussion, midterm and final exams.

2407-04  (TuTh 3:30-4:45)  Reynolds, John
In this course, students will learn how to read a variety of short stories with careful critical attention. By the
end of the semester students should have a better understanding of the literary form of the short story. There
will be a reading journal, quizzes, midterm, and final examination.

2407-05 Honors  (TuTh 9:30-10:45)  Capshaw, Katharine
This survey of the short story will analyze its central features (plot, point of view, characterization, setting,
theme, and symbol). The second half of the course will include attention to Edwidge Danticat, a
contemporary major writer. Our goal is to understand our own engagement with stories. Why do we like
what we like? Why do some stories make us cringe? Why do others transport us emotionally or
intellectually? How do stories build whole worlds in such limited space? In analyzing the approaches that
generate our responses, we’ll examine diction, structure, tone, imagery, patterns, beginnings, and
conclusions. Our readings are structured through particular ideas that writers pursue – ideas about love, war,
childhood, loss, and the strange and surprising human condition.

2407-06  (TuTh 2-3:15)  Mathews, Rebecca
This course introduces the ever popular genre of the Short Story through analyses and critical readings of an
extensive selection of short stories from different parts of the world and also from various historical periods.
This study explores the wide-ranging themes and techniques employed by numerous writers and attempts to
understand their examination of life as their interpretations help us to understand human nature.

2407-07  (TuTh 11-12:15)  Mathews, Rebecca
Please see the description for 2407-06
2408 MODERN DRAMA
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

2408-01  (TuTh 2-3:15)  Fairbanks, Ruth
This course will study the development of drama from the late 19th century to the present. We will begin with intensive consideration of the beginnings of Modern Drama with roots in mid-19th century Naturalism and Social Realism and study important early dramatists: Ibsen, Strindberg, Chekhov, and Shaw. The course will then focus on further developments: European and American Realism, Expressionism, Anti-realism/Surrealism, and Absurdist drama. We will also explore a number of contemporary plays that are hybrids of the earlier forms. Students will develop critical skills in the conventions of the genre as we consider literary and performance elements of the drama form.
Requirements: Quizzes, two papers, midterm, final, class participation.

2409 MODERN NOVEL (Formerly offered as 3409)
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

2409-01  (TuTh 9:30-10:45)  Phillips, Jerry
The philosopher Martin Heidegger spoke of the modern age as a “darkening world.” Heidegger had in mind the oppressiveness of technology, the dispiriting character of “mass society,” and the brutalism of scientific materialism. Heidegger offers a vision of modernity as a soulless, alienating “wasteland,” in which crass calculation and nihilism are the dominant cultural forces. For many writers, far from being the fulfillment of Progress and Evolution, the modern age is the era of refined barbarism and disenchantment. But writers and artists have also searched for the promises of modernity—its elevation of urbanism, cosmopolitanism, secular rationalism, and cultural experimentation as the highest human values. In its positive meaning, modernity amounts to the invention of new kinds of human beings. The modern novel takes up all these issues and more. The modern novel brings the negative and positive visions of modernity into fruitful dialogue. The spirit of this conversation has been captured by the American architect Frank Lloyd Wright, who said that the great challenge of modern architecture was to preserve human values and “higher forms of sensibility” in the “crude, harsh, brutal agglomeration” of buildings we call the modern city. Writers to be studied include: Joseph Conrad, D.H. Lawrence, Virginia Woolf, William Faulkner, Ursula Le Guin and Amitav Ghosh. Course requirements: 2 papers, a mid-term, and a final examination.

2409-02  (TuTh 11-12:15)  Winter, Sarah
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, and Zora Neale Hurston. The course will also serve as an introduction to narrative theory. Requirements: midterm; final; a short critical analysis paper and presentation; 6-7 page final paper.

2600 INTRODUCTION TO LITERARY STUDIES
(Prerequisite: English 1010 or 1011 or 2011 or 3800; open to English Majors)

2600-01  (W 5:00-7:30)  Codr, Dwight
This course, intended for English majors, is designed to provide you with the basic tools, concepts, terms, and methods necessary for success in upper-division literature courses. This is not a survey of literary history, nor is it an attempt to help you develop mastery of any particular period or genre. Rather, this course will equip you with the skills – writing, reading, and research skills in particular – that you will employ in later courses that demand a degree of familiarity with the basics of literary analysis and argument. Finally, the overarching goal of this syllabus is to help you become aware of an existing critical conversation, and to develop in you the confidence and qualifications necessary to meaningfully participate in that conversation.
The text that will occupy our attention in this class is Mary Shelley’s *Frankenstein*. First published in 1818, Shelley’s novel is one of the most widely read, studied, and adapted texts ever written. Why is this the case? In the first place, Shelley’s novel *draws upon* and *is drawn upon by* other important writers and texts (from Genesis to cyborgs). In other words, Shelley’s novel is in *dialogue* with a wide range of other materials for short, we’ll call such works “intertexts” that are of enduring interest. Secondly, *Frankenstein* continues to generate an immense amount of professional scholarly criticism, criticism that often feeds back into the ways the novel is read and/or adapted and/or understood. It might be argued that the generative capacity of the novel derives from the fact that Shelley’s novel contains within itself a superabundance of possible meanings.

Hence, we will look to both of these literatures intertexts and criticism to sharpen our skills as literary critics. By the time this course is completed, you will not only be proficient in the art of literary investigation, but you will be able to confidently and expertly address a major text in the history of English literature.

2600-02  (TuTh 3:30-4:45)  Igarashi, Yohei
What kinds of reading, thinking, writing, and research go into the study of literary texts? “Introduction to Literary Studies” deals specifically with how one goes about literary studies, focusing on the important methods that drive and define the academic discipline of “English.” Through our reading of four primary texts and other works, and in conjunction with assignments, the course takes up the following methods and topics: the careful analysis of literary language; some background on English as a university discipline and its central concepts and practices; understanding and using key literary and rhetorical terms; conducting research using bibliographical tools like the MLA Bibliography and other databases; engaging some literary criticism and theory; and devising and writing a literary critical essay.

2600-03  (TuTh 2-3:15)  Hogan, Patrick
The course catalogue explains that 2600 treats close reading, critical writing, research, and literary criticism and theory. Clearly, it is not possible to cover these topics fully or even in broad overview (e.g., this is not a survey of literary theory). The point of the course is to orient students in the field and to communicate a sense of what it means to engage in literary study. One of the best ways of learning about what literary study involves is to observe someone doing literary study. Without confining the course to my interests or practices, I will try to share with students some of what I myself do as a researcher and critic. In keeping with this and with the course catalogue, this version of 2600 will be divided into four parts. The first part will focus on close reading of poetic drama, Shakespeare’s *Romeo and Juliet*, culminating in a 750-word explication of a short passage in the play. The second part will turn to literary theory. In order to make the treatment of theory manageable, we will focus on theories of literature and emotion, reading selections from affect theory. This will lead to a second 750-word analysis of the same passage, now drawing on emotion theory. The third section will take up scholarly research. We will read and discuss Imogen Binnie’s transgender novel, *Nevada*, with students annotating sections of the book. In the fourth section, students will engage in further, theoretical research related to the novel, culminating in a final 750-word analysis of some passage that they had annotated in the third section. There will be a brief final exam on the tasks of literary study.

“W” 3003 ADVANCED EXPOSITORY WRITING
(Prerequisite: English 1010 or 1011 or 2011 or 3800; open to juniors or higher)

3003W-01  (TuTh 5-6:15)  Grossman, Leigh
A hands-on approach to writing, the course focuses on composing and revising a long piece (typically 70-100 pages) in the student’s area of interest, either nonfiction or fiction. Students will be expected to write quickly and effectively, and learn how to usefully critique other students’ work—as well as their own. Each
A student will set writing goals with the instructor at the beginning of the semester, and will be expected to achieve those goals. Several publishing professionals will act as guest lecturers and critics.

**“W” 3010 ADVANCED COMPOSITION FOR PROSPECTIVE TEACHERS**  
(Prerequisite: English 1010 or 1011 or 2011 or 3800; open to juniors or higher)

3010W-01 (TuTh 3:30-4:45) Courtmanche, Jason
Advanced Composition for Prospective Teachers is a course designed primarily for Secondary English Education majors, dual degree students in English and Education, and English majors considering teaching as a career, though most of the latter will be taking section 2 of this course with James Shivers. We will study current theories of composition with a comprehensive approach to literacy that includes reading.

Students will be required to translate theory into practice. You will inspect and write about your own literacy, respond to current research (and to one another’s ideas about current research), and work with local high school students to truly get a sense of whether or not your ideas (and those of the theorists) hold water.

Expect a lot of class participation, a lot of reading, and a lot of writing and revision. You each will compile an e-portfolio that includes four major revisions of a full-length (15 page) term paper and weekly response papers (1 page) to the assigned readings, as well as a final reflection. We will read four major texts as well as two novels along with sophomores from Tiffany Smith’s sophomore English classes at EO Smith. Each of you will work with 2 or 3 of these students as writing mentors.

Tentatively, these are Penny Kittle’s Write Beside Them (which comes with a DVD), Tom Newkirk’s Minds Made for Stories, Maja Wilson’s Rethinking Rubrics, and Kelly Gallagher’s Readicide, as well as J.D. Salinger’s The Catcher in the Rye and John Green’s Looking For Alaska.

3010W-02 (M 5:00-7:30) Shivers, James
This course is designed primarily for English Education majors, English and Education dual degree students, and English majors considering teaching as a career. We will study theories of composition from the Classical period to the present. We will also examine multiple essay forms from ‘traditional’ to the ‘experimental’, from print based to the digitally framed. Students will be required to translate philosophy into pedagogy, design lessons, units of study, and a course curriculum by embodying and implementing their own philosophies of composition. Expect a lot of class participation, a lot of reading, and a lot of writing and revision. Expect to work within various digital platforms (wikis, google, dropbox) online. There will be four major revisions of a single 15-page term paper, oral presentations, visual essays, collaborative work with a High School media studies course (supplemented by critical and contextual readings from Berger to Sontag), and a final project. Texts will include Lindemann’s *A Rhetoric for Writing Teachers*, Cummings’, *Six Nonlectures*, Howe’s *That This*, and Turkle’s *Alone Together*.

**3012 BOOKS AND BOOK PUBLISHING**  
(Prerequisite: English 1010 or 1011 or 3800; open to juniors or higher)

3012-01 (TuTh 3:30-4:45) Grossman, Leigh
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 or ebook—and why some books sell to mainstream publishers 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**

Open only with consent of instructor
Credit and hours by arrangement, not to exceed six credits per semester. May be repeated for credit.
Open to upper-division students.
(Prerequisite: ENGL 1010 or 1011 or 3800)

3091-01    (Hours arranged)    Fairbanks, Ruth

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.


**“W” 3111 MEDIEVAL LITERATURE**

(Prerequisite: English 1010 or 1011 or 2011 or 3800)

3111W-01    (TuTh 9:30-10:45)    Somerset, Fiona

Readings in this course begin with the earliest known poems in the English language, include major narrative works such as Beowulf, Marie de France's Lais, Gawain and the Green Knight, and the Wife of Bath's Tale, and end with late medieval popular drama, some of it performed annually in productions involving a good portion of the population in the cities where it was staged. Modernized or translated texts will be used where the original language presents difficulties. Day to day reading assignments will be short, to give us time and space to dig into materials distant from our own present-day experience and find there the shock of the familiar, as well as the surprise of the unexpected. In-class writing, online posting, discussion in class, a group presentation, and responses to one another's work will help students develop the ideas they will develop in two short papers, each to be revised and presented in a final portfolio. There will be no final exam.

**“W” 3113 RENAISSANCE ENGLISH LITERATURE**

(Prerequisite: English 1010 or 1011 or 2011 or 3800)

3113W-01    (TuTh 11-12:15)    King’oo, Clare

This course delves into the major writers and literary traditions of England from the beginning of the sixteenth century to the middle of the seventeenth century (or, roughly, from Sir Thomas More and Sir Thomas Wyatt to John Donne and John Milton). Our principal aim will be to familiarize ourselves with the most popular genres of the time, including autobiography, martyrlogy, lyric verse, epic poetry, prose fiction, and drama. We will also investigate how the literature of the period interacted with contemporary
social, cultural, and economic upheavals—such as the arrival of the printing press, the development of Humanist thought, the growth of capitalist enterprise, the exploration and conquest of the new world, the expansion of the enclosure movement, and the often-violent religious conflicts of the Reformation. Our discoveries will be the focus of our own rigorous writing practices, as we work on improving our argumentative and stylistic skills through a range of reports and essays (with revisions). Lively participation in class discussions will be expected and warmly encouraged. Students who have already completed an early English literature course (British Literature I, Medieval English Literature, or Shakespeare, for example) will be particularly well prepared for this class.

3113W-02       (MWF 10:10-11:00)       Gallucci, Mary
This course surveys English Renaissance literature from *Utopia* to *Paradise Lost*. Philip Sidney’s *Defense of Poesie* will serve as a theoretical text. Other readings will include parts of Spenser’s *The Faerie Queene*, lyric poetry by Wyatt, Donne, Herbert, Herrick, and Marvell, drama by Marlowe, Shakespeare, and Jonson, and critical essays. We will consider a range of recent critical studies on Renaissance theory, intellectual history, and art history, paying attention to the particular achievements of Renaissance authors as well as to the status of the written word in a discipline increasingly informed by the digital humanities. Coursework includes one short essay and one research paper, taught with an emphasis on the writing process. There will be a final exam.

“W” 3117 ROMANTIC ENGLISH LITERATURE
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

3117W-01       (TuTh 9:30-10:45)       Campbell, Scott
Often seen as in reaction to the rationalism of the Enlightenment, the literature of the Romantic Period (1789-1830) is characterized by its profound commitment to imagination and the complex activity of the individual mind. Romantic writers explored personal and local topics such as memory, dreams, and one's connection to the natural world. And yet the Romantics were also greatly ambitious, asserting themselves as prophets and “seers” of a new age. Although we will spend much time on the poetry of the period (especially the works of William Blake, Samuel Taylor Coleridge, and William Wordsworth), we will look, too, at how novelists and essayists of the period (including William Godwin, Jane Austen, and Mary Shelley) appropriated this “Romantic” cast of mind. This is a “W” course, and, in addition to a final exam, there will be two papers and other short writing assignments throughout the course.

3193 STUDIES IN BRITAIN
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

3193-01       (Arranged)       Fairbanks, Harris and Ruth
Note: The application deadline for this winter’s trip to London is October 1, 2015.
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 around New Years and return the week before the start of spring classes. We shall stay in flats in central London, attend plays, concerts, an opera (if available), 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 take one quiz covering the material in the one-credit component and participate in 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 Austin 212 or R. Fairbanks in Austin 233, or e-mail albert.fairbanks@uconn.edu
3207-01 American Literature since the Mid-Twentieth Century
Prerequisite: English 1010 or 1011 or 3800

3207-01 (MWF 11:15-12:05) Eby, Clare
Concentrating on fiction that breaks new ground (particularly in terms of narrative form and structure), this class begins with two classics from shortly after the middle of the 20th century: Sylvia Plath’s vivid and disturbing *The Bell Jar*, an acid-sharp examination of the position of women in midcentury America; and Thomas Pynchon’s wacky, conspiratorial, postmodern quest narrative, *The Crying of Lot 49*. We then move on to Art Spiegelman’s holocaust narrative and autobiography *Maus* (the text that, more than any other, established the graphic novel as a serious art form). We will then concentrate on texts from the 21st century. One likely candidate is Jennifer Egan’s stunningly interlocking short stories, *A Visit from the Goon Squad*, which experiment with narrative form to pose questions about how technology changes social interactions. Another is Mohsin Hamid’s *The Reluctant Fundamentalist*, which uses first person narration to disarm and ultimately implicate the American reader in international events. We will certainly also read the heartbreaking, multigenerational saga of exile, Junot Diaz’s *The Brief Wondrous Life of Oscar Wao*. There will be an additional two or three books. Requirements: regular quizzes and in-class writing, a midterm, a final, and lots of class discussion.

3212 ASIAN AMERICAN LITERATURE
Prerequisite: English 1010 or 1011 or 3800; open to juniors or higher. (Also offered as AASI 3212)

3212-01 (MWF 11:15-12:05) Higgins, Shawn
The “Asian” in Asian American literature serves as an adjectival designation for particular histories of citizenship, community, culture, identity, memory, performance, and politics as recorded and told through story. We will consider this designation through a selection of novels, short stories, poems, and digital media texts; these select works attempt to encompass the multiplicity, hybridity, and heterogeneity (to use Lisa Lowe’s terms) of Asian American communities. Readings include *American Born Chinese, Bitter in the Mouth, Dogeaters, Home Boy, No-No Boy*, and *Seventeen Syllables*. Supplementary readings will provide political, cultural, and historical background for our fiction selections.

“W” 3216 BLACK AMERICAN WRITERS II
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800; open to juniors or higher) (Meets with AFRA 3216W)

3216W-01 (TuTh 2-3:15) Salvant, Shawn
Black Writers II 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. The reading list (subject to change) includes writing by Julia Foote, James Baldwin, Paule Murray, Malcolm X, Barack Obama, Lorene Cary, Claude Brown, Audre Lorde and Margo Jefferson.

Class periods will involve discussion, minimal lecture, writing instruction, and plenty of in-class assignments. The final grade will be based on regular assignments, a midterm, class participation, and one revised essay.
“W” 3218 ETHNIC LITERATURES OF THE U.S.
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800. Open to juniors or higher, or others with the permission of the instructor)

3218W-01 Honors (W 5-7:30) Makowsky, Veronica
What is an American? How does ethnicity affect one’s sense of identity? How do class, race, sexuality, gender, generation, and location(s) interact with ethnicity to form or challenge identity or to suggest identities contingent upon context? In addition to these broad questions about ethnicity and identity, this course also considers how movement over time and space (within the US, to the US, from the US, and globally) may lead to unstable or fluid senses of identity. We will read a play, short stories, novels (including a graphic novel), and autobiographies. The texts encompass Native American works (Zitkala-Sa’s American Indian Stories (excerpts) and Louise Erdrich’s The Round House); African American works (Narrative of the Life of Frederick Douglass, An American Slave and Lorraine Hansberry’s A Raisin in the Sun); and works concerning immigrant experiences: a collection of short stories by Anzia Yezierska, Tina De Rosa’s Paper Fish, Gene Luen Yang’s American Born Chinese (a graphic novel), Cristina Garcia’s Dreaming in Cuban, and Noviolet Bulawayo’s We Need New Names. Grades will be based on: 1) active participation in daily discussion which usually includes in-class writing assignments based on the day’s assigned reading; 2) a series of short papers (totaling 15 pages) and their revision, some including research using the MLA International Bibliography.

3220 JEWISH AMERICAN LITERATURE AND CULTURE
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800)
(Meets with HEJS 3401)

3220-01 (TuTh 11-12:15) Shoulson, Jeffrey
This course examines the rich and varied history of literary and artistic productions by and about Jews in the United States. Our study begins in the colonial period, moving quickly through the first half of the 19th century, and then devotes much of its attention to Jewish-American culture in the wake of the mass immigration of the late 19th and early 20th centuries, taking us all the way to the present moment. We will spend a good deal of time on literary texts, including selections of poetry, fiction (both short stories and novels), and one or two plays (writers will include Abraham Cahan, Anzia Yezierska, Saul Bellow, Cynthia Ozick, Philip Roth, Tony Kushner, among others). But we will also have occasion to examine the music, musical theater, films, television programs, and even the stand-up comedy written and performed by Jewish-Americans. Students will be expected to write two analytical essays (not requiring outside research, but with substantial revisions), make a class presentation, and take a final exam. The course is open to majors and non-majors alike (who have already taken ENGL 1010 or 1011 or 2011 or 3800) and requires no special prior knowledge of Jewish history or religion.

3240 AMERICAN NATURE WRITING

3240-01 (TuTh 11-12:15) Franklin, Wayne
This course will explore how nature is addressed in a variety of written texts from the 1840s to the present. The goal is to understand how Americans have conceived of the natural environment and acted in and upon it both symbolically and practically. Students will keep nature journals and write a term paper.
3318 LITERATURE AND CULTURE OF THE THIRD WORLD
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800. May be repeated for credit with a change in topic)

3318-01  (TuTh 12:30-1:45)  Shringarpure, Bhakti
The Postcolonial Detective
In a large selection of works about postcolonial novels, detectives, quests, investigations, investigative journeys, an overarching atmosphere of violence, narrative intrigues and emphasis on discoveries of the past as well of “place” figure rather heavily. In fact, novels about the discordant universe of civil war and violence often cast the figure of the detective as their central protagonist. The figure of the detective represents a metaphor of order for a world gone awry. We will read novels by Nuruddin Farah, Romesh Gunasekharan, Mongo Beti, Boubacar Boris Diop, Mukoma wa Ngugi, Amitav Ghosh and Michael Ondaatje.

3320 LITERATURE AND CULTURE OF INDIA
(Prerequisite: English 1010 or 1011 or 3800; open to juniors or higher)

3320-01  (TuTh 3:30-4:45)  Hogan, Patrick
India has literary and artistic traditions as ancient as those of Europe and as diverse. Clearly, it is not possible to cover these traditions in a single course. Instead of seeking such coverage, we will focus on a few topics. Specifically, the course will be divided into three sections. Depending on what texts are available, these sections will probably treat: 1) the ancient philosophical tradition (e.g., yoga philosophy), including a modern film developing out of that tradition and perhaps some Sanskrit drama (about seven weeks); 2) selections from the tradition of lyric poetry, possibly with some attention to conventions of classical music (two or three weeks); 3) selected works in modern literature and film—probably stories by Rabindranath Tagore and a non-mainstream film (about four weeks). Student presentations, brief written responses to readings, mid-term exam, and final exam.

3420 CHILDREN’S LITERATURE
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800)

3420-01  (TuTh 11-12:15)  Capshaw, Katharine
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 and The Secret Garden. We will study 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 and form in contemporary children’s and young adult books, including Rita Williams-Garcia’s One Crazy Summer, Shawn Tan’s The Arrival, Meg Medina’s Yaqui Delgado Wants to Kick Your Ass, and Sherman Alexie’s Absolutely True Diary of a Part-Time Indian.

3422 YOUNG ADULT LITERATURE
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800; open to juniors or higher)

3422-01  (TuTh 3:30-4:45)  Ford-Smith, Victoria
In 2014, Slate contributor Ruth Graham published “Against YA,” an editorial arguing that adults should be embarrassed to read books meant for young adults. The flurry of responses, some enraged and some
Our discussions and readings will examine YA literature in two ways. First, we will think about YA texts as cultural artifacts. How do authors imagine young adults, as characters and as readers, and what can we learn about shifts in the significance of adolescence from these books and readers’ responses to them? How do authors represent the experiences of growing up in a variety of environments and circumstances? And how does YA affirm or contradict the culture and discourse of adolescence acted out in everything from music and fashion to education and neuroscience? Second, we will discuss YA books as literary and aesthetic texts approachable through a range of critical frameworks: from narrative theory to gender studies to trauma theory. What techniques and innovations do authors for young adults employ? How can we discuss their use of voice, structure, genre, and illustration? What critical frameworks are most useful in examining young adult literature? We will end the semester perhaps not with an authoritative definition of YA, as its boundaries are constantly in flux, but instead with a firm grasp of how to read texts for adolescents—and why.

Readings will include primarily fiction from the 1960s forward. Authors might include M. T. Anderson, Eric Gansworth, S. E. Hinton, A. S. King, Kekla Magoon, Patrick Ness, Andrew Smith, and Jillian Tamaki. Students will be evaluated on regular and engaged class participation, a short (3-4 page) and a longer (7-8 page) paper, and midterm and final exams.

3503 SHAKESPEARE I
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800)

3503-01  (TuTh 9:30-10:45)  Hart, Liz
In this course, we will study five or six of Shakespeare's plays: two festive comedies, one or two histories, and one or two of the major tragedies. We will attempt to place each play within a variety of rich historical contexts relevant to the period of late Elizabethan and early Jacobean/Stuart England (ca. 1600). Additionally, we will place an emphasis on the performance dimensions of the texts by viewing film/TV/stage versions and by examining some "parallel" effects of Shakespeare's legacy in examples from today's popular culture. Requirements: Reading quizzes, viewing responses, two tests (comedy and history), final exam (tragedy).

3505 SHAKESPEARE II
Prerequisite: ENGL 1010 or 1011 or 2011 or 3800

3505-01  (TuTh 12:30-1:45)  Hart, Liz
We will begin this course with an extended study of Henry V, the play that culminated Shakespeare's popular two series of chronicle history plays in the 1590s. Then we will shift attention to some of the lesser-known plays of Shakespeare's middle career, considering one or two examples of the genre now called "problem comedy" (Troilus and Cressida or All's Well That Ends Well). Then we will move toward some of the later classical plays with possibilities including Antony and Cleopatra, Coriolanus, and Cymbeline, all either set in the Roman Empire or inflected by aspects of Romano-British history. We'll end the course with The Winter's Tale and with discussion (but not necessarily full reading) of the last group of plays that marked Shakespeare's final years in London--plays that now appear to have been particularly topical in their attention to current events (ca. 1608-13) and that were sometimes the products of the older playwright's habits of collaboration with younger colleagues (Thomas Middleton, George Wilkins, John Fletcher, and perhaps others). This semester happens to coincide with the 400th anniversary of Shakespeare's 1616 death and so will give us opportunities to reflect on moments during the second half (and last stages) of his career that are often neglected in the undergraduate teaching of his works. We also anticipate the arrival in September 2016 of Shakespeare's First Folio of 1623--one of the most important works in the history of the
Course requirements will include reading quizzes, reading and film-viewing responses, a 10-page research-based critical essay, and a final exam. REMINDER: English 3503 is a firm prerequisite for English 3505.

3507 MILTON  
Prerequisite: ENGL 1010 or 1011 or 2011 or 3800

3507-01  (MWF 9:05-9:55)  Moore, George  
“In the Paradise Lost — indeed in every one of his poems — it is Milton himself whom you see; his Satan, his Adam, his Raphael, almost his Eve — all are John Milton.” – Coleridge

As Coleridge suggests, the poetry of John Milton is remarkably resonant with the personality, politics, and religion of its author. Our goal will be to come to terms with Milton’s verse by situating it against the author’s involvement in the political and religious tumult of seventeenth-century England. As an anti-monarchical revolutionary, advocate for radical Christian liberty, and scholar of astonishing learning, Milton continues to challenge our own views on the limits of freedom and obedience. With an ear for its poetic beauty, we will read Milton’s great epic Paradise Lost, his experimental tragedy Samson Agonistes, as well as several of his shorter poems and some of his political prose. As we read, we will cover several of the topics that have occupied Milton scholars over the years, including Milton’s treatments of gender, prophecy, cosmology, science, love, religious violence, and much more. Requirements: Reading, class participation, two papers (about 10 pages total), quizzes, and a final.

3509 INDIVIDUAL WRITERS

3509-01  (TuTh 11-12:15)  Marsden, Jean

Austen and the Brontes
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

3603-01  (MWF 9:05-9:55)  DeAngelo, Jeremy
This class teaches the history of the English language through the prism of sociolinguistics. Along with teaching phonology, the basics of Old and Middle English, and changes in morphology, pronunciation and vocabulary over time, the course will explore how language both shapes and is shaped by society. We will use the history of English as a vehicle for exploring issues of imperialism, class and politics that arose throughout the language’s development. Along the way, students see how language plays an active role in both perpetuating and resolving communities’ thorniest social problems.
3619 TOPICS IN LITERATURE AND HUMAN RIGHTS
Prerequisite: English 1010 or 1011 or 3800, open to juniors or higher
(Also offered as HRTS 3619) (May be repeated with a change of topic)

3619-01 (TuTh 2-3:15) Winter, Sarah
“Gone Astray”: Precarious Lives of Migrants, Refugees, and Street-Folk
This course considers memoirs and novels as well as journalistic, ethnographic, and historical studies
dealing with the improvised occupations and dwellings of the urban and rural poor, migrants, and refugees.
We will pay close attention to physical spaces—city streets, urban slums, refugee camps, public housing,
rural villages—and trajectories of movement—flight, exile, seasonal circuits of migration affecting
displaced persons. The course will introduce discussions of the criminalization of vagrancy and the human
rights of migrants and refugees, as well as the history of conventions governing political asylum. We will
also focus on the techniques—advocacy, objective analysis, interviews, reporting, autobiography, history,
imaginative portrayal, ethnography—through which the difficult conditions of poverty, statelessness, and
displacement are depicted by writers of fiction and memoir and studied by participant observers. Readings
include: Charles Dickens, selected journalism; Henry Mayhew, from London Labour and the London Poor;
Thomas Hardy, Tess of the D’Urbervilles; Flora Thompson, Lark Rise; J. M. Coetzee, Life & Times of
Michael K; Mitchell Duneier, Sidewalk; W. G. Sebald, The Emigrants; Hannah Arendt, from The Origins of
Totalitarianism; and Marie Beatrice Umutesi, Surviving the Slaughter: The ordeal of a Rwandan refugee in
Zaire; several shorter readings TBA. Course requirements: take-home midterm exam; one 5-7 page analysis
paper on the novels; and one 8-10 page final research paper; two short class presentations.

3621 LITERATURE AND OTHER DISCIPLINES

3621-01 (Online) Plum, Sydney
Literature and Other Disciplines: Literature & Film, a sense of place. Online.
This online course explores how the human relationship to place is shaped by literature and film. Literature
and film combinations may include Lee’s To Kill a Mockingbird, Pilkington Garimara’s Rabbit-Proof
Fence, McCarthy’s No Country For Old Men, Greene’s The Third Man. However, this is not a course on the
transcription of book to film, but provides critical contexts for studying the role of place in life and art.
Some films will be studied alongside related works of fiction or nonfiction. Instruction is provided through
short, media presentations supplemented by critical readings. Students generate reading, film, and field
journals and complete quizzes and short analytical writings. Participation in online discussions is required.
There are midterm and final examinations. Students create short media presentations. Some literature must
be purchased; some is available online. All films are available for online streaming at a minimal fee. This
course is open to juniors or higher and may be repeated for credit with a change in topic.

3623 STUDIES IN LITERATURE AND CULTURE
Prerequisite: ENGL 1010 or 1011 or 2011 or 3800; may be repeated for credit with a change in topic

3623-01 (Tu 3-6:00) Sibelman
The Holocaust in Theater and Film
(Meets with HEJS 3298-002)
How do you represent the unimaginable? As daunting of a task as this is, the Holocaust is one of the most
dramatized and written about events in history for the amount of time since its passing. In this course we
will be examining the means by which authors and directors have attempted to represent the Holocaust. We
will discuss what tools were used including choices made in written structure, visual imagery, and the use of
language in an attempt to capture the essence of the Holocaust and explore its deeper meaning and societal
repercussions. As well as examining both dramatic works and films that depict the Holocaust we will read
first-hand accounts and watch documentaries in order to broaden our knowledge of the Holocaust so that we
can better reflect upon the statements being made in the representations. We will also be reading a large body of criticism relating both the dramatization of the Holocaust and the Holocaust itself. Some of the works being studied in the class include; Akropolis by Jerzy Grotowski, Endgame by Samuel Beckett, The Deputy by Rolf Hochhuth, Who Will Carry the World by Charlotte Delbo and Ghetto by Joshua Sobel as well as many others. We will also be examining films including Ida directed by Pawel Pawlikowski, The Pianist directed by Roman Polansky, and Amen directed by Costa-Gavras.
The coursework will include keeping a journal of your reflections on the material covered in the course, turning in one mid-term paper, and preparing a final presentation for the class. This will be a discussion based class, and as such, class participation is also considered to be a part of the coursework.

3629 INTRODUCTION TO HOLOCAUST LITERATURE

3629-01   (TuTh 12:30-1:45)    Breen, Margaret
Among the most compelling literature from the mid-twentieth century forward is that which records and seeks to interpret the Holocaust. This course considers literature of the Holocaust in terms of some of the profound questions it raises. How, for example, is the past represented and how does it come to acquire a future in collective memory? If is true, as Elie Weisel claims, that at Auschwitz not only man died but the idea of man, how do we now conceive of the human? How are we to understand “survival” and “resistance,” not only for those who lived through the Holocaust but also for ourselves—for people born so many years later?

Readings include Eli Wiesel’s Night, Primo Levi’s Survival in Auschwitz, Charlotte Delbo’s Auschwitz and After, Nechama Tec’s Dry Tears, Ida Fink’s A Scrap of Time and Other Stories, Saul Friedländer’s When Memory Comes, and Patrick Desbois’ Holocaust by Bullets; discussion as well of the documentaries Night and Fog (1955), Shoah (1985), and Weapons of the Spirit (1987).

Course Requirements: Journal, Midterm, Essay (8-10pp), and Final

3633W RHETORIC OF POLITICAL DISCOURSE
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800; open to juniors or higher)

3633W-01   (TuTh 12:30-1:45)    Phillips, Jerry & Fairbanks, A. Harris
As the presidential campaign of 2016 has already demonstrated, political rhetoric is a potent force in determining whom the American electorate will entrust to determine national policy and enact the laws. It could even be said that rhetoric is more influential than policy positions in determining elections because the rhetorical coloring thrown on policy proposals often determines how they will be received.

In this course we will have plenty to say about current rhetoric in the presidential and congressional campaigns, but we will also situate it both theoretically and historically. The content of the course falls into three categories: (a) critical concepts, heuristics, and skills 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 immigration, the kind of leadership the U.S. should exercise in the world, economic policy, and climate change. 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.
3692 WRITING PRACTICUM
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800; open to juniors or higher)
(Maybe repeated for credit with a change in topic)

3692-01 (M 9:05-9:55) Grammar
Sonstroem, David
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 9:05-9:55) Grammar
Sonstroem, David
Please see the description for 3692-01

3692-03 Comm. Engaged Writing for Human Rights

3692-03 (W 3:35-6:05) Janco, Andrew
Reading and discussion of notable war literature and war journalism, combined with service learning work for the digital magazine Warscapes. This class meets with HRTS 3298.

3701 CREATIVE WRITING II
(Prerequisite: ENGL 1701; may be repeated for credit with a change in topic)
Instructor Consent Required

3701-01 (MW 4:40-5:55) Fiction and Poetry
Carriere, Lori
Intensive study of fiction and poetry for writers who have taken 1701. Our study of fiction will emphasize story, which Tim O’Brien says needs “extraordinary human behavior” and “gravitas or thematic weight.” We’ll talk about this as well as what other writers have to say. Other topics include voice, point of view, emotional resonance, magical realism, and the familiar and domestic as story. We’ll read Junot Díaz’s “MFA vs. POC” (and others) on whitewashing in the writing world to discuss fiction’s ethical responsibility to represent the world and its inhabitants as well as research methods in writing about other people. In our study of poetry, we will discuss language, image, voice, persona, and narrative. Workshops will stress how we can re-imagine and push the work forward in new and surprising ways over polishing it.

Writers you are likely to see: Haruki Murakami, Aimee Bender, Justin Torres, Laura Van den Berg, Karen Russell, Anu Jindal, Taiye Selasi, Jonathan Safran Foer, Anthony Doerr, Naomi Shihab Nye, Sharon Olds, Yousef Komunyakaa, Li-young Lee. Students will also make an independent reading list in consultation with instructor to serve as research for a creative project that will have an accompanying preface. Other assignments are likely to include writing exercises, a full-length short story, and at least three poems.

Instructor consent is required to register. First come, first serve. Class cap is 15. Please email (lori.carriere@uconn.edu) a short writing sample, a list of previous workshop experience, how you tend to identify your work (fiction, poetry, fantasy, etc.) and what your writing needs from a class. Feel free to email any questions you have on the course or stop by my office for a meeting. Austin 238: Tues. 4-5 & Thurs. 12:45-1:45.
3701-02 (TuTh 5-6:15) Davis, Susanne

**Fiction and Non-Fiction**

In this intermediate creative writing course students will develop a prose portfolio of 80 pages, fiction and nonfiction. We will study the anatomy of story by reading John Truby’s “The Anatomy of Story: 22 Steps to Becoming a Master Storyteller,” short stories from *The Best American Stories 2014* and essays from *The Best American Essays 2014*. Reading theory and good contemporary literature will help support the heart of the course: the creative work produced by students, and shared in workshop. Writers wanting to advance craft and cultivate their unique vision especially encouraged to join. Instructor consent is required, please email Susanne.davis@uconn.edu

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3703 WRITING WORKSHOP

(Prerequisite: ENGL 1701; may be repeated for credit with a change in topic)

**Instructor Consent Required**

3703-01 (TuTh 2-3:15) Cohen, Bruce

**Poetry**

This class is designed for students who have a serious interest in writing and discussing poetry. We will be reading and analyzing five books of poems and will be unraveling the craft and esthetics design of the various poets. Naturally, students will be required to produce original work and actively participate in the writing workshop in class. Aside from attending campus readings, students will be asked to research outside writers and share work with the class. It is assumed that all students have taken English 1701 and have an active vocabulary and understanding of poetry. The class is by permission only and students will be asked to submit poems for considering for entrance into the class. Please email bruce.cohen@uconn.edu

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3713 LITERARY MAGAZINE EDITING

3713-01 (Th 6-8:30) Litman, Ellen

**PERMISSION OF INSTRUCTOR REQUIRED**

Students who wish to work as editors of the *Long River Review* must register for this class in the aesthetics and practice of contemporary literary journal publication. We will explore contemporary literary magazines ranging from the older established journals like *The Kenyon Review, The Paris Review, and Ploughshares*, to the edgier newer journals like *Tin House and One Story*, and *n+1*, to the increasingly influential online magazines like *Guernica and Memorious*. 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? Readings will be combined with short writings, research presentations, hands-on editing work, and an essay exam. The class will culminate with public release of our major project, the *2016 Long River Review*. Students who wish to apply for the class should e-mail a one page letter detailing class standing, past English classes, and any other writing and editorial experience to Professor Litman at ellen.litman@uconn.edu by October 10. Interviews will be arranged in late October.
3715 NATURE WRITING WORKSHOP

3715-01 (Tu 6-8:30) Pelizzon, Penelope

Re-wilding the Page: Writing Nature Now

What is “nature,” and what are humans within it? How might we write about the spaces where “nature” presses up against urban and suburban domains? In this course, we’ll examine a wide variety of written and visual texts as ways into our own original writings. We’ll start by considering one of the earliest “nature” poems, Lucretius’ *On the Nature of Things*. We’ll then spend some time thinking and writing about the visual wonders of sixteenth-century botanical illustrations, seventeenth-century wax anatomical models, eighteenth-century animal studies including the painter George Stubbs’s horse dissection etchings, and recent Hubble photos of the edges of the universe. We’ll consider how earlier writers like Wordsworth, John Clare, Thoreau, Emily Dickinson, Gerard Manley Hopkins, and Marianne Moore responded to environmental issues of their day; then we’ll read more contemporary ecopoetic writing by authors including Aldo Leopold, Edward Abbey, Robert Hass, Harryette Mullen, Elizabeth Kolbert, and Juliana Spahr. Weather permitting, we’ll also go for some idea-gathering walks in the nearby woods. Participants should be prepared to write avidly, experimentally, and voluminously in prose and poetry. They should also be prepared to offer generous feedback to other members of the class in weekly discussions. The preferred prerequisite for this course is English 1701 (Intro to Creative Writing). This course counts towards the Creative Writing Concentration. Please e-mail with any questions: penelope.pelizzon@uconn.edu.

“W” 4201 ADVANCED STUDY: AMERICAN LITERATURE

(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800; open to juniors and higher) (May be repeated for credit with a change of topic)

4201W-01 (MWF 9:05-9:55) Eby, Clare

The Human Costs of Capitalism

In the United States, business interests reign supreme and largely unquestioned. That's partly because capitalism has been marketed as "free enterprise" (and who wants to stand against freedom?), partly because competition is understood to be a perfect mechanism for delivering consumers the best goods at the cheapest price. But when freedom is defined in terms of profit and loss, what happens to less quantifiable, and arguably more fundamental, types of freedom? Why do people keep praising competition in an era of endless corporate consolidations which clearly decrease competition among firms? Most important, what are the human costs of letting capitalism define American identity? Does the concept of citizenship still apply, or are we just consumers? This capstone seminar looks at contemporary literature that engages disturbing economic trends such as income inequality, the expansion of corporate personhood (by which corporations enjoy Bill of Rights protections), job insecurity, and the challenges to privacy and personal identity in the face of increasing quantification and new technologies. Literary readings will probably include Margaret Atwood's *Oryx and Crake*, Gary Shteyngart's *Super Sad True Love Story*, Joshua Ferris's *Then We Came to the End*, Chang-Rae Lee's *On Such a Full Sea*, Mohsin Hamid's *How to Get Filthy Rich in Rising Asia*, Dave Eggers's *The Circle*, and Richard Powers’ *Gain*. To round things out, we will read bits of Thomas Piketty's *Capital in the Twenty-first Century* and of David Harvey's *Seventeen Contradictions at the Heart of Capitalism*. We will also spend time on *Citizens United* (2010), a much-publicized Supreme Court consolidating corporate personhood. Requirements: one 5-6 page paper, one 8-10 page research paper, one presentation, and lots of class discussion.
“W” 4203 ADVANCED STUDY: ETHNIC LITERATURE
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800; open to juniors and higher) (May be repeated for credit with a change of topic)

4203W-01    (Tu 5-7:30)    Cutter, Martha

Meets with AFAM 4994W
The Films of Spike Lee and the Novels of Toni Morrison
Toni Morrison and Spike Lee have a large impact on how the United States conceptualizes issues of race. This interdisciplinary course will consider the ways the films of Lee and the novels of Morrison complicate dominant historical and cultural perceptions of the meaning of race, gender, and sexuality. The course will be organized around key historical issues; on each topic Morrison and Lee present nuanced and multi-faceted critiques of the dominant society’s understanding of these topics. Possible texts/units will include:
Unit One: Black Rage, Activism, and Protest (Toni Morrison: Beloved; Spike Lee, Do the Right Thing; Toni Morrison: Song of Solomon; Spike Lee: Four Little Girls; Spike Lee, Malcolm X); Unit Two: Racism and the African American Child (Spike Lee, Crooklyn; Toni Morrison, The Bluest Eye); Unit Three: Music and the Boundaries of Expression (Toni Morrison, Jazz; Spike Lee, Summer of Sam); Unit Four: Race in Modern American Consciousness (Spike Lee: When the Levees Broke: A Requiem in Four Acts; Toni Morrison: A Mercy; Toni Morrison, Playing in the Dark; Spike Lee, Bamboozled).

Requirements: This class will be conducted as a discussion group, and as such it necessitates that students participate vigorously on a regular basis. Students should expect to write informal responses on Husky CT, a short paper (4-6 pages), and a long paper (8-12 pages) which will be interdisciplinary in focus and involve secondary research. Students should also expect to give one oral presentation that focuses on historical/cultural contexts of the unit under discussion. Please note: out of class homework will include reading the books and watching the movies, which will be placed on reserve at the library

“W” 4401 ADVANCED STUDY: POETRY
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800; open to juniors and higher) (May be repeated for credit with a change of topic)

4401W-01    (W 5-7:30)    Pelizzon, Penelope

21st-Century Poets of Ireland, Scotland, England, and the USA
A course for those who want to explore the myriad delights of contemporary poetry from both sides of the Atlantic. Environmentalism, globalism, post-colonial power shifts, and gender dynamics: these are among the topics the poets of this course address in their work, which ranges from the elegantly formal to the wildly experimental. Among the poets we’ll likely read are Don Paterson, Kathleen Jamie, James Fenton, Alice Oswald, Sinead Morrissey, Joshua Mehigan, and Cathy Park Hong. Frequent written responses to the reading will shape our lively class discussion. While using online poetry archives, audio recordings, and literary quarterlies as well as books by each poet, students will be guided through several stages of research (including a proposal, an annotated bibliography, and an in-class presentation) to a final research paper. Be prepared for serious reading/writing/thinking, as well as for reading poems aloud.

“W” 4600 ADVANCED STUDY: SEMINARS IN LITERATURE
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800; open to juniors and higher) (May be repeated for credit with a change of topic)
The Material History of Nineteenth-Century Fiction
The material history of nineteenth-century popular British and American fiction, or how does an inexpensively printed popular novel written in the 19th century become a literary classic? In this course we will explore the relationship between a nineteenth-century novel taught today in British and American colleges, its origins in the literary marketplace of its time, and its material history between its original publication and its appearance under the Penguin, Oxford, or Norton imprint in our classroom. Rather than approaching the novel as a verbal container of ideas wherein the material book simply disappears in the act of reading, we will explore the role the material book itself may play in defining its cultural status and critical reputation. So in addition to reading some novels, we will also closely examine multiple editions and ask what difference the book cover makes, what happens when the book becomes illustrated (or was illustrated with the illustrations later dropped), when do introductions (other than the author’s) appear and to what effect, what happens after a book is published in paperback, and at what point do notes begin to appear? How is the novel marketed and what impact do marketing forms have on the status of the book? We will read a novel by Charles Dickens (Bleak House), another by Elizabeth Gaskell (Cranford), one by George Eliot (Silas Marner), and one by Thomas Hardy (Tess of the D’Urbervilles). Each student will do a case study of one novel through one 5-6 page paper that explores a single edition and a 10-12 page paper that looks carefully at three editions that span at least fifty years. The novel need not be one assigned for the course, and the case study need not be comprehensive. It could involve writing only about introductions, or only about paperback book covers, or only about illustrations, or only about dramatic adaptations, or only about bindings and cost.

“W” 4965 ADVANCED STUDY: EARLY LITERATURE IN ENGLISH

The Subject and Society in English Renaissance Tragedy
“I am not what I am” -Iago, Othello
This course will focus on the tragic hero’s relationship to his or her society in order to consider a series of questions central to early modern English culture and our understanding of it: how does one reconcile an emergent individualism with the demands of a hierarchical society? Is resistance to tyrannical rule ever acceptable, and, if so, what forms should such resistance take? How far should the monarch’s authority extend into the lives of his or her subjects? Is there such a thing as a “private sphere” in early modern society? To what extent and/or under what circumstances was religious, ethnic or racial difference tolerated? How does the female tragic hero conform to and diverge from Renaissance conceptions of female behavior? Finally, how do tragedies represent their own impact on society? Do they purge bad behavior or provoke it?

We will trace a tragic tradition that extends from Thomas Kyd’s The Spanish Tragedy to John Ford’s ‘Tis Pity She’s A Whore, reading along the way works by Christopher Marlowe, William Shakespeare, Thomas Middleton, Elizabet Cary, John Webster and others. We will also look at some recent criticism on these works. Students will write two short papers and two longer ones; there will be an attendance requirement and regular reading quizzes. The course will be discussion oriented and students will be expected to participate regularly in the class conversati