Fall 2015
Course Descriptions

Classes begin Monday, Aug. 31

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 Austin 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 Honors I: Literary Study through Reading and Research (2011).

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 British Literature (4101W), Ethnic Literature (4203W), Literary Criticism and Theory (4601W), and Early Literature in English (4965)W.

OTHER SPECIAL TOPICS
Special Topics courses such as Studies in Literature and Culture (3623) 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 website: 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.
# Time Sheet

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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1101 CLASSICAL AND MEDIEVAL WESTERN LITERATURE (Formerly offered as 112)
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

1101-01 (MWF 11:15-12:05) Gallucci, Mary
This course is designed so that students may study some of the world's most influential examples of literature, art, and philosophy in historical context, from antiquity to the Middle Ages. Encounters with these diverse cultural artifacts should encourage students to reflect critically on their own culture's values and assumptions, past and present. Key themes, texts, and artists include: ancient epic, Greek, Latin, and the classics; Homer, Vergil, and Ovid; art and architecture; drama; the rise of Christianity; monasteries; the medieval city-state; the origins of the university; Dante; humanism; art and patronage; Byzantine art and Giotto; sea travel and cartography.

Throughout the semester, we will focus on the intellectual environment and artistic traditions of the Mediterranean. We will study the diversity of the Mediterranean to enhance our appreciation of how Greek, North African, Jewish, Roman, Christian, and Islamic cultures influenced Western history, art, and literature.

One short paper; one longer paper; one final exam. Texts: The Norton Anthology of Western Literature, vol. 1; The Metamorphoses of Ovid. Materials on art, maps, and visual culture will be available on HuskyCT.

1101-02 (TuTh 12:30-1:45) Whitman, Vince
In this course we will survey some of the foundation texts of European literature. Texts for the ancient and classical component of the course will include excerpts from the Old Testament book of Genesis, including the creation account and story of Adam and Eve, the story of the flood, and the story of Joseph; a Greek creation account and genealogy of the gods from Hesiod's Theogony; excerpts from the Homeric epics, both Iliad and Odyssey; a play each from the great Greek tragic playwrights Sophocles (Oedipus the King) and Euripides (Medea); an example of Greek Old Comedy in Aristophanes' Lysistrata; Plautus' Pseudolus as an example of Roman adaptation of Greek New Comedy; excerpts from Virgil's Roman epic the Aeneid; and from Ovid's irreverent, epic-length collection of myths, the Metamorphoses. Following excerpts from the New Testament gospels, the medieval component of the course will include the French epic The Song of Roland in its entirety; an example of Arthurian romance in Chrétien de Troyes' The Story of the Grail; two narrative poems by Marie de France; and we'll conclude the course with extensive excerpts from Dante's Inferno. Our class meetings will be a mixture of my lecture and class discussion, with, I hope (and you should too), a definite preponderance of the latter. Your participation in those discussions will comprise an important part of your final grade. Other components of your final grade will include occasional quizzes on the readings, a mid-term exam, a term paper, and a final exam. Our sole textbook will be volume 1 of The Norton Anthology of Western Literature.

1103-01 (TuTh 9:30-11:45) Semenza, Greg
Renaissance and Modern Western Literature
Our course is an opportunity for us to delve deeply into some of the West’s most innovative, influential, and powerful literature since the Renaissance era. We will be reading drama, poetry, and both fictional and non-fictional prose. Considering important works by such authors as Marlowe, Milton, Swift, Voltaire, Wordsworth, Wollstonecraft Shelley, Goethe, (Emily) Brontë, Dostoevsky, Hardy, Ibsen, Kafka, Rilke, and Woolf, we will focus generally on the topic “Absolutism and its Discontents,” using it as a way of contextualizing these varied works both in their own time and through time. Requirements include participation, short response papers, a midterm, and a final. [This course fulfills the first half of the Content Area 1 (Arts and Humanities) requirement.]
1201 INTRO TO AMERICAN STUDIES  
**Prerequisite:** English 1010 or 1011 or 2011 or 3800  
(Also offered as AMST 1201)  
1201-01  
(TuTh 11-12:15)  
Franklin, Wayne  
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.

1503 INTRODUCTION TO SHAKESPEARE  
**Prerequisite:** English 1010 or 1011 or 3800  
1503-01  
(MWF 9:05-9:55)  
Rumbo, Rebecca  
In this introductory course, we will read and discuss a selection of Shakespeare’s poetry and plays (comedies, tragedies, and histories) in roughly chronological order. Our reading and discussion will take into account not only the structure and language of the literature, but also the historical, social and artistic contexts within which Shakespeare lived and wrote. For example, what events shaped the sudden blossoming of theatre in the 1590s? What restrictions---political, religious, technical---limited playwrights of the era? What conventions governed the theatre? How did Shakespeare adapt when fashions changed? And should we think of him more as great artist, or as shrewd businessman?  
Class will consist primarily of discussion based on reading assignments. I’ll show film clips whenever possible, because plays are scripts; they are meant to be seen in performance. But because these are extraordinarily rich scripts, we will also analyze the elements that contribute to Shakespeare’s reputation as the greatest writer in English.  
We’ll have one critical essay, two midterm exams and a final. The course is aimed at non-English majors, but open to English majors who want some grounding in Shakespeare before the required advanced course.

1616 MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE  
(Prerequisite: English 1010 or 1011 or 2011 or 3800)  
1616-02  
(TuTh 9:30-10:45)  
Reynolds, John  
No description provided.

“W” 1616 MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE  
(Prerequisite: Prerequisite: English 1010 or 1011 or 2011 or 3800)  
1616W-01  
(TuTh 3:30-4:45)  
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.
“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 meets. 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.

This course provides an introduction to the writer’s workshop in poetry and prose. We will approach creative writing as an experimental and highly collaborative process. In this class you will be required to read and write daily through new styles and forms; to take unexpected turns and risks in your own writing, to destroy and reconstruct through creative revision, and above all, to contribute to conversations about the results every day. We will talk and write about what we read and what we write and what happens next. Immersed in this practice, you will make your own works of nonfiction and poetry refine the best of it for a final portfolio. Additional class requirements include regular attendance, timely completion of assignments, keeping a writer’s journal, and occasional meetings with the professor.

This introduction to writing poetry and creative nonfiction combines readings in the work of master poets and essayists with weekly writing projects and regular feedback to give you a firm grounding in the basic craft of both genres. Over the semester, you’ll write and revise three to five poems and three nonfiction pieces. You’ll also complete weekly exercises -- including iambic pentameter projects and an observation log -- to hone your skills. You’ll receive regular feedback on your writing from the class as a whole, from smaller workshop groups, and from individual tutorials with the professor. You’ll also attend readings by several well-known authors working in these genres when they visit campus. Graded requirements for the class include weekly readings and writings, written feedback for your peers, reviews of author events, and a substantially-revised final portfolio of your work.

2011 Honors I: LITERARY STUDY THROUGH READING AND RESEARCH

Myths of Modernity

Myths, we tend to think, are features of the old world, the world of ancient Greece or Egypt, characterized by the belief in gods, legendary heroes, magic, and the intersection of supernatural and natural orders. This course seeks to explore the myths that we rely upon today, primarily focusing on how those myths present themselves in British literature. No less strange or surprising than gods and monsters – when viewed with a critical eye that you will develop over the course of the semester – are the key mythic terms and ideas that we associate with modern life: freedom, rationality, individual self-determination, the free market, technology, democracy, and true love. What do these terms really mean? To what use are they put? How are they communicated to us in literature, film, television, and advertising? The goal of this course is to develop your ability to think critically about
cultural products of various kinds, and to engender in you an awareness of the myths of modernity
such that you will become better and more informed critical readers of your own environments and
experiences.

2011-02  (MW 4:40-6:25)  (Codr pod)
2011-03  (MW 1:25-3:10)  (Codr pod)

2011-04  (MW 8-9:45)  Deans, Tom

Writing as Social Action
We will explore how writing functions as social action in both academic courses and public life. For the
first half of the semester we’ll read widely in writing studies to discover surprising answers to some basic
questions: Which rules that you’re taught for writing in school hold up (and which break down) in college
humanities, social sciences and sciences courses—and further, in professional, public, and digital venues?
What really separates so-so from successful writers? We’ll also take up several provocative readings on
theories of social change. Then, for the second half of the semester, we’ll apply what we’ve learned to
doing collaborative research and writing projects for local non-profit organizations that work on
homelessness, healthcare, poverty, environmental issues, and like (this involves some meetings off
campus, but we’ll help with transportation). This is a writing-intensive, discussion-intensive introductory
course that offers a good deal of support for learning new approaches to critical analysis, technical
communication, prose style, and community engagement.

2011-05  (TuTh 2-3:45)  (Deans pod)

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

2100-01  (MWF 9:05-9:55)  Gallucci, Mary
The principal objectives are to enable students to become fluent and skilled readers of literature
and to develop an understanding of critical practice.

This course introduces students to the stylistic and conceptual aspects specific to the study of
literature. We will read poetry, prose, and drama. By concentrating on genre, we will engage in
close reading and the formal analysis of literary texts. We will also study historical context in
order to understand how a “national” literature, represented by a single language, has evolved. In
perusing the textbook, students should note the linguistic genealogy of the English language.
This evolution is most frequently marked by dividing early literature into three historical
periods: Medieval, Renaissance, and Restoration.

Following the guidelines for General Education courses, we will explore the following four
principles in relation to the literary texts: universalism; accessibility; vision of artistic and
humanist themes; literary tradition—that is, the investigation of modes of symbolic
representation. Since we will be examining the concept of a national tradition, we will need to
understand the changing realities of England, its frontiers, and its later colonial empire. What
was the condition of conquered or colonized peoples? How did perceptions of gender and
sexuality evolve? What was the role of ethnic, linguistic, and national identity in the
development of racial ideologies?

Through the writing assignments, students will learn how to present rational and well-
supported conclusions in correct prose. Skills in oral and written communication transfer to a
wide range of subjects and professions beyond literary studies.
The course will be assessed through written work in essays (one long, one short) and a final
This is the gateway class for British literature. We will look at the material in three literary periods: Medieval, Renaissance and Eighteenth Century. Key topics will be sex, religion, and politics.

We will read a variety of medieval poetry, for example, Beowulf and Sir Gawain and the Green Knight, Renaissance sonnets, and eighteenth-century satire (Behn and Rochester, Pope and Dryden, Swift and Montagu). We will read drama from all three periods, for instance, plays by Shakespeare, Wycherley, Sheridan. In prose, we will survey essays from Francis Bacon, fiction from Eliza Haywood, and autobiographical works from the female mystics and Olaudah Equiano.

Class discussion will be the main mode of the class, and everyone will get a shot at leading the conversation. In addition to serious reading, students will take reading quizzes, take a midterm and final exam, and write one final essay.

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This course is a chronological survey of British literature from the late middle ages (mainly some selections from Chaucer and a play or two) through the late 18\textsuperscript{th} century. We will look at a few prose works, particularly as we move into the 18\textsuperscript{th} century, but the primary emphasis of the course will be on poetry throughout, especially of the late 16\textsuperscript{th} through the 17\textsuperscript{th} centuries. Our secondary emphasis will be on drama, including a mystery play or morality play from the late medieval era, an example each of Shakespearian comedy and tragedy (and perhaps one more play from the Elizabethan or Jacobean era), and a Restoration comedy. Graded components will include occasional quizzes on the readings, a midterm exam, a term paper, and a final exam. The quality of your class participation will also comprise a substantial portion of your final grade. Our sole textbook will be volume 1 of The Norton Anthology of English Literature.

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English Lit Survey is primarily a high-volume reading course; our readings will cover 1000 years of English literature during the semester. We will read poetry, drama and prose from the early and late Middle Ages, the Renaissance and Reformation, the Restoration, and the Eighteenth Century. The course will be arranged chronologically. The text will be the Norton Anthology of English Literature: Major Authors, Volume A, and perhaps a Shakespeare play to be named later.

Assignments: one critical essay, four quizzes, midterm and final exams.

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This course surveys British literature after 1789. Intended to provide preparation for more advanced courses in British literature, ENGL2101 is strongly recommended for English majors. Class participation, three tests, and a final exam determine the grade.

See description for 2101-01
2201 AMERICAN LITERATURE TO 1880
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

2201-01  (TuTh 8-9:15)  Phillips, Jerry
In this course we will track the development of American literature and culture through close analyses of classic texts that foreground the promises, contradictions and paradoxes of the American experience. Key concepts that will play out across the texts include: the wilderness, savagery and civilization; Nature, reason and passion; and freedom, slavery and “race.” Our goal is to understand the influence of cultural ideologies—such as the Enlightenment and Romanticism—on the formation of the American character. More narrowly, we will attend to the role these ideologies have played in particular literary texts. Course requirements: two papers, a mid-term and a final examination.

2201-02  (TuTh 12:30-1:45)  Franklin, Wayne
This survey of American writing from 1492 to 1880 will focus on key or exemplary texts that show the range of works produced from the first arrival of Europeans to the rise of realism. We will read individual books (for instance, Cabeza de Vac’a’s Narrative, Paine’s Common Sense, Hawthorne’s Scarlet Letter, Dickinson’s Final Harvest) and make some use of small anthologies as well as items placed on or linked via HuskyCT. Our reading will be organized not only on a book-to-book basis but also via broad themes (“Contact and Colonization,” “Revolution and Slavery,” and the like). Students will write several short reaction papers on major readings, be expected to participate in discussion, and take both a midterm and a final.

“W” 2201 AMERICAN LITERATURE TO 1880
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

2201W-01  (TuTh 3:30-4:45)  Courtmanche, Jason
This section of American Literature To 1880 will focus on deviance in the major works of early American Literature. Likely texts will be Hawthorne’s The Scarlet Letter, several of Poe’s stories and Melville’s novellas, a couple of Emerson’s essays, Thoreau’s "Civil Disobedience," Whitman’s "Song of Myself," and Twain’s Tom Sawyer. There will be weekly one-page response papers to the readings, two oral presentations, and a 15-page term paper (completed in four installments of 3-4 pages). All this written work will be compiled into a final e-portfolio. The use of critical research, participation in class discussion and writing response groups, and writing conferences with the professor are expected. We will use The Norton Anthology of American Literature volume B for the poems, essays, and stories, as well as the complete text of The Scarlet Letter. We will use individual editions of Tom Sawyer.

2201W-02  (MW 4:40-5:55)  Graham, Daniel
This course will engage a broad range of early American literature up to the Gilded Age. Readings will be interdisciplinary in scope, and will include secondary works by historians and scholars. Major authors are set to include Crèvecœur, Hawthorne, Poe, Douglass, Stowe, Melville, Whitman, Dickinson, Alcott, and Twain, among others. As this is a “W” course, students should expect to write approximately 15 pages of polished, revised prose over the course of two essays: one midterm paper (5-7 pages) and a final research project (10-12 pages) with a presentation component. In addition, students will be required to write weekly responses of approximately 300 words each, as well as to actively contribute to class discussions.
2203 AMERICAN LITERATURE SINCE 1880
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

2203-01  (TuTh 9:30-10:45)  Cutter, Martha
This course is not meant to be a traditional class in American literature since 1880 but rather an experimental project in reading both canonical and non-canonical writing from this time period. We will therefore approach the post-Civil War period in American literature by examining certain key issues: slavery, gender, the frontier, race, and war. However, 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 understand both what has been remembered and eulogized, as well as what has been labelled “minor” and “unimportant,” buried under and swept over, ignored and forgotten.


Requirements: This class is designed as a reading course. There is a great deal of assigned material in this course, and much of the reading is difficult. I will, nonetheless, expect that students carefully and thoroughly read all of the assigned material and be prepared to discuss it energetically. Other requirements will include: Reading Quizzes, Mid-term Exam, Final paper, and Final Exam.

2203-02  (MWF 11:30-12:45)  Kaus, Alaina
This course surveys American literature from 1880 to the present. It focuses particularly on the ways American literature negotiates with key historical moments of international significance, including two world wars, the 1930s Depression, the Cold War, the Civil Rights and Black Arts Movements, and the neoliberal period of the present. We will consider how works of American fiction, nonfiction, poetry, and drama rehearse and reimagine concepts of “America,” “Americanness,” and “American literature” within global frameworks since 1880. Readings may include texts from W. E. B. Du Bois, Gertrude Stein, Zora Neale Hurston, F. Scott Fitzgerald, John Dos Passos, William Faulkner, Ernest Hemingway, Langston Hughes, John Steinbeck, Ralph Ellison, Gwendolyn Brooks, Kurt Vonnegut, James Baldwin, Adrienne Rich, Toni Morrison, Sylvia Plath, Amiri Baraka, and Gloria Anzaldúa, among others. Class times will consist of short lectures, group discussions, and in-class writings. Students will be expected to write an annotated bibliography and one substantial research essay as well as to complete a midterm examination and a final examination.

“W” 2203 AMERICAN LITERATURE SINCE 1880
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

2203W-01  (MWF 8-8:50)  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 events 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, write and revise two short papers and two long ones, demonstrate mastery of key terms, concepts, and works in a final examination, and deliver one class presentation on a selected topic.

2203W-02 (MWF 10:10-11) Goldman, Eric
Please see description for 2203W-01

2203W-03 (TuTh 11-12:15) Reynolds, John
No description provided.

“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 (MWF 1:25-2:15) Gross, Kate
In this course we will study literature from Africa, Asia, and the Caribbean in English, including works by authors such as Mulk Raj Anand, Anita Desai, Ngugi Wa Thiong’o, Chimamanda Ngozi Adichie, Edwige Danticat and Merle Hodge. We will explore themes of identity, colonialism, nationalism, emigration, childhood, gender, and sexuality. Requirements will likely include weekly response papers and two revised essays.

2301W-02 (MWF 9:05-9:55) Coundouriotis, Eleni
A world literature in English is one legacy of the extended history of the British Empire and its aftermath. Either writing back to empire or appropriating and adapting the English language as their own, postcolonial subjects have shaped a hugely diverse and rich literary history. This course will use the theme of crime and punishment as a lens. Understood as a disciplinary project, empire often asserted itself by criminalizing the activities of native peoples. In the postcolonial era, much of the same legal architecture remained in place. The texts that we will examine trace patterns of resistance and cultural and political change through the representation of situations where the law decrees what is permissible and what not, what deserves retribution and what not. This course should of interest to students who want to
broaden their understanding of what constitutes English literature as well as to students interested in the intersection of law and literature. We will read works by authors from Africa, India and the Caribbean. Assignments will include three five-page papers with revision, and a final exam.

2401 POETRY
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

2401-01  (Th 6-8:30)   Pelizzon, Penelope
This course is an introduction to poetry in English, designed to familiarize you with a range of poetic forms and modes from the 16th through the 21st centuries. We’ll read, discuss, and write about many different poems as ways of enjoying their wealth of rhythms, figures, and rhetorical effects. We’ll pay attention to the way poems sound and we’ll spend a lot of time with poetry in performance; you’ll hear poems aloud in class, at visiting writer events, and online. You’ll also memorize and recite poems yourself, since memorization allows you inside a poem in a rather magical way. By the end of the course, you’ll have a good understanding of how content and sound work together in poetry, and you’ll know a selection of important poems and poetic forms. You’ll also, I hope, take away a deep pleasure in many kinds of poems, from meditative free verse lyrics to tightly-wrought formal stanzas to spoken word pieces. Assignments will include regular short response papers, imitations of poetic forms, memorization and recitation of poems, plus midterm and final exams.

2401-02  (TuTh 11-12:15)   Hufstader, Jonathan
How to read, hear, see, understand, enjoy, interpret, think about, talk about, and write about poems. Come prepared to do all these things actively in class. Two papers, midterm, final.

2401-04  (TuTh 8-9:15)   Abraham, David
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.

2401-06  (TuTh 2-3:15)   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. Course requirements include class participation, quizzes, two papers, and a final exam.

2405  DRAMA (Formerly offered as 219)
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

2405-01  (MWF 1:25-2:15)   Bird, Trudi
We will read a wide spectrum of Western drama (Greek, Roman, Continental, British, and American) from its first written beginnings to the present—from the early Greek plays through the early twenty-first century. We will read and discuss one or two plays a week, and will also read and discuss the writings of
some of the best theater theorists and critics. We will discuss the changing nature of “the player.” We will consider what makes a play a play, by reading adaptations of some works initially written in other genres. We will watch film or television versions of many of the plays we read.

Expect lively class discussion and an occasional brief in-class “staging” of some of the plays. There will be frequent short written assignments, announced and unannounced quizzes, and a midterm and a final exam. The readings will be taken from Aristotle, Euripides, Medieval and Renaissance playwrights, Shakespeare, Restoration playwrights, Moliere, Wilde, Shaw, Chekhov, Glaspell, Christie, Beckett, Miller, Bolt, Stoppard, Pinter, Albee, and other playwrights, critics, and theorists. The course is open to all.

**2407 THE SHORT STORY**
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

2407-01 (TuTh 11-12:15) 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 Ed.), 2007.

2407-02 (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.

2407-03 (TuTh 9:30-10:45) Chang, Alenda
Storytelling is fundamental to the human condition—in other words, we are in large part determined by the stories we craft and consume, not only about ourselves but also our environments. This course will introduce you to the history and formal art of the short story, while allowing you to sample the work of some of its most exciting practitioners (among them Chekhov, Woolf, London, Munro, Borges, Atwood, Walker, Tan, Calvino, Oates, Sterling, and Murakami). Readings will range widely in terms of period, genre, world region, and style; however, we will use the language and concepts of narrative theory (Bakhtin, Genette) in regard to them all.

Course requirements will include short reading responses, a mid-term, and a final exam.

2407-04 (TuTh 5-6:15) Krzywda, Steven
Students will sample a broad spectrum of short stories. Each tale serves to illustrate a particular style, topic or theme. Students also have an opportunity to hone their writing skills, as I review the essay format and common grammar pitfalls. The text is the 8th, full-length edition of *The Norton Anthology of Short Fiction*. There will be three short essays and an essay final. Those who do all three regular essays will have their lowest score dropped. The take-home essay final cannot be dropped. This is primarily, but not exclusively, a lecture course. We cover about nineteen stories in depth.
The years from the 1930s through the 1970s were sort of a golden age for commercial short story writers. With a wide range of popular magazines and less competition from television, long-form novels, and the nonexistent internet (though more from movies), you could make a living as a commercial short story writer, and many did. Much of that writing was done, not in glossy literary magazines, but in popular genre magazines ranging from “pulps” to rack-sized digest magazines.

This class will look at some of the best short story writing in genre magazines from the 1930s to today, with a focus on the relationship between the writer and the audience, and the technical side of short story writing. We’ll look less at larger themes than on specific writing techniques and the ways stories achieve particular literary effects or evoke particular emotional responses. Each class we will look at one or two stories in context, focusing on what the writer intended to achieve with the story and how they would be read by contemporary audiences.

We will also have several guest writers over the course of the semester.

We will read about twenty short stories, starting with the world’s earliest arguable short stories, and we’ll also read critical writing on the genre. We’ll end the semester with a story published in a recent issue of a contemporary magazine. Our choices will come from many countries across the globe; all will be in English.

The course depends on each student’s active participation in class discussion, which will be based on careful reading of the chosen fictional and critical texts. There will be several short written assignments, a possible midterm exam, and a final exam. There will be announced and unannounced quizzes. We will enjoy film or television adaptations of some of the stories we read. The course is open to all

**2408 MODERN DRAMA**
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

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

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.

2409-02  
(TuTh 11-12:15)  
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.

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

2600-01  
(TuTh 9:30-10:45)  
Recchio, Tom
This course will introduce you to the complex activities required for the work of literary study. We will cover such things as literary history (periodization and canon formation); what makes a text literary with an emphasis on the formal conventions of a range of genres; contemporary literary/critical theory with an emphasis on how various theories can be deployed to tease out different readings of the same literary texts; and we will explore recent interdisciplinary work in literary study, including word-image relations and adaptation. We will practice a range of research strategies, evaluate the quality of secondary print and web sources, examine the most recent MLA citation methods, and learn how to handle quotations productively in critical writing. We will be engaged with textual analysis throughout the course with an emphasis on how such analysis links literary texts to the larger work of the culture in which literature is produced and subsequently criticized, re-produced, adapted, and otherwise used. There will be weekly reading responses (1-2 pp), an annotated bibliography, and two short papers (4-5 pp).

2600-03  
(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.
“W” 3003 ADVANCED EXPOSITORY WRITING
(Prerequisite: English 1010 or 1011 or 2011 or 3800; open to juniors or higher)

3003W-01        (TuTh 9:30-10:45)       Cohen, Bruce
English 3003W is an intensive writing course that will focus on students’ particular interests. While students will be permitted, in fact encouraged, to write in the prose-genres that are of most interest to them, creative non-fiction, personal essay or memoir, their writing will be evaluated based upon high standards of proper expository writing. The course will be taught in a semi-workshop format that will be a combination of lectures, peer critical analysis of each student’s work, discussion of selected readings and visits from guest writers. The class will depend heavily on active student participation. A major focus of the writing portion of the class will be on the art of revision and students will be expected to generate and compose polished essays during the semester. The text for the course will be Best American Essays 2014. While the course is open to any upper division student, students who have a serious interest in writing and improving their writing skills are encouraged to take this class.

3082 Writing Center Practicum

3082-01        (Arr.)       Deans, Tom
This practicum introduces tutors to current Writing Center and Writing Across the Disciplines scholarship, and supports undergraduate research projects in those fields. Students will design research projects with the goal of presenting work at regional and national conferences. Please note: This is open by instructor consent, and is designed for current Writing Center staff.

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       (Fall 2015)
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 (MWF 10:10-11) 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 12:30-1:45) King’oo, Clare Costley
This course, designed with Honors students in mind, 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,
martyrology, 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-
vviolent 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 series of
essays (with revisions). We will learn to respond in writing not just to our primary literary texts, but also
to recent secondary criticism—thus taking important steps toward becoming a competent scholar in the
field. Lively participation in class discussions will be expected and warmly encouraged.

“W” 3115 RESTORATION AND 18TH-CENTURY ENGLISH LITERATURE
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

3115W-01 (TuTh 9:30-10:45) Marsden, Jean
The eighteenth century was a time of social change and literary experimentation, when writers had a
sense of humor and literature became a marketable commodity. It was an age of women writers and mad
poets, when the novel came into being, and satire flourished. This course will explore the literature of
Restoration and eighteenth-century England, beginning with the political and often bawdy literature of the
Restoration and concluding with the more decorous and personal works of the later eighteenth century. In
between we will read works by Aphra Behn, the first professional woman writer, Jonathan Swift,
Alexander Pope, Eliza Haywood, Samuel Johnson, and Frances Burney, among others. One of the goals
of the course is to help students learn to use literary databases, especially ECCO (Eighteenth-Century
Collections Online). Course requirements include weekly response papers, group presentations, two
papers, and a final examination.
“W” 3118 VICTORIAN ENGLISH LITERATURE
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

3118W-01 (TuTh 12:30-1:45) Recchio, Tom
This course will offer an overview of British literature during the Victorian period (roughly 1830-1902 even though Princess Victoria did not become queen until 1837). We will organize our reading under headings that define significant economic, cultural, and political pre-occupations of the period and explore the ways in which literary texts (poetry, fiction, non-fiction prose, and drama) refracted, transformed, or otherwise participated in the dynamic cultural changes that characterize nineteenth-century Britain. In many ways, the Victorian period saw the emergence of what we think of as modernity, with densely populated urban environments, mechanisms that exploit mass culture (e.g. advertising and popular visual entertainments), the rise of bureaucracies, expansive international trade, public transport, and on and on. We will begin by exploring a twenty first century effort to imagine the Victorian period through the writing of a neo-Victorian novel. Through that initial reading, we will think about how the twenty first century retrospectively half frames and half constructs what we think of as Victorian, coming to terms with how we have been taught to think about the period before making the imaginative effort to begin to understand the Victorians on their own terms (they did not refer to themselves as Victorians) through the texts that they wrote. There will be a weekly reading journal, one short paper (4-5 pp), one longer paper (10 pp) and a final exam.

3122 Contemporary Irish Literature

3122-01 (MWF 10:10-11) Berry, Sarah
This course will situate contemporary Irish drama, poetry, fiction, and film in their evolving historical, social, and political contexts. No previous knowledge of Irish writing or culture is assumed. Likely authors to be discussed include Samuel Beckett, Patrick Kavanagh, Tom Murphy, Edna O’Brien, Seamus Heaney, Brian Friel, Derek Mahon, Eavan Boland, Paul Muldoon, Martin McDonagh, Conor McPherson, Sebastian Barry, Anne Enright, John McGahern, Sinead Morrissey, and Leontia Flynn. Course readings will also include articles that investigate such issues as adaptation, nationalism, violence, immigration, globalization, gender, religion, class, and postcolonialism.

Course requirements: consistent participation in group discussion, one class presentation, six short response essays, one term paper (8-10 pages), final exam.

3124 BRITISH LITERATURE SINCE MID-20TH CENTURY
(Prerequisite: English 1010 or 1011 or 2011 or 3800)

3124-01 (M 6:8-30) Barreca, Gina
This demanding class, designed with ambitious students in mind, includes works by some of the most significant British writers of the last century. We’ll be reading books by Sillitoe (Saturday Night and Sunday Morning), Spark (The Prime of Miss Jean Brodie), Kingsley Amis (Lucky Jim), Rhys (The Wide Sargasso Sea), Weldon (Life and Loves of a She-Devil), Mantel (Beyond Black), and McGrath (Asylum). Class participation required; two exams and (almost) daily in-class writings; strict attendance policy. No e-readers, Kindles, or Nooks. Only paper texts permitted.
3212 ASIAN AMERICAN LITERATURE (Formerly offered as 274)
Prerequisite: English 1010 or 1011 or 3800; open to juniors or higher. (Also offered as AASI 3212)

3212-01 (MWF 12:20-1:10) Wright, Laura
This course will consider a variety of genres (novels, poetry, plays, and graphic novels) by Asian American authors. It will introduce significant debates in the field and examine the formation of Asian American identity in the course texts. Authors may include: Sui Sin Far, David Hwang, Frank Chin, Gene Luen Yang, Mine Okubo, G. B. Tran, Li-yong Lee, Jessica Hagedorn, Nora Okja Keller and Adrian Tomine.
Class time will consist of brief lectures, seminar-style discussions, small group work, and in-class writing. Students will be expected to prepare brief, written responses to assigned readings, and to demonstrate comprehension of key concepts and readings in a midterm examination and a final examination.

“W” 3214 BLACK AMERICAN WRITERS I
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800; open to juniors or higher)
(Also offered as AFAM 3214W)

3214W-01 (TuTh 2-3:15) Salvant, Shawn
Black Writers I (Nineteenth-Century African American Literature)
This course surveys nineteenth-century African American literature from David Walker to Charles Chesnutt—from the beginning of the anti-slavery era to the era of post-Reconstruction. We will discuss the significance of each text and author for the development of African American literary history, and we will focus on the literary problems that each text presents. We will track the development of some of the dominant forces shaping this century of African American literature with respect to historical and political movements (slavery, emancipation, Reconstruction), modes of expression and production (literacy and orality), literary form (imagery, symbolism, narrative, genre, style). An overarching concern will be the coalescence of historical, cultural, and formal impulses into what we now recognize as the African American literary tradition.
Class periods will involve discussion, lecture, writing instruction, and in-class assignments (short reading responses and quizzes). Grade will be based on essays, assignments, and participation (and possibly a final exam).

“W” 3216W/AFRA 3216W BLACK AMERICAN WRITERS II

3216W-01 (TuTh 11-12:15) Cutter, Martha (martha.cutter@uconn.edu)
African American artists have energized contemporary American literature and film through their explorations, criticisms, and celebrations of our culture’s complex history. This class will focus on contemporary (post-1975) African American literature and film. It will be organized around three topics of recurring importance in African American Literature and US culture: 1) The Past is Not Past: The Legacy of Slavery; 2) He Said, She Said: Masculinity and Femininity in African American Literature and Culture; 3) Internal or Epidermal: The Meaning of Race in American Literature and Culture. A strong
focus of this course will be contextualizing artistic works in terms of historical and cultural debates about race, gender, sexuality, art, and activism.


**Requirements:** Oral Presentation; Husky CT postings; Short Paper (4-6 pages); Long Paper (8-10 pages); Class Participation; Reading Quizzes. Please note: All students who choose to become part of this class must be invested in reading the assigned books and discussing them energetically.

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**“W” 3218 ETHNIC LITERATURES OF THE U.S.**

Prerequisite: ENGL 1010 or 1011 or 2011 or 3800. Open to Juniors or higher

3218W-01 (MWF 8-8:50) 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 novel or collection of short stories by Anzia Yezierska, Tina De Rosa’s *Paper Fish*, Gene Luen Yang’s *American Born Chinese* (a graphic novel), Cristina García’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*.

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**3240 AMERICAN NATURE WRITING**

3240-01 (TuTh 12:30-1:45) Chang, Alenda

American Nature Writing

Writing about the natural world has held a prominent place in American literature since its earliest days, but with recent fears over irreversible, human-wrought environmental change (including mass species extinction and global warming), nature writers have an increasingly uncomfortable but important role to play in shaping public discourse. Recognizing that often, looking outward to the environment is a means of looking inward, either at the self or at society as a whole, our course will examine poetry, fiction, and non-fiction in the pursuit of a complicated understanding of terms like “nature,” “wilderness,” and “landscape.” We will carefully consider the influences exerted by art, religion, region, science, and politics, from Biblical precedents and manifest destiny to Transcendentalism and deep ecology. Special attention will also be paid to traditionally neglected voices—those of indigenous peoples and the urban poor.

Authors will include Henry David Thoreau, Ralph Waldo Emerson, John Muir, Jack London, Aldo Leopold, Mary Austin, Wendell Berry, Rachel Carson, Rebecca Solnit, Leslie Marmon Silko, Edward Abbey, and Robert Hass.

Students will be asked to keep field journals, lead class discussions, and write end-of-term papers.
“W” 3265 SEMINAR IN AMERICAN STUDIES
(Prerequisite: English 1010 or 1011 or 3800; open to juniors or higher)
(Also offered as AMST 3265W)

3265W-01  (TuTh 9:30-10:45)  Vials, Chris
As one scholar has noted, the Cold War (1946-1989) was also the “Age of Three Worlds,” a time when the globe was divided into a First, Second, and Third World. U.S. foreign policy in this period sought to win the allegiance of the Third World in its struggle against the Second (the Soviet bloc), and recent studies have examined the ways in which this Cold War policy abroad framed seemingly unrelated domestic conflicts during the late 1940s, 1950s, and 1960s.
Thus our seminar will use literature, popular culture, and political rhetoric to study how dominant U.S. attempts to fight the Communist bloc and win the sympathies of a de-colonizing world framed how writers, activists, and others imagined global phenomena like anti-colonialism, transnational capitalism, and the “hot” wars in Korea and Southeast Asia. But we will also look at how such images of the Cold War, focused on the world beyond U.S. borders, impacted apparently disconnected “domestic” issues like the civil rights movement, Black Power and the movements of the late 1960s, McCarthyism and the far right, consumer culture, and the U.S. social structure in general. Our classroom texts will include novels, essays, secondary work by historians and economists, political rhetoric, Hollywood film, and still photography, among other primary sources.

3301 CELTIC AND NORSE MYTH AND LEGEND

3301-01  (MWF 1:25-2:15)  Leake, Mary
An examination of medieval Celtic and Scandinavian cultures through their prose and poetic writings. Close analysis of works such as The Tain, The Mabinogion, the Prose and Poetic Eddas, Icelandic sagas, The Kalevala, and relevant historic and linguistic texts. Additionally, discussions of modern texts (books and films) influenced by the medieval mythology of Northern Europe.

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 2-3:15)  Shringarpure, Bhakti
The Postcolonial City
The globalized Third World city has become a site of acute paradox; on the one hand its astronomical expansion represents growth and progress, while on the other it remains a place of gross economic disparity, poverty, sickness, violence and segregation. Several novels and films from Africa, Asia, Latin America and the Middle East explore the challenges and travails of urban life. Authors and filmmakers include Nuruddin Farah, Ousmane Sembene, Ken Bugul, Assia Djebar, Salman Rushdie, Hanan Al-Shaykh, Abderahmane Sissako and Chris Abani among others.

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

3320-01  (TuTh 11:00-12:15)  Mathews, Rebecca
LITERATURE AND CULTURE OF INDIA
The objective of this course is to offer a passage to India through a selection of representative literary works and films. It provides an overview of ancient as well as contemporary aspirations of a country that
is traditionally recognized as the birthplace of numerous religions, philosophy, and great works of literature. In addition, it is now also emerging as a major player in the global economy. The goal of this course is to examine and understand the seeming paradoxes of a country that celebrates diversity even as it successfully synthesizes varied linguistic, religious, cultural and political forces.

3420 CHILDREN’S LITERATURE
Formerly offered as 200
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800)

3420-01 (Tu 5-7:30) 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)
Permission to enroll in ENGL 3422 is required. Email your request to inda.watrous@uconn.edu. Include your student id number, class standing, and reason for taking the course.

3422-01 (MW 4:40-5:45) Cordón, Joanne
Printing Money, Pushing Boundaries
This class will use two central questions for inspiration as we read a sampler of young adult literature: “How do texts represent adolescence and adolescents? How do these representations reinforce and/or critique dominant ideas of adolescence?”
We will consider the history and definition of the genre as we read a range of texts highlighting issues of gender, race, ethnicity, sexuality, ability, and age. We will also consider responses to our literature in forms of censorship and popular culture.

Texts may include: Louisa May Alcott’s Little Women, Sherman Alexie’s The Absolutely True Diary of a Part-Time Indian, M.T. Anderson’s Feed, Laurie Halse Anderson’s Speak, Francesca Lia Block’s Weetzie Bat, Suzanne Collins’s The Hunger Games, S. E. Hinton’s The Outsiders, Brian F. Walker’s Black Boy, White School, Gene Luen Yang’s American-Born Chinese, Markus Zusak’s The Book Thief.
Course requirements include class participation, reading quizzes, a close reading essay, one critical essay, a reading of a book cover, and a midterm and final exam.

3501 CHAUCER

3501-01 (MWF 11:15-12:05) Somerset, Fiona
In this course we'll read Chaucer's Canterbury Tales from end to end, as well as a few related writings and articles that will help us understand what is often considered the second great master work in the English
language (after Beowulf, and before some of Shakespeare's plays). You may have encountered two or three of the Canterbury Tales before, in high school or in a survey course, but the range and variety of the full tale collection is astonishing, especially when we consider that they are the product of one writer. Fascinating too is the conversation that develops between the tales, not only in the talk between their tellers that takes place in the overall framing narrative of a storytelling competition among very different people gathered by chance, but between the stories themselves. I will teach you how to read that conversation; you will never read fiction in the same way again. You'll read it better, and enjoy it more.

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

3503-01 (MWF 11:15-12:15) 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).

3503-02 (MWF 10:10-11) Hart, Liz
Please see description for 3503-01.

3509 STUDIES IN IND. WRITERS

3509-01 (TuTh 9:30-10:45) Mahoney, Charles

Byron
‘Mad, bad, and dangerous to know’ – so George Gordon, sixth baron Byron (1788–1824), was notoriously characterized by a discarded lover, and subsequently known to much of the English and European reading public at the height of his fame. Byron was not only one of the greatest poets but also one of the greatest celebrities of the early nineteenth century, and has continued to influence both English poetry and popular culture. Simultaneously the most ‘romantic’ of the English Romantic poets (the brooding, misunderstood persona of the Byronic hero; the scandalous love affairs; dying a hero’s death while fighting for Greek independence) and the least (the seemingly conservative, Augustan poetics he practiced throughout much of his career), Byron defies easy categorization. Accordingly, we will consider both the works and the life of this brilliant writer in an attempt to sort out just what constitutes the ‘Byronic Hero’ and what makes this poetry so . . . ‘Byronic.’

Poems likely to be considered: Childe Harold's Pilgrimage, The Giaour, The Corsair, Lara, Manfred, Beppo, Sardanapalus, Don Juan (complete), as well as numerous shorter lyrics and selections from journals and letters.
Likely requirements: short weekly response papers, two short essays (5pp), one longer essay (8pp), and a final exam.

3601 THE ENGLISH LANGUAGE

3601-01 (TuTh 9:30-10:45) Sonstroem, David
Each day we read, hear, write, and speak thousands of words and sentences without paying much attention to the language that we use. This course is designed to make us more aware of what we are doing when we use English. We shall focus in particular on English syntax (the patterns into which we
arrange our words) and English usage (the sometimes logical, sometimes arbitrary conventions that direct our phrasing).

Many students who enroll in English 3601 plan to teach English in high school or middle school. This course is designed to help them thoroughly master what they will be teaching there. English 3601 helps them achieve this mastery not only by presenting matters of syntax and usage in the abstract but also by offering frequent quizzes, to enable students to recognize grammatical constructions wherever they occur. The grade for the course will be determined by frequent (7-10) quizzes and by a final exam.

3605 LATINA/O LITERATURE

3605-01 (TuTh 5-6:15) Sánchez González, Lisa
This course is a study of a subaltern American literary tradition, with an emphasis on the contributions of Latina and Latino writers at home in the Northeastern United States. Students will learn how and why the aesthetic, cultural, historical, geographical, and ethical complexities of this body of writing matter to contemporary readers.

3609 WOMEN’S LITERATURE

3609-01 (TuTh 2-3:15) Eby, Clare
Women in Literature
The first half of the course focuses on nineteenth-century classics: Austen’s Pride and Prejudice, Emily Brontë’s Wuthering Heights, and Charlotte Brontë’s Jane Eyre. We’ll consider what it means to be a heroine or hero for each author, the role of money and social rank, what assists or impedes women’s development, and the representation of romantic love in general and marriage in particular. In the second half we sample innovative twentieth-century works, beginning with Virginia Woolf’s A Room of One’s Own, which argues that the literary landscape is transformed when female authors start representing women in relation, not to men, but to other women. Armed with that insight, we’ll consider relationships among mothers and daughters, nieces and aunts, sisters, friends, and lovers as represented by a diverse group of experimental works, likely including Plath’s The Bell Jar, Morrison’s Sula, Alvarez’s How the Garcia Girls Lost Their Accents, Allison’s Bastard out of Carolina, Winterson’s Written on the Body, and Bechdel’s Fun Home. Requirements: regular attendance, participation, reading quizzes, 5 brief position papers, midterm, final.

3621 LITERATURE AND OTHER DISCIPLINES

3621-01 (TuTh 12:30-1:45) Semenza and Hasenfratz
Evolve or Die: Exploring Genre in Film History
Very few moviegoers are unaware of film genres: the romcom, thriller, police procedural, scifi, western, costume drama, musical, screwball comedy, and so forth, seem to have an almost palpable reality. But we know about these genres in part because the film industry has trained us relentlessly for decades to believe in the existence of them. Film genres aren't merely a marketing ploy, but it’s astounding the extent to which genre is actually entirely fluid. (Trailers can even succeed by misrepresenting the genres of films. Have a look at this parody trailer for Kubrick's horror film The Shining, for example.) Film genres, much like living organisms, evolve and mutate with each new cycle; their strongest traits are passed on to
their successors or they may die. Of course, the concept of genre originated not in film but in literary studies, with Aristotle's observation on dramatic forms of comedy and tragedy over 2300 years ago. Literary and film genres, though, share many of the same basic dynamics.

In this course we will study the origin, development, evolution, and deployment of film genre from both the point of view of film producers and film audiences—as well as the complex relationship of film and literary genre. We will focus on three genres in particular: romcoms, westerns, and horror films. We will supplement our forays into genre theory and historiography with our focused study of about 10 films such as the following: The Cabinet of Dr. Caligari (Wiene, 1920); Sunrise: A Song of Two Humans (Murnau, 1927); City Lights (Chaplin, 1931); The Bride of Frankenstein (Whale, 1935); The Searchers (Ford, 1956); Invasion of the Body Snatchers (Siegel, 1956); The Apartment (Wilder, 1960); The Man who Shot Liberty Valance (1962); Once Upon a Time in the West (Leone, 1968); Annie Hall (Allen, 1977); Alien (Scott, 1979); The Evil Dead 2 (Raimi, 1987); Lost in Translation (Coppola, 2003); and Meek’s Cutoff (Reichardt, 2010).

Assignments will include regular writing in a film journal, reading quizzes, a midterm, and a final examination.

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 4-6:30) Shringarpure, Bhakti
African Cinema: Adaptation and Archive
Third Cinema began as an influential movement in the 1960s and 1970s to question, explore and intervene in colonial legacies and has since given voice to several filmmakers across the postcolonial world. This course offers an overview and history of cinema from the African continent using Third Cinema as its main theoretical framework. We will read novels that have been adapted into film and students will work on a digital film archiving project.

3623-02 (MWF 9:05-9:55) Bleiler, Richard
Science Fiction: History and Development
We will examine major science fictional texts written in English between 1888 and the present, focusing predominantly on genre science fiction. Topics will include alternative worlds, aliens, utopian and dystopian literatures, space and time travel, outer and inner spaces, robots and androids, the past and the future, and the (re)presentations of gender and social systems. The predictive and proselytic functions of science fiction will also be examined and discussed.

Attendance and participation are essential. At the conclusion of this course, all students will be asked to formulate a definition of science fiction, and provide relevant examples from the primary and secondary readings, or explain in detail why they are unable to provide such a definition, also with examples from the primary and secondary readings.

Students will be required to write a one-page opinion paper on each novel, to be submitted before the novel is discussed in class. All students will be asked to give 5-minute oral reports on authors being read and movements being studied, presenting essential information. In addition, students will write two research papers.
3631 LITERATURE, CULTURE, AND HUMANITARIANISM

3631-01 (MWF 10:10-11) Coundouriotis, Eleni
How do we tell the stories of refugees and migrants? This course will examine the figures of the refugee and the migrant as they appear in works of art (literature, film, photography) and in legal, historical, theoretical and journalistic discourses. The refugee is a foundational figure for humanitarian discourse in particular. Frequently deprived of citizenship, refugees and migrants are among the most vulnerable populations. They occupy highly contentious spaces such as camps, remain in legal limbo for extended periods (sometimes generations), and frequently suffer from trauma, having survived events of extreme violence. The course will trace the development of humanitarian thought on refugees through various story-telling strategies that have been adopted by displaced persons and others speaking on their behalf. In addition to two essay exams, students will be expected to complete an independent research project.

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 (Tu 8:25-9:15) Sonstroem, David
3692-02 (Th 8:25-9:15) Sonstroem, David

Grammar
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.

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

3701-01 (M 6-8:30) Oberman, Miller
This class is an intensive seminar/workshop/tutorial in writing poems and short fiction. Our work will focus around questions of voice. What do we mean when we say a poet has a distinctive voice? How does voice relate to the form, subject matter or characters of a story? What can we as writers do to find and develop our own distinctive voices? We’ll read and discuss poems and fiction pieces that use voice in striking ways. You’ll write regularly, producing new poems and works of fiction of your own, which we’ll we critique. You’ll also expand your technical skills as a writer with exercises in prosody and prose style. Be prepared to write and read daily, to offer your work for frequent feedback, and to give your full energy and attention to your peers during the critique process. Graded requirements for the class will include weekly readings and writings, written feedback for your peers, reviews of on-campus author events, and a substantially revised final portfolio of your work.

3701-02 (MW 6:10-7:25) Davis, Susanne
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.

**3703 WRITING WORKSHOP**
(Prerequisite: ENGL 1701; may be repeated for credit with a change in topic)

**Instructor Consent Required**

3703-01 (Tu 6-8:30)
Litman, Ellen
Instructor Consent Required
Fiction
This seminar is designed for upper-level undergraduate students interested in writing fiction, and as such it will require a great deal of writing, reading, and revising. Students will write 3 original short stories (of novel chapters) and complete a series of exercises. The final project will involve preparing two of the three original pieces to be submitted for publication. Texts will include an anthology of short fiction and a selection of essays on writing. Active class participation is required.

For a permission number, please e-mail 4-6 pages of your fiction as a .doc attachment to Professor Litman at ellen.litman@uconn.edu

**3711 CREATIVE WRITING FOR CHILDREN AND YOUNG ADULT READERS**

3711-01 (W 6-8:30)
Shea, Pegi
This course offers instruction in writing books for young readers, from board books, preschool concept books, poetry and picture books to easy readers, nonfiction, middle grade and young adult novels. Instruction is also given on preparing and submitting books for publication. Class format is workshop/critique. Students can expect to produce 5-7 manuscripts. Email: pegideitzshea@aol.com.

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

4101W-01 (TuTh 11-12:15)
Winter, Sarah
Charles Dickens and the Mysteries Of London
This course will focus on the novels of Charles Dickens and his contemporaries in the context of the cultural history of everyday life in Victorian London. Topics to be considered include the history of serial fiction, novels of crime and detection, and the history of the British Empire. Students will engage in original research using electronic archival databases and literary critical and historical scholarship. Readings will include: G.W. M. Reynolds, The Mysteries of London (excerpts); Dickens, Oliver Twist, Bleak House; Mayhew, London Labor and the London Poor (excerpts); Collins, The Moonstone; Conan Doyle, The Adventures of Sherlock Holmes; critical readings by Bakhtin, Bodenheimer, Moretti, and others. Course requirements: required reading; annotated bibliography; library research workshop; two short analyses of research database sources; writing/revision peer review workshop; oral presentation on research for class symposium; 15-18 page revised final paper; final exam.

**“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 (TuTh 3:30-4:45) Salvant, Shawn

Meets with AFAM 4994W

African American Literature Post-Reconstruction

Advanced study in African American literature during the Reconstruction and post-Reconstruction periods. This important period produced some of texts that would shape African American literary history and criticism for the next century. We will examine the literary representation of some of the period’s historical developments including the rise and decline of African American political representation, the contentious battle over approaches to "black uplift," the surge of political activism by African American women, debates over the uses of black folklore, and the politics of black speech (just to name a few). African American literature produced after the Civil War also shaped the development of the formal and thematic concerns that characterize a distinctly African American literary tradition, but of course not without inevitable artistic (and political) tensions and debates, which we will explore. In addition to the primary literature, we will engage secondary material demonstrating the impact of this period on the trajectory of African American criticism. Authors covered here are among the most significant figures of the period: Frances Harper, Charles Chesnutt, W.E.B. Du Bois, Paul Laurence Dunbar, Pauline Hopkins, Booker T. Washington.

Class sessions will lean more toward discussion but also include lecture, writing instruction, and in-class assignments (short reading responses and quizzes). Final grade will be based on essays, short writing assignments, quizzes, research assignments, and participation.

4203W-02 (MWF 9:05-9:55) Makowsky, Veronica

Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher.

Food and Family in Ethnic American Literature

Food and family are essential components in forming an identity, but they also present challenges for members of ethnic groups confronting the meaning of being an “American.” How much of one’s identity is a matter of “descent,” signified by food and family of origin, or of “consent,” what one chooses in terms of food, associates, spouses, activities, etc.? To what extent can one choose both, as in hybridity, or even neither? We will discuss these issues using twentieth-century fiction and autobiography that may include Zitkala-Sa’s American Indian Stories (excerpts); Anzia Yezierska’s Bread Givers; Peter Balakian’s Black Dog of Fate, NoViolet Bulawayo’s We Need New Names; Ernest Gaines’s A Lesson Before Dying, Diana Abu-Jaber’s The Language of Baklava, Louise DeSalvo’s Crazy in the Kitchen, and Bich Minh Nguyen’s Eating Buddha’s Dinner. Grades will be based on: 1) active participation in daily discussion which usually includes in-class assignments; 2) two two-page response papers and their revisions; 3) a ten-page research paper (in stages from annotated bibliography and outline through at least one draft); 4) an oral report (five minutes) on, or written abstract (250-500 words) of, the research paper (depending on class size).

Advanced Studies: Seminars Literature

“W” 4407 Advanced Study: Prose

4407W-01 (TuTh 3:30-4:45) Codr, Dwight

Rise of the Novel

This course focuses on early British experimental fictional texts, texts that we might call novels were it not for the fact that they were not described as such when they were first “dropped” on the English reading public. We will try to recuperate and activate for ourselves the profound strangeness of eighteenth-century fiction, and try to denaturalize the very idea of “the novel.” What is meant by
“denaturalization”? We tend to assume that texts like *Robinson Crusoe* or *Gulliver’s Travels* are novels because we have read other texts that are like them in certain significant ways: they are fictional, they have a story of some kind, they consist of characters, they often have titles bearing the names of their principal heroes or heroines, they consist of scenes, and so forth. Yet, *Robinson Crusoe* and *Roxana* were offered up as true histories, and neither have much of a narrative arc; *Gulliver’s Travels* was presented as truth as well, and it openly attacks the very idea of fictional narrative; *Fantomina* is too short to be a novel, and the main character doesn’t have a name; *A Court Lady’s Curiosity* consists of as much poetry as prose; *Fanny Hill* is too pornographic to fit into the canon; *Humphry Clinker* is made up of letters, doesn’t have a hero, and has a principal character that is not the title character; *The Man of Feeling* begins at chapter 11; as for *Tristram Shandy*, well, the main character isn’t born until slightly after half of the novel is through. What are these bizarre things we unthinkingly call “novels”? How do they work? What major issues of the period does each address? In what ways are they in dialogue with one another?

“W” 4601 ADVANCED STUDY: LITERARY CRITICISM AND THEORY
Prerequisite: ENGL 1010 or 1011 or 3800; open to juniors or higher
(May be repeated for credit with a change of topic)

4601W-01  (TuTh 12:30-1:45)  Hogan, Patrick
Identity has been one of the central topics in literary study in recent decades. Theorists have explored national, cultural, personal, and other types of identity. This course will focus on identity in relation to sex, sexuality, and gender. We will begin the semester with some general theoretical considerations on the ways in which sex, sexual, and gender identities are commonly understood or imagined. We will then proceed to consider these types of identity in turn. We will probably read Cordelia Fine’s *Delusions of Gender* as well as some work by Judith Butler and perhaps some other work in Queer Theory. Literary works are likely to include Marlowe’s *Edward II*, some Virginia Woolf (perhaps *Orlando*), and some of Rabindranath Tagore’s stories. (Other possibilities include the Sanskrit *Agamadambara* and the Chinese animated film, *Butterfly Lovers.*) Students will do two essays, one 5-6 page analysis paper and one 9-10 page research paper. The longer paper will involve scholarly research on some aspect of sex, sexual, or gender identity. In addition to written work and general class participation, students will participate in group presentations of reading material and individual presentations of their research findings. There will also be a final exam treating material covered in the course.

4897 Honors Thesis

4897-01  (Arr.)  King’oo, Clare

“W” 4965 ADVANCED STUDY: EARLY LITERATURE IN ENGLISH

4965W-02  (TuTh 12:30-1:45)  Marsden, Jean
*Literature and Sexuality, 1660-1800*
Assumptions regarding proper and improper sexuality are a fundamental aspect of human society and a crucial component of literature as diverse as public drama, private poetry, and interior subjectivities of the novel. The years between the restoration of the English monarchy in 1660 and the dawn of the Romantic period were a period of flux, a time which saw these assumptions change and with them everything from
class structures and property laws to gender expectations and the “new” category of the homosexual. Please note: this is a class about sexuality, not about sex. While some of the works we will examine are explicit, many others debate chastity and proper masculine and feminine behavior. We will read conduct books, legal documents, literary and social theory, as well as a diverse range of drama, fiction, and poetry. Readings will include: *The Man of Mode, The Lucky Chance,* and *The London Merchant,* poetry by Rochester and Behn, *Fanny Hill,* and *Pamela.*

Class requirements will include short research projects, eight one-page papers, class presentations, and a critical problem paper. The second half of the semester will be focused on the development of a longer researched project and a portfolio of course work.