

Course Descriptions Spring 2024-Fall 2018

Spring 2024

1101W: Classical and Medieval Western Literature

1101W-01 | TuTh 9:30-10:45 | Hasenfratz, Bob

1101W-02 | TuTh 12:30-1:45 | Biggs, Frederick

Because it's often so different from contemporary fiction in its many forms, the Classical and Medieval literature of Europe, aside from being fun to read, raises significant questions about how and why we write. The first half of this course will focus on two texts: Marie de France's revision of a Celtic folktale, *The Pangs of the Men of Ulster*, into a lai, *Lanval*, relevant to Anglo-Norman aristocrats; and the Beowulf-poet's response to a political change in the rules governing royal succession in Anglo-Saxon England. The lessons from these sections should be obvious: revision is fundamental to successful writing and even literary texts often construct arguments of importance to their authors. The second half will develop these points by considering the role writing plays in investigating ideas. Here the primary texts will be selected poems by Sappho and the first four books of the *Iliad*. You will be graded on class participation including writing workshops, ten discussion-board posts (replies are optional), and drafts and revisions of three essays. Ample extra credit will be awarded for individual and group class-presentations.

1101W-03 | Winter, Sarah | Spring 2024

This course introduces students to ancient Greek and Roman mythology and foundational literary genres arising in antiquity, including epic, tragedy, comedy, and lyric poetry. Greek and Roman authors whose works will be read in translation include: Homer, Sappho, Aeschylus, Sophocles, Euripides, Aristophanes, Ovid, and Virgil. The second part of the course will focus on the equally influential genre of romance. We will read medieval courtly romances by Marie de France, the Arthurian tale *Sir Gawain and the Green Knight*, and conclude the semester with Dante's medieval epic, *The Inferno*, which tells the story of the poet's descent into hell. Through multiple opportunities to receive feedback from the instructor and their peers, students will revise and improve their written work by focusing on analytical and conceptual precision of language and effective organization of key claims in their argument. Students will also gain greater proficiency in interpreting the complex and ambiguous meanings of mythic and narrative forms, genres, character types, and figurative language in literary texts, while uncovering changes in recurring themes and ideas across cultural and political history. Course requirements include: three 4–5-page papers and two revised papers of 7-8 pages; completing all reading; class discussion participation; a group presentation; a writing workshop including peer-review; and a final exam.

1103W: Renaissance and Modern Western Literature

1103W-01 | Gallucci, Mary | Spring 2024

ENGL 1103W.01: Renaissance and Modern Western Literature
Theme: Witches, Primitives, and Savages: Defining the Other.

We will explore witchcraft and savagery from the Renaissance to modern times. We will begin by examining how Renaissance and early modern Europeans conceptualized “civilization” and

“primitivism.” From witches who threatened an orderly Christian world to savages and cannibals who menaced society, Europeans and their descendants were fascinated by ideas of the uncivilized other. Authors and works will include William Shakespeare, *The Tempest*; Thomas Middleton, *The Witch*; Jonathan Swift, *Gulliver’s Travels*; Aphra Behn, *Ooronoko*; Voltaire, *Candide*; Diderot, *Supplement to Bougainville’s Voyage*; Charles Brockden Brown, *Edgar Huntly, Or, Memoirs of a Sleepwalker*; Lydia Marie Child, *Hobomok, A Tale of Early Times by an American*; Joseph Conrad, *Heart of Darkness*; Jean Rhys, *The Wide Sargasso Sea*; Arthur Miller, *The Crucible*; Toni Morrison, *The Bluest Eye*; Leslie Marmon Silko, *Ceremony*; J. M. Coetzee, *Waiting for the Barbarian*.

1103W-02 | Pelizzon, V. Penelope | Spring 2024

In this course, we’ll spend time with some of the most fabulous poetry and prose of the last 500 years. We’ll read works by Greek, Turkish, Russian, French, German, Italian, Mexican, American, and English authors. We’ll work chronologically backwards, beginning with recent writers whose historical context is more familiar, moving in reverse to periods where we’ll call on secondary materials to help ground our understanding of the issues at stake for each writer. Authors likely to appear on the syllabus include Constantine Cavafy, Nazim Hikmet, Marina Tsvetaeva, Gwendolyn Brooks, Paul Celan, Charles Baudelaire, Anton Chekhov, Sor Juana Inés de la Cruz, and William Shakespeare. Projects include weekly response writings as well as three revised papers of 5-6 pages each. This is a discussion-centered class, and students will be expected to participate actively and in-person at each meeting.

1201: Introduction to American Studies

1201-01 | Franklin, Wayne | Spring 2024

This course carries general education CA4 credit

As a basic introduction to the key issues of the field of American Studies, this course 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, class, and ethnicity now and in the past; patterns of everyday life; and architecture and material culture generally. Students will write brief reaction papers to their readings; midterm and final will be given. Course readings will include such books as these:

James Deetz, *In Small Things Forgotten*. Anchor 0385483995

William Cronon, *Changes in the Land*. Hill and Wang 0809016341

John M. Baker, *American House Styles*. W. W. Norton 0393323250

Frederick Douglass, *Narrative*. Penguin 0143107305

Sarah Orne Jewett, *Country of the Pointed Firs*. Signet 0451531442

Scott Fitzgerald, *Great Gatsby*. Scribner 0743273567

Walker Evans and James Agee, *Let Us Now Praise Famous Men*. Mariner Books 0618127496

Leslie M. Silko, *Ceremony*. Penguin 0143104918

1301: Major Works of Eastern Literature

1301-01 | Moores, Donald | Spring 2024

Because there are no longer any anthologies that offer a broad selection of Eastern literary texts, this course will be an in-depth study of one important strain of Eastern thought—Sufism—the mystical branch of Islam. Enormously influential, the Sufis impacted spirituality and poetry profoundly throughout the Middle East, Asia, Africa, Europe, and the U.S. (To this day, the best-selling poet in the West is Rumi, a Persian Sufi poet whose creative output rivals that of Shakespeare, Homer, or Dante). In an engagement

with the ghazals (lyrics) of several major poets, including not only Rumi but Rabia, Attar, Hafiz, and others, we will explore the subtle contours of Sufi verse and its rich imagery. We also will engage the profound writing of two influential Sufi philosophers, Indris Shah and Hazrat Inayat Khan, whose work was responsible for introducing Sufism to many Westerners in the twentieth century. Because the Sufis foreground love, our focal point will be on the recurring image of wine-drinking, a complex metaphor suggesting the intoxications of divine love and the ecstasy (self-transcendence) that it causes. Through student presentations we will learn about various Sufi orders and their techniques of ecstasy, such as circle-dancing or whirling, smoking hash, chanting, fasting, sleep deprivation, and others. Course measures include journal writing, short critical reaction papers, a presentation, and a final research paper. Students will be required to purchase four books totaling about \$85. Who wouldn't want to take such a course? So, join me, Dr. Evil, and together, we'll learn about the love and ecstasies of the Sufis!

1301-02 | Moores, Donald | Spring 2024

1401- Horror

1401-01 | Semenza, Gregory | Spring 2024

This course focuses on the history, politics, and theory of the international horror film, from the silent era through the present day; it also surveys the important sub-genres of horror, including the monster films, paranormal films, slasher films, gialli, and folk horror films, just to mention a few. Often criticized—sometimes even dismissed—as the lowliest of all forms, horror has in fact always been one of the most capacious, formally innovative, and ideologically complex film genres. The passionate responses it inspires in audiences, from cult-like devotion to outright disgust, raise fascinating questions about why we love (or hate) to be frightened. How do the things that most terrify us change over time or within different locales? How do we draw ethical lines (personal, institutional, or national) about what we are willing to depict or watch on film? What do our individual and collective responses to horror say about us and the world in which we live? Over the course of the semester, we'll watch about 20 films and read a healthy number of essays about them. We'll watch Murnau's *Nosferatu* (1922), Tourneur's *Cat People* (1942), and Siegel's *Invasion of the Body Snatchers* (1956) before turning to the great horror films of the 1960s and early 70s; these include, but are not limited to, Michael Powell's *Peeping Tom* (1960), Romero's *Night of the Living Dead* (1968), and Hooper's *The Texas Chainsaw Massacre* (1974). Featured filmmakers of the mid 70s and beyond will include Dario Argento, John Carpenter, Ridley Scott, Julia Ducournau, and Jordan Peele. Assignments will include participation, regular quizzes, a group project, and midterm and final examinations. Please note that this course is not for the squeamish. Many of the films contain graphic violence and gore, strong sexual content, and generally disturbing themes.

1503: Introduction to Shakespeare

1503-01 | Semenza, Gregory | Spring 2024

"The remarkable thing about Shakespeare is that he is really very good, in spite of all the people who say he is very good." -- Robert Graves

After more than 25+ years of teaching and studying Shakespeare, I still marvel at how good he really is. In this introductory class, we will study about 7 plays—including *Julius Caesar*, *Measure for Measure*, *King Lear*, and *Macbeth*—as well as several film adaptations of them. My general goal is to share some of the things I've learned about his plays over the years, and to explore with you the reasons why his artistry continues to influence and move us 400 years after his death. My technical goal is to instill appreciation and understanding of the following: the historical context in which Shakespeare lived and created his art; the major dramatic genres of comedy and tragedy; the chief characteristics of Shakespeare's dramatic style: systematic indeterminacy, pervasive metatheatricality, and dialectical

structuring (we will define these in class!); the basic terms and devices of Shakespearean drama, including soliloquy, aside, play-within-the-play, and exposition; the major characters such as Hamlet, Lear, and Juliet; and the major dramatic themes, including nature versus nurture, fate and freewill, and sacred and profane love. This is a discussion-based class that values presence and participation. Assignments include some short papers, a midterm, a group project, and a final.

1616W-01 Major Works of English and American Literature

1616W-001 | Geer, Gretchen | Spring 2024

Monsters have been fascinating and horrifying us for a very long time. In this course, we will examine a variety of texts in order to gain an understanding of how monsters have been (and continue to be) depicted in literature over time. We will begin with a sampling of medieval texts, move on to some early modern and nineteenth century literature, and end with a selection of recent science fiction and fantasy literature. Texts and authors will include, for example: Beowulf, Dracula, Nathaniel Hawthorne, Edgar Allan Poe, and Octavia E. Butler. Assignments will include quizzes and three five-page essays. This is a discussion-based class, and substantial class participation is expected.

2013W: Introduction to Writing Studies

2013W-01 | Ready, Psyche | Spring 2024

2020W: Technical Writing and Design

2020W | Deans, Tom | Spring 2024

This course will cover the fundamentals of writing, design, and editing in professional settings. We'll also take up the ethics of workplace writing and the uses of various technologies (for example, AI) in all this work. There will be lectures, readings, conferences, case studies, and lots of drafting and revising. This will be an interactive seminar where you'll need to participate in discussions and collaborate with fellow students. Assignments include weekly writing activities; a series of quizzes on style and design strategies; a collaborative oral mid-term exam; analysis of a technical, scientific, or workplace or genre of your choice; an annotated bibliography; and a final project.

2100: British Literature I

2100-01 | O'Hara, Alyse | Spring 2024

2100-02 | Biggs, Frederick | Spring 2024

This course, a survey English literature from the Middle Ages (Beowulf) to the Eighteenth Century (Fantomina, by Eliza Haywood), will prepare students for more advanced courses in the field and so is strongly recommended for English majors; others are of course welcome. Readings selected from the Norton Anthology of English Literature: Volume 1 will be covered by lectures and through discussion. There will be group reports, presentations, two papers, a mid-term, and a final exam.

2101: British Literature II

2101-01 | Burke, Mary | Spring 2024

In this survey course, we will explore British literature from the early nineteenth century to the present day across genres, authors, movements, styles, and themes. We will read canonical texts to ask how they explored the social, cultural, and political issues of their times but also trace a tradition of marginalized voices emanating from the United Kingdom's geographical and ideological peripheries. Our readings will emphasize how such works successively reinforced and challenged mainstream British identity and values. Intended to provide preparation for more advanced courses in British literature, ENGL2101 is strongly recommended for English majors. Requirements: engaged class participation, one short draft essay, one long paper, and one class presentation.

2107: The British Empire, Slavery, and Resistance

2107-01 | Marsden, Jean | Spring 2024

Our modern ideas of race and privilege have deep roots, stretching back to European and especially English colonization of the New World. These colonies became the source of much of Britain's wealth and power, established through trade in sugar, spices, exotic goods – and people. This course focuses on one specific aspect of the British empire: the West Indies, where the suppression of indigenous peoples and seizure of their lands and the establishment of plantation slavery became the engine of England's economy. The course begins with readings designed to provide students with a historical context for the British empire's growth in the West Indies and for the realities of slavery and the slave trade followed by works in which enslaved Africans tell their own stories of slavery and resistance. Other readings include Robinson Crusoe, Oroonoko, or The Royal Slave, Inkle and Yarico, The Benevolent Planters and Obi; or Three-Fingered Jack. Assignments include one paper, midterm exam, final exam, class presentation, and numerous short writing assignments.

2201: American Literature to 1880

2201-01 | Salvant, Shawn | Spring 2024

2201W: American Literature to 1880

2201W-01 | Hybrid | Dolan Gierer, Emily | Spring 2024

This course will explore the development of American literature from the earliest Native American creation accounts to the social reform work of late-nineteenth-century writers. We will examine issues of class, race, gender, and religion to better understand the factors that make American literature uniquely "American." By reading a variety of primary and secondary texts, we will examine how the interactions between different people groups have shaped American history, American identity, and American literature.? Assignments include regular in-class writings and three papers, which we will write in drafts and spend time in class revising.

2203: American Literature Since 1880

2203-01 | Hunnicutt, Lindsay | Spring 2024

2214W: African American Literature

2214W-02 | Cutter, Martha | Spring 2024

2274W: Disability in American Literature and Culture

2274W-02 | Brueggemann, Brenda | Spring 2024

An interdisciplinary examination of the symbolic roles of disability and the social implications of those roles.

How has disability/embodied difference been understood, imagined, represented, engaged in American literature, history, and culture? This will be the central question for our course exploration. We will engage many kinds of “texts” to approach this question and cover a significant time span in American history. The course work is not lecture based but relies on multiple means of action, expression, engagement (based on the principles of Universal Design for Learning).

Course Objectives:

By the end of the semester, you should be able to:

Recognize how various learning styles and “intelligences” shape our own learning experiences while they also construct and contribute to the collaborative, community work we do in a classroom.

Understand common narrative structures and themes that have commanded, compelled, and even inspired texts about people with disabilities in American culture.

Compare generic (genre-based) approaches to representing characters with embodied differences.

Evaluate and Apply different conceptual frameworks and key terms that circulate in the interdisciplinary field of Disability Studies in the 21st century.

Critically and creatively compose responses, and pose further questions, about the systems, structures, attitudes, inequalities, successes, and stories surrounding “disability” and disabled people in American culture.

Course Requirements and Grading

Individual conferences (twice): 10%. Collaborative notetaking (twice): 10%. Short compositions/responses (6 required.): 30%. In-Class writing/activities: 25%. Final project presentation (5-10 mins): 25%

2276W: American Utopias and Dystopias

2276W-01 | Hybrid | Knapp, Kathy | Spring 2024

2276W-02 |Grossman, Leigh| Spring 2024

It’s a bit terrifying but accurate to say that we are living in a golden age of dystopian fiction. Both dystopias and utopias (often two ways of looking at the same thing) have become pervasive across American media, including books, stories, and graphic novels, tabletop and video games, long- and short-form video, and more. In particular the audience has been getting younger—dystopian worlds that used to be geared toward adults are increasingly focused on teenagers and middle-grade readers. This class will look at some of the roots of the current golden age, but the main focus is on what topics lend themselves to utopias and dystopias, and why authors use particular tropes of the field. We will look both at what authors are trying to accomplish, and what readers expect in a satisfying work (and how those things differ for adult and younger audiences). The class will include many key older works, but with a significant focus on current authors who are changing the field (Sarah Pinsker, Rivers Solomon, Alaya Dawn Johnson, Rebecca Roanhorse, etc.). We will also look at some critical writing, and some of the authors you are reading will be guests in the class.

2301: Anglophone Literatures

2301-01 | Coundouriotis, Eleni | Spring 2024

2301W: Anglophone Literatures

2301W-01 | Hogan, Patrick | Spring 2024

2401: Poetry

2401-01 | Cohen, Bruce | Spring 2024

This introductory 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 poetry. The goal of the course is to expand your interest in poetry to the point that you will read it outside of class, well after the course has concluded and be able to discuss poetry in an intelligent manner. Course requirements include class participation, written essays and a final exam.

2401-02 | Cohen, Bruce | Spring 2024

See 2401-01 for description

2401-03 | Forbes, Sean | Spring 2024

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 kinds of poems as ways of enjoying their wealth of rhythms, images, and rhetorical effects. We’ll pay attention to the way poems sound; you’ll hear poems aloud in class and we will consider how sound affects one’s understanding of a poem. 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.

2405: Drama

2405-01 | Marsden, Jean | Spring 2024

This course emphasizes the role of drama as theater – works written to be performed – what Robert D. Hume describes as “producible interpretation.” In contrast to other forms of literature, drama was created as words to be heard and actions to be seen, three-dimensional and experienced in real time. Thus, will read drama with an eye to its performance. We will discuss plays as texts and explore how they were originally staged as well as to consider the possibilities for staging them today. Class assignments such as staging scenes from specific plays will help build toward that goal, and our HuskyCT site includes numerous films and filmed productions that demonstrate some of the possibilities for presenting modern dramas and recreating dramas from the past. After beginning with an exploration of two iconic classical Greek dramas, the class will progress in roughly chronological order, considering evolutions of genre and experimentations with form. The last half of the course will be dedicated to twentieth-century drama, beginning with John Millington Synge’s *Riders to the Sea* (1904), a work from the Irish Renaissance, and ending with Tony Kushner’s *Angels in America* (1991), a play born out of the AIDS crisis. Assignments include: two papers, final exam, group scene staging, and several short writing assignments.

2407: The Short Story

2407-01 | Cordon, Joanne | Spring 2024

Narrative Survival Kit

Joan Didion argues in *The White Album* that stories are fundamental to our survival: “We tell ourselves stories in order to live.” This survival benefit is not just personal, but also communal and ethical. As

Audre Lorde points out in *Sister Outsider*, the ability to correctly interpret the events of our lives depends upon “the quality of our light by which we scrutinize our lives.” Our narrative survey will allow us a glimpse into diverse persons, places, and time periods. All our stories come from *The Story and Its Writer*. Assignments will include participation in class discussion, a midterm exam, a group presentation, a class debate of the “best” short story, and a final project.

2407-02 | Sanchez, Lisa | Spring 2024

This course surveys and analyzes the short story as art and artifact. Students will study the history and elements of the short story genre; master the key concepts involved in analysis of the genre; learn how to write creatively; and participate in class discussions and group discussions. An in-class midterm and final exam will be scheduled.

2407-03 | Sanchez, Lisa | Spring 2024

See description for 2407-02

2408: Modern Drama

2408-01 | Cordon, Joanne | Spring 2024

This course follows the development of drama from Ibsen to the present, which may sound dull, but the hallmark of modern drama is innovative antagonism, whether because of its daring subject matter, avant-garde forms, or challenging theatrical techniques. Or, as Oscar Wilde puts it in *The Picture of Dorian Gray*, “the books that the world calls immoral are books that show the world its own shame.” Plays may include Oscar Wilde’s *The Importance of Being Earnest*, Henrik Ibsen’s *A Doll’s House*, George Bernard Shaw’s *A Doctor’s Dilemma*, John Millington Synge’s *Riders to the Sea*, Susan Glaspell’s *Trifles*, Pirandello’s *Six Characters in Search of an Author*, Sophie Treadwell’s *Machinal*, Samuel Beckett’s *Waiting for Godot*, Lorraine Hansberry’s *A Raisin in the Sun*, Harold Pinter’s *Betrayal*, Tony Kushner’s *Angels in America*, Lynn Nottage’s *Ruined*. Course requirements: Class participation, short writing assignments, group project, one paper, and a final exam.

2411: Popular Literature

2411-01 | Barreca, Regina | Spring 2024

“Popular” literature doesn’t mean “easy reading.” This class will be terrific, but the reading will be both considerable and complex. Novels by Anita Loos, Stephen King, Tom Perrotta, Shirley Jackson, Elizabeth Jane, and Mohsin Hamid will enthrall you, and keep you turning pages long into the night. You’ll need to buy the paper editions of the books or borrow them from a library to turn those pages literally because no computers, iPads, laptops, or other electronic equipment are permitted in the classroom. You’ll be taking notes in a notebook. No cellphones or Apple watches on during class; no exceptions. Attendance is required and will be taken at every class. I expect every member of the course to participate in ALL discussions. There is one take-home exam in addition to a final exam. There are also nearly daily quizzes given at the start of class; these count heavily towards your grade.

2600: Introduction to Literary Studies

2600-01 | Hybrid | Somerset, Fiona | Spring 2024

This course is required of English majors: it is designed to teach you research, critical thinking, and writing skills that will help you do well in upper-division courses and beyond. You will be asked to produce three short papers (3 pages) that build on smaller research and writing assignments completed online and/or in class. Our readings will include poems, short items presented in digital media, and

critical essays. You will be asked to learn some key terms and methods, and invited to begin using them to join the conversation among critics in the field.

2600-02 |Hybrid| Dennigan, Darcie | Spring 2024

2603: Literary Approaches to the Bible

2603-01 |Dolan Gierer, Emily| Spring 2024

The goal of this course is to understand the Bible as one of our earliest ancient texts, one which weaves together poetry, history, and personal narrative. We will explore the various literary genres of the Bible, examine the complex characterizations of both God and humans, wrestle with thematic ambiguities around gender, national identity, violence, suffering, and sacrifice, while also developing a better understanding of the narrative conventions of ancient Hebrew writers.? This course is open to anyone interested in studying the Bible as one of the most popular and enduring literary texts of all times, and helps fulfill the Early Literary, Cultural, and Linguistic History requirement for English majors. Assignments include regular in-class writings, a mid-term exam, and a final paper.

2605: Capitalism, Literature, and Culture

2605-01 |Vials, Christopher | Spring 2024

This course is built around the main questions: what is capitalism, what have been its human impacts across different groups, and how has it changed over time? How did it spread from early modern Europe (particularly England, Holland, and Portugal) to encompass the entire globe, and under what terms? How it has been experienced differently across lines of class, race, and gender? What have been the main criticisms of it, and what have its critics meant by terms such as “socialism” or “communism”? Many of our discussions will take the United States as an example, but we will not limit ourselves to this country. As an interdisciplinary course, we will use a variety of sources to examine these questions, including the scholarship of historians, works of philosophy, social theory, and writings by economists. In lectures, the instructor will also cover histories, theories, and empirical data not directly referenced in the readings. Most of your reading assignments, however, will be cultural works: novels, autobiographies, plays, essays, and manifestoes.

We will begin by sketching out a working definition of capitalism, defining it in relation to the systems that came before its emergence in England in the 16th and 17th centuries. The first half of the course, up until the mid-term, will focus on the broad global dynamics of capitalism that tend to recur throughout its history, yet on different timelines in the various continents and regions: dispossession from the land, urbanization and industrialization, and the creation of “a labor force.” On the latter, we will explore how gender and racial hierarchies have been crucial to capitalism since its origins. Indeed, many scholars have found the origins of racism in the rise of capitalism in the 17th and 18th century.

The second half of the course will shift to a more specific historical focus, as we look at two distinct periods in postwar capitalism: the Keynesian period of ‘reformed capitalism’ from the 1940s to the 1970s, and the neoliberal period that we still inhabit today.

2609: Fascism and its Opponents

2609-01 | Vials, Christopher | Spring 2024

In this course, we will explore the questions: what is fascism? How is it relevant for thinking about the culture and politics of the world today, and the United States in particular? And how does fascism differ from other forms of authoritarianism?

As a type of state, fascism was largely destroyed in 1945. But as an ideology and a set of political movements, it has appeared in countries across the globe, before and after World War II. As Oxford-based historian Roger Griffin wrote in 1993, "...as a political ideology capable of spawning new movements [fascism] should be treated as a permanent feature of modern political culture."

After surveying the historical fascisms of Germany, Italy, and Japan, we will turn to the United States, where we will devote much of the remainder of the class to exploring U.S. fascist or fascist-like movements. Much of the class from this point on will be a study of the extreme right in the United States and across the world over the last century, with an eye toward its overlaps with actual fascist movements. We will also discuss the applicability of the concept of fascism for the United States -- a country with a history of race rooted in settler colonialism, slavery, and immigrant labor. When does structural racism cross the line into actual fascism? What's the relationship between racism and authoritarianism? Are practices like segregation or voter suppression 'fascist,' or do they come from a different kind of anti-democratic history?

Along the way, we will discuss what it has meant to be an antifascist, both in the United States and abroad. What's the difference between being "against fascism" and being "an antifascist"? How does antifascism intersect with other politics and movements? What kinds of action has it involved, and how has this shifted over time? How productive or counterproductive has it been? We will trace "antifascism" in the United States from a mass movement in the 1930s based around lobbying, civil rights, and union building to the punk-inspired "antifa" of 1990s and beyond.

2610: Introduction to Digital Humanities

2610 |Hybrid| Booten, Kyle | Spring 2024

This project-based course will explore how computers can help us to understand humanistic topics (such as literary texts, historical events, and philosophical questions) in new and powerful ways. Students will imagine and design digital games and interactive, web-based archives that aim to teach the player or user about a humanistic topic. They will then prototype these designs with beginner-friendly tools.

The course will also use hands-on activities to introduce students to other aspects of the field known as "the Digital Humanities," including how to use computational tools to analyze vast quantities of historical or literary data.

No prior technical experience of any kind is required or assumed. Especially welcome are students who are interested in games, design, digital media, or education.

2614: Writing with Algorithms

2614-01 | Hybrid | Booten, Kyle | Spring 2024

How do you program a computer to write a poem? This course is an introduction to programming with the popular and versatile computer language Python; it is also a kind of creative writing workshop. The first part of the course will take the form of a series of technical labs introducing Python and exploring ways that it can be used to generate poems and other literary texts. In the second part of the course, participants will share and discuss their own works of computer-generated literature. This course is designed for those who have no prior programming experience. For many, programming "poetry bots" can be an engaging way to learn to code. However, this course is also an opportunity to think critically and scientifically about the relationship between computation and language.

2635E: Literature and the Environment

2635E-01 | Tonry, Kathleen | Spring 2024

2701: Creative Writing I

2701-01 | HB | Dennigan, Darcie | Spring 2024

This is a course for students who want to practice becoming more comfortable with failure, boredom, and confusion. You'll write each week, inside and outside of class, and you'll read a lot too. Your final project will be self-directed and may take the form of a play, performance, poem, essay, or something else. Through writing experiments from or inspired by Gabrielle Civil, Yoko Ono, Sibyl Kempson, Bhanu Kapil, Francis Ponge, and Robert Walser, you will get closer to -- maybe even next to!-- your writing self, and the ineluctable expression that only you can execute. Some questions we will explore as a class: *How much space can you or should you take up on the page? *How boring can you be, and what might be wonderful about boring writing? *How can you give yourself permission to write the things you're most scared to write? This is a studio course, which means our class meetings will be part playground, part laboratory, part dark forest. What's most important is being there, in class, every week-- to experiment, explore, and question together.

2701-03 | Forbes, Sean | Spring 2024

Honors

In this introduction to creative writing class, we will examine the different approaches that a writer can take when trying to establish a speaker in a poem or short story. The first half of the course will be dedicated to writing narrative poetry and for the second half we will focus on short and long form fiction stories. We will look at exemplary works of poetry and fiction from writers like David Dominguez, Allison Joseph, Richard Blanco, and fiction stories from *One Story and One Teen Story*, print literary journals that publish only one story per month. Students will produce a final portfolio of their original work. Class participation is an essential component to this largely workshop-based course along with weekly writing prompts such as writing in iambic pentameter and challenging in class writing prose sketches.

2701-04 | Cohen, Bruce | Spring 2024

This introductory class to creative writing will provide instruction to the craft, techniques and esthetics of writing poetry and creative nonfiction. Students will also focus on critical analysis of other students' work and develop a "community" language for discussing literature; therefore, class participation will be essential. Students will be required to compose polished poems and creative nonfiction essays. Students will learn to become acquainted with the "workshop" format and be required to read contemporary poetry and non-fiction with the end result being to better understand and deepen their appreciation of the practice of creative writing.

2701-05 | Pelizzon, V. Penelope | Spring 2024

This class, an intensive workshop in poetry and narrative prose, is a playful, challenging, and supportive space for you to experiment with writing techniques that may be new to you. You'll be writing every week, composing poems and prose for which you'll receive ample feedback. You'll also be reading voraciously, delving into works by a variety of authors. We'll talk about these works via discussion board and in class, figuring out what makes them effective and thinking about how we can use some of the same literary techniques to expand our own writing. In our workshops, you'll gain confidence in sharing your work for critique. You'll also develop your skills in giving considerate yet rigorous feedback to classmates on their writing. The five individual projects you'll write will culminate in a final portfolio of revised work. By the end of the semester, you'll have gained a strong foundation in poetic and narrative prose techniques. You'll also, I hope, have an intensified pleasure in reading many types of poetry and prose, and a sense of how crafting your own writing can be a life-changing way of exploring the deepest

human experiences. This is a discussion-centered class, and students will be expected to participate actively and in-person at each meeting.

2730W: Travel Writing

2730W-01 | Hybrid | Gallucci, Mary | Spring 2024

“Tour, Journey, Voyage, Lounge, Ride, Walk, Skim, Sketch, Excursion, Travel-talk...” Samuel Taylor Coleridge offers insight into the different modes of movement that encompass travel and the different styles of writing that comprise travel writing. From the imaginative voyage to explain migration or invasion (as in the ancient world) to the real experience of trekking across a continent or scaling a mountain, we will examine travelers as they move through culture or escape into the wilderness.

We will study travel writing from its beginnings in antiquity. We will read excerpts from key texts of Homer, Apollonius of Rhodes, and Vergil, discussing the features of this type of travel writing. To orient ourselves, we will read theory about travel, observation, and cross-cultural exchange. How do travelers discuss the encounter with otherness? We will view how travel is connected to exploration/exploitation and reflect upon the ethics of famous excursions. We will return to fiction to understand how an increasingly civilized and “known” world might leave people out. The desire to gain knowledge has always inspired travel; even in a world of limited opportunities for so many based on race, gender, and language, unlikely travelers might find refuge in studying the beauty of nature in a faraway land. Some will travel as missionaries, teachers, or students of other cultures. Travel can be a source of physical and mental challenge, as we see from adventure travel. Finally, travel can be escape or quest, as the world becomes ever more alienating.

Texts: D. Defoe, *Robinson Crusoe* (Penguin Classics); P. Mattiessen, *The Snow Leopard* (Penguin Classics); J. Krakauer, *Into the Wild* (Anchor Books); C. Strayed, *Wild: From Lost to Found on the Pacific Crest Trail* (Vintage). In addition, readings on *HuskyCT* by Homer, Apollonius of Rhodes, Vergil, Julius Caesar, Tacitus, Gerard of Wales, Columbus, Vespucci, M. H. Kingsley, H. D. Thoreau, Claude Levi-Strauss.

3010W: Advanced Composition for Prospective Teachers

3010W-01 | Courtmanche, Jason | Spring 2024

Advanced Composition for Prospective Teachers is a course designed primarily for Secondary English Education majors, dual degree students in English and Education, and English majors considering teaching as a career. We will study current theories of composition with a comprehensive approach to literacy that includes reading.

Students will be required to translate theory into practice. You will inspect and write about your own literacy and respond to current research (and to one another’s ideas about current research).

Expect a lot of reading, writing, and revision. You each will compile an e-portfolio that includes four major essays of about 1000-1500 words each (15 pages=4500 words) and weekly response papers (1 page/300 words) to the assigned readings, as well as a final reflection. We will read four major texts, excerpts from several others, as well as several articles.

You will receive one final, holistic course grade based on your growth as a writer, the quality of your writing, and your effort, participation, and attendance in all course activities.

Course texts may include Penny Kittle and Kelly Gallagher's *180 Days: Two Teachers and the Quest to Engage and Empower Adolescents*, Maja Wilson's *Reimagining Writing Assessment*, Marchetti and O'Dell's *Writing with Mentors*, Felicia Rose Chavez' *The Anti-Racist Writing Workshop*, Carlin Borsheim-Black and Sophia Sarigianides' *Letting Go of Literary Whiteness*, and selections from Cheryl Ball and Drew Loewe's *Bad Ideas About Writing*.

3012: Books and Book Publishing

3082-01 | Grossman, Leigh | Spring 2024

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

3091: Writing Internship

3091-01 | Arr. | Fairbanks, Ruth

Writing Internships provide unique opportunities to apply writing skills and develop practical critical thinking in non-academic settings supervised by professional writers. Internships are recognized as an important experiential aspect of undergraduate education and many employers give preference to applicants with internship experience. English 3091 is open to juniors and seniors in all majors. Both on-campus and off-campus placements in a broad variety of professional career areas are available. Excellent writing and communication skills are essential.

Applicants must have at least 3.0 cumulative GPA in the major and at least 54 credits.

This is a variable-credit, permission number course with one to six possible credits depending on specific placement projects. The course may be repeated for credit with no more than eight credits per placement.

Grading Scale: Satisfactory/Unsatisfactory

See the English Department website link to Writing Internship Program pages for further information and application forms: <https://english.uconn.edu/undergraduate/writing-internship-program/>

Interested applicants may at any point email questions about the program, application materials, or application process to Fairbanks@uconn.edu. Because internships are in demand, it's highly recommended that students discuss the ENGL 3091 opportunity with major advisors before the official spring 2024 advising period. Application Timeframe: after applicants have discussed the internship opportunity with major advisors, they should schedule a meeting in weeks 7-11 with Professor Ruth Fairbanks through nexus.uconn.edu and then submit application materials to Professor Fairbanks. Application materials (internship application, letter of interest, current transcript, and best academic paper) should be electronically submitted prior to the meeting with Professor Ruth Fairbanks. For further information see the link to online internship pages. Placements have included Ballard Institute and Museum of Puppetry, Connecticut Landmarks, Connecticut State Museum of Natural History, Connecticut Writing Project, Globe Pequot Press, The Dodd Research Center and Archive, Mystic Seaport, New Britain Museum of American Art, Striven Software Public Relations Development, UConn Office of Institutional Equity, UConn Women's Center, UConn Information Technology, World Poetry Books, and Write on Black Girl. Other placements are available.

3118W: Victorian British Literature

3118W-01 | HB | Codr, Ariana | Spring 2024

The Victorians (1837-1901) lived during a time of unprecedented change. Photography, the telegraph, and the steam engine radically altered experiences of space and time. Great Britain morphed from an important hub of Atlantic trade to a global empire, while those living in its colonies posed increasingly potent challenges to its legitimacy and power. Industrialization enabled the rise of a growing middle class

but also spurred the formation of a self-conscious working-class intent upon change. Mushrooming metropolises began to worry about sanitation as contagious diseases swept from impoverished alleyways to gold filigreed mansions. New norms of gender and sexuality inspired by the “Angel in the House” ideology and the rise of psychological sciences emerged only to be resisted in home, street, and courtroom. This course explores Victorian literature (1837-1901) in the context of these and other major historical events, ideologies, movements, and discourses. Texts will include works by Victorian favorites like Charlotte Brontë, Charles Dickens, and Oscar Wilde, as well as modern adaptations and remixes of Victorian aesthetics and culture to better understand and appreciate the complex legacy of the Victorians. A series of short reflective, analytical, and creative writing assignments will fulfill the W-requirement. No previous coursework or background in English literature is required.

3212: Asian American Literature

3212-01 | Kim, Na-Rae | Spring 2024

3217: Studies in African American Literature and Culture

3212-01 | Salvant, Shawn | Spring 2024

3240E: American Nature Writing

3240E-01 | Franklin, Wayne | Spring 2024

This course will explore how nature in the U.S. has been addressed in a variety of written texts from the 1840s to the present. The goal is to understand how Americans have conceived of the natural environment and acted in and on it both symbolically and practically. Students will keep nature journals in which they incorporate their responses to the readings as well as to natural locations of their choice. There will also be a midterm exam. Writers studied will include Henry David Thoreau, John Muir, Mary Austin, Aldo Leopold, Edward Abbey, and Annie Dillard.

3265W-01: American Studies Methods

3265W-01 | Anson, April | Spring 2024

Nature/Land

This course will feature a multi-disciplinary inquiry into the diversity of American societies and cultures, identifying the myths and realities at the heart of what is considered America or American. We will trace the “narrative problem” of America through prominent figures in the field of American studies: foundational scholars like Richard Slotkin, Donald Pease, and Toni Morrison as well as contemporary research from Grace Hong, Josephina Saldana-Portillo, Lucy Maddox, Gerald Horne, and others. Students will write weekly responses, two short research assignments, a midterm, and a final exam. Course time will be used for short lectures, class discussion, group work, and individual presentations. This course is open to anyone. There are no recommended prerequisites.

3320: Literature and Culture of India

3320-01 | Hogan, Patrick | Spring 2024

3420: Children's Literature

3420-01 | Online Synchronous | Cormier, Emily | Spring 2024

3422: Young Adult Literature

3422-01 | Online Synchronous | Cormier, Emily | Spring 2024

3501: Chaucer

3501-01 | Hasenfratz, Bob | Spring 2024

3503: Shakespeare I

3503-01 | Bolster, Christopher | Spring 2024

3623: Studies in Literature and Culture

3623-01 | Kim, Na-Rae | Spring 2024

A Cold Comfort: Aesthetics in the Aftermaths of the Korean War

The Korean War left a lasting impact on modern world history—and its temporary cease-fire status continues to unsettle the two Koreas and the United States. Scorched into the national consciousness of Koreans yet largely forgotten in the American imaginary, the Korean War continues to resurface in different contexts and, at times unexpectedly, in different modalities. In this course we will examine how South Korea and the United States remember, represent, and re-imagine the aftermath of the Korean War. Rather than rehashing the historical specificities of the war itself, this course focuses on how the sociohistorical conditions created by the war affect the present moment, and the politics and ethics of representing the aftermath of the war.

Through an interdisciplinary methodology that draws upon history, films, photographs, memoirs, and fictions, this course studies how the Korean War has not only visibly shaped Korean and Korean diasporic communities, but also how they represent the Korean War. By examining competing and contradictory representations of the war, we will come to understand how the Korean War is central to understanding both historical and contemporary formations of Korean and American citizenship, identity, and values.

This course intentionally engages divergent representations of Korean life, often coupling a North Korean representation with a South Korean account, or juxtaposing a Korean American perspective with a South Korean one. This allows the questioning of different agendas and sociopolitical relations developed in regards to this tragic war. Moreover, we will critically examine the ethical dimensions of writer-narrator-reader relationships and ask: what does it mean to remember, reimagine, and represent a historical incident in which we are all still deeply embedded? How does representation shape the ways in which we think about the historical incident? How are we, then, to think about the Korean War and its aftermath in the present moment, especially when the war is not over and continues to reverberate in the present?

All readings are in English. Original Korean texts are available upon request and we may refer to the texts in Korean, although we will primarily refer to the texts in English in class.

3701: Creative Writing II

3701-01 | Forbes, Sean | Spring 2024

Narrative Poetry and Fiction

This class is an intensive seminar/workshop/tutorial in writing narrative poems and fiction. Our work will focus on 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. A few authors we will read are Alexander Chee, Justin Torres, Anne Carson, and Allison Joseph. You'll write regularly, producing new poems and works of nonfiction of your own, which we'll critique. 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.

3703: Writing Workshop

3703-01 | Barreca, Regina | Spring 2024

Creative Nonfiction

“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. Writing is a good example of self-abandonment. I never completely forget myself except when I'm writing and I am never more completely myself than when I am writing.” Flannery O’Conner, *Habits of Being*

Designed for students with an interest in writing creative non-fiction with any eye towards publication, this course assumes a serious commitment both to reading and writing. Students will produce seven pieces of writing throughout the semester (between 750-1250+ words each); four of these are required essays. Each work will focus on that week’s assigned topic. Each student will email their finished piece to all the other members of the seminar, including the instructor, by FRIDAY AT NOON. Students are responsible for reading and commenting in detail on their colleagues’ work; I’ll provide a list of questions. Half your grade for the course will be earned by the thoughtful, judicious and specific commentary you offer your colleagues. Comments on each essay written for that week will then be submitted to the other members of the seminar, including the instructor, by the following SUNDAY AT MIDNIGHT. As a final project, each student will submit four carefully edited and revised essays to the instructor for grading, out of which three will be submitted for publication during the final class. In addition to deadlines being non-negotiable, attendance at every class is assumed. Every member of the class will speak during every session. Many of the students who have successfully completed this course have seen their work published. It’s not easy, but it’s worth it.

3713: Literary Magazine Editing

3713-01 | Litman, Ellen | Spring 2024

Do you want to work on The Long River Review, UConn’s award-winning literary magazine? Each year the Long River Review seeks editors and staff for the following positions: Editor-in-Chief / Managing Editor / Fiction Editor / Nonfiction Editor / Poetry Editor / Translation Editor / Interviews Editor / Blog Editor / Editorial Reading Panels. Student editors all register for English 3713, a practicum in literary journal editing, offered every spring. Class members read widely in contemporary literary magazines, familiarizing themselves with older and newer print and online publications. Readings are combined with research presentations, writings, and hands-on editing work. The class culminates with the public release of its major project, that year’s issue of the Long River Review. English 3713 is by permission only. Students who wish to apply should e-mail a one-page application letter detailing class standing, past English classes, and any other writing or editorial experience to Professor Litman at ellen.litman@uconn.edu by October 15. Interviews will be arranged during and after the advising period.

3715E: Nature Writing Workshop

3715E-01 | Hybrid | Dennigan, Darcie | Spring 2024

Imagine a Life That Is Livable

This is a studio-based creative writing course, set on particularly exploring Octavia Butler's novel *Parable of the Sower*. Published in 1993, it imagined a dystopia set 31 years in the future: 2024. Here we are, and we'll use the Butler novel as a starting point to investigate empathy and its limits when it comes to environmental catastrophe. Expect to write abundantly in and outside of class about and from your position on 2024's Earth. Be prepared for nonlinear, challenging writing assignments. There will be a range of other readings too, mostly from contemporary writers finding their own words and futures in the Anthropocene, and you'll have the chance to respond to those works in critical posts and in class. Possible list: Kate Schapira, Hiromi Ito, Maryam Parhizkar, Henry David Thoreau, Robin Wall Kimmerer, Antonin Artaud, and more. Expect to discuss your own writing in small and large group workshops, and to have your semester culminate in an extended writing project that imaginatively renders a collage of precise expressions that may fortify you, your friends, and your family for the future.

4101W: Advanced Study: British Literature

4101W-01 | Ford Smith, Victoria | Spring 2024

Shocking: Experiments in Art and Literature Around 1900

Ezra Pound, in his modernist clarion call, insisted that artists of all sorts “make it new” by abandoning aesthetic conventions. Appeals such as Pound’s were, in part, a response to the dizzying changes experienced by people living in England and beyond in the late nineteenth and early twentieth century. The growing disciplines of psychology and anthropology attempted to define what it meant to be human. New forms of travel and communication, such as the telegraph and the telephone, shrank geographical distances and uncannily separated human voices from human bodies. Visual technologies such as photography and cinema uprooted traditional modes of representation, while the rise of modern warfare introduced the sounds of machine guns into a soundscape already clamoring with the buzz of growing cities and the atonal orchestrations of experimental composers. In this course, we’ll explore creative responses to these seismic changes. Our work will be rooted in literature — texts of all genres that responded to this radically changing — but we’ll branch out into an array of cultural forms, including painting, photography, music, and dance, primarily in England, Europe, and the US. While we will explore some of the notorious movements of the period (Cubism, Imagism, Vorticism, Futurism, Surrealism), we’ll also consider how modernist studies has been changing to amplify voices that were similarly challenging the status quo but that have often been excluded from the canon. A selection of creators who may appear on our syllabus: T. S. Eliot, H.D., Zora Neale Hurston, Gertrude Käsebier, Claude McKay, Pablo Picasso, Siegfried Sassoon, Igor Stravinsky, and Virginia Woolf. In addition to engaged class participation and reading, coursework likely will center around an ongoing research project presented in a variety of oral, written, and digital formats, culminating in a 10- to 12-page revised essay.

4203W: Advanced Study: Ethnic Literature

4203W-01 | Hybrid | Williams, Erika | Spring 2024

Harlem Renaissance

This course examines some of the major poetry, fiction, and non-fiction (autobiography and essay) of one of the most celebrated African and American arts movements: the Harlem Renaissance. Emerging from post-bellum African-American culture, the Harlem Renaissance marked the intersection of rural and

urban, traditional and modern, nationalist and cosmopolitan, and black and white. We will pay particular attention to migration; inter- and intra-racial relations; the interplay of race, gender, class, and sexuality; and the phenomenon of passing. In addition, although our primary focus will be on written texts, we will also consider the influence of music (jazz and blues) and visual art on the literature and culture of the period.

4600W Advanced Study: Seminars in Literature

4600W-01 | Codr, Dwight | Spring 2024

Politics and Literature in the Age of Revolutions

It is no surprise that during the Age of Revolutions – roughly 1650-1800 – the writers of both imaginative literature and philosophy reflected extensively on politics and the relationship between the individual and abstract codes of conduct (legal, civil, religious, romantic, etc.). How literary and philosophical texts differentially represented these relationships will form the subject of this seminar.

We will read major political documents of the era alongside of literary texts to open up and complicate the abstracted visions we find in political theory. For example, what can a crime novel like *Moll Flanders* (Defoe) tell us about the rule of law? How might we read the sexual politics of *Pride and Prejudice* (Austen) alongside of the US Constitution or Thomas Paine's *Common Sense*? How do Restoration-era tales of libertines undermine or affirm the ideals of a civil republic? In short, what can literature teach us that philosophical treatises cannot?

Requirements for this seminar include participation and a research paper.

Fall 2023

1101W: Classical and Medieval Western Literature

1101W-01 | Hasenfratz, Bob | Fall 2023

Honors

This course may strike you as an inherently conservative one, devoted as it is to the Western literary tradition of the ancient and medieval worlds. Not so much. In fact, we will reexamine this Western tradition through a global perspective, reading classical and medieval European epics, lyrics, folktale, myth, drama, etc., beside similar, oppositional, and sometimes inter-related works originating from north Africa, the near east, India, China, and Japan. Instead of revering the classics, sitting before them with an attitude of awe or worship, we have the absolute obligation to interrogate and read them through our contemporary experience and to see how they respond to or are critiqued by other traditions. The great Italian novelist, Italo Calvino, who wrote that “The classics are the books that come down to us bearing upon them the traces of readings previous to ours, and bring in their wake the traces they themselves have left on the culture or cultures they have passed through.” Luckily most of these texts, which have been read in cases for hundreds and perhaps thousands of years by successive generations of readers, can stand up to re-reading and re-interpretation.

In the course of the semester, we will grapple with *The Epic of Gilgamesh*, ancient Egyptian love poetry, Aristophanes's *Lysistrata* (recently adapted by Spike Lee in his film *Chi-Raq*), Sophocles's *Oedipus Rex*, the lyric poetry of Sappho, Catullus, and Horace, as well as the Confucian Classic of Poetry. We will survey the lyrics of the troubadours, the Persian *Shahnameh* and the *Conference of the Birds* and read Marie de France's *Lais*, Chaucer's bawdy stories, 1001 Nights from the Syrian version, romances about King Arthur, the poetry of Sufi mystic, Rumi, etc.

Come prepared to have a lively discussion about some remarkable texts. Assignments include bi-weekly discussion board posts, which will serve as the basis three separate essays or responses to the texts based on the posts. There will be opportunities for writing in other media. Our readings will come mainly from the Norton Anthology of World Literature, volumes A and B.

1101W-02 | Winter, Sarah | Fall 2023

This course will introduce students to classical Greek and Roman mythology and foundational literary genres arising from antiquity: epic, tragedy, comedy, and lyric poetry. Classical authors whose works will be read in translation include: Homer, Sappho, Aeschylus, Sophocles, Euripides, Aristophanes, Ovid, and Virgil. The second part of the course will focus on the equally influential genre of romance. We will read courtly romances by Marie de France, and the anonymous Arthurian tale, *Sir Gawain and the Green Knight*. We will conclude the semester with Dante's medieval epic, *The Inferno*, which tells the story of the poet's descent into hell. Course assignments include: participation in class discussion; three short papers; two revised longer papers totaling 15 pages; a peer review writing workshop; and a final exam.

1103: Renaissance and Modern Western Literature

1103-01 | Gehling, Madison | Fall 2023

The Living, the Dead, and the Undead

In this course, we will work across a wide swathe of poetry, drama, and novels spanning from the Renaissance period to the present. We will pay particular attention to the way death and dying (and in some cases, figures who we might consider undead) are depicted: from historical, political, aesthetic, and scientific perspectives. We'll cover such literary movements as the Graveyard School of poetry and the Gothic novel, working our way up to the contemporary YA fantasy fiction genre.

To contextualize our readings, we will also engage with archival research, learning to navigate databases and read public documents (such as those available on the Old Bailey Online). Authors likely to appear on this course's reading list include: William Shakespeare, Sheridan Le Fanu, Toni Morrison, and Aiden Thomas.

Course requirements will be class discussion, a brief presentation, three short writing projects, and a final creative project.

1103W: Renaissance and Modern Western Literature

1103W-01 | Gallucci, Mary | Fall 2023

Theme: Nature, Wilderness, and Biodiversity in the Era of Colonialism

We will explore the themes of nature and wilderness, the savage and the civilized in a wide range of literary and cultural artifacts. Authors and works will likely include Shakespeare, *The Tempest*, Jonathan Swift, *Gulliver's Travels*, Aphra Behn, *Ooronoko*, Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*, Voltaire, *Candide*, Henry David Thoreau, *Walden*, Frederick Douglass, *Narrative of the Life of Frederick Douglass*, Joseph Conrad, *Heart of Darkness*, Jean Rhys, *The Wide Sargasso Sea*, and Derek Walcott, *Omeros* in addition to documents relating to French, English, Spanish, and Portuguese colonization.

1201: Introduction to American Studies

1201-01 | Cutter, Martha | Fall 2023

1301: Major Works of Eastern Literature

1301-01 | Hogan, Patrick | Fall 2023

This course is designed to introduce students to a few of the many globally influential literary works and traditions originating in India, China, Japan, and the Middle East. The course will be divided into four sections, one for each of these regions. Depending on just what works are available, we will probably concentrate on one or two genres in each section as well. In the case of China, we will focus on lyric poetry, though we will also consider social and ethical thought. In India, our focus will probably be on drama, with some attention to poetry as well. Noh drama and film are likely foci of the Japan section, with the Middle East section perhaps taking up some graphic fiction. Coursework will include short responses to readings, a group presentation, general class participation, and four tests (one for each section).

1503: Introduction to Shakespeare

1503-01 | Tribble, Evelyn | Fall 2023

I love teaching and reading Shakespeare because the plays are so open: open to interpretation, open to new readings, new technologies, new bodies. Although they were written to be performed by an all-male ensemble of actors living four hundred years ago, they are equally at home in the multiplex; in large-scale contemporary theatres with the latest technology; in reconstructed theatres such as Shakespeare's Globe; in primary and secondary school classrooms, and in experimental spaces. Shakespeare's plays are also re-written, over-written, challenged, and appropriated, as they are taken up by new generations, and we will consider how Shakespeare has been adapted over time.

We will read Shakespeare's sonnets and 5--6 plays, including *A Midsummer Night's Dream*, *Macbeth*, *Measure for Measure*, *The Merry Wives of Windsor*, and *The Winter's Tale*.

Active participation will be expected, including participation in exploring the plays through performance and film. Assignments will also include annotation exercises, a midterm, a final, and an independent project.

This class fulfills a CLAS CA1 general education requirement.

1616: Major Works of English & American Literature

1616-01 | Dolan Gierer, Emily | Fall 2023

1616W: Major Works of English & American Literature

1616W-01 | Gallucci, Mary | Fall 2023

“Time hath, my lord, a wallet at his back

Wherein he puts alms for oblivion.” Shakespeare, *Troilus and Cressida*

Remembering and forgetting are two powerful impulses in human life, not only for individuals, but also for collectives. Archives, chronicles, and archaeological remains offer one sort of repository of memory, while legends, epics, paintings, sculptures, etc., offer another. Memories cannot be contained, nor tamed, by one means. Yet the methods of interpreting, preserving, and understanding memory must confront the equally powerful urge to forget or repress events that are painful, violent, or shameful. From Lethe, the classical river of forgetfulness, to pharmaceuticals and brain protein manipulation, humans have sought just as assiduously to forget as to remember.

We will address these powerful questions as we read key literary texts by William Shakespeare, Ralph Waldo Emerson, Walt Whitman, Frederick Douglass, Thomas Hardy, Virginia Woolf, F. Scott Fitzgerald, and Octavia Butler. These works include drama, poetry, essays, the modern novel, and science fiction. Lively participation is expected.

1616W-02 | Breen, Margaret | Fall 2023

Organized around the theme of family trouble, this course is likely to engage most, if not all, of the following major texts (2 plays, one essay, four novels): *King Lear*, “A Modest Proposal,” *Frankenstein*, *Passing*, *Long Day’s Journey into Night*, *The Joy Luck Club*, and *Salvage the Bones*. Three essays, approximately 1500 words each.

2001: Introduction to Grant Proposal Writing

2001-01 | Courtmanche, Jason | Fall 2023

Grant Writing will introduce you to the basics of grants and grant writing. It is open to students from all majors. We will explore your research interests, develop a proposal, identify possible sources of funding, review Requests for Proposals (RFPs), review successfully awarded grant proposals, talk with grant writers and other professionals who work in the field, and, finally, write, revise, and ultimately submit a grant proposal.

We will mostly explore opportunities available to students through the Office of Undergraduate Research (OUR), such as IDEA, SHARE, and SURF grants, and we will have guest speakers from OUR, the grants division of the CLAS Business Services Center, the UConn Foundation, and the Office of Sponsored Programs (OSP), as well as fellow undergraduates who have been successful in their pursuit of grants. I will also try to connect students to faculty members with related interests.

Students in this course will engage in a lot of independent, hands-on work—conducting research, working in small groups to share ideas, reading grant proposals as mentor texts, drafting and revising the texts of your own proposals, and giving and receiving feedback on your ideas and proposals.

There is a book to read—*The Only Grant Writing Book You Will Ever Need*—and there we be weekly assignments drawn from the book to help you proceed logically through the process, although some writing assignments may be specific to each grant, and due dates may vary depending on the deadlines prescribed by the differing RFPs being pursued by members of the class.

2013W: Introduction to Writing Studies

2013W-02 | Deans, Tom | Fall 2023

In this course we’ll review the history of literacy and consider what that means for the future of writing. Drawing on contemporary research in writing studies, we’ll also explore questions of process, genre,

audience, persuasion, technology, style, and ethics as those relate to composing for college, work, and civic life. Expect to participate in lively class conversation. Expect to take on quite a few short, informal writing projects alongside several longer, more formal papers. At the end of the semester, you'll revise earlier work and assemble it in a portfolio. This is the gateway course for the writing minor.

2100: British Literature I

2100-01 | Codr, Dwight | Fall 2023

This course provides a broad history of literature written in English up to the end of the eighteenth century. It covers such writers as the Beowulf poet, Chaucer, William Shakespeare, Aphra Behn, Eliza Haywood, Alexander Pope, Daniel Defoe, Oliver Goldsmith, Jonathan Swift, and Mary Wollstonecraft. We will read full texts, some excerpts, and watch films to help place these authors and their literary productions into the thousand-year span that saw England go from a violent colonial outpost on the fringes of the former Roman Empire to the most powerful geopolitical unit on the planet (for better and worse). Some of the more specific questions we will ask and attempt to answer include the following:

First: From battles with mythic beasts to criminal adventures to colonial warfare, violence looms large in the British literary tradition. Do literary representations encourage or condemn such violence?

Second: In what ways does literary history record, promote, or impede women's claims to rights, sovereignty, and authority? What techniques and technologies do women writers use to demonstrate resilience and resistance?

Third: Popular imaginings of England often hinge upon the relation between dignified and wealthy nobles on the one hand and obedient commoners or laborers on the other. What role does literature of the period we are studying play in validating or undermining the legitimacy of these social hierarchies?

While these questions – roughly speaking, about violence, gender, and labor – may seem discrete, students will be encouraged to bring them into relation in two examinations and in three short, reflective writings designed to enhance comprehension and foster creative thinking. This class will meet for fifty minutes on Mondays and Wednesdays for discussion and lecture. To foster engagement with the material and to help improve reading comprehension, we will read parts of most texts online and collaboratively prior to class discussions.

2100-02 | Codr, Dwight | Fall 2023

See description for 2100-001.

2101: British Literature II

2101-01 | Barreca, Regina | Fall 2023

This demanding class, designed with ambitious students in mind, includes works by some of the most admired and significant British writers of the previous two centuries. We'll be reading works by Shaw, Joyce, Mansfield, Sillitoe, Spark, Weldon and Smith. Class participation required; two exams and (almost) daily in-class writings; strict attendance policy.

2107: The British Empire, Slavery, and Resistance

2107-01 | O'Hara, Alyse | Fall 2023

The British Empire, Slavery, and Resistance focuses on literature from around 1516 to 1833 that encouraged and/or criticized the rise of the British Empire and the institution of slavery for which it was largely responsible. This course will focus on the Empire's preparations for enslavement, the means and literary forms it used to justify and defend slavery, how slavery was represented in literary texts, and, most importantly, literary responses to slavery by Black writers. The course texts will include a variety of genres, including travel writings, novels, essays, poems, and plays. Our focus will be on the writings of formerly enslaved persons, such as Olaudah Equiano, James Albert Ukawsaw Gronniosaw, Mary Prince, Briton Hammon, and Phillis Wheatley. Other writers will include early English canonical figures—such as Thomas More, Ben Jonson, William Shakespeare, and Aphra Behn—and modern readings for the course include lyrics to Lupe Fiasco's *Drogas Wave* and Octavia Butler's *Kindred*.

Assignments will consist of written reflections, responses to the readings, short presentations on course content, and a final portfolio.

2200: Literature and Culture of North America Before 1800

2200-01 | Franklin, Wayne | Fall 2023

This course carries CA 1 Gen Ed credit.

This course examines the early written and oral record of the area that eventually became the United States. It does so within the context of various non-textual analogues (e.g., architecture, art, landscape, material culture, and social, economic, and political institutions). The goal is to achieve a holistic understanding of the ways in which peoples of many varied backgrounds, from the Asian-derived indigenous inhabitants of North America to the various immigrant populations from continental Europe and the British Isles and the enslaved Africans they introduced to the Western hemisphere, came to express their views of the land and their experiences on it and with each other. Primary readings are drawn from recorded Indigenous mythic and historic texts, travel accounts originally written in various European languages (e.g., French, Spanish, Dutch, German, and English), works centered on indigenous-Euro-American contact and conflict, social history documents of literary value, key political documents, and poetry, early fiction, and autobiography. Quizzes or reaction papers on major texts plus a midterm and a paper on the final two texts will be required.

2201: American Literature to 1880

2201-01 | Salvant, Shawn | Fall 2023

A selective survey of key works and authors in American literature from the transatlantic and colonial eras through the post-Civil War period. We study the development of American literature during the nineteenth century with emphasis on issues of race, gender, and class as forces in shaping the American literary tradition. Topics include: Native American oral and literary traditions; transatlantic African American writing; European American colonial writing;

African American anti-slavery speeches and slave narratives; the American Renaissance and American Transcendentalism; mid-to-late nineteenth-century American novels. Authors may include Hannah Webster Foster, James Gronniosaw, William Bradford, Phillis Wheatley, David Walker, Nathaniel Hawthorne, Ralph Waldo Emerson, Margaret Fuller, Harriet Jacobs, Frederick Douglass, Henry David Thoreau, Solomon Northup, Herman Melville, Sojourner Truth among others. Primary texts are supplemented by scholarly secondary readings and current articles.

This discussion-based course emphasizes class discussion over lectures. Lectures are minimal; class discussion is our main method, so be prepared to participate on a very regular basis in order to succeed in the course. Final grade is based on discussion question assignments, participation, midterm exam, final exam, and final essay.

2201W: American Literature to 1880

2201W-01 | Franklin, Wayne | Fall 2023

This course is designed as an introduction to major issues in American literature from the beginnings to 1880. It will be organized thematically and chronologically. There will be several brief quizzes, a midterm exam, and a major paper that will be drafted, discussed in class, and revised for final submission.

2201W-02 | Courtmanche, Jason | Fall 2023

Often, 19th century American literature can be anything but pleasant to read. It is often dense and long-winded. But I do love it and think it is important to our cultural heritage. So I want to make the course as relevant and enjoyable as possible. To that end, I want us to look at ways contemporary, living writers have re-storied the canon of the 19th century. Now, we only have 14 weeks together, so we can only look at a few examples. I'm leaving out Jon Clinch's *Finn*, which re-stories *Adventures of Huckleberry Finn*, and Naslund's *Ahab's Wife*, which re-stories *Moby-Dick*, and Brooks' *March*, which re-stories *Little Women*, and Green's *Paper Towns*, which sort of re-stories *Leaves of Grass*. If you're ambitious and a big reader, you can check those out on your own sometime. But we will read *His Hideous Heart*, which includes 13 tales and poems by Edgar Allan Poe as well as contemporary re-storyings of each. We will also read slave narratives, such as *The Narrative of the Life of Frederick Douglass* and *Incidents in the Life of a Slave Girl*, alongside contemporary slave narratives such as *The Underground Railroad* and *Kindred*. I hope you will find this a fun and interesting approach to the course!

Most students taking this course are not English majors, so we will not be approaching the course like a bunch of literary scholars. We will approach the texts and the course as a group of educated, literate adults interested in finding meaning in novels and making meaningful connections to our lives and to the events of the world around us.

This is a W, so there will be lots of writing and writing instruction. What I am going to ask you to do is find two short stories from the 19th century (not those assigned for the course) and re-story them yourself. (Don't worry. I'll help everyone find a couple of stories not on the syllabus). I hope you will try your best to be creative and have some fun with this. Don't be afraid to take a risk or two!

There will be weekly discussion posts rather than quizzes, and you will work regularly in writing groups. I won't lecture much. We'll mostly talk as a group. I try to emphasize feedback over grades in my response to your writing, though I will give a holistic grade to each essay. Participation and effort mean much more to me than grades, and I think they are better indicators of learning. I hope you will enjoy learning in this class and not stress about due dates, deadlines, and grades.

Come see me any time about the class, your writing, your ideas, whatever. I will have regular office hours when you can drop by (though it's better if you schedule ahead of time in Nexus). If my office hours don't work for you, we can schedule a time. We can meet in person or via zoom (or some other platform).

2203: American Literature Since 1880

2203-01 | Hunnicutt, Lindsay | Fall 2023

This course will explore a curated selection of American literature from 1880 to the present. To ground ourselves in such an expansive period of time, we will read selectively through different movements in literary history and across literary genres to understand how conceptions of America and what it means to be American are constructed and change over time. Readings will include works of fiction, non-fiction, and poems by both canonical and more emergent writers, including Mark Twain, William Faulkner, Edith Wharton, Don DeLillo, Toni Morrison, Jesmyn Ward, Louise Erdrich, Ling Ma, and Colson Whitehead, among others. Assignments will include: regular weekly readings and reflections, a presentation, and take-home written exams.

2207: Empire and U.S. Culture

2207-01 | Phillips, Jerry | Fall 2023

The poet William Blake observed that “Empire follows Art”; remove art, and “Empire is no more.” One can also say that art follows empire. Empire gives art its characteristic forms, themes and motifs; remove empire, and art will have a completely different identity. In this course, we will examine the dialectical interplay between US empire and culture. We will trace the historical career of American empire from the earliest days of the Republic, through colonial expansion to overseas imperialist war and global power. In particular, we will trace the ongoing tension between the Jeffersonian ideal of the “empire of liberty” and the realist concept of an “empire of force.” Writers to be studied include: Thomas Jefferson, James Fenimore Cooper, Mark Twain, Leslie Marmon Silko and Cormac McCarthy. Course requirements: two papers and a final examination.

2214: African American Literature

2214-01 | Salvant, Shawn | Fall 2023

This discussion-based course provides a selective survey of key works and authors in African American literature from the era of the transatlantic slave trade to the present. With so much ground to cover, the readings are highly selective, featuring representative texts and authors from each major period. Authors may include Phillis Wheatley, Frederick Douglass, Charles Chesnut, Langston Hughes, Toni Morrison, Nella Larsen, and Colson Whitehead among others. Students learn about the development of African American literature and the historical and political forces shaping this development. Primary texts are supplemented by scholarly secondary readings and current articles. Lectures are minimal; class discussion is our main method, so please be prepared to participate on a regular basis in order to succeed in the course.

Final grade is based on discussion question assignments, participation, midterm exam, final exam, and final essay.

2214W: African American Literature

2214W-01 | Jones, Briona | Fall 2023

African American Literature 2214W is a writing intensive course that will focus on the intellectual production of African American and Afro-Diasporic writers, beginning with the 18th century to the present. This course will provide an examination of historical, social, cultural, political, and personal developments shaping established and recent discourses about Black life. This course will also deeply study and traverse topics of gender, sexuality, pleasure, spirituality, selfhood, migration, imperialism,

lynching, and anti-black violence. We will closely examine how African American and Afro-Diasporic writers have historically responded to precarity, death, and futurity, through studying essay, speech, sound, poetry, fiction, nonfiction, and other forms of writing. We will also study the functions of archives to further understand the various ways in which Black histories have been salvaged and made accessible to the public.

2274W: Disability in American Literature and Culture

2274W-01 | Ready, Psyche | Fall 2023

Disability has always been a central part of the human experience, although it has historically been treated as something outside society, to be either avoided or cured. The Disability Justice movement and the field of Disability Studies have revolutionized this perspective, and Social Media platforms have accelerated these changes and amplified disabled voices. In this class we will investigate how American culture's understanding of and relationship with disability has shifted over time. The overarching themes we will reflect on throughout the semester are disabled identity, agency, and voice. Other topics we will explore: literary/symbolic portrayal of disabled characters; madness, mental illness, and neurodivergence as disability; institutions and the role of eugenics in American culture.

We will read short historical fiction and non-fiction, including some archival texts, and we will also engage with very recent essays, fiction, and graphic novels, including content from the disabled community on TikTok, Instagram, and twitter. Importantly, we will center texts from disabled writers and creators.

The classroom will not be based on lectures, but rather on discussion, collaborative group work, and independent research. The course is designed to be flexible, so that students can establish their own learning goals and are encouraged to pursue disability-related topics of interest. Rather than a long final paper, students will write several shorter research-based essays, all of which may be revised, and will give a final short class presentation (virtual or in-person) on a research topic of your choice.

This course fulfills CA1, CA4, and COMPW.

2276W: American Utopias and Dystopias

2276W-01 | Knapp, Kathy | Fall 2023

We know a dystopian landscape when we see one, perhaps because recent literature, film, and television abound with examples, from the popular YA franchise *The Hunger Games* to the serialized version of Margaret Atwood's *The Handmaid's Tale*, to resurgent syllabus favorites such as George Orwell's 1984 and Aldous Huxley's *Brave New World*, all of which bespeak contemporaneous anxieties arising from large-scale problems that we currently contend with: climate change, the rise of fascism, the persistence of racial and economic injustice, the Covid pandemic, and more. Harder to find are compelling depictions of utopia, which translates from the Greek as "no place," and which theorists Frank and Fritzie Manuel identify as a "fantasy" based on the myth of heaven on earth. In this class, we will focus on predominantly contemporary narratives that complicate our understanding of both dystopian and utopian imaginaries by considering texts that are grounded in a realist tradition but which mine the past in order to suggest the outlines of an alternative future. Using Jack London's *The Iron Heel* (1908) as a foundational text, we will read the novels listed below alongside films and other media as well as a variety of theoretical and cultural readings to arrive at our own working definition of what it means to be utopian in the context of what it means to be "American." In addition to substantial reading and consonant with the requirements of a W course, students will write weekly responses, participate in discussion groups, and

create two multimodal projects that respond to and extend course material. The hope is that over the course of the semester, you will come to see that these efforts not only satisfy the requirements of a GenEd, but are utopian acts in and of themselves.

Possible novels for the course include Cherie Dimaline's *The Marrow Thieves* (2017), Lauren Groff's *Arcadia* (2011), Emily St. James Mandel's *Sea of Tranquility* (2021), Lydia Millet's *A Children's Bible* (2020), and Jesmyn Ward's *Salvage the Bones* (2012).

2276W-02 | Grossman, Leigh | Fall 2023

It's a bit terrifying but accurate to say that we are living in a golden age of dystopian fiction. Both dystopias and utopias (often two ways of looking at the same thing) have become pervasive across American media, including books, stories, and graphic novels, tabletop and video games, long- and short-form video, and more. In particular the audience has been getting younger—dystopian worlds that used to be geared toward adults are increasingly focused on teenagers and middle-grade readers. This class will look at some of the roots of the current golden age, but the main focus is on what topics lend themselves to utopias and dystopias, and why authors use particular tropes of the field. We will look both at what authors are trying to accomplish, and what readers expect in a satisfying work (and how those things differ for adult and younger audiences). The class will include many key older works, but with a significant focus on current authors who are changing the field (Sarah Pinsker, Rivers Solomon, Alaya Dawn Johnson, Rebecca Roanhorse, etc.). We will also look at some critical writing, and some of the authors you are reading will be guests in the class.

2301: Anglophone Literatures

2301-01 | Coundouriotis, Eleni | Fall 2023

Anglophone literatures are English language works from Africa, the Caribbean, and South Asia. These works were shaped by the history of British colonialism and its long aftermath in an ongoing decolonization. To tackle this complex history and the extensive movement of peoples that resulted, the course focuses on the theme of crossing boundaries whether they are physical boundaries, boundaries of identity, religion, or national affiliation. Although sometimes liberating, the crossing of boundaries often arises from or leads to crisis and added precarity. We will explore the experiences represented in these works but also the literary questions that crossing boundaries provoke. Most of our reading will draw from contemporary works and include fiction as well as drama and poetry. Assignments will include 3 shorter papers (3-4 pages), a video presentation posted on Husky CT, and a midterm exam.

2301W: Anglophone Literatures

2301W-01 | Hogan, Patrick | Fall 2023

The obvious feature that connects Anglophone literatures is the colonial history (partially) shared by their countries of origin. Why would we otherwise link such different nations as Nigeria, India, Canada, and Australia? This course will, therefore, stress colonialism and the ways in which these diverse literatures emerged from colonial conditions. Of course, the diversity of these literatures is as consequential as the similarity. In connection with this, it is important to distinguish various kinds of colonialism. Colonialism in Nigeria is not the same as colonialism in Canada, for example. As this is a literature course, we also need to be aware of the various literary approaches to “emplotting” colonialism, which is to say, creating stories that address the colonial condition. We will begin the semester by considering just what constitutes colonialism (e.g., how we might define “colonialism”). From there we will turn to the chief

varieties of colonialism and some of the recurring structures—particularly story genres—taken up by authors in examining colonialism.

After a couple of weeks on these theoretical topics, we will turn to literary works. In the course of the semester, we will consider narratives from different types of colony. For example, we may examine a work from Canada (such as Margaret Atwood's *Surfacing*) and/or one from Australia (such as Nugi Garimara's *Follow the Rabbit-Proof Fence*); we will certainly examine some works from India (perhaps including some poetry and visual art about Kashmir), and works from two or three African nations, such as Kenya (e.g., Ngugi wa Thiong'o's *A Grain of Wheat*), South Africa (e.g., J. M. Coetzee's *Waiting for the Barbarians*), and Nigeria (e.g., Adichie's *Half of a Yellow Sun* or Bandele's film of the novel), as well as a selection of stories from across the continent—probably Ama Ata Aidoo's *African Love Stories*.

Coursework will include short responses to readings, one or two group presentations, general class participation, and two 8-page essays, preceded by outlines and drafts. The essays will explicate part of one of the literary works (or perhaps rewrite part creatively) in line with themes explored in the course; each essay will involve cultural or historical research integrated with the explication (or creative rewriting).

2401: Poetry

2401-01 | Choffel, Julie | Fall 2023

This course will offer a survey of poetry in English across traditions. We will study conventions of poetic forms, genres, and devices, and how poets have taken up, altered, or abandoned them. We will find out, from the poems themselves, how to read them and what they are for. Coursework will consist of close readings, online discussion and group work, collaborative research and exercises, and a final paper. Prerequisites: ENGL 1007 or 1010 or 1011 or 2011.

2401-02 | Cohen, Bruce | Fall 2023

This introductory 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 poetry. The goal of the course is to expand your interest in poetry to the point that you will read it outside of class, well after the course has concluded and be able to discuss poetry in an intelligent manner. Course requirements include class participation, written essays and a final exam.

2401-03 | Cohen, Bruce | Fall 2023

See the description for 2401-02.

2405: Drama

2405-01 | Bolster, Christopher | Fall 2023

This course provides an introduction to the study of drama as literature and as performance. Through a combination of readings, discussions, and written assignments, students will explore the historical and cultural significance of drama and gain the critical skills necessary to appreciate, interpret, and comment on a range of dramatic works.

Beginning with an exploration of two iconic plays from ancient Greece, the class will progress in roughly chronological order. We will read plays from the Middle Ages and the early modern period, and the last half of the course will be dedicated to more recent plays, beginning with Henrik Ibsen's *A Doll's House* (1887) and ending with Suzan-Lori Parks' *The America Play* (1994).

Through analyzing themes, genres, and styles, students will learn how to read plays critically, identify dramatic conventions, and interpret the social and political contexts in which they were written. Additionally, students will engage in practical experimentation with the performance and production of drama, staging scenes and considering questions of casting, costuming, and production design.

2407: The Short Story

2407-01 | Cordon, Joanne | Fall 2023

Narrative Survival Kit

Joan Didion argues in *The White Album* that stories are fundamental to our survival: "We tell ourselves stories in order to live." This survival benefit is not just personal, but also communal and ethical. As Audre Lorde points out in *Sister Outsider*, the ability to correctly interpret the events of our lives depends upon "the quality of our light by which we scrutinize our lives." Our narrative survey will allow us a glimpse into diverse persons, places, and time periods. All our stories come from *The Story and Its Writer*. Assignments will include participation in class discussion, a midterm exam, a group presentation, a class debate of the "best" short story, and a final project.

2407-02 | Cordon, Joanne | Fall 2023

See description for 2407-01.

2408W: Modern Drama

2408W-01 | Marsden, Jean | Fall 2023

Honors

Modern Drama

The twentieth and twenty-first centuries have been a time of theatrical innovation, with playwrights using drama to explore problematic cultural expectations and social injustice while at the same time upending the conventions of traditional theater. We will read a wide range of plays, focusing in particular on experimental drama (absurdist and avant-garde theater) and works that center on untraditional subjects, societies, and conflicts.

Readings will include works by playwrights such as Beckett, Brecht, Churchill, Fugard, Hansberry, Ionesco, Kushner, Miller, Pirandello, Williams, and Wilson. Assignments: a scene staging; several one-two page reading responses; a five-page stage history; and a longer, research paper. In lieu of a final exam, students will submit a writing portfolio and give a short research presentation.

2411: Popular Literature

2411-01 | Geer, Gretchen | Fall 2023

In this course we will read a selection of popular science fiction and fantasy novels. Through our readings of these texts we will explore the themes of monstrosity and heroism. What does it mean to be a monster? What does it mean to be a hero? How do we (as a society and as individuals) decide who is a hero and who is a monster? And what happens when the line between the two becomes blurred? We will read a variety of YA and adult novels over the course of the semester. Texts may include, for example: *The Girl With All the Gifts* by M. R. Carey, *Binti* by Nnedi Okorafor, and *Hell Followed With Us* by Andrew Joseph White. This is a discussion-based class and substantial class participation is expected. Assignments TBD, but will likely include quizzes, short writing assignments, a midterm, and a final exam.

2411W: Popular Literature

2411W-01 | Cormier, Emily | Fall 2023

2411W-02 | Grossman, Leigh | Fall 2023

This course looks at worldbuilding—building a believable setting that strengthens and deepens the story you want to tell—using recent adult and children’s fantasy literature as a framework. The course looks at the evolution of worldbuilding, both in terms of what authors are trying to accomplish, and what readers expect in a satisfying book (and how you do those things differently for adult and younger audiences). The class will start with works from the fantasy revival of the late 1960s (J. R. R. Tolkien, Ursula K. Le Guin), through the field’s dramatic changes in the 1990s (Michael Swanwick, Guy Gavriel Kay), with a special focus on major recent authors who are changing the field (Nnedi Okorafor, Sarah Beth Durst, Rebecca Roanhorse). We will also look at some critical writing, and some of the authors you are reading will be guests in the class.

2413: The Graphic Novel

2413-01 | Litman, Ellen | Fall 2023

This course explores graphic narratives – novels, memoirs, works of journalism, and more. We will consider the genre’s history and its incredible rise in popularity. We will analyze the ways images and text can work together to convey meaning and tell stories. We will learn the vocabulary of the graphic storytelling and acquire critical skills necessary to read and understand this medium. Together we will study several classic texts of the graphic novel genre, as well as some emerging classics, and discuss how these works address historical and contemporary social issues. We will engage with the genre and th specific works, by trying our own hand at graphic storytelling through a variety of exercises. (Some of you might even attempt to create your own comics.)

Our readings will include works by writers and artists such as Lynda Barry, Alison Bechdel, Art Spiegelman, Alan Moore, and others. We will also read selections from graphic narrative theory and comics history, beginning with Scott McCloud’s *Understanding Comics* and *Why Comics?* By Hillary Chute. The assignments will likely include class discussions, critical and creative exercises, a short paper, and the final long paper or creative project.

2413-02 | Knapp, Kathy | Fall 2023

Seeing/Reading: *The Graphic Novel*

Over the past several decades, critics have come to recognize the value of comics as both an art form and as literature. This course will introduce students to key concepts and a working vocabulary for considering what it means to approach the graphic novel as a hybrid form: what can a graphic novel do that a novel can't, for instance? And how does narrative shape the way we see? We will read graphic novel criticism alongside a variety of graphic novels as we identify the possibilities suggested by a genre that asks us to do several things at once: we spend more time with and attend more carefully to the page before us as a form of training for developing a new approach to understanding the world around us. Students will keep online journals in which they will read and sketch (No drawing skills required!) and will complete their own multimodal assignment. There will also be a midterm and final. Graphic novels may include Alison Bechdel, *Fun Home*; Octavia Butler's *Kindred*, *A Graphic Novel Adaptation*; John Lewis, *March*, *Book One*; Richard McGuire, *Here*; Art Spiegelman, *Maus*; *The Arrival* by Shaun Tan; and Gene Luen Yang, *American Born Chinese*.

2600: Introduction to Literary Studies

2600-01 | Dennigan, Darcie | Fall 2023

2600-02 | Coundouriotis, Eleni | Fall 2023

This gateway course into the major introduces you to the range of activities and types of analysis that define literary study. We will cover topics such as what makes a text literary, the formal conventions of different genres, and key concepts of contemporary literary theory. We will also explore different avenues for interdisciplinary and comparative studies. The course does not limit itself to a period or a genre but uses an eclectic set of texts that open up to a wide range of different approaches. We will engage in close textual analysis throughout the course while also paying attention to how literature engages the world.

You will learn research skills, such as searching appropriate databases, distinguishing scholarly sources from other material, how to handle in-text quotations, and MLA style citations. Assignments include two 5-page papers and two exams.

2605W: Capitalism, Literature, and Culture

2605W-01 | Phillips, Jerry | Fall 2023

Capitalism is the air we breathe. Our work and play, our human development and our inhuman social pathologies, and our nightmares and fantasies are all shaped the complex forces of capitalism. And yet, for all its familiarity (strangely enough), capitalism is difficult to define. Across the ages, capitalism has been variously described as: the quintessence of market society (Adam Smith); the murder of the passions (Charles Fourier); a social relation of production (Karl Marx); the ruthless logic of the cash nexus (Thomas Carlyle); the fulfillment of Objectivism (Ayn Rand); the social expression of the "survival of the fittest" (John D. Rockefeller); the secularization of the work ethic (Max Weber); the best possible form of "organizing human activity" (Friedrich Von Hayek); a "gale of creative destruction" (Joseph Schumpeter); the "economization of society" (Murray Bookchin); the foundation of democracy (Milton Friedman) and, perhaps, most brilliantly, "the teeth of a tiger" (H.G.Wells). The student of human culture cannot fail to be impressed by the range of values and images that capitalism calls to mind. In this course we will investigate the implication of literature and culture in the complex dynamics of capitalism. Writers to be studied include: Elizabeth Gaskell, Charles Dickens, Theodore Dreiser and Margaret Atwood. Course requirements: a short paper, a research paper and a final examination.

2609: Fascism and its Opponents

2609-01 | Vials, Christopher | Fall 2023

In this course, we will explore the questions: what is fascism? How is it relevant for thinking about the culture and politics of the world today, and the United States in particular? And how does fascism differ from other forms of authoritarianism? Along the way, we will discuss the equally important question of what is has meant to be an antifascist, both in the United States and abroad.

After surveying the historical fascisms of Germany, Italy, and Japan, we will turn to the United States, where we will devote much of the remainder of the class to exploring U.S. fascist or fascist-like movements. Much of the class from this point on will be a study of the extreme right in the United States and across the world over the last century, as well as its overlaps with actual fascist movements. In the process, we will discuss the applicability of the concept of fascism in a country with a history of race rooted in settler colonialism, slavery, and immigrant labor (when does structural racism cross the line into actual fascism, for instance?)

Along the way, we will study major moments of antifascism in the US and abroad, most notably the Popular Front in the 1930s US, the Spanish Civil War, the antifascist currents of the Second World War, and the punk-inspired “antifa movement” in more recent decades.

2610: Introduction to Digital Humanities

2610-01 | Booten, Kyle | Fall 2023

This project-based course will explore how computers can help us to understand humanistic topics (such as literary texts, historical events, and philosophical questions) in new and powerful ways. Students will imagine and design digital games and interactive, web-based archives that aim to teach the player or user about a humanistic topic. They will then prototype these designs with beginner-friendly tools.

The course will also use hands-on activities to introduce students to other aspects of the field known as “the Digital Humanities,” including how to use computational tools to analyze vast quantities of historical or literary data.

No prior technical experience of any kind is required or assumed. Especially welcome are students who are interested in games, design, digital media, or education.

2635E: Literature and the Environment

2635E-01 | Menrisky, Alex | Fall 2023

This course offers an introduction to human relationships with environment through the lens of literature. In other words, it is a survey of the different ways writers and other figures have represented environment—and human relations with it—over time and across genres, rather than of the science of environment. We will read fiction, nonfiction, poetry, film, and other media (mostly from the United States) to consider how concepts like “nature” and “environment” have meant different things at different times. We will do so specifically by studying how ideas about “nature,” race, and gender have influenced each other in an American context, from the mid-nineteenth century to the present. Accordingly, we will have two major objectives throughout the semester: (1) to understand the diversity of ways writers conceive of environment, and (2) to think through the relationship between literary form/genre and environment—why a writer might favor a certain form/genre to communicate about environment and environmental problems and how those forms/genres shape readers’ perceptions. Even though we can’t possibly touch on all of them, we’ll survey a wide range of genres, including nature writing, ecopoetry,

and “cli-fi.” Texts will include works by such authors as Henry David Thoreau, Rachel Carson, Simon Ortiz, Tommy Pico, and Robin Wall Kimmerer, as well as films such as *Princes Mononoke*. Weekly meetings include two lectures and one (smaller) Friday discussion section.

2640: Studies in Film

2640-01 | Hasenfratz, Robert | Fall 2023

World Cinema.

In this version of this variable topics course we will survey selected classics of world cinema by such filmmakers as Alice Guy, F. W. Murnau, Akira Kurosawa, Satyajit Ray, Carol Reed, Agnes Varda, Alfred Hitchcock, Zhang Yimou, Vittorio de Sica, Lucrecia Martel, Stanley Kubrick, etc. I’ll consult with the class first before settling on the list of films we’ll consider, and will watch and respond to at least 10 films in the course of the semester.

Readings will include articles on the films as well as film theory. Assignments include bi-weekly discussion board posts and three written responses (essays or other media) to films we’ll be analyzing, responding to, and thinking about. Come prepared for a lively discussion.

2701: Creative Writing I

2701-01 | Dennigan, Darcie | Fall 2023

This is a course for students who want to practice becoming more comfortable with failure, boredom, and confusion. You'll write each week, inside and outside of class, and you'll read a lot too. Your final project will be self-directed and may take the form of a play, performance, poem, essay, or something else. Through writing experiments from or inspired by Gabrielle Civil, Yoko Ono, Sibyl Kempson, Bhanu Kapil, Francis Ponge, and Robert Walser, you will get closer to -- maybe even next to!-- your writing self, and the ineluctable expression that only you can execute. Some questions we will explore as a class: *How much space can you or should you take up on the page? *How boring can you be, and what might be wonderful about boring writing? *How can you give yourself permission to write the things you're most scared to write? This is a studio course, which means our class meetings will be part playground, part laboratory, part dark forest. What's most important is being there, in class, every week-- to experiment, explore, and question together.

2701-02 | Forbes, Sean | Fall 2023

Finding Your Artistic Voice Through Creative Writing Prompts

In this introduction to creative writing class, we will examine the different approaches that a writer can take when trying to establish a speaker in a poem or short story. The first half of the course will be dedicated to writing narrative poetry and for the second half we will focus on short and long form fiction stories. We will look at exemplary works of poetry and fiction from writers like David Dominguez, Allison Joseph, Richard Blanco, and fiction stories from *One Story and One Teen Story*, print literary journals that publish only one story per month. Students will produce a final portfolio of their original work. Class participation is an essential component to this largely workshop-based course along with weekly writing prompts such as writing in iambic pentameter and challenging in class writing prose sketches.

2701-03 | Litman, Ellen | Fall 2023

Honors

This introductory class will concentrate on poetry, short fiction, and creative nonfiction. Students will learn by writing original pieces; reading and discussing the works of published authors; responding to their classmates' stories, poems, and essays; and trying to help one another. We'll begin by doing a series of exercises, eventually working our way toward producing two complete poems, one finished piece of creative nonfiction (min. 3 pages), and one short story or novel chapter (min. 3 pages) -- all of which we will workshop in class. Additionally, over the course of the semester, you will each develop a longer piece (min. 7 pages) in the genre of your choice, which you'll discuss with me in a series of one-on-one meetings. The longer piece can be a short story, an essay, a portion of a novel or memoir, or a group of poems. Overall, students should be prepared to read and write a lot and actively participate in workshops and class discussions.

2701-04 | Forbes, Sean | Fall 2023

See description for 2701-02.

2701-05 | Barreca, Regina | Fall 2023

“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*.

2730W: Travel Writing

2730W-01 | Choffel, Julie | Fall 2023

In this writing-intensive class, we will study examples of travel writing from a diverse range of authors and approaches. Writing assignments will cover conventional narratives as well as unexpected, playful forms, with an eye towards the possibilities of revision. Expect to read widely, write daily, and participate in the workshop process with others. Discussion will focus on the purposes, problems, and ethics of place-based writing, with an emphasis on attention, reflection, and process. Prerequisites: ENGL 1007 or 1010 or 1011 or 2011.

3082: Writing Center Practicum

3082-01 | Deans, Tom | Fall 2023

3091: Writing Internship

3091-01 | Fairbanks, Ruth | Fall 2023

Writing Internships provide unique opportunities to apply writing skills and develop practical critical thinking in non-academic settings supervised by professional writers. Internships are recognized as an important experiential aspect of undergraduate education and many employers give preference to applicants with internship experience. English 3091 is open to juniors and seniors in all majors. Both on-campus and off-campus placements in a broad variety of professional career areas are available.

- Excellent writing and communication skills are essential.
- Applicants must have at least 3.0 cumulative GPA in the major and at least 54 credits.

This is a variable-credit, permission number course with one to six possible credits depending on specific placement projects. The course may be repeated for credit with no more than eight credits per placement. Grading Scale: Satisfactory/Unsatisfactory

- See the English Department website link to Writing Internship Program page for further information and application forms: <https://english.uconn.edu/undergraduate/writing-internship-program/>
- Interested applicants may at any point email questions about the program, application materials, or application process to Fairbanks@uconn.edu.
- Application Timeframe: After applicants discuss the internship opportunity with major advisors, they should schedule a meeting in weeks 8-12 with Professor Ruth Fairbanks through nexus.uconn.edu.
- Application materials (internship application, letter of interest, current transcript, and best academic paper) should be electronically submitted prior to the meeting with Professor Ruth Fairbanks. For further information see the link to online internship pages.

Placements have included Ballard Institute and Museum of Puppetry, Connecticut Landmarks, Connecticut State Museum of Natural History, Connecticut Writing Project, Globe Pequot Press, The Dodd Research Center and Archive, Mystic Seaport, New Britain Museum of American Art, Striven Software Public Relations Development, UConn Office of Institutional Equity, UConn Women's Center, UConn Information Technology, and World Poetry Books. Other placements are available.

3117W: Romantic British Literature

3117W-01 | Mahoney, Charles | Fall 2023

A dynamic overview of British Romantic literature. Although the historical period covered here is relatively short (more-or-less 1785 through more-or-less 1834), it represents what critics term a "hot chronology," in that a lot of significant literature was written and published during these years. (The period is bookended by the deaths of two of the greatest British critics: Samuel Johnson, the pre-eminent editor of Shakespeare and the creator of the first comprehensive English dictionary, the forerunner of the *Oxford English Dictionary*; and Samuel Taylor Coleridge, the first true literary theorist in the English tradition, famous for his lectures on Shakespeare, renowned for his dazzling conversation and supernatural poetry.) These years also witnessed significant political and cultural upheaval in Britain, including the agitated response to the French Revolution, the wars with Napoleonic France, improvements in the education of women, the abolition of the slave trade, and significant reforms to

parliamentary representation. Readings will be selected from a wide range of British writers across a variety of genres (poetry, novels, drama, essays, notebooks, political pamphlets, and more): Jane Austen, Joanna Baillie, Anna Barbauld, William Blake, Edmund Burke, Lord Byron, John Clare, Samuel Taylor Coleridge, William Hazlitt, Felicia Hemans, John Keats, Mary Robinson, Mary and Percy Bysshe Shelley, Charlotte Smith, Mary Wollstonecraft, William Wordsworth.

As Percy Bysshe Shelley wrote of his contemporaries in 1821, “The literature of England ... has arisen as it were from a new birth”—not least (he claimed) because “the most unfailing herald ... of the awakening of a great people to work a beneficial change in opinion or institution, is Poetry.” British Romantic literature was and remains revolutionary.

Likely requirements include consistent attendance and participation, two 5-7 page essays, and one 10-12 page research paper.

3122: Irish Literature after 1939

3122-01 | Burke, Mary | Fall 2023

This course introduces a broad range of Irish literature in English (and, to a lesser extent, in translation from the Irish) since 1939. Students will explore themes and subjects such as post-colonialism and social change, examining particularly how authors in the post-independence (post-1922) Irish state and in Northern Ireland contended with inherited traditions. Readings will be situated in the context of Irish history, politics, linguistic traditions, and culture. Fiction, drama, and poetry by writers such as Bowen, O'Brien, Heaney, Ní Dhomhnaill, Tóibín, McDonagh, and Rooney are included.

3212: Asian American Literature

3212-01 | Kim, Na-Rae | Fall 2023

3215: Twentieth- and Twenty-First Century African American Literature

3215-01 | Williams, Erika | Fall 2023

A sampling—of 20th- and 21st- century African American literature, this course presents some of the key writers of African American literature and Africana discourse from the era of the “New Negro” OR Harlem Renaissance to the high modernist, postmodernist, and Afro-Diasporic landscapes of today. Topics to be addressed include the mythology and politics of the Harlem Renaissance; the phenomenon of racial and gendered passing; the poetics of modernism and naturalism, the Black Power- and Black Arts movements; and the history of intersectional connections among race, gender, sexuality, and class. Authors to be studied include Charles Chesnutt, Nella Larsen, W.E.B. Du Bois, James Baldwin, Richard Wright, Audre Lorde, and Toni Morrison.

3267W: Race and the Scientific Imagination

3267W-01 | Duane, Anne Mae | Fall 2023

This course provides students with opportunities to observe and critique how scientific and cultural narratives have reinforced one another in ways that can embed racial biases in medical, scientific, and technological discourses. By reading both popular scientific and fictional texts, we will engage in a critical exploration of the ongoing dialogue between the fictional and the scientific. This course will

foreground student writing and research, inviting students to offer their own approaches to disconnecting the entangled legacies of scientific racism.

3301: Celtic and Norse Myth and Legend

3301-01 | Biggs, Frederick | Fall 2023

Who wouldn't want to know more about the earliest stories of gods and heroes still depicted all around us? But here are two more reasons. The works themselves are fascinating, ranging for example from the over-the-top exploits of CuChulainn (Tain Bo Cuailnge), through the terse wisdom of Odin (Havamal in the Poetic Edda), to the pointed commentary of Marie de France (Lanval). Moreover, their historical, geographical, and cultural contexts add significantly to our understanding of them. A midterm and a final will assess your basic knowledge of the material, but you'll also develop your own interests in short papers and presentations, the last of which may be a creative work. Open to all. My preferred form of teaching is lively discussion.

3420: Children's Literature

3420-01 | Capshaw, Katharine | Fall 2023

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, and then turns to the "golden age" of children's literature by examining Alice in Wonderland. We will explore the Harlem Renaissance by focusing on Langston Hughes's work for children and then shift into contemporary texts. The majority of the course analyzes the work of Black writers and writers of color. Please note that this course does not focus on pedagogy.

3422: Young Adult Literature

3422-01 | Cormier, Emily | Fall 2023

3503: Shakespeare I

3503-01 | Marsden, Jean | Fall 2023

Shakespeare is the most recognizable figure in of all English literature. His plays, even the most obscure ones, are performed around the world, and his works and image appear on the stage, in books, in movies, and even in advertisements (Juliet using a cell phone, Bottom and Titania wearing Levis, Shakespeare drinking Red Bull). Remarkably, his plays have survived more than four hundred years and still remain exciting, moving, funny, and relevant. The course will focus on six of Shakespeare's greatest plays, three comedies (*Much Ado about Nothing*, *Twelfth Night*, *Measure for Measure*) and three tragedies (*Hamlet*, *Othello*, *King Lear*), studying language, major themes and tensions, characterization, stagecraft, and history. As Shakespeare wrote his plays to be performed before an audience, the course will focus in particular on how these plays were – or could be – staged, exploring clues within the plays themselves, watching scenes from more recent performances, reading scenes aloud, and creating our own stagings.

By the end of the semester, students should have a clear understanding of the six plays read and be able to explicate specific passages, identify the overarching issues in each play, and discuss potential stagings. Assignments will include two papers, short, ungraded response papers and passage annotations, a group presentation and a final exam.

3601: The English Language

3601-01 | Biggs, Frederick | Fall 2023

ENGL 3601 will improve your writing and your ability to improve that of others by explaining some key elements of the grammatical structure of English. It is therefore designed for English majors and minors, future teachers, and all who will need to write well as part of their jobs. The textbook (*A Student's Introduction to English Grammar*), which provides a detailed, descriptive account of the many rules which control the language, is an essential starting-point for linguists. Our focus, however, is on those which allow authors to revise their work.

Course materials include the textbook, recorded lectures, and materials available on the internet. The assignments will be self-check exercises (ungraded), tests, a midterm, a final, and discussion board posts. You may earn extra credit with a final presentation.

3613: LGBTQ+ Literature

3613-01 | Breen, Margaret | Fall 2023

In this course we will read six lesbian, gay, and transgender novels, one short story, and one short story collection. I have divided the course into three sections. In the first, we will engage one short story and two early novels, written in the late nineteenth and early twentieth centuries, when sexuality and sexual identities were being theorized; queer sexual acts and identifications pathologized; and same-sex activity criminalized under new, rigorous laws that facilitated prosecution and conviction: Oscar Wilde's moving queer-coded story "The Happy Prince," Alan Dale's sensationalist novel regarding the horrors of gayness, and Aimée Duc's groundbreaking and celebratory German lesbian novel, *Are They Women?* Next, we will consider two mid-century novels: Clare Morgan's [Patricia Highsmith's] lesbian classic *The Price of Salt* (one of the few pre-Stonewall American texts to offer a happy ending); and James Baldwin's heartbreaking *Giovanni's Room*, narrated by a self-hating and homophobic protagonist. In the wake of strict censorship laws, both texts reflect Morgan's and Baldwin's ingenious use of narrative strategies that allowed them to have their writings published. In the final section of our course, we will examine three contemporary texts: Chinelo Okparanta's award-winning lesbian novel set in Nigeria, *Under the Udala Trees*; Kristen Arnett's surprising and edgy *Mostly Dead Things*; and Casey Plett's transgender short story collection, *A Dream of a Woman*.

3621: Literature and Other Disciplines

3621-01 | Winter, Sarah | Fall 2023

Law and Literature

This course will introduce students to texts and methods in law and literary studies by reading novels, plays, satires, and law reports featuring topics including: criminal intent, detection, and the penal system; trials and the legal profession; slavery and servitude; incarceration and racial discrimination; marriage and divorce; wills and the disposition of property; colonization and imperial legal systems; political crimes; sexual orientation and gender identity discrimination; and libel and censorship. A key area of study will be how literature portrays and interrogates the complex concept of legal personhood—how an individual, social group, or a legal entity such as a corporation may gain access to or be excluded from the legal process. We will be particularly interested in the historical deprivations of legal personhood and rights imposed on married women, children, enslaved people, and Indigenous peoples, as well as the

overweening legal personality of the corporation. We will study a selection of literary works by Aeschylus, Shakespeare, Mary Wollstonecraft, William Godwin, Robert Wedderburn, Charles Dickens, Ann Brontë, Herman Melville, Austin Reed, Thomas Hardy, Arthur Conan Doyle, Oscar Wilde, Frank Norris, E. M. Forster, Franz Kafka, Toni Morrison, and Leslie Marmon Silko. No prior knowledge of law is required. Assignments will include: three 4-5 page papers; a presentation to lead class discussion; a midterm; and a final exam.

3623: Studies in Literature and Culture

3623-01 | Sibelman, Grae | Fall 2023

The Holocaust in Print, Theater and Film

How do you represent the unimaginable? As daunting of a task as this is, the Holocaust is one of the most dramatized and written about events in history for the amount of time since its passing.

In this course, we will be examining how authors and directors have attempted to represent the Holocaust. We will discuss what tools were used including choices made in written structure, visual imagery, and the use of language. We will also discuss the systemization of the Holocaust and explore the societal repercussions.

As well as examining both dramatic works and films that depict the Holocaust, we will read first-hand accounts and watch documentaries to broaden our knowledge of the Holocaust so that we can better reflect upon the statements being made in the representations.

We will also be reading a large body of criticism relating to both the dramatization of the Holocaust and the Holocaust itself. Some of the works being studied in the class include *Akropolis* by Jerzy Grotowski, *Endgame* by Samuel Beckett, *The Deputy* by Rolf Hochhuth, *Who Will Carry the Word* by Charlotte Delbo and *Ghetto* by Joshua Sobel as well as many others. We will also be examining films including *Ida* directed by Pawel Pawlikowski, *The Pianist* directed by Roman Polansky, and *Amen* directed by Costa-Gavras.

The coursework will include keeping up with weekly readings as well as discussing them in class. There will also be quizzes, a take home essay style mid-term, a final presentation, and an essay style take home final exam.

3640: British Film

3640-01 | Semenza, Gregory | Fall 2023

This class counts toward the UConn Film Minor requirements (for National Cinema). No prior experience of film studies is necessary.

We will trace the long and colorful history of British film since the invention of the cinema around 1895 until the present day. One of the original powers of the global film industry—along with the US, Germany, France, and Italy—the British cinema has been at the forefront of numerous historical innovations and developments, serving important roles in the rise of documentary film, wartime propaganda film, cinematic realism, and the evolution of the horror film, heritage film, franchise film, and especially film adaptations of literature—to mention only a few key examples. Through all these changes—and for better and worse—the British film industry has always been linked closely to Hollywood, serving not only a training ground for directorial and acting talent (from Charlie Chaplin and

Alfred Hitchcock to Ridley Scott and Florence Pugh), but also as an important site and collaborator in an increasingly multinational film industry (from Lawrence of Arabia to the James Bond and Harry Potter franchises). The course will consider all of these contributions within the context of questions about Britishness itself. The politics of devolution are at this moment putting “English” identity under extreme pressure—as are changes ushered in by the ongoing reconfiguration of traditional geographical, racial, ethnic, class, and sexual hierarchies. In this course, we will need to think, therefore, about ever-changing definitions of what constitutes “British” in order to truly understand the history and culture of British film.

Some of the 15-20 films we’ll be studying: David Lean’s *Brief Encounter* (1945); Powell and Pressburger’s *The Red Shoes* (1948); Carol Reed’s *The Third Man* (1949); Tony Richardson’s *A Taste of Honey* (1961); Robin Hardy’s *The Wicker Man* (1973); Stephen Frears’ *My Beautiful Laundrette* (1985); Danny Boyle’s *Trainspotting* (1996); Edgar Wright’s *Shaun of the Dead* (2004); Andrea Arnold’s *Fish Tank* (2009); Steve McQueen’s *Lovers Rock* (from *Small Axe*; 2020).

Assignments include class participation, creation of a short group film, a listicle assignment, and a final examination.

3701: Creative Writing II

3701-01 | Forbes, Sean | Fall 2023

Narrative Poetry & Fiction

This class is an intensive seminar/workshop/tutorial in writing narrative poems and fiction. Our work will focus on 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. A few authors we will read are Alexander Chee, Justin Torres, Anne Carson, and Allison Joseph. You’ll write regularly, producing new poems and works of nonfiction of your own, which we’ll critique. 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.

Email sean.forbes@uconn.edu for a permission number.

3703: Writing Workshop

3703-01 | Cohen, Bruce | Fall 2023

The class will be a poetry and prose-poetry writing workshop. It is designed for students who have a serious and committed interest in writing and discussing poetry and have taken 3701. We will be reading and analyzing five books of poems and will be unraveling the craft and esthetic design of the various poets. We will also dissect the differences between poetry & prose poetry. Naturally, students will be required to produce original work and actively participate in the writing workshop. Students will be asked to research outside writers and share work with the class. It is assumed that all students have an active vocabulary and understanding of poetry. The class is by permission only and students will be asked to submit poems for consideration for entrance into the class.

3707: Film Writing

3707-01 | Ozdemir, Tanju | Fall 2023

3711: Creative Writing for Child and Young Adult Readers

3711-01 | Dennigan, Darcie | Fall 2023

According to the great and weird Margaret Wise Brown, the world of children's literature is "one of the purest and freest fields for experimental writing today." A prerequisite for this class is taking that statement to heart. We'll start and end as far away as possible from what we already know. Instead, you're invited to invent words and worlds, and to write abundantly, even excessively, in class and out of class. The second prerequisite for this course is your commitment to be there, in class, every week-- to create a community of writers you can trust and be challenged by. To the extent possible, you will also test out at least one draft of each project with corresponding preschool or high school readers. Writers we'll use as lodestars: Margaret Wise Brown, Ruth Krauss & Maurice Sendak (we'll study their process at the Dodd), as well as the work of two contemporary YA novelists--TBD! At the end of the semester, you will have drafts of 3 works for children and a substantial draft of a YA or MG novel.

Instructor permission required. Email a writing sample to darcie.dennigan@uconn.edu.

3715E: Nature Writing Workshop

3715E-01 | Pelizzon, V. Penelope | Fall 2023

This class is an imaginative exploration of ecologies and environments through poetry, nonfiction, and fiction. You'll be reading widely and sharing your own writing each week. Our readings will prompt many questions: how can our practice as creative writers make us more conscious co-habitants of our ecosystems? How can creative writing deepen our understanding of local places and of those who lived here before us? How might poems and stories engage crucial environmental issues? Participants will write and revise four major creative projects, exploring different genres and techniques. Participants will also keep a field log using a local ecosystem of their choice as the center for daily reflective/ observational/ historical/ speculative writerly "ramblings." Most weeks, we'll divide the class meeting time between participant-led discussion of the readings, constructive critique of workshop members' own poems and prose, and short in-class writings designed to strengthen aspects of our creative writing craft. Participants should plan to read avidly, to write and revise adventurously, and to engage actively in class discussions.

Instructor permission is required; please email penelope.pelizzon@uconn.edu with a 5-page sample of your writing.

4203W: Advanced Study: Ethnic Literature

4203W-01 | Cutter, Martha | Fall 2023

Race, Gender, and Cultural Constructions of the Body, Healing, and Medicine in Literature and Film

This class will be a seminar on literature and medicine, with a special focus on race and gender, especially in the wake of the Covid-19 pandemic, which has brought renewed attention to health disparities. Although there will be some older texts dealing with medicine and literature, the focus will be contemporary readings and films having to do with medical humanities and health. We will seek to understand how race and gender have impacted the medical treatment and perception of bodies, as well as the ways in which individuals have asserted control over healing and their bodies in the face of medical

disciplining of them. Alternative (Indigenous, native, or folk) modes of healing will be considered as aspects of this field of study.

List of Fiction (most of these but not all)

Gilman, Charlotte Perkins. *The Yellow Wallpaper and Other Stories* (1892-1915) (excerpts)

Hemingway, Ernest. “Indian Camp” and “Soldiers Home” (1925)

Morrison, Toni. *Home* (2002)

Ishiguro, Kazuo. *Never Let Me Go* (2005)

Kalanithi, Paul. *When Breath Becomes Air* (2016)

Ward, Jesmyn. *Men We Reaped* (2013)

Czerwiec, MK. *Taking Turns* (graphic novel) (2017)

Maples, Kwoya Fagin. *Mend* (2018)

Ruffin, Maurice Carlos. *We Cast a Shadow* (2019)

Boyer, Anne. *The Undying: Pain, vulnerability, mortality, medicine, art, time, dreams, data, exhaustion, cancer, and care* (2019)

Greenidge, Kaitlyn. *Libertie*. (2021)

DeForest, Anna. *History of a Present Illness*.

Orange, Tommy. *There There* (2018)

Tentative List of Films

Red Corn, Priscilla. *Medicine Woman* (film). (2016).

<https://www.amazon.com/Medicine-Woman-Joy-Harjo/dp/B0721YX4BY>

Rotberg, Dana. *White Lies*. (film) (2016).

<https://www.amazon.com/White-Lies-Whirimako-Black/dp/B07C1D7LXN>

Jordan Peele, *Get Out* (film) (2017)

https://www.amazon.com/gp/video/detail/amzn1.dv.gti.34ad9d89-2a6b-11a1-c5c3-27569d5ee969?autoplay=1&ref=atv_cf_strg_wb

Excerpts from Secondary Scholarship including:

Foucault, Michel, *Birth of the Clinic: An Archaeology of Medical Perception* (1973)

Washington, Harriet A., *Medical Apartheid: The Dark History of Medical Experimentation on Black Americans from Colonial Times to the Present* (2006)

Charon, Rita, *Narrative Medicine* (2006)

Owens, Deirdre Cooper, *Medical Bondage: Race, Gender, and the Origins of American Gynecology* (2017)

Linda Villarosa, *Under the Skin: The Hidden Toll of Racism on American Lives and on the Health of Our Nation* (2022)

Requirements: Frequent Husky CT “mini-papers” (1-2 pages), an oral presentation, and a final seminar paper (8-10 pages) that can grow out of the Husky CT postings or be on a new topic. Please note: This is a student-learning centered class, so effective engagement in class discussion is a mandatory part of this course.

4302W: Advanced Study: Literature of Ireland

4302W-01 | Burke, Mary | Fall 2023

Race, Class, and the Irish in American literature

The popular belief that Irish America is Catholic and urban was cemented by the influx of Famine immigrants after 1845, but by 1790, half of the 400,000 US residents who were commonly labelled “Irish” were Presbyterians of Scottish descent from the northern province of Ulster. We will consider the work of Steinbeck and James in terms of this Scots-Irish ancestry and also consider better-recognized depictions of Irish America by writers such as Fitzgerald, O’Neill, and Betty Smith. We will depart from simply auditing stereotypes to discuss how these “Irishnesses” evolved into both the antithesis and the very definition of “American,” attending to the role that race, class, and religion played in such depictions, asking also how an African-American of Irish heritage such as best-selling author Frank Yerby explodes the conjoining of Irishness and whiteness in recent decades. We will also consider the surprisingly common narrative of the “failed return” to Ireland (The Quiet Man; Mary Lavin’s “Tom”) and close with depictions of the postwar and contemporary Irish in America as privileged cosmopolites by contemporary writers Claire Kilroy and Colm Tóibín, asking how the latter aligns with what one cultural theorist calls the 1990s rise of Irishness as “white ethnicity of choice” in the American identity marketplace. Course grades will be based on class participation, research assignments, and presentation to peers, and will culminate in a c. 15-20-page revised research paper.

4965W: Advanced Studies in Early Literature

4965W-01 | Mahoney, Charles | Fall 2023

Romantic Shakespeare

British actors, directors, theatre-goers, and critics of the period we now designate “Romanticism” (1780s-1830s) redefined the way we think about Shakespeare. It was a moment of unmatched “bardolatry,” or Shakespeare-worship. In terms of revisions, productions, and criticisms of Shakespeare’s plays, this epoch made Shakespeare modern. And the criticism of Shakespeare from this period remains unsurpassed. This seminar will examine six of Shakespeare’s plays important for Romantic readers, critics, performers, and theatre-goers (*Romeo and Juliet*, *Hamlet*, *King Lear*, *Macbeth*, *Coriolanus*, *The Tempest*), paying attention both to the Folio text and those revisions and prompt-texts used on the

Romantic stage. In doing so, we will attend to the accounts and roles of certain key actors and actresses on the stage (e.g., John Philip Kemble, Sarah Siddons, Edmund Kean, Eliza O'Neill) and the writings of a number of important Romantic critics (e.g., Samuel Taylor Coleridge, August Wilhelm Schlegel, William Hazlitt, Elizabeth Inchbald, Anna Jameson, Thomas de Quincey, Charles Lamb). Our goal will be to understand how the Romantics read Shakespeare, why they idolized him, and how they made him modern.

Likely requirements include consistent attendance and participation, two 5-7 page essays, and one 10-12 page research paper.

Spring 2023

1103W: Renaissance and Modern Western Literature

1103W-01 | Pelizzon, V. Penelope | Spring 2023

In this course, we'll spend time with some of the most fabulous poems, stories, and novels of the last 500 years. We'll read works by Polish, Russian, Turkish, Greek, French, German, Mexican, American, and English authors. We'll work chronologically backwards, beginning with recent writers whose historical context is more familiar, moving in reverse to periods where we'll call on secondary materials to help ground our understanding of the issues at stake for each writer. Authors likely to appear on the syllabus include Constantine Cavafy, Nazim Hikmet, Gwendolyn Brooks, Paul Celan, Wisława Szymborska, Marina Tsvetaeva, Franz Kafka, Charles Baudelaire, Arthur Rimbaud, Anton Chekhov, Sor Juana Inés de la Cruz, Louise Labé, and William Shakespeare. Projects include weekly response writings as well as three revised papers of 5-6 pages each.

1503: Introduction to Shakespeare

1503-01 | Gallucci, Mary | Spring 2023

1616W: Major Works of English & American Literature

1616W-01 | Cordon, Joanne | Spring 2023

Distressing Damsels

This class will look at classic texts that present female characters who challenge the expectations of the worlds they live in, from small bits of defiance to more serious challenges to the way women are supposed to behave. As Carrie Fisher observes of her *Star Wars* character, Princess Leia: "I was not a damsel in distress. I was a distressing damsel." Texts may include: Jane Austen's *Persuasion*, Lewis Carroll's *Alice in Wonderland*, Oscar Wilde's *The Importance of Being Earnest*, Ernest Hemingway's *The Sun Also Rises*, and August Wilson's *Ma Rainey's Black Bottom*. Course requirements include class discussion, lots of low-stakes writing, three essays.

2013W: Introduction to Writing Studies

2013W-01 | Barron, Kyle | Spring 2023

This course serves as an introduction to writing as an ever-evolving field of inquiry that includes rhetorical analysis as well as the study of writing's social and ethical implications across diverse traditions, contexts, and technologies. Rather than focus on prescriptive (rule-based) approaches to writing, we will spend the semester learning all *about* writing—about persuasion, style, genre, and the all-important rhetorical situation (and how to apply rhetorical awareness to incoming and outgoing information streams). This course (a writing course about writing) will require a significant amount of writing. Some of the writing will be formal (academic essays, rhetorical analyses), some of the writing will be informal (journal entries, multimodal presentations), all of the writing will be awesome. The semester will culminate in the assembly of a final portfolio where you compile revised versions of the work you've already tackled.

2055WE: Writing, Rhetoric, and Environment

2055WE-01 | Barron, Kyle | Spring 2023

This course joins environmental literacy to writing and rhetoric both as a topic of study (how science and environmental issues get “written up” and communicated) and as a practice (how we might write about and grapple with environmental topics and movements, such as climate). We will explore numerous cross-disciplinary topics and inquiries including visual rhetoric, translation across disciplines and genres, dissemination of complex information to broad populations, scientific controversy, post-truth polemics, and the sustainability of consumerism, consumption, and capitalism in the era of human-influenced climate change. A central goal of our work will be to foreground the rhetorical dimension of environmental discourse and feature writing itself as a component of environmental literacy. Throughout the semester we will work together to explore and analyze different texts from a wide variety of genres, disciplines, and levels of complexity—ranging from Pulitzer Prize-winning bestselling novels to esoteric publications from academic journals—in an attempt to, among other things, identify growing rifts in our public discourse when it comes to environmental matters, especially, and most recently, climate change. We will engage with authors and texts that both excel at and struggle with bridging these rifts, while determining what rhetorical tools and approaches they each use in the process. We will use the knowledge we build together to take on several major projects that provide opportunities to research, write, revise, and synthesize information, contributing our voices to ongoing scholarly conversations. We will also have a chance to embrace our creative sides, first investigating the role that narrative (storytelling) plays in conveying challenging or controversial information before turning to craft our own descriptive, narrative prose.

2100: British Literature I

2100-01 | Hasenfratz, Bob | Spring 2023

2100-02 | Gallucci, Mary | Spring 2023

2200: Literature and Culture of North America Before 1800

2200-01 | Franklin, Wayne | Spring 2023

This course carries CA 1 Gen Ed credit.

This course examines the early written and oral record of the area that eventually became the United States. It does so within the context of various non-textual analogues (e.g., architecture, art, landscape, material culture, and social, economic, and political institutions). The goal is to achieve a holistic understanding of the ways in which peoples of many varied backgrounds, from the Asian-derived indigenous inhabitants of North America to the various immigrant populations from continental Europe and the British Isles and the enslaved Africans they introduced to the Western hemisphere, came to express their views of the land and their experiences on it and with each other. Primary readings are drawn from recorded Indigenous mythic and historic texts, travel accounts originally written in various European languages (e.g., French, Spanish, Dutch, German, and English), works centered on indigenous-Euro-American contact and conflict, social history documents of literary value, key political documents, and poetry, early fiction and autobiography. Quizzes on major readings plus a midterm and a paper on the final two texts will be required.

Booklist:

Cabeza de Vaca, Account. Arte Publico. 9781558850606

Benjamin Franklin, Autobiography, Dover. 9780486290737

Olaudah Equiano. Interesting Narrative. Penguin. 9780142437162

Crèvecoeur, Letters from an American Farmer. Penguin 9780140390063

Derounian Stodola, ed., Women's Captivity Narratives. Penguin 9780140436716

Giles Gunn, ed. Early American Writing. Penguin 9780140390872

B. Brown, Wieland and Carwin. Penguin. 9780140390797

2203: American Literature Since 1880

2203-01 | Kim, Suhyun | Spring 2023

This course will read American literature since 1880 to the present, focusing on the diverse perspectives and positions that shape our understandings of America. We will explore how writers whose voices have often fallen out from the mainstream narratives of the nation have understood, questioned, negotiated, and imagined different meanings of America throughout history. Class discussions will center around themes that relate to issues of race, gender, sexuality, and class.

Readings will include works of fiction, non-fiction, and poems by both canonical and more emergent and non-canonical writers that may include Nella Larsen, James Baldwin, Toni Morrison, June Jordan, Jamaica Kincaid, Roxanne Dunbar-Ortiz, Tiphonie Yanique, among others. There will be class discussions and quizzes. Assignments may include short response papers, weekly journals, discussion group activities, a public-facing project, and a final paper.

2203W: American Literature Since 1880

2203W-01 | Lacey, Darby | Spring 2023

The goals of this course are two fold. First, we will explore a sample of the last 140 or so years of American literature. Second, we will allow our questions about the selection of literature that we read and their relationship to our worlds to serve as a jumping off point for our own writing.

Because our time period is so large and there are so many possibilities of texts that this course might include, we will be reading somewhat adventurously within the time and national bounds of the course title. This means that we will read across genres including novels, plays, poetry, television, graphic novels, and personal writing by canonical writers – such as Mark Twain, William Faulkner, and Toni Morrison – and non-canonical and emergent writers – such as Ocean Vuong and Carmen Maria Machado. We will also read texts thematically rather than chronologically even as we continue to consider historical context for each text. Students will have a choice in our final text of the semester.

As this is a W course, we will also think about the processes of writing frequently and you will write often in class. In W courses at UConn you are required to write 4500 words or 15 pages of revised writing. This writing will be spread across a research paper, a rationale paper for our student chosen text, and an opinion/letter to the editor paper. Taken together, the readings and assignments for this course provide a foundation for English majors interested in 20th- and 21st-century American literature and the type of scholarly writing done in English courses. Additionally, this course offers other majors an entry point into literary studies by opening up connections between fiction, history, cultural politics, and lived experience and an exploration of metacognitive writing practices that are applicable to all writing endeavors.

2207: Empire and US Culture

2207-01 | Phillips, Jerry | Spring 2023

2214: African American Literature

2214-01 | Cutter, Martha | Spring 2023

This course will be an investigation of African American literature written from 1845-2022. We will consider the genre of the slave narrative, early novels and fiction by African American writers, poetry and fiction written during the Harlem Renaissance, and contemporary works by authors such as Toni Morrison, Ta-Nehisi Coates, Colson Whitehead, and Meg Giddins. We will conclude the class with an examination of Ava DuVernay's film *13th*.

Readings will likely include Frederick Douglass, *Narrative of Life of Frederick Douglass*; short stories by Charles Chesnutt, Richard Wright, Ralph Ellison, and Zora Neale Hurston; essays by James Baldwin; Nella Larsen's *Passing*; Toni Morrison's *Song of Solomon*; Meg Giddins' *The Women Could Fly*, Ta-Nehisi Coates' *Between the World and Me*, Patrisse Khan-Cullors' *When They Call You a Terrorist: A Black Lives Matter Memoir*, Colson Whitehead's *The Underground Railroad*, and poetry by Langston Hughes, Gwendolyn Brooks, and others.

2274W: Disability in American Literature and Culture

2274W-01 | Henderson, Tolonda | Spring 2023

This course, which fulfills CA1, CA4, and COMPW, has been designed around three guiding principles. First, disabled people have voice and agency. Both speaking and non-speaking disabled people have a great deal to say and have the desire and ability to shape their own lives. We will start the semester with disability narratives (e.g. *Disability Visibility* edited by Alice Wong; *El Deafo* by CeCe Bell) that reinforce this concept and spend time on Disability Twitter to explore the activism there. This will include following activists and issues on Twitter as well as creating Twitter threads based on what you have learned. Second, disability is a socially constructed concept. In other words, the meaning of disability is neither stable nor self-evident. We will explore readings from Disability Studies that explore and excavate these observations. Third and finally, expertise is meant to be shared. While many students understand their professor to be the only audience for their work, this class will provide opportunities to invite other students and the general public to benefit from what you have learned. Our 15 pages of revised writing will include a personal reflection on disability narrative as a genre, an annotated bibliography on a disability related topic of your choice, and a researched essay based in our work on Twitter.

2276W: American Utopias and Dystopias

2276W-01 | Grossman, Leigh | Spring 2023

2301: Anglophone Literatures

2301-01 | Coundouriotis, Eleni | Spring 2023

Anglophone literatures are English language works from Africa, the Caribbean, and South Asia. These works were shaped by the history of British colonialism and its long aftermath in an ongoing decolonization. To tackle this complex history and the extensive movement of peoples that resulted, the course focuses on the theme of crossing boundaries, whether these are physical boundaries, boundaries of identity, religion, or national affiliation. Although sometimes liberating, the crossing of boundaries often arises from or leads to crisis and added precarity. We will explore the experiences represented in these works but also the literary questions that crossing boundaries provokes. Most of our reading will draw from contemporary works and include fiction as well as drama and poetry. Assignments include 3 papers (3-4 pages each), a video presentation posted on Husky CT, and a final exam.

2301W: Anglophone Literatures

2301W-01 | Hogan, Patrick | Spring 2023

See the description for 2301W-02

2301W-02 | Hogan, Patrick | Spring 2023

The obvious feature that connects Anglophone literatures is the colonial history (partially) shared by their countries of origin. Why would we otherwise link such different nations as Nigeria, India, Canada, and Australia? This course will, therefore, stress colonialism and the ways in which these diverse literatures emerged from colonial conditions. Of course, the diversity of these literatures is as consequential as the similarity. In connection with this, it is important to distinguish various kinds of colonialism. Colonialism

in Nigeria is not the same as colonialism in Canada, for example. As this is a literature course, we also need to be aware of the various literary approaches to “emplotting” colonialism, which is to say, creating stories that address the colonial condition. We will begin the semester by considering just what constitutes colonialism (e.g., how we might define “colonialism”). From there we will turn to the chief varieties of colonialism and some of the recurring structures—particularly story genres—taken up by authors in examining colonialism.



Shahzia Sikander, “Ready to Leave”

After a couple of weeks on these theoretical topics, we will turn to literary works. In the course of the semester, we will consider narratives from different types of colony. For example, we may examine a work from Canada (such as Margaret Atwood’s *Surfacing*) and/or one from Australia (such as Nugi Garimara’s *Follow the Rabbit-Proof Fence*); we will certainly examine some works from India (perhaps including some poetry and visual art about Kashmir), and works from two or three African nations, such as Kenya (e.g., Ngugi wa Thiong’o’s *A Grain of Wheat*), South Africa (e.g., J. M. Coetzee’s *Waiting for the Barbarians*), and Nigeria (e.g., Adichie’s *Half of a Yellow Sun* or Bandele’s film of the novel), as well as a selection of stories from across the continent--Ama Ata Aidoo’s *African Love Stories*. As the title of Aidoo’s collection suggests, we will pay particular attention to the ways in which authors take up the love story genre to address colonialism, though we will take up other recurring genres as well.

Coursework will include short responses to readings, one or two group presentations, general class participation, and two 8-page essays, preceded by outlines and drafts. The essays will explicate part of one of the literary works (or perhaps rewrite part creatively) in line with themes explored in the course; each essay will involve cultural or historical research integrated with the explication (or creative rewriting).



Nilima Sheikh, “Each Night Put Kashmir in Your Dreams”

2305: Modern Japanese Literature

2305-01 | Igarashi, Yohei | Spring 2023

This course surveys modern and contemporary Japanese literature, from 1868 to the present. All readings are in English translation. Focusing on novels, but including also folk tales, poetry, short stories, and film, the course considers how our works registered various literary traditions as well as momentous twentieth-century historical developments, gender roles and their discontents, and how literary works interacted with other art forms and media. Works include those by Abe Kōbō, Kawakami Hiromi, Mishima Yukio, Murakami Haruki, Natsume Sōseki, and Yoshimoto Banana.

2401: Poetry

2401-01 | Cohen, Bruce | Spring 2023

See the description for 2401-02

2401-02 | Cohen, Bruce | Spring 2023

This introductory 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 poetry. The goal of the course is to expand your interest in poetry to the point that you will read it outside of class, well after the course has concluded and be able to discuss poetry in an intelligent manner. Course requirements include class participation, written essays and a final exam.

2401-03 | Choffel, Julie | Spring 2023

This course will offer a survey of poetry in English across traditions. We will study conventions of poetic forms, genres, and devices, and how poets have taken up, altered, or abandoned them. We will find out, from the poems themselves, how to read them and what they are for. Coursework will consist of close readings, online discussion and group work, collaborative research and exercises, and a final paper.

2405: Drama

2405-01 | Marsden, Jean | Spring 2023

This course emphasizes the role of drama as theater – works written to be performed. After beginning with an exploration of three iconic classical dramas, two Greek tragedies and one Roman comedy, the first half of the course focuses on the evolution of genre in a range of tragedies and comedies written between 1595 and 1900. The second half of the course is dedicated to a diverse selection of twentieth-century dramas, with a particular emphasis on innovative or experimental stagings. Assignments will

include two papers, a scene staging, a group presentation, and a final exam. Plays read will include Sophocles, *Oedipus Rex*, Euripedes, *Medea*, Shakespeare, *Much Ado About Nothing*, Wilde, *The Importance of Being Earnest*, Williams, *Streetcar Named Desire*, Hansberry, *Raisin in the Sun*.

2407: The Short Story

2407-01 | Staff | Spring 2023

2407-02 | Cordon, Joanne | Spring 2023

Narrative Survival Kit

In *The White Album*, Joan Didion argues that narrative helps us make sense of the world we live in: “We tell ourselves stories in order to live.” Following her insight, we will read a spectrum of classic to contemporary short stories, sampling the fictional worlds created by a diverse group of writers. We will also consider how various artists deploy the elements of the genre: Plot, character, setting, point of view, and style. All of the stories come from *The Story and Its Writer*. Assignments will include midterm, a class debate of the “best” short story, and one essay.

2407-03 | Online | Codr, Dwight | Spring 2023

This course is designed to introduce students to the short story as a literary form. We will focus our attention on how stories work, what techniques and devices authors use to achieve certain types of effects on readers, the various components of narrative fiction, the difference between authors and narrators, and the importance of irony in the study of any kind of narrative text. The course, which includes short stories from a range of periods and authors, invites students to engage critically and creatively with these stories through formal writing assignments, discussion board posts, a recorded presentation, and a final examination testing reading comprehension. Students will also read theoretical texts and pieces of literary criticism, which they will apply to the assigned stories.

Authors covered in this course include the following: Nathaniel Hawthorne, James Baldwin, William Faulkner, Flannery O’Connor, Shirley Jackson, Charlotte Perkins Gilman, Edgar Allen Poe, Gabriel García Márquez, Alice Walker, E.T.A. Hoffmann, Jorge Luis Borges, Ambrose Bierce, Herman Melville, Franz Kafka, Stephen Crane, and George Saunders.

This is a fully asynchronous course that demands exceptional organizational skills and motivation of its students. While students will have opportunities to meet with the professor during office hours, there are no class meetings and virtually all feedback appears in the form of assessment rubrics and written commentary.

Catalogue Description: The short story as a literary form with study of significant Continental, British, and American writers. CA 1.

2411: Popular Literature

2411-01 | Cormier, Emily | Spring 2023

Popular Literature has always included books that attract a young audience; Young Adult books have often found a much wider audience than “young adults.” In this class we will focus on this segment of Popular Literature, concentrating our discussion on the convergence of ideas found in award-winning dystopian fiction, graphic novels, and realistic novels. By reading different sub-genres, we aim to see whether these divergent forms address similar anxieties about coming-of-age in America or if the form is more directly related to content. Each student will also create an individual guiding question that will lead them to examine one specific topic throughout all the texts we read. This course begins with a close look at three adolescent dystopian novels: *The Giver*, *Feed*, and *The Marrow Thieves*. In these novels our protagonists are trapped in worlds where they are constantly surveilled by forces that exert control, eliminate choice, and seem insurmountable. We continue with a unit on word and image texts: *Fun Home*, *American Born Chinese*, *This One Summer*, where we learn how to “read” images in as much detail as words. Finally, we read *Aristotle and Dante Discover the Secrets of the Universe*, and *The Hate U Give*, two novels in traditional form to complete our foray into this subset of (very) Popular Literature.

2411-02 | Cormier, Emily | Spring 2023

See description for 2411-01

2600: Introduction to Literary Studies

2600-01 | Dennigan, Darcie | Spring 2023

Hello, English majors-- and also Hello, lovers of genius and of poetry. In this course, you will explore the multifaceted approaches to thinking, writing, and research-- critical and creative, all three!-- that studying English invites you to undertake. Expect forays into modernism and modern art, literary criticism, library archives, digital humanities, a cancel culture debate, and more. And all of this will be guided by self-proclaimed genius Gertrude Stein and her book *Tender Buttons*. Requirements include large amounts of analytical and creative writing (some graded and some simply for practice), Career Center activities, willingness to take risks and engage in conversations, and an open mind. Not required but useful with Stein: a sense of humor.

2600-02 | Hybrid | Deans, Tom | Spring 2023

This course is an invitation to the various ways of doing English Studies. You’ll learn some key terms and methods to help you thrive in upper-division English courses as we explore several modes engaging with literary, rhetorical, and cultural criticism. We’ll look to the past (What theories of interpretation have prevailed in earlier times?) and to the future (Where is English Studies now, and where is it trending?). Requirements include 2-3 critical essays/projects, active class discussion, attendance at 2 out-of-class readings/talks, a collaborative mid-semester oral exam, a literature review on a relevant topic of your choice, and 2 collaborative class presentations.

2603: Literary Approaches to the Bible

2603-01 | Dolan Gierer, Emily | Spring 2023

The goal of this course is to understand the Bible as one of our earliest ancient texts, one which weaves together literature, history, and theology. We will explore the various literary genres of the Bible, examine the complex characterizations of both God and humans, wrestle with thematic ambiguities around gender, national identity, violence, suffering, and sacrifice, while also developing a better understanding of the narrative conventions of ancient Hebrew writers. This course is open to everyone interested in studying the Bible as one of the most popular and enduring literary texts of all times, and helps fulfill the Early Literary, Cultural, and Linguistic History requirement for English majors.

2607: Literature and Science

2607-01 | Lacey, Darby | Spring 2023

This course considers the dialogue between scientific and critical-humanistic ways of understanding the world, particularly through the literary arts. Our course will be shaped by the following guiding inquiries:

- What is science? What is truth? Who gets to decide what is true?
- How is science narrativized? How does scientific language shape literary production? How do literature and rhetoric shape scientific discourses?
- How can literature and other creative works help us imagine alternative medical and environmental futures?

Likely texts include Robin Wall Kimmerer's creative nonfiction work *Braiding Sweetgrass*, Michael Frayn's play *Copenhagen*, Susan Sontag's short story "The Way We Live Now" and work of cultural criticism *Illness as Metaphor/AIDS as Metaphor*, among others. Projects for the course include a response paper, a plan for a museum exhibit, and a creative project. Lectures in this course will be few and far between. Instead, students will take an active role in their learning as we will foreground their own inquiries and questions in activities and discussions.

As this course satisfies the CA1 requirement, I invite students from all majors to take this course and extend a special welcome to students majoring in science and engineering. I hope to build a classroom environment that creates dialogue about the roles of science and literature in our contemporary world.

2610: Introduction to Digital Humanities

2610-01 | Booten, Kyle | Spring 2023

This project-based course will explore how computers can help us to understand humanistic topics (such as literary texts, historical events, and philosophical questions) in new and powerful ways.

Key topics that we will consider:

* How to design interactive web-based archives and digital games for the humanities

* How to use computational tools to analyze vast quantities of literature or historical data that would be impractical for a human to read

Hands-on activities will introduce tools and techniques of the Digital Humanities; no prior experience with them is assumed.

2614: Writing with Algorithms

2610-01 | Booten, Kyle | Spring 2023

How do you program a computer to write a poem? This course is an introduction to programming with the popular and versatile computer language Python; it is also a kind of creative writing workshop. The first part of the course will take the form of a series of technical labs introducing Python and exploring ways that it can be used to generate poems and other literary texts. In the second part of the course, participants will share and discuss their own works of computer-generated literature.

This course is designed for those who have no prior programming experience. For many, programming "poetry bots" can be an engaging way to learn to code. However, this course is also an opportunity to think critically and scientifically about the relationship between computation and language.

2635E: Literature and the Environment

2635E-01 | Menrisky, Alexander | Spring 2023

This course offers an introduction to human relationships with environment through the lens of literature. In other words, it is a survey of the different ways writers and other figures have represented environment—and human relations with it—over time and across genres, rather than of the science of environment. We will read fiction, nonfiction, poetry, film, and other media (mostly from the United States) to consider how concepts like “nature” and “environment” have meant different things at different times. We will do so specifically by studying how ideas about “nature,” race, and gender have influenced each other in an American context, from the mid-nineteenth century to the present. Accordingly, we will have two major objectives throughout the semester: (1) to understand the diversity of ways writers conceive of environment, and (2) to think through the relationship between literary form/genre and environment—why a writer might favor a certain form/genre to communicate about environment and environmental problems and how those forms/genres shape readers’ perceptions. Even though we can’t possibly touch on all of them, we’ll survey a wide range of genres, including nature writing, ecopoetry, and “cli-fi.” Texts will include works by such authors as Henry David Thoreau, Rachel Carson, Simon Ortiz, Tommy Pico, and Robin Wall Kimmerer, as well as films such as *Princes Mononoke*. Weekly meetings include two lectures and one (smaller) Friday discussion section.

2640: Studies in Film

2640-01 | Semenza, Gregory | Spring 2023

The Horror Film

This course focuses on the history, politics, and theory of the international horror film, from the silent era through present day; it also surveys the important sub-genres of horror, including the monster films, paranormal films, slasher films, *gialli*, and folk horror films, just to mention a few. Often criticized—sometimes even dismissed—as the lowliest of all forms—horror has in fact always been one of the most formally innovative and ideologically complex film genres. The passionate responses it tends to inspire in audiences, from cult-like devotion to outright disgust, raise fascinating questions about why we love (or hate) to be frightened. How do the things that most terrify us change over time or within different locales? How do we draw ethical lines (personal, institutional, or national) about what we are willing to depict or watch on film? What do our individual and collective responses to horror say about us and the world in which we live?

2701: Creative Writing I

2701-02 | Dennigan, Darcie | Spring 2023

This is a course for students who want to practice becoming more comfortable with failure, boredom, and confusion. You'll write each week, inside and outside of class, and you'll read a lot too. Your final project will be self-directed and may take the form of a play, performance, poem, essay, or something else. Through writing experiments from or inspired by Gabrielle Civil, Bohumil Hrabal, Sibyl Kempson, Bhanu Kapil, Francis Ponge, Heriberto Yopez, Robert Walser, and more, you will get closer to -- maybe even next to!-- your writing self, and the ineluctable expression that only you can execute. Some questions we will explore as a class: *How much space can you or should you take up on the page? *How boring can you be, and what might be wonderful about boring writing? *How can you give yourself permission to write the things you're most scared to write? This is a studio course, which means our class meetings will be part playground, part laboratory, part dark forest. What's most important is being there, in class, every week-- to experiment, explore, and question together.

2701-03 | Buckner, Sophia | Spring 2023

2701-04 | Forbes, Sean | Spring 2023

See description for 2701-05

2701-05 | Forbes, Sean | Spring 2023

Finding Your Artistic Voice Through Creative Writing Prompts

In this introduction to creative writing class, we will examine the different approaches that a writer can take when trying to establish a speaker in a poem or short story. The first half of the course will be dedicated to writing narrative poetry and for the second half we will focus on short and long form fiction stories. We will look at exemplary works of poetry and fiction from writers like David Dominguez, Allison Joseph, Richard Blanco, and fiction stories from *One Story and One Teen Story*, print literary journals that publish only one story per month. Students will produce a final portfolio of their original work. Class participation is an essential component to this largely workshop-based course along with weekly writing prompts such as writing in iambic pentameter and challenging in class writing prose sketches

3010W: Advanced Composition for Prospective Teachers

3010W-01 | Courtmanche, Jason | Spring 2023

Advanced Composition for Prospective Teachers is a course designed primarily for Secondary English Education majors, dual degree students in English and Education, and English majors considering teaching as a career. We will study current theories of composition with a comprehensive approach to literacy that includes reading.

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

Expect a lot of class participation, a lot of reading, and a lot of writing and revision. You each will each compose four essays of 1200-1500 words and weekly response papers (1 page/300 words) to the assigned readings, as well as a final reflection. We will read four major texts, excerpts from three others, as well as several articles, and two novels along with sophomores from EO Smith.

You will receive one final, holistic course grade based on your growth as a writer, the quality of your essays, and your effort, participation, and attendance in all course activities.

Course texts are likely Penny Kittle and Kelly Gallagher's *180 Days: Two Teachers and the Quest to Engage and Empower Adolescents*, Maja Wilson's *Reimagining Writing Assessment*, Felicia Rose Chavez's *The Anti-Racist Writing Workshop*, and Carlin Borsheim-Black and Sophia Sarigiandes' *Letting Go of Literary Whiteness*.

3012: Books and Book Publishing

3012-01 | Grossman, Leigh | Spring 2023

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

3015W: Writing Across Cultures

3015W-01 | Decapua, Sarah | Spring 2023

Approximately seven thousand spoken languages and innumerable dialects and sign languages are in use around the world, making languages important archives of knowledge. This course is designed to help students better understand and develop robust knowledge of the rhetoric surrounding language, or linguistic diversity; to analyze the rhetoric behind arguments related to linguistic diversity; to understand the relationship between rhetoric and linguistic diversity in both historical and contemporary contexts; and to construct and defend compelling arguments related to linguistic diversity. In addition to the theoretical work of the course, students will practice writing about rhetorical moves related to conversations about linguistic diversity and gain experience negotiating the personal, social, political, and rhetorical factors that impact their writing about various cultures. Students do not need to have a diverse language background to participate in this course.

As a writing-intensive course, Writing Across Cultures will include several composition assignments, which students will revise throughout the course. Students also will join the conversation surrounding linguistic diversity through large- and small-group discussions, both in-person and in online discussion forums, and will gain experience reading and commenting on each other's work during peer-response sessions, which will help to improve their own writing. Course assessments will include Weekly Reading (e.g., essays; chapters in textbook; open access resources, as appropriate); three major papers (formal essays, 5 pages each; drafts and revisions); a fourth major assignment will be a multimodal project; in-

class writing. Students will use writing and multimodal composition to articulate their knowledge of and experience with the rhetoric of linguistic diversity, while also developing their own rhetorical composing skills. As students engage with the rhetoric surrounding linguistic diversity, they will become more skilled rhetoricians themselves. Students will use reading and composing in the course to acquire, use, and disseminate their knowledge about rhetoric and linguistic diversity.

3091: Writing Internship

3091-01 | Fairbanks, Ruth | Spring 2023

3111W: Medieval Literature

3111W-01 | Hasenfratz, Robert | Spring 2023

3210: Native American Literature

3212-01 | MWF 12:20 - 1:10| Jangula-Mootz, Kaylee

The field of Native American literature has absolutely exploded in the years post-2010 with an incredible variety in literary form, genre, and regional representation. No longer is “reservation realism” the only type of book publishers and readers want from Native authors. With this richness and variety in mind, our Native American Literature course (ENGL 3210) this semester will be crafted around the theme of Native-authored genre fiction. Texts we read this semester will represent the following genre categories: crime/detective, horror, dystopian/futurism, sci-fi and fantasy, romance, and comedy. Some of the selected texts include: *The Round House* by Louise Erdrich; *The Firekeeper’s Daughter* by Angeline Boulley; *The Marrow Thieves* by Cherie Dimaline; and *Hearts Unbroken* by Cynthia Leitich Smith, among other short fiction selections.

3212: Asian American Literature

3212-01 | Kim, Na-Raem | Spring 2023

By exploring various artistic productions by Asian Americans, this course seeks to grasp central issues and themes for understanding contemporary Asian America, and furthermore, multicultural America. Asian American literary productions exhibit vibrant re-imagining of American history, nation-state, nationalism, citizenship, identity, and difference.

This course is not a survey of these works, as Asian Americans are a diverse group of people whose literature reflect multiple backgrounds, experiences, and perspectives. Instead, our readings and assignments focus on key themes including: racism, stereotypes, gender expectations, migration, representation, and redefining America. Through this course, we consider how even the seemingly most personal relationships expressed in cultural production are rooted in and shaped by historical and social circumstances.

3215W: Twentieth- and Twenty-First Century African American Literature

3215W-01 | Williams, Erika | Spring 2023

3218W: Ethnic Literature of the United States

3218W-01 | Kim, Suhyun | Spring 2023

This course will read works of contemporary fiction and nonfiction by writers of color, immigrant writers, and non-American writers who write about the US or (mainly) for the US audience. By doing so we will interrogate the mainstream stories told about the US as a nation and examine the varied positions and perspectives that may newly shape or expand our narratives about the nation.

This will be a discussion-based class. As a W course, some of the assignments for this class may include short response papers, weekly journals, a mid-term paper, a proposal presentation, and a final paper. Writers may include Jamaica Kincaid, James Baldwin, No Violet Bulawayo, Nicole Dennis-Benn, and Steph Cha, among others.

3220: Jewish American Literature and Culture

3220-01 | Weiss, Amy | Spring 2023

3420: Children's Literature

3420-01 | MWF 12:20-1:10 | Cormier, Emily

In this survey of Children's Literature, we will read works from the 1700s to the present, focusing on the shifting meaning of childhood itself. Students can expect to read primers, poetry, fairy tales, novels, a graphic narrative, and picture books. We will also read selected articles that invite us into the scholarly conversation around the works we are reading. We will plan a special field trip to the Archives and Special Collections where we will encounter selections from the Maurice Sendak archive that show his process in creating books like *Where the Wild Things Are*, *In the Night Kitchen*, and others. There will be short writing assignments, exams, a research project, and a picture book presentation. Classes will be primarily discussion-based, with a mix of small-group activities and larger class discussion. Texts will include *Alice's Adventures in Wonderland*, *Inside Out and Back Again*, *The Dream Keeper*, *Goodnight Moon*, and more.

3420-02 | TuTh 9:30-10:45 | Smith, Victoria

In this course, we will explore a range of children's literature in English, including fairy tales, picture books, realism, historical fiction, poetry, nonfiction, and graphic narrative. Our task will be to think critically about what these texts tell us about children's literature as a genre; what literature for young readers reveals about how we understand childhood, including questions of representation and diversity; and how these books participate in larger movements in history, culture, and art. Our course material will include important texts in the history of the genre but will focus on more recent examples that help us explore the changing landscape of literature for young readers in relation to matters of diversity of representation, such as *When You Trap a Tiger* by Tae Keller, *Melissa* by Alex Gino, and *Dreamers* by Yuyi Morales. Please note that this is not a course on teaching children's literature to young people. We may touch on the role of children's literature in education, but we will not be discussing teaching

practices. In addition to engaged and thoughtful class participation, students will complete a series of three research and writing assignments across the semester.

3422: Young Adult Literature

3422-01 | Henderson, Tolonda | Spring 2023

This course has been developed around three guiding principles. First, identity formation is a common and critical theme in Young Adult literature. The books we will be reading (e.g. *Firekeeper's Daughter* by Boulley; *Eliza and her Monsters* by Zappia) highlight this theme with protagonists who sit at a variety of intersections of social locations. Second, Young Adult literature can and should be read critically. We will discuss what it means to read critically, how to do so, and why it is important. Third and finally, expertise is meant to be shared. While many students understand their professor to be the only audience for their work, this class will provide opportunities to invite other students and the general public to benefit from what you have learned. Work will include regular critical reflections on the novels we will read, an annotated bibliography on a critical issue in and around one of our novels, and in class presentations.

3422-02 | Cormier, Emily | Spring 2023

In Young Adult Literature we study both the origins of this genre and the most recent contributions, as well as multiple scholarly articles that offer windows into overarching genre questions (What is YA Lit?) and current scholarly trends (How do contemporary scholars write about YA Lit?). Students also conduct their own research into the scholarship of the book of their choice, create their own arguments, and test out their own voices and perspectives. Together, we read a book from each decade, starting in the 1950s, trying to piece together how audiences, power dynamics, publishing trends, and popular ideologies of adolescence shift over time. We pay special attention to how race, sex, gender, class, and sexuality influence the hierarchies, anxieties, problems, and even the joys of YA texts. Early books include *The Catcher in the Rye* and *The Bell Jar*; later books include *The Poet X* and *Laura Dean Keeps Breaking Up with Me*. In between we will read a selection of books from the 70s, 80s, 90s, and early aughts that range from a “forbidden” sex-talk book by Judy Blume to formal poetry by Marilyn Nelson. Along the way, we will ask ourselves serious questions about how and why such divergent books can all be considered Young Adult Literature. Forms of assessment include midterm exam, final exam, annotated bibliography, analytical responses, presentations, and class participation.

3503: Shakespeare I

3503-01 | Semenza, Gregory | Spring 2023

After more than 25 years of teaching and studying Shakespeare, I still marvel at how good he really is. My major goal in this introductory class is to share some of the things I've learned about his plays over the years, and to explore with you the reasons why his artistry continues to influence and move us 400 years after his death. My more technical goal is to instill appreciation and understanding of the following: the historical context in which Shakespeare lived and created his art; the major dramatic genres; the chief characteristics of Shakespeare's dramatic style: systematic indeterminacy, pervasive metatheatricity, and dialectical structuring; the basic terms and devices of Shakespearean drama, including soliloquy, aside, play-within-the-play, and exposition; the major characters such as Hamlet, Lear, and Juliet; and the major dramatic themes, including nature versus nurture, fate and freewill, and sacred and profane love.

Just a few years beyond the quatercentenary year—the 400th anniversary of Shakespeare’s death—this seminar will also focus on Shakespeare’s cultural legacy. Looking critically and theoretically at engagements of Shakespeare in scholarship, corporate business practices, educational curricula, music, television, and film, we will ask the question “Why Shakespeare?” That is, how and why has the “cultural capital” of Shakespeare been evoked since at least the publication of the First Folio in 1623? More specifically, how has Shakespeare been presented to the masses in terms of sexuality, gender, race, violence, and nationalism? What happens when Shakespeare’s name is evoked in “lowbrow” entertainment or appropriated in popular culture forms? What can the serious study of reception, adaptation, appropriation, and other such engagements teach us about Shakespeare and his considerable influence?

In addition to the required 6 plays, you will also read some sonnets and critical articles; listen to a 30-minute podcast episode; and watch 4 or 5 films and a TV series. Assignments will include participation, quizzes, short papers, and a final examination.

3509W: Studies in Individual Writers

3509W-01 | Shringarpure, Bhakti | Spring 2023

Leila Aboulela and Chimamanda Adichie

3611: Women's Literature 1900 to the Present

3611-01 | Breen, Margaret | Spring 2023

We will be focusing on a selection of significant texts that, written by women during the last ninety years, reflect a variety of cultural contexts. In addition to the novels and essays listed below, we will also be reading and discussing a range of short pieces (short stories, poems, and essays), which will be accessible via Husky CT. Our course texts are important because of both the stories they tell (stories regarding alienation, coming-of-age, resilience, resistance, violence, memory, and forgetting) and the ways in which those stories are told (ways regarding narrative technique, point of view, plot construction, metaphor, and so on).

Likely Texts:

Virginia Woolf: *A Room of One's Own* (1929)

Alice Walker: “In Search of Our Mothers’ Gardens” (1972)

Nella Larsen: *Passing* (1929)

Nawal El Saadawai: *Memoirs from the Women's Prison* (1983)

Adrienne Rich: “Notes toward a Politics of Location” (1984) and “‘When We Dead Awaken’: Writing as Revision” (1972), Husky CT

Audre Lorde: “The Master’s Tools Will Never Dismantle the Master’s House” (1984)

Dorothy Allison: *Bastard Out of Carolina* (1992)

Judith Butler: “Imitation and Gender Insubordination” (1991)

Sarah Waters: *Tipping the Velvet* (1998)

Min Jin Lee: *Pachinko* (2017)

Judith Halberstam: “Introduction,” *The Queer Art of Failure* (2011)

Casey Plett: *Little Fish* (2018)

Lively discussion; 2 timed essay exams; one 7-8-page paper

3623: Studies in Literature and Culture

3623-01 | Kim, Na-Rae | Spring 2023

Asia In and Through Asian American Literature

While Asian American literature has long been engaging Asia from its incipient moment, there has been a recent upsurge of Asian American texts that are set heavily, if not entirely, in Asia. This course explores 21st Century Asian American cultural productions that track Asia in various ways, including: American protagonists visiting Asia, historical fictions set entirely in Asia, exploring Asian food, culture, Asian lives and livelihoods before coming to the United States, and more. Our primary focus will be literature (novels, short stories, poems, plays, memoirs) but we will also look at films, documentaries, food shows, social media, and other forms of cultural productions. Through this examination, we will consider: Asian American aestheticizing of Asia; contemporary forms of globalization that allow for particular imaginations, attitudes, or modes of engaging Asia; politics, poetics, and ethics in engaging Asia as an Asian American; and the intertwined modernity and mutual construction of Asia, America, and Asian America.

3629: Holocaust Memoir

3629-01 | Breen, Margaret | Spring 2023

It has been more than 75 years since the end of World War II, during which over 6 million Jews—60% of European Jewry—were murdered. Other groups were also targeted; they include Communists, Jehovah Witnesses, Sinti-Roma, Afro-Germans, homosexuals, Poles, and people with disabilities. That historical event remains an ongoing phenomenon through its resultant cultural production. The Holocaust lives today even as the events and people connected to it become part of the past.

Likely Texts:

Doris Bergen, *War and Genocide*

Elie Wiesel, *Night*

Primo Levi, *Survival in Auschwitz*

Nechama Tec, *Dry Tears*

Charlotte Delbo, *Auschwitz and After*

Nechama Tec, *Defiance*

Jonathan Safran Foer, *Everything is Illuminated*

Patrick Desbois, *Holocaust by Bullets*

Mimi Schwartz, *Good Neighbors, Bad Times: Echoes of My Father's German Village*

Lively discussion; one midterm; one shorter and one longer (research) paper

3698: Variable Topics - Introduction to Native American and Indigenous Studies: Histories, Cultures, and Communities

3698-01 | Newell, Christopher | Spring 2023

Introduction to Native American and Indigenous Studies: Histories, Cultures, and Communities

This cross-disciplinary and integrative course seeks to introduce students to the complexities of the histories, cultures, and communities of Native American and Indigenous Peoples in North America. Course topics focus on the social, cultural, and political issues that are currently and historically central to the lives of Native peoples and nations. Readings are curated from multiple genres and disciplines: history, literature, autobiography, arts and music, film, and creative writing among others. The course also unabashedly centers the work of Native American and Indigenous scholars, artists, and community leaders.

3698: Variable Topics - Women and Gender in the Deaf World

3698-02 | Brueggemann | Spring 2023

Women and Gender in the Deaf World

The roles of women inside and outside the Deaf world. How language and cultural barriers perpetuate the roles defined for and by d/Deaf women within Deaf and hearing societies. Literature and film/documentary, alongside other humanities and social science readings, form the texts of the course.

3701: Creative Writing II

3701-01 | Cohen, Bruce | Spring 2023

Poetry and Prose-Poetry

The class will be a poetry and prose-poetry writing workshop. It is designed for students who have a serious and committed interest in writing and discussing poetry and have taken 2701. We will be reading and analyzing five books of poems and will be unraveling the craft and esthetic design of the various poets. We will also dissect the differences between poetry & prose poetry. Naturally, students will be required to produce original work and actively participate in the writing workshop. Students will be asked to research outside writers and share work with the class. It is assumed that all students have an active vocabulary and understanding of poetry. The class is by permission only and students will be asked to submit poems for consideration for entrance into the class.

3703: Writing Workshop

3703-01 | Barreca, Regina | Spring 2023

Creative Nonfiction

“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. Writing is a good example of self-abandonment. I never completely forget myself except when I'm writing and I am never more completely myself than when I am writing.” Flannery O’Conner, *Habits of Being*

Designed for students with an interest in writing creative non-fiction with any eye towards publication, this course assumes a serious commitment both to reading and writing. Students will produce seven pieces of writing throughout the semester (between 750-1250+ words each); four of these are required essays. Each work will focus on that week’s assigned topic. Each student will email their finished piece to

all the other members of the seminar, including the instructor, by FRIDAY AT NOON. Students are responsible for reading and commenting in detail on their colleagues' work; I'll provide a list of questions. Half your grade for the course will be earned by the thoughtful, judicious and specific commentary you offer your colleagues. Comments on each essay written for that week will then be submitted to the other members of the seminar, including the instructor, by the following SUNDAY AT MIDNIGHT. As a final project, each student will submit four carefully edited and revised essays to the instructor for grading, out of which three will be submitted for publication during the final class. In addition to deadlines being non-negotiable, attendance at every class is assumed. Every member of the class will speak during every session. Many of the students who have successfully completed this course have seen their work published. It's not easy, but it's worth it.

3713: Literary Magazine Editing

3713-01 | Forbes, Sean | Spring 2023

Each year around mid-September, a call is placed in the Creative Writing Digest for students to submit an application letter to work on the Long River Review, UConn's award-winning art and literary magazine. The Long River Review seeks editors and staff for the following positions: Editor-in-Chief / Managing Editor / Fiction Editor / Nonfiction Editor / Poetry Editor / Translation Editor / Interviews Editor / Blog Editor / Editorial Reading Panels. Student editors all register for English 3713, a practicum in literary journal editing, offered every spring. Class members read widely in contemporary literary magazines, familiarizing themselves with older and newer print and online publications. Readings are combined with research presentations, writings, and hands-on editing work. The class culminates with the public release of its major project, that year's issue of the Long River Review. English 3713 is offered by permission only. Students who wish to apply should look for the submission call in the Creative Writing Digest to submit their application letter addressed to the Professor teaching the course. Interviews take place during the advising period.

3715E: Nature Writing Workshop

3715E-01 | Dennigan, Darcie | Spring 2023

This is a studio-based creative writing course, set on particularly exploring Donna Haraway's term *sympoiesis*--making with--what can you write with lichen? with the bacteria clinging to the lip of your water bottle? with your family, and with each other? Expect to write abundantly in and outside of class about and from your position on 2023's Earth. Be prepared for nonlinear, challenging writing assignments. There will be a range of readings, mostly from contemporary writers finding their own words and futures in the Anthropocene, and you'll have the chance to respond to those works in critical response posts and in class: Kate Schapira, Hiromi Ito, Maryam Parhizkar, Henry David Thoreau, Francis Ponge, Ross Gay, Charles A. Foster, Robin Wall Kimmerer, Antonin Artaud, and more. Expect to discuss your own writing in small and large group workshops, and to have your semester culminate in an extended writing project that imaginatively considers the concept of interdependence.

4101W: Advanced Study: British Literature

4101W-01 | Winter, Sarah | Spring 2023

Radicals, Frauds, and Imposters: Satire and Sensationalism in Nineteenth-Century British Literature.

This course invites students to study a wide range of texts including novels, plays, satirical poems and illustrations, antislavery and other political tracts, and investigative journalism published between 1817-1862. Many of texts criticize, make fun of, or expose individual or collective hypocrisy, political crimes and scandals, swindles and scams, governmental incompetence, or widespread social and imperial injustices. They also entertain readers with stories of strange mass delusions or domestic deceptions perpetrated within families by imposters. Students will learn how to analyze satirical writing styles, journalistic investigative techniques, sensational fictional plots, and both radical and reactionary political critiques, as well as conduct research on topics of individual interest that may connect with similar kinds satire in public political culture today. Readings will include texts by novelists Charles Dickens and Mary Elizabeth Braddon, Chartist playwright Ernest Jones, Black British writers Robert Wedderburn, Mary Prince, and Mary Seacole, and journalist Charles Mackay.

Course requirements: a 15-20 page research paper, including at least one draft and a revised final version; library research orientation and peer writing workshop; one short research database paper and presentation; annotated bibliography; midterm exam.

4201W: Advanced Study: American Literature

4201W-01 | Franklin, Wayne | Spring 2023

Regionalist Expression in the US

We often say that stories “take place,” meaning that a narrative follows some sort of time sequence but even more that it is meaningfully set in some particular place. But does “setting” really matter? This course will explore the general idea by examining how American writers have engaged with their regional landscapes, cultures, and heritages from the Revolutionary era to the present. We will read significant examples of regionalist expression from the time of J. Hector St. John de Crèvecoeur’s *Letters from an American Farmer* (1782) and Catharine M. Sedgwick’s *A New England Tale* (1822) to William Kennedy’s “Albany” trilogy (1978-83) and Annie Proulx’s *The Shipping News* (1993) and *Close Range: Wyoming Stories* (1999), with other examples interspersed. As suggested above, we will approach the question of regionalism with due caution, considering various theories of whether place matters for literary works, and if so, how it does—and not just in American literature but in other traditions as well. Students will write reaction papers to the readings and a substantial critical paper exploring the issue of regional expression in the work of one or two authors. That final paper will go through several drafts across the semester.

4897: Honors VIII: Honors Thesis

4897-01 | Williams, Erika | Spring 2023

4965W: Advanced Studies in Early Literature in English

4965W-01 | Marsden, Jean | Spring 2023

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.

Fall 2022

1101W: Classical and Medieval Western Literature

1101W-01 | Gallucci, Mary | Fall 2022

1101W-02 | Winter, Sarah | Fall 2022

This course will introduce students to classical Greek and Roman mythology and foundational literary genres arising from antiquity, including epic, tragedy, comedy, and lyric poetry. Classical authors whose works will be read in translation include Homer, Sappho, Aeschylus, Sophocles, Euripides, Aristophanes, Ovid, Virgil, and Seneca. The second part of the course will study Dante’s medieval epic, *The Inferno*, which tells the story of the poet’s descent into hell, and the equally influential genre of romance. We will read courtly romances by Marie de France, the Arthurian tale, *Sir Gawain and the Green Knight*, and conclude the semester with several of Geoffrey Chaucer’s *Canterbury Tales*. Course assignments include participation in class discussion, a take-home midterm, two short papers, a class presentation, and one revised longer paper as a final project.

1103W: Renaissance and Modern Western Literature

1103W-01 | Pelizzon, V. Penelope | Fall 2022

In this course, we’ll spend time with some of the most fabulous poems, stories, and novels of the last 500 years. We’ll read works by Polish, Russian, Turkish, Greek, French, German, Italian, Mexican, American, and English authors. We’ll work chronologically backwards, beginning with recent writers whose historical context is more familiar, moving in reverse to periods where we’ll call on secondary materials to help ground our understanding of the issues at stake for each writer. Authors likely to appear on the syllabus include Constantine Cavafy, Nazim Hikmet, Gwendolyn Brooks, Paul Celan, Wisława Szymborska, Marina Tsvetaeva, Virginia Woolf, Charles Baudelaire, Arthur Rimbaud, Anton Chekhov, Sor Juana Inés de la Cruz, Louise Labé, and William Shakespeare. Projects include weekly response writings as well as three revised papers of 5-6 pages each.

1201: Introduction to American Studies

1201-01 | Franklin, Wayne | Fall 2022

This course carries general education CA4 credit.

As a basic introduction to the key issues of the field of American Studies, this course 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, class, and ethnicity now and in the past; patterns of everyday life; and architecture and material culture generally. Students will write brief reaction papers to their readings; midterm and final will be given. Course readings will include such books as these:

James Deetz, *In Small Things Forgotten*. Anchor 0385483995

William Cronon, *Changes in the Land*. Hill and Wang 0809016341

John M. Baker, *American House Styles*. W. W. Norton 0393323250

Frederick Douglass, *Narrative*. Penguin 0143107305

Sarah Orne Jewett, *Country of the Pointed Firs*. Signet 0451531442

F. Scott Fitzgerald, *Great Gatsby*. Scribner 0743273567

Walker Evans and James Agee, *Let Us Now Praise Famous Men*. Mariner Books 0618127496

Leslie M. Silko, *Ceremony*. Penguin 0143104918

1503: Introduction to Shakespeare

1503-01 | Semenza, Gregory | Fall 2022

“The remarkable thing about Shakespeare is that he is really very good, in spite of all the people who say he is very good.” -- Robert Graves

After more than 25 years of teaching and studying Shakespeare, I still marvel at how good he really is. In this introductory class, we will study about 7 plays—including *Julius Caesar*, *Measure for Measure*, *King Lear*, and *Macbeth*—as well as several film adaptations. My general goal is to share some of the things I've learned about his plays over the years, and to explore with you the reasons why his artistry continues to influence and move us 400 years after his death. My technical goal is to instill appreciation and understanding of the following: the historical context in which Shakespeare lived and created his art; the major dramatic genres of comedy and tragedy; the chief characteristics of Shakespeare's dramatic style: systematic indeterminacy, pervasive metatheatricity, and dialectical structuring (we will define these in class!); the basic terms and devices of Shakespearean drama, including soliloquy, aside, play-within-the-play, and exposition; the major characters such as Hamlet, Lear, and Juliet; and the major dramatic themes, including nature versus nurture, fate and freewill, and sacred and profane love.

This is a discussion-based class that values presence and participation. Assignments include two short papers, a midterm, and a final.

1601W: Race, Gender, and the Culture Industry

1601W-01 | Taylor, Kiedra | Fall 2022

This course examines how the politicization of the Black girl image is informed by both movement politics and negative, racialized stereotypes of Black womanhood. In doing so, we will consider the theoretical, archival, and ethical problems posed when confronting the cultural work of Black girlhood in history and literature. Starting with landmark texts by major Black feminists, this course will have overlapping concentrations on sexuality and childhood, on racial stereotypes of Black girlhood, and on American identity and childhood. In each case, we will explore Black feminist approaches to shame and consider how shame functions as a tool for social regulation. We will explore the politics of respectability that has been imposed on Black girls, and how Black girl characters have resisted and challenged those politics.

1601W-02 | Williams, Erika | Fall 2022

1616W: Major Works of English & American Literature

1616W-01 | Cordon, Joanne | Fall 2022

The Fempire Strikes Back

This class will look at classic texts that present female characters who challenge the expectations of the worlds they live in, from small bits of defiance all the way to revolution. Or, as Carrie Fisher observed about her character, Princess Leia in the Star Wars movies: “I was not a damsel in distress. I was a distressing damsel.” Texts may include: A selection of short stories, Jane Austen’s *Pride and Prejudice*, Lewis Carroll’s *Alice in Wonderland*, Oscar Wilde’s *The Importance of Being Earnest*, Ernest Hemingway’s *The Sun Also Rises*, August Wilson’s *Ma Rainey’s Black Bottom*. Course requirements include class discussion and three essays.

1616W-02 | Breen, Margaret | Fall 2022

Organized around the theme of family trouble, this course is likely to engage most, if not all of the following major texts: *King Lear*, *Frankenstein*, *The Souls of Black Folk*, *Long Day’s Journey into Night*, *Beloved*, *The Joy Luck Club*, and *Salvage the Bones*. One short essay, a midterm, and a final.

2001: Introduction to Grant Proposal Writing

2001-01 | Courtmanche, Jason | Fall 2022

Grant Writing will introduce you to the basics of grants and grant writing. It is open to students from all majors. We will explore your research interests, develop a proposal, identify possible sources of funding, review Requests for Proposals (RFPs), review successfully awarded grant proposals, talk with grant writers and other professionals who work in the field, and, finally, write, revise, and ultimately submit a grant proposal.

We will mostly explore opportunities available to students through the Office of Undergraduate Research (OUR), such as IDEA, SHARE, and SURF grants, and we will have guest speakers from OUR, the grants division of the CLAS Business Services Center, the UConn Foundation, and the Office of Sponsored Programs (OSP), as well as fellow undergraduates who have been successful in their pursuit of grants. I will also try to connect students to faculty members with related interests.

Students in this course will engage in a lot of hands-on work—conducting research, working in small groups to share ideas, reading grant proposals as mentor texts, drafting and revising the texts of your own proposals, and giving and receiving feedback on your ideas and proposals. There will be regularly collected and assessed writing assignments specific to each grant, but due dates may vary depending on the deadlines prescribed by the differing RFPs being pursued by members of the class.

In addition to the work of writing a grant, I will expect you to keep a weekly journal in which you write about the process. These journals will be where you take notes, explore ideas, draft your proposals, and reflect upon the process. I will collect and respond to these at key points throughout the course.

2013W: Introduction to Writing Studies

2013W-01 | Warrender-Hill, Kathryn | Fall 2022

2013W-02 | Huang, Wei-Hao | Fall 2022

In this course, we will place style in the center of writing studies, assuming that, in the words of Mike Duncan and Star Medzerian Vanguri, “style is composition enacted” and that “style is what makes composition an art,” in the belief that style helps us answer the key question about writing: What do we talk about when we talk about writing? We will break our study of writing roughly into five modules (subtopics):

1. style as correctness (clarity, grammar, punctuation, etc.)
2. style as ethics (writer-reader relationship, phenomenology of writing, etc.)
3. style as drama (speech and writing, time flow, problem formulation, etc.)
4. style as invention (writing process, writing to learn, etc.)
5. style as play (voice, typography, personality on the page, etc.)

We will be reading three major texts:

1. *Bad Ideas About Writing*, edited by Cheryl E. Ball and Drew M. Loewe (available online)
2. *Naming What We Know: Threshold Concepts of Writing Studies*, by Linda Alder-Kassner and Elizabeth Wardle (required textbook)
3. *Style: The Basics of Clarity and Grace*, by Joseph Williams and Joseph Bizup (required textbook)

Each week, we start with a mini-lecture on the assigned reading, followed by in-class discussion or collaborative activities. In addition to journal entries and discussion board posts, you will work on three major projects: two response papers (2.5-page each), stylistic imitation (2-page) and stylistic analysis (8-page).

2100: British Literature I

2100-01 | Codr, Dwight | Fall 2022

This course provides a broad history of literature written in English up to the end of the eighteenth century, and covers such writers as the Beowulf poet, Chaucer, Shakespeare, Behn, Haywood, Pope, Defoe, Goldsmith, Swift, and Wollstonecraft. The texts chosen for this course address one or more of the following questions:

First: What is the status and value accorded to violence and what is the meaning of violence at different historical moments? How does literature promote, indict, or seek to sublimate violence?

Second: In what ways does literary history record, promote, or impede women's claims to rights, sovereignty, and authority? What techniques and technologies do women writers use to demonstrate resilience and resistance?

Third: what can representations of labor and domestic space -- from houses to estates to villages to cities - tell us about the changing nature of English cultural and political society?

While these questions – roughly speaking, about violence, gender, and labor – may seem discrete, students will be encouraged to bring them into relation in two examinations and in a series of short, reflective writings designed to enhance comprehension and foster creative thinking.

2100-02 | Gallucci, Mary | Fall 2022

2101: British Literature II

2101-01 | Barreca, Regina | Fall 2022

2107: The British Empire, Slavery, and Resistance

2107-01 | Marsden, Jean | Fall 2022

In the sixteenth and seventeenth centuries, the British empire grew rapidly, made profitable by the institution of plantation slavery in the Caribbean. Sugar plantations on islands such as Jamaica and Barbados fueled the British economy, culture – and literature. We will read a variety of historical and literary works from this era and explore the representation and reality of this world. Works read will include a range of novels and plays by British writers such as William Shakespeare, Aphra Behn, and Daniel Defoe. We will consider the tensions that appear when these works are contrasted with those written by formerly enslaved persons such as Olaudah Equiano, Mary Prince, and Ottobah Cuguano. In addition, we will explore historical documents such as accounts of slave rebellions and advertisements for runaway slaves. Assignments will include a group presentation, one five-page paper, several short written assignments, and a final exam.

This course fulfils the General Education CA-1 requirement and can be used to fulfill the pre-1800 requirement for the English major.

2200: Literature and Culture of North America Before 1800

2200-01 | Franklin, Wayne | Fall 2022

This course carries CA 1 Gen Ed credit.

This course examines the early written and oral record of the area that eventually became the United States. It does so within the context of various non-textual analogues (e.g., architecture, art, landscape,

material culture, and social, economic, and political institutions). The goal is to achieve a holistic understanding of the ways in which peoples of many varied backgrounds, from the Asian-derived indigenous inhabitants of North America to the various immigrant populations from continental Europe and the British Isles and the enslaved Africans they introduced to the Western hemisphere, came to express their views of the land and their experiences on it and with each other. Primary readings are drawn from recorded Indigenous mythic and historic texts, travel accounts originally written in various European languages (e.g., French, Spanish, Dutch, German, and English), works centered on indigenous-Euro-American contact and conflict, social history documents of literary value, key political documents, and poetry, early fiction and autobiography. Quizzes or reaction papers on major texts plus a midterm and a paper on the final two texts will be required.

Booklist:

Cabeza de Vaca, Account. Arte Publico. 9781558850606

Benjamin Franklin, Autobiography, Dover. 9780486290737

Olaudah Equiano. Interesting Narrative. Penguin. 9780142437162

Crèvecoeur, Letters from an American Farmer. Penguin 9780140390063

Derounian Stodola, ed., Women's Captivity Narratives. Penguin 9780140436716

Giles Gunn, ed. Early American Writing. Penguin 9780140390872

C. B. Brown, Wieland and Carwin. Penguin. 9780140390797

2201: American Literature to 1880

2201-01 | Salvant, Shawn | Fall 2022

This discussion-based course provides a selected survey of key works and authors in American literature from the transatlantic and colonial eras through the post-Civil War period. Students learn about the development of American literature during the nineteenth century with emphasis on issues of race, gender, and class as forces in shaping the American literary tradition. We examine topics including : Native American oral and literary traditions; transatlantic African American writing; European American colonial writing; African American anti-slavery speeches and slave narratives; the American Renaissance and American Transcendentalism; mid-to-late nineteenth-century American novels. Authors may include Hannah Webster Foster, James Gronniosaw, William Bradford, Phillis Wheatley, David Walker, Nathaniel Hawthorne, Ralph Waldo Emerson, Margaret Fuller, Harriet Jacobs, Frederick Douglass, Henry David Thoreau, Solomon Northup, Herman Melville, Sojourner Truth among others. Primary texts are supplemented by scholarly secondary readings and current articles. Lectures are minimal; class discussion is our main method. Final grade is based on discussion question assignments, participation, midterm exam, final exam, and final essay.

2201W: American Literature to 1880

2201W-01 | Courtmanche, Jason | Fall 2022

Many instructors would approach this course by assigning the Norton Anthology of American Literature and marching methodically and chronologically through the greatest hits of early American literature. I'm trying something different here.

For one, 19th century American literature can be anything but pleasant to read. It is often dense and long-winded. But I do love it and think it is important to our cultural heritage. So I want to make the course as relevant and enjoyable as possible. To that end, I want us to look at ways contemporary, living writers have re-storied the canon of the 19th century. Now, we only have 14 weeks together, so we can only look at a few examples. I'm leaving out Jon Clinch's *Finn*, which re-stories *Adventures of Huckleberry Finn*, and Naslund's *Ahab's Wife*, which re-stories *Moby-Dick*, and Brooks' *March*, which re-stories *Little Women*, and Green's *Paper Towns*, which sort of re-stories *Leaves of Grass*. If you're ambitious and a big reader, you can check those out on your own sometime. But we will read *The Scarlet Letter*, *The Narrative of the Life of Frederick Douglass*, and 13 tales and poems by Edgar Allan Poe, as well as contemporary re-storyings of each. I hope you will find this a fun and interesting approach to the course!

Most students taking this course are not English majors, so we will not be approaching the course like a bunch of literary scholars. We will approach the texts and the course as a group of educated, literate adults interested in finding meaning in novels and making meaningful connections to our lives and to the events of the world around us.

This is a W, so there will be lots of writing and writing instruction. What I am going to ask you to do is find two short stories from the 19th century (not those assigned for the course) and re-story them yourself. (Don't worry. I'll help everyone find a couple of stories not on the syllabus). I hope you will try your best to be creative and have some fun with this. Don't be afraid to take a risk or two!

There will be weekly discussion posts rather than quizzes, and you will work regularly in writing groups. I won't lecture much. We'll mostly talk as a group. I try to emphasize feedback over grades in my response to your writing, though I will give a holistic grade to each essay. Participation and effort mean much more to me than grades, and I think they are better indicators of learning. I hope you will enjoy learning in this class and not stress about due dates, deadlines, and grades.

Come see me any time about the class, your writing, your ideas, whatever. I will have regular office hours when you can drop by (though it's better if you schedule ahead of time in Nexus). If my office hours don't work for you, we can schedule a time. We can meet in person or via zoom (or some other platform).

2203W: American Literature Since 1880

2203W-01 | Sanchez, Lisa | Fall 2022

2207: Empire and U.S. Culture

2207-01 | Phillips, Jerry | Fall 2022

2214: African American Literature

2214-01 | Salvant, Shawn | Fall 2022

This discussion-based course provides a selected survey of key works and authors in African American literature from the era of the transatlantic slave trade to the present. With so much ground to cover, the readings are highly selective, featuring representative texts and authors from each major period. Authors may include Phillis Wheatley, Frederick Douglass, Charles Chesnut, Langston Hughes, Toni Morrison,

Nella Larsen, and Colson Whitehead among others. Students learn about the development of African American literature and the historical and political forces shaping this development. Primary texts are supplemented by scholarly secondary readings and current articles. Lectures are minimal; class discussion is our main method. Final grade is based on discussion question assignments, participation, midterm exam, final exam, and final essay.

2214W: African American Literature

2214W-01 | Jones, Briona | Fall 2022

African American Literature will be taught as an interdisciplinary course that centers the intellectual production by African American, African Diasporic, and African LGBTQIA+ activists, writers, scholars, and artists. The course will also survey literary, disciplinary, and theoretical approaches to the study of queer African American, African, and Afro-Diasporic literatures to develop working descriptions of the multifarious ways different bodies of people understand the practices and politics of racialized sexuality and gender. The course will provide an examination of the historical, social, cultural, political, and personal developments shaping established and recent discourses about racialized sexuality and gender. The course engages various approaches and themes within African American literature by a range of academic disciplines including Black queer studies, Black Lesbian Thought, Black Feminist Theory, literary studies, history, critical race theory, feminist theory, trans* studies, and disability studies, to name a few. Our readings, films, and discussions will take us to various global sites such as North America and the Caribbean, and the African Continent. We will engage the work of Audre Lorde, Dionne Brand, Pat Parker, Alexis De Veaux, James Baldwin, Zanele Muholi, Essex Hemphill, and E. Patrick Johnson, to name a few.

We will also focus on modern paradigms of racialized sexuality and gender as we learn how these categories and orientations are enmeshed with race, and remain organizing principles of personal, political, cultural, and social life. Our study of African American literature will traverse topics of class, poetics, art, and revolutionary movements. The course requires students to participate in a critical examination of a wide selection of materials ranging from essays, speeches, poetry, history, and films. These comparative approaches will prepare students with an understanding of concepts such as colonialism, decolonization, and intersectionality, through meditations on topics of pleasure, eroticism, and protest, as reflected in the literatures and cultural production of African American, Afro-diasporic, and African peoples. Thank you for taking my course, I look forward to sharing space and learning from you.

Requirements include regular class discussion; close reading assignments; presentations; writing workshops; creative projects based on research; an optional 5-7 page research paper.

2274W: Disability in American Literature and Culture

2274W-01 | Brueggemann, Brenda | Fall 2022

An interdisciplinary examination of the symbolic roles of disability and the social implications of those roles. CA 1. CA 4

How has disability/embodied difference been understood, imagined, represented, engaged in American literature and culture? This will be the central question for our course exploration. We will engage many literary genres to approach this question and cover a significant time span in American history. The course work is not lecture based but relies on multiple means of action, expression, engagement (based on the principles of Universal Design for Learning).

Course Objectives

By the end of the semester, you should be able to:

1. Recognize how various learning styles and “intelligences” shape our own learning experiences while they also construct and contribute to the collaborative, community work we do in a classroom.
2. Understand common narrative structures and themes that have commanded, compelled, and even inspired texts about people with disabilities in American culture.
3. Compare generic (genre-based) approaches to representing characters with embodied differences
4. Evaluate and Apply different conceptual frameworks and key terms that circulate in the interdisciplinary field of Disability Studies in the 21st century.

Course Requirements and Grading

Individual conferences (2-3): 10%. Collaborative notetaking (twice): 10%. Short compositions (7 required. 1.5-2 pages each): 35%. In-Class writing/activities: 25%. Final project presentation (5-10 mins): 20%

2276W: American Utopias and Dystopias

2276W-01 | Hybrid | Knapp, Kathy | Fall 2022

We know a dystopian landscape when we see one, perhaps because recent literature, film, and television abound with examples, from the popular YA franchise *The Hunger Games* to comic-book-turned hit-series *The Walking Dead*, to the serialized version of Margaret Atwood’s *The Handmaid’s Tale*, to Cormac McCarthy’s *The Road*, all of which bespeak contemporaneous anxieties arising from large-scale problems that we currently contend with: climate change, the resurgence of fascism, the persistence of racial and economic injustice, the Covid pandemic, and more. Harder to find are compelling depictions of utopia, which translates from the Greek as “no place,” and which theorists Frank and Fritzie Manuel identify as a “fantasy” based on the myth of heaven on earth. In this class, we will focus on predominantly contemporary narratives that complicate our understanding of both dystopian and utopian imaginaries by considering texts that are grounded in a realist tradition but which mine the past in order to suggest the outlines of an alternative future. Using Jack London’s *The Iron Heel* (1908) as a foundational text, we will read novels such as Lauren Groff’s *Arcadia*, Laura van den Berg’s *Find Me*, Emily St. John Mandel’s *Station Eleven*, Ling Ma’s *Severance*, and Kiese Laymon’s *Long Division* alongside a variety of theoretical and cultural readings to arrive at our own working definition of utopian and dystopian thought. In addition to substantial reading and consonant with the requirements of a W course, students will write weekly responses, participate in online discussion, and create two multimodal projects that respond to and extend course material.

2276W-02 | Hybrid | Duane, Anna Mae | Fall 2022

What happens when the world ends? This course explores how writers and filmmakers have imagined the possibilities that arise when all we know disappears. While the bulk of the course will explore the work of American writers, we will devote at least one unit to exploring how other nations have imagined both dystopia and utopia. In so doing, we will explore the political and cultural stakes of imagining both better and worse worlds.

2301: Anglophone Literatures

2301-01 | Coundouriotis, Eleni | Fall 2022

Anglophone literatures are English language works from Africa, the Caribbean, and South Asia. These works were shaped by the history of British colonialism and its long aftermath in an ongoing decolonization. To tackle this complex history and the extensive movement of peoples that resulted, the course focuses on the theme of crossing boundaries whether they are physical boundaries, boundaries of identity, religion, or national affiliation. Although sometimes liberating, the crossing of boundaries often arises from or leads to crisis and added precarity. We will explore the experiences represented in these works but also the literary questions that crossing boundaries provoke. Most of our reading will draw from contemporary works and include fiction as well as drama and poetry. Assignments will include 3 shorter papers (3-4 pages), a video presentation posted on Husky CT, and a midterm exam.

2301W: Anglophone Literatures

2301W-01 | Hogan, Patrick | Fall 2022

The obvious feature that connects Anglophone literatures is the colonial history (partially) shared by their countries of origin. Why would we otherwise link such different nations as Nigeria, India, Canada, and Australia? This course will, therefore, stress colonialism and the ways in which these diverse literatures emerged from colonial conditions. Of course, the diversity of these literatures is as consequential as the similarity. In connection with this, it is important to distinguish various kinds of colonialism. Colonialism in Nigeria is not the same as colonialism in Canada, for example. As this is a literature course, we also need to be aware of the various literary approaches to “emplotting” colonialism, which is to say, creating stories that address the colonial condition. We will begin the semester by considering just what constitutes colonialism (e.g., how we might define “colonialism”). From there we will turn to the chief varieties of colonialism and some of the recurring structures—particularly story genres—taken up by authors in examining colonialism.

After a couple of weeks on these theoretical topics, we will turn to literary works. In the course of the semester, we will consider narratives from different types of colony. For example, we may examine a work from Canada (such as Margaret Atwood’s *Surfacing*) and/or one from Australia (such as Nugi Garimara’s *Follow the Rabbit-Proof Fence*); we will certainly examine some works from India (perhaps including some poetry and visual art about Kashmir), and works from two or three African nations, such as Kenya (e.g., Ngugi wa Thiong’o’s *A Grain of Wheat*), South Africa (e.g., J. M. Coetzee’s *Waiting for the Barbarians*), and Nigeria (e.g., Adichie’s *Half of a Yellow Sun* or Bandele’s film of the novel), as well as a selection of stories from across the continent--Ama Ata Aidoo’s *African Love Stories*. As the title of Aidoo’s collection suggests, we will pay particular attention to the ways in which authors take up the love story genre to address colonialism, though we will take up other recurring genres as well.

Coursework will include short responses to readings, one or two group presentations, and general class participation, one 6-page essay explicating part of one of the literary works or rewriting it creatively (in line with themes explored in the course), and one 10-page essay involving cultural or historical research integrated with explication of part of one of the literary works, as well as outlines and drafts of the two essays.

2301W-02 | Hogan, Patrick | Fall 2022

See description above.

2401: Poetry

2401-01 | Forbes, Sean | Fall 2022

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 kinds of poems as ways of enjoying their wealth of rhythms, figures, and rhetorical effects. We'll pay attention to the way poems sound, you'll hear poems aloud in class, and at visiting writer events. 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.

2401-02 | Cohen, Bruce | Fall 2022

This introductory 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 poetry. The goal of the course is to expand your interest in poetry to the point that you will read it outside of class, well after the course has concluded and be able to discuss poetry in an intelligent manner. Course requirements include class participation, written essays and a final exam.

2401-03 | Cohen, Bruce | Fall 2022

See description above.

2401-04 | Online | Choffel, Julie | Fall 2022

This course will offer a survey of poetry in English across traditions. We will study conventions of poetic forms, genres, and devices, and how poets have taken up, altered, or abandoned them. We will find out, from the poems themselves, how to read them and what they are for. Coursework will consist of close readings, discussion and group work, collaborative research and creative exercises, and a final paper.

2405: Drama

2405-01 | Winter, Sarah | Fall 2022

Honors

This course will provide an introduction to the history, theory, and performance of drama. We will study major plays, dramatic genres, and changing theatrical conventions from classical Greek drama to the present. Assignments will include: a presentation on the staging and performance of a play, with a short paper; a longer comparative paper on tragedy or comedy; take-home midterm; final exam; class discussion participation; and a review of a performance at the Connecticut Repertory Theatre.

2407: The Short Story

2407-01 | Fairbanks, Ruth | Fall 2022

The short story form is remarkable in part for its brevity, allowing us with maximum efficiency to enter character's lives at moments of difficult moral decisions or confrontations with life's most intense problems and revelations. The manageable length of stories allows us to examine the narratological magic by which authors create minds and situations that unfold and involve us. We will consider stories from different periods and literary movements from the "dark Romantics" such as Hawthorne to writers of the Harlem Renaissance, the Lost Generation, then to contemporary representatives of minimalism and post-modernism. We'll also consider subgenres such as the ghost story and detective story and focus intensively on a few writers: Henry James, Edith Wharton, James Joyce, Anton Chekhov, Virginia Woolf, Georges Simenon.

Requirements include occasional quizzes, two short papers, a midterm, and a final. Classes will include lectures and discussions.

2407-02 | Merola, Jonathan | Fall 2022

This course will focus on the American short story as a form across the twentieth century with special attention given to stylistic analysis and the ways in which authors weave together different voices within a shorter text. We will read stories by Ernest Hemingway, F. Scott Fitzgerald, Flannery O'Connor, Katherine Anne Porter, John Cheever, Joyce Carol Oates, and more. This course is open to any students.

2407-03 | MWF 1:25-2:15 | Merola, Jonathan

See description above.

2407-04 | Sanchez, Lisa | Fall 2022

2409: The Modern Novel

2409-01 | Coundouriotis, Eleni | Fall 2022

This course will focus on an awareness of modernity as crisis. The novels we will read span the twentieth century to our present moment and reflect a pervasive sense of homelessness that stems from major dislocations and historical disruptions. The dissolution of the European empires, war, changing gender roles, and environmental crises all become topics of great novels that also challenge past ways of telling stories, experimenting with the form of the novel. The course is reading-intensive but the assignments take that under consideration. There are two, take home essay exams, one group presentation, and frequent checks on the reading to make sure everyone is keeping up. Authors we will read include E.M. Forster, Zora Neale Hurston, Sam Selvon, Nadine Gordimer, Tsitsi Dangarembga, Bao Ninh, Amitav Ghosh, and Helon Habila.

2411: Popular Literature

2411-01 | Barreca, Regina | Fall 2022

2411W: Popular Literature

2411W-01 | Grossman, Leigh | Fall 2022

Worldbuilding and Secondary Worlds in Fantasy from Tolkien to Today

Ursula Le Guin said that JRR Tolkien “removed the apology from fantasy,” meaning that after Tolkien, writers could set their stories in a world distinct from our own without explaining that it was all a dream, or set in a distant past, or some other apology. But world-building has evolved a lot since Tolkien’s day, and many of the underlying theoretical assumptions that seemed so startling in the mid-1960s when the “pirated” edition of *Lord of the Rings* hit the U.S. market are tied to uncomfortable assumptions about race, gender, and sexuality. The course looks at how the way fantasy writers build secondary worlds has evolved from Tolkien’s day to today’s fantasies, both through primary works and critical essays. Readings will start with classic works by Tolkien and Le Guin, but will mostly focus on current writers such as Guy Gavriel Kay, Michael Swanwick, Sarah Beth Durst, Nnedi Okorafor, and Rebecca Roanhorse.

2411W-02 | Online | Cormier, Emily | Fall 2022

Popular Literature has always included books that attract a young audience; Young Adult books have often found a much wider audience than “young adults.” In this class we will focus on this segment of Popular Literature, concentrating our discussion on the convergence of ideas found in award-winning dystopian fiction, graphic novels, and realistic novels. By reading different sub-genres, we aim to see whether these divergent forms address similar anxieties about coming-of-age in America or if the form is more directly related to content. Each student will also create an individual guiding question that will lead them to examine one specific topic throughout all the texts we read. This course begins with a close look at three adolescent dystopian novels: *The Giver*, *Feed*, and *The Marrow Thieves*. In these novels our protagonists are trapped in worlds where they are constantly surveilled by forces that exert control, eliminate choice, and seem insurmountable. We continue with a unit on word and image texts: *Fun Home*, *American Born Chinese*, *This One Summer*, where we learn how to “read” images in as much detail as words. Finally, we read *Aristotle and Dante Discover the Secrets of the Universe*, and *The Hate U Give*, two novels in traditional form to complete our foray into this subset of (very) Popular Literature.

2411W-03 | Online | Cormier, Emily | Fall 2022

See description above.

2413: The Graphic Novel

2413-01 | Capshaw, Katharine | Fall 2022

Honors

This course explores the history and theory of the graphic novel. We will explore a variety of approaches to the genre, from superhero narratives to graphic memoir, from manga to contemporary experimental texts. While no single course can offer a comprehensive summation of such a vast and various body of work, our class will address the field’s major generic threads. We will also develop an understanding of the ‘grammar’ involved in reading a panel, page, and entire comics sequence. Alongside the narratives we will read secondary sources that explore aesthetic and theoretical debates within the field. One of our objectives is to support each other as we engage the critical discourse around comics and graphic novels: we will share sources and insights and offer constructive feedback as we work together to produce informed and incisive term papers.

2413-02 | Cutter, Martha | Fall 2022

Historical Graphic Novel: This class takes seriously the emergence of comics as a legitimate site of interdisciplinary inquiry and scholarly engagement and as a source of both evoking and revising history.

Over the course of the semester, we will consider the ways in which graphic narrative presents a particularly unique approach to U.S. history that questions dominant accounts of racial progress and mainstream characterizations of American exceptionalism. From Jim Crow segregation to the Holocaust, from the forced relocation of Native peoples to the Japanese American incarceration/internment, and from de jure discrimination to systemic state violence, graphic narratives have become a literary genre in which to contemplate the contradictions of U.S. personhood, selfhood, and nationhood.

Books will include: Art Spiegelman: *Maus I & 2* (1986-1992); Kyle Baker: *Nat Turner* (2008); John Lewis, *March* Books 1-3 (2013-2016); Mat Johnson and Warren Pleece, *Incognegro* (2008), Gene Luen Yang, *The Shadow Hero* (2014); Allison Bechdel, *Fun Home: A Family Tragicomic* (2006); Robin Ha, *Almost American Girl: An Illustrated Memoir* (2020); Lynda Barry, *One! Hundred! Demons!* (2002); David A. Robertson, GMB Chomichuk, Iskwe, Erin Leslie: *Will I See* (2016); ed. Hope Nicholson Moonshot: *The Indigenous Comics Collection*, Vol. 1 (2021); and Scott McCloud, *Understanding Comics* (1993).

Requirements: class participation; HuskyCT postings; short paper; long paper/project or take home final exam. Please note: This is a student-learning centered class, so effective engagement in class discussion is a mandatory part of this course.

2413-03 | Warrender-Hill, Kathryn | Fall 2022

2600: Introduction to Literary Studies

2600-01 | Somerset, Fiona | Fall 2022

This course is required of English majors: it is designed to teach you research, critical thinking, and writing skills that will help you do well in upper-division courses and beyond. You will be asked to produce three short papers (3 pages) that build on smaller research and writing assignments completed online and/or in class. Our readings will include poems, short items presented in digital media, and critical essays. You will be asked to learn some key terms and methods, and invited to begin using them to join the conversation among critics in the field.

2600-02 | Codr, Dwight | Fall 2022

If you are thinking of registering for this course, it is because you, like me, *love* to read and write. This course aims to foster that love -- and help you to imagine how to do it for the rest of your life! -- by introducing you to the *work* of English. In this section of Introduction to Literary Studies you will learn what kind of work English teachers and professors do, what kind of skills you need to do good work in upper-division English courses, and the life paths and careers that open up to students with degrees in English.

In addition to reading primary works of literature, we will also explore literary criticism, literary theory, and other media (film, television, memes, advertisements), and our conversations will take shape around and in relation to Mary Shelley's *Frankenstein*, a novel that takes work as one of its central, organizing themes.

Requirements include some combination of analytical writing and creative work, a portfolio built using digital research databases, attendance at one or more on-campus events, and activities relating to the Center for Career Development.

2605W: Capitalism, Literature, and Culture

2605W-01 | Vials, Christopher | Fall 2022

This course is built around the main questions: what is capitalism, what have been its human impacts across different groups, and how has it changed over time? How did it spread from early modern Europe (particularly England, Holland, Spain, and Portugal) to encompass the entire globe, and under what terms? How it has been experienced differently across lines of class, race, and gender? What have been the main criticisms of it, and what have its critics meant by terms such as “socialism” or “communism”? Many of our discussions will take the United States as an example, but we will not limit ourselves to this country.

As an interdisciplinary course, we will use a variety of sources to examine these questions, including the scholarship of historians, works of philosophy, social theory, and writings by economists. In lectures, the instructor will also cover histories, theories, and empirical data not directly referenced in the readings. Most of your reading assignments, however, will be cultural works: novels, autobiographies, plays, essays, manifestoes, and reportage.

We will begin by sketching out a working definition of capitalism, defining it in relation to the systems that came before its emergence in England in the 16th and 17th centuries. The first half of the course, up until the mid-term, will focus on the broad global dynamics of capitalism that tend to recur throughout its history, yet on different timelines in the various continents and regions: dispossession from the land, urbanization and industrialization, and the creation and categorization of “a labor force.” On the latter, we will explore how gendering and racial categorization have been crucial to capitalism since its origins. Indeed, many scholars have found the origins of modern racism in the rise of capitalism in the 17th and 18th centuries.

2609: Fascism and its Opponents

2609-01 | Vials, Christopher | Fall 2022

In this course, we will explore the questions: what is fascism? How is it relevant for thinking about the culture and politics of the world today, and the United States in particular? And how does fascism differ from other forms of authoritarianism?

As a type of state, fascism was largely destroyed in 1945. But as an ideology and a set of political movements, it has appeared in countries across the globe, before and after World War II. As Oxford-based historian Roger Griffin wrote in 1993, “...as a political ideology capable of spawning new movements [fascism] should be treated as a permanent feature of modern political culture.”

After surveying the historical fascisms of Germany, Italy, and Japan, we will turn to the United States, where we will devote the rest of the class to exploring U.S. fascist or fascist-like movements, the U.S. historical memory of fascism, and the Cold War politics of de-Nazification. Much of the class from this point on will be a study of the extreme right in the United States over the last century and its overlaps with actual fascist movements. We will also discuss the applicability of the concept of fascism in a country with a history of race rooted in settler colonialism, slavery, and immigrant labor.

Are practices like segregation or voter suppression ‘fascist,’ or do they come from a different kind of anti-democratic history?

Along the way, we will discuss what it has meant to be an antifascist, both in the United States and abroad.

2610: Introduction to Digital Humanities

2610-01 | Booten, Kyle | Fall 2022

2612: Digital Literary Studies

2612-01 | Booten, Kyle | Fall 2022

2635E: Literature and the Environment

2635E-01 | Hasenfratz, Robert | Fall 2022

In this class we explore a wide-ranging set of accounts of environmental disasters from the beginning of recorded literature, such as the flood account in *The Epic of Gilgamesh* and Genesis, early geography's concept of temperate and intemperate zones, literary accounts of cataclysmic storms and hurricanes ranging from those by Homer, Virgil, to Zora Neale Hurston, as well as novels like John Steinbeck's *Grapes of Wrath*, Margaret Atwoods's *Oryx and Crake*, John Chistopher's *The Death of Grass*. We will read selected non-fiction books about environment and ecological disaster such as Rachel Carson's *Silent Spring*, Amitav Ghosh's *The Great Derangement: Climate Change and the Unthinkable*, Harriet Washington's *A Terrible Thing to Waste: Environmental Racism and its Assault on the American Mind*, Ayana Johnson and Katherine Wilkinson's *All We Can Save: Truth, Courage, Solutions for the Climate Crisis*, etc. Shortly after you've all signed up for classes this spring (2022), I'll consult with you about what specifically you're most passionate about exploring in order to make sure the readings connect with directly and powerfully with your interests. Writing projects will include a short essay or video project on a literary account of environmental disaster, as well as a book review, presentation, and final project.

2635E-02 | Tonry, Kathleen | Fall 2022

2640: Studies in Film

2640-01 | Hasenfratz, Robert | Fall 2022

History of Screenwriting

We will investigate the evolution of screenwriting, mainly in an U.S. context. By all accounts the earliest films made in the late nineteenth and early twentieth century had no scripts at all or very informal ones that resembled story outlines, but by the time silent film had developed into a sophisticated vehicle for story telling in feature-length films in the 1920s, the shape and function of the movie script began to take shape and acquired many of the conventions it has today. You will learn to how to read scripts, evaluate story construction, identify the different types of script from the spec script to shooting script, learn about script continuity and the revision process. We will read the memoirs of early film script writers like Anita Loos and Marion Davies, scholarly accounts of screenwriting and storytelling like Bordwell, Staiger and Thompson's *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*, Norman's *What Happens Next: A History of American Screenwriting*, Stempel's *Framework: A History of Screen Writing in the American Film*, Horton and Hoxter's collection *Screenwriting*, and Jill Nelmes's *Analysing the Screenplay* as well as popular guides to storytelling and screenwriting like Yorke's *Into the Woods: A Five-Act Journey into Story*, McKee's *Story: Substance, Structure, and The Principles of Screenwriting*, Snyder's *Save the Cat*, etc. It goes without saying that we will read and analyze a number of scripts of

films like *Sunrise* (Murnau, 1927), *The Crowd* (Vidor, 1928), *It Happened One Night* (Capra, 1934), *The Third Man* (Reed, 1949), as well as the scripts of later and contemporary film classics I will choose after getting your ideas. You will keep a running blog of your reading and viewing, analyze two scripts, and complete a final project as well.

2701: Creative Writing I

2701-01 | Dennigan, Darcie | Fall 2022

Process & residue

This is a course for students who want to practice becoming more comfortable with failure, boredom, and confusion. You'll write each week, inside and outside of class, and you'll read a lot too. Your final project will be self-directed and may take the form of a play, performance, poem, essay, or something else.

Through writing experiments from or inspired by Gabrielle Civil, Bohumil Hrabal, Sibyl Kempson, Bhanu Kapil, Hiromi Ito, and Robert Desnos, you will get closer to -- maybe even next to!-- your writing self, and the ineluctable expression that only you can execute. Some questions we will explore as a class: *How much space can you or should you take up on the page? *How boring can you be, and what might be wonderful about boring writing? *How can you give yourself permission to write the things you're most scared to write? This is a studio course, which means our class meetings will be part playground, part laboratory, part dark forest. What's most important is being there, in class, every week-- to experiment, explore, and question together.

2701-02 | Choffel, Julie | Fall 2022

This course provides an introduction to the writer's workshop in poetry, short fiction, and creative nonfiction. We will approach creative writing as an experimental process that thrives on the shared perspectives of both author and reader. 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. We will talk and write about what we read and what we write and what happens next. Immersed in this practice, you will create your own works of poetry, short fiction, and creative nonfiction, and revise your strongest works for a final portfolio. Additional class requirements include keeping a writer's journal, completing writing assignments and workshop feedback on time, and participating in every class.

2701-03 | Dennigan, Darcie | Fall 2022

See description above.

2701-04 | Forbes, Sean | Fall 2022

Honors

Finding Your Artistic Voice Through Creative Writing Prompts

In this introduction to creative writing class, we will examine the different approaches that a writer can take when trying to establish a speaker in a poem or short story. We will look at exemplary works of poetry and fiction from writers like David Dominguez, Allison Joseph, Richard Blanco, and Justin Torres. Students will produce a final portfolio of their original work. Class participation is an essential

component to this largely workshop-based course along with weekly writing prompts such as writing in iambic pentameter and challenging prose sketches.

2701-05 | Forbes, Sean | Fall 2022

Finding Your Artistic Voice Through Creative Writing Prompts

In this introduction to creative writing class, we will examine the different approaches that a writer can take when trying to establish a speaker in a poem or short story. We will look at exemplary works of poetry and fiction from writers like David Dominguez, Allison Joseph, Richard Blanco, and Justin Torres. Students will produce a final portfolio of their original work. Class participation is an essential component to this largely workshop-based course along with weekly writing prompts such as writing in iambic pentameter and challenging prose sketches.

2730W: Travel Writing

2730W-01 | Deans, Tom | Fall 2022

Travel writing is at once the report of a place and a revelation of the self. We will explore this vibrant genre of non-fiction by reading a range of travel writing, most of it contemporary. You don't have to be journeying to exotic places during the course, but you do need to adopt the attitude of an explorer and storyteller, taking reflective account of your travels in either far-off or nearby locales. We will write several essays: two critical analyses of published travel writing, two creative pieces that render your experiences, and one multimodal composition. As those assignments suggest, the course is literature survey/creative writing workshop hybrid. You'll also need to contribute to discussions, complete some tests and quizzes, do group work, and review of the drafts of others (plus share yours with them).

3082: Writing Center Practicum

3082-01 | Tonry, Kathleen | Fall 2022

3091: Writing Internship

3091-01 | Fairbanks, Ruth | Fall 2022

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

Placements have included Cashman & Katz Advertising, Connecticut Landmarks, Connecticut State Museum of Natural History, Globe Pequot Press, Legal Assistance Resource Center of Connecticut, The Dodd Research Center and Archive, Mystic Seaport, New Britain Museum of American Art, UConn Alumni Foundation, UConn School of Pharmacy, UConn Women's Center, and Von der Mehden Development Office. Many other placements are available.

3212: Asian American Literature

3212-01 | Kim, Na-Rae | Fall 2022

By exploring various artistic productions by Asian Americans, this course seeks to grasp central issues and themes for understanding contemporary Asian America, and furthermore, multicultural America. Asian American literary productions exhibit vibrant re-imaginations of American history, nation-state, nationalism, citizenship, identity, and difference.

This course is not a survey of these works, as Asian Americans are a diverse group of people whose literature reflect multiple backgrounds, experiences, and perspectives. Instead, our readings and assignments focus on key themes including: racism, stereotypes, gender expectations, migration, representation, and redefining America. Through this course, we consider how even the seemingly most personal relationships expressed in cultural production are rooted in and shaped by historical and social circumstances.

3240E: American Nature Writing

3240E-02 | Online | Plum, Sydney | Fall 2022

Study of writings, from the colonial era into the 21st century, reflecting diverse ways of imagining humanity's relation to nature. Readings include classics of American nature writing — Thoreau, Austin, Abbey, Leopold and Carson — as well as contemporary writers on experiences in nature of previously marginalized people. Two required textbooks collect contemporary essays and poems. Other supporting materials comprise ecocritical and contextual studies. Lectures are previously recorded and available online. Students create journals to develop an individual sense of landscape and history of natural places. Contemporary nature writing engages with environmental issues that may be challenging to encounter, which is one reason to encounter them in a community. This course is presented asynchronously. There are no synchronous meetings. Individual, online conferences may be arranged, as requested. Grades are based upon thoughtful participation in discussions, written work that develops a thoughtful thesis, and a thoughtful final project.

3267W: Race and the Scientific Imagination

3267W-01 | Hybrid | Duane, Anna Mae | Fall 2022

This course provides students with opportunities to observe and critique how scientific and cultural narratives have reinforced one another in ways that can embed racial biases in medical, scientific, and technological discourses. By reading both popular scientific and fictional texts, we will engage in a critical exploration of key tenets underlying racism and colonialism. This course will foreground student writing and research, in the hopes of enabling imaginative approaches to disconnecting the entangled legacies of scientific racism.

3420: Children's Literature

3420-01 | Cormier, Emily | Fall 2022

In this class we will study Children's Literature from multiple angles, paying particular attention to what these artifacts say about the meaning of childhood in different time periods for different audiences. We will consider what expectations, biases, and assumptions are implicit in works published for children, and what we as readers expect, project, and assume. These conversations will help us better understand the canon of modern Children's Literature as well as meaningful new directions in the field. Our reading list

will include fairy tales, poetry, fiction, picture books, and graphic novels, with particular attention to writers of color in the second half of the course. We will also “converse” with published scholars and critics through reading, writing, and class discussions. During our picture book unit, we will take a field trip to the Archives and Special Collections here at UConn, where we will examine the Maurice Sendak collection.

3422: Young Adult Literature

3422-01 | Taylor, Kiedra | Fall 2022

Young adult literature has proven to be a site of exploration for discovering and considering intersections of gender, race, class, and American identity. This course will explore the theoretical underpinnings of YA literature as a genre by beginning with the premise that young adults are activists who seek literature that opens up possibilities for social change. Characters in texts negotiate social expectations and limitations, as well as intersecting systems of oppression, as they pursue activism. We will discuss Americanness and young people’s capacity to be agents of change, with particular attention paid to intersectional identity and social justice movements in America.

3501: Chaucer

3501-01 | Biggs, Frederick | Fall 2022

This course investigates how Chaucer transformed an already stunning literary career and English literature as a whole through his dramatic experiments in the *Canterbury Tales*. Readings will include much of this work as well as a selection of sources and analogues for individual tales. Students will present their research in class and write two papers. There will also be a midterm and a final.

3503: Shakespeare I

3503-01 | Tribble, Evelyn | Fall 2022

We will explore Shakespeare’s work through three modes: stage, page, and screen. You will learn to read Shakespeare’s language and how he wrote for the stage; we will use some class time for staging experiments. We will also explore how Shakespeare’s work has been translated into film and how directors use cinematic techniques to convey their interpretations of his work.

Requirements include: Brief response papers or posts reflecting upon the staging experiments, discussions, practical activities, and screenings; three brief skills assignment on staging, cinematic analysis, and close reading; a take-home final in which you demonstrate your ability to interpret Shakespeare on page, stage, and screen; one traditional essay and one “Unessay.”

Plays to be read include *Much Ado about Nothing*, *Richard III*, *Hamlet*, *Twelfth Night*, *King Lear*, and *The Winter’s Tale*.

3509W: Studies in Individual Writers

3509W-01 | Marsden, Jean | Fall 2022

Jane Austen and Charlotte Brontë

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

3601: The English Language

3601-01 | Biggs, Frederick | Fall 2022

The goal of this course is to improve the students’ writing by explaining key elements of the grammatical structure of English. A collateral benefit will be their ability to teach this subject to others. The text, *A Student’s Introduction to English Grammar*, by Rodney Huddleston, Geoffrey K. Pullum, and Brett Reynolds, 2nd ed. (Cambridge: CUP, 2022), provides a detailed account of many of the rules which control the language. It is an essential starting-point for linguists. Our focus, however, is slightly different: the rules which underlie the related syntactic structures most often involved when revising written work.

Supported by robust HuskyCT site, this course consists of lectures, self-check exercises, ten preliminary tests, a midterm, and a final. Other assignments include discussion board posts and journal entries on topics such as the dialects of English and the language in a digital age.

3613: LGBTQ+ Literature

3613-01 | Breen, Margaret | Fall 2022

This course offers an opportunity to discover, read and discuss unknown and landmark LGBTQ+ works of fiction—from long ago and from our own time.

Likely texts include the following:

- Alan Dale: *A Marriage Below Zero* (1889) (978-1-55111-983-0) Broadview
- Aimée Duc’s *Are They Women?* (1901), which has just become available in English translation and is one of the earliest lesbian novels and one of the very few that published before 1969 offer a happy ending Broadview ISBN: 9781554814800 / 1554814804
- Clare Morgan’s [Patricia Highsmith’s] *The Price of Salt*, whose film adaptation, *Carol*, was released some five few years ago
- James Baldwin’s *Giovanni’s Room*, a beautifully written if heartbreaking novel by a key figure in the Civil Rights Movement
- Jeanette Winterson’s 1993 queer novel *Written on the Body*
- Casey Plett’s 2014 short story collection *A Dream of a Woman* (2021)

- Chinelo Okparanta's award-winning coming-of-age/coming-out novel *Under the Udala Trees* (2015), set in Nigeria
- Kristen Arnett's *Mostly Dead Things* (2019) Tin House Books 9781947793835

Two take-home essay/creative exams and one 2000-word essay or equivalent creative project.

3623: Studies in Literature and Culture

3623-01 | Sibelman, Grae | Fall 2022

The Holocaust in Print, Theater and Film

How do you represent the unimaginable? As daunting of a task as this is, the Holocaust is one of the most dramatized and written about events in history for the amount of time since its passing.

In this course, we will be examining how authors and directors have attempted to represent the Holocaust. We will discuss what tools were used including choices made in written structure, visual imagery, and the use of language. We will also discuss the systemization of the Holocaust and explore the societal repercussions.

As well as examining both dramatic works and films that depict the Holocaust, we will read first-hand accounts and watch documentaries to broaden our knowledge of the Holocaust so that we can better reflect upon the statements being made in the representations.

We will also be reading a large body of criticism relating to both the dramatization of the Holocaust and the Holocaust itself. Some of the works being studied in the class include *Akropolis* by Jerzy Grotowski, *Endgame* by Samuel Beckett, *The Deputy* by Rolf Hochhuth, *Who Will Carry the Word* by Charlotte Delbo and *Ghetto* by Joshua Sobel as well as many others. We will also be examining films including *Ida* directed by Pawel Pawlikowski, *The Pianist* directed by Roman Polansky, and *Amen* directed by Costa-Gavras.

The coursework will include keeping up with weekly readings as well as discussing them in class. There will also be quizzes, a take home essay style mid-term, a final presentation, and an essay style take home final exam.

3633W: The Rhetoric of Political Discourse in Literature and Society

3633W-01 | Phillips, Jerry | Fall 2022

3701: Creative Writing II

3701-01 | Cohen, Bruce | Fall 2022

Poetry and Prose-Poetry

The class will be a poetry and prose-poetry writing workshop. It is designed for students who have a serious and committed interest in writing and discussing poetry and have taken 2701. We will be reading and analyzing five books of poems and will be unraveling the craft and esthetic design of the various poets. We will also dissect the differences between poetry & prose poetry. Naturally, students will be

required to produce original work and actively participate in the writing workshop. Students will be asked to research outside writers and share work with the class. It is assumed that all students have an active vocabulary and understanding of poetry. The class is by permission only and students will be asked to submit poems for consideration for entrance into the class.

3703: Writing Workshop

3703-01 | Litman, Ellen | Fall 2022

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 (or novel chapters) and complete a series of exercises. Most pieces will be then revised for the final portfolio (the final project for this class). The students will be required to actively participate in the discussions (in-class and on HuskyCT) of the assigned readings and their peers' work. The course texts will likely consist of craft essays, individual short stories or novel excerpts, and a couple of short story collections and/or novels. For a permission number, please e-mail Professor Litman at ellen.litman@uconn.edu.

3707: Film Writing

3707-01 | Ozdemir, Tanju | Fall 2022

This course introduces the arts and crafts of narrative scriptwriting; idea generation, formatting, conflict, story structure, concept, character and plot development, effective and impactful dialogue writing and outlining. Through lectures, readings, workshops, screenings, and guest speakers, you will learn how to think and write as a professional screenwriter. The exercises and assignments will prepare you to complete a final project as a short narrative screenplay between 5-20 pages.

Scriptwriting is not only about writing but also reading and analyzing scripts. Therefore, be prepared to read your peers scripts and other produced screenplays outside of the course assignments and provide and receive critique in a conscientious and productive manner.

3711: Creative Writing for Child and Young Adult Readers

3711-01 | Dennigan, Darcie | Fall 2022

Goodnight Nobody

According to the great and weird Margaret Wise Brown, the world of children's literature is "one of the purest and freest fields for experimental writing today." A prerequisite for this class is taking that statement to heart. We'll start and end as far away as possible from what we already know. Instead, you're invited to invent words and worlds, and to write abundantly, even excessively, in class and out of class. The second prerequisite for this course is your commitment to be there, in class, every week-- to create a community of writers you can trust and be challenged by. To the extent possible, you will also test out at least one draft of each project with corresponding preschool or high school readers. Writers we'll use as lodestars: Margaret Wise Brown, Ruth Krauss & Maurice Sendak (we'll study their process at the Dodd), Sara Farizan, and Amos Tutuola. At the end of the semester, you will have drafts of work for preschool/toddler children and a substantial draft of a YA novel. Instructor permission required. Email a writing sample to darcie.dennigan@uconn.edu.

3715E: Nature Writing Workshop

3715E-01 | Pelizzon, V. Penelope | Fall 2022

This class is an imaginative exploration of ecologies and environments through poetry, nonfiction, and fiction. You'll be reading widely and sharing your own creative writing each week. Our readings will prompt many questions: how can our practice as writers make us more conscious co-habitants of our ecosystems? How can imaginative writing deepen our understanding of local places and of those who lived here before us? How might poems and stories engage crucial environmental issues? Participants will write and revise six projects, exploring different genres and techniques. Participants will also keep a field log using a local ecosystem of their choice as the center for daily reflective/ observational/ historical/ speculative writerly "ramblings." Most weeks, we'll divide the class meeting time between participant-led discussion of the readings, constructive critique of workshop members' own poems and prose, and short in-class writings designed to strengthen aspects of our creative writing craft. Participants should plan to read avidly, to write and revise adventurously, and to engage actively in class discussions.

4203W: Advanced Study: Ethnic Literature

4203W-01 | Cutter, Martha | Fall 2022

Race, Gender, and Medical Humanities in Literature and Film

This class will be a seminar on literature and medicine, with a special focus on race and gender, especially in the wake of the Covid-19 pandemic, which has brought renewed attention to health disparities. Although there will be some older texts dealing with medicine and literature, the focus will be contemporary readings and films having to do with medical humanities and health. We will seek to understand how race and gender have impacted the medical treatment and perception of bodies, as well as the ways in which individuals have asserted control over healing and their bodies in the face of medical disciplining of them. Alternative (Indigenous, native, or folk) modes of healing will be considered as aspects of this field of study.

Tentative List of Fiction (most of these but not all)

Gilman, Charlotte Perkins. *The Yellow Wallpaper and Other Stories* (1892-1915)

Harper, Frances. *Iola Leroy, or Shadows Uplifted* (1892)

Ernest Hemingway, "Indian Camp" (1925)

Schuyler, George. *Black No More* (1931)

Sontag, Susan. "The Way We Live Now" (1986)

Morrison, Toni. *Paradise* (1997)

Morrison, Toni. *Home* (2002)

Ishiguro, Kazuo. *Never Let Me Go* (2005)

Kalanithi, Paul. *When Breath Becomes Air* (2016)

Czerwiec, MK. *Taking Turns* (graphic novel) (2017)

Maples, Kwoya Fagin. *Mend* (2018)

Ruffin, Maurice Carlos. *We Cast a Shadow* (2019)

Boyer, Anne. *The Undying: Pain, vulnerability, mortality, medicine, art, time, dreams, data, exhaustion, cancer, and care* (2019)

Greenidge, Kaitlyn. *Libertie*. (2021).

Tentative List of Films

Red Corn, Priscilla. *Medicine Woman* (film).

Rotberg, Dana. *White Lies*. (film) (2016).

Jordan Peele, *Get Out* (film) (2017).

Excerpts from Secondary Scholarship including:

Altschuler, Sari. *The Medical Imagination: Literature and Health in the Early United States* (2018)

Browner, Stephanie P. *Profound Science and Elegant Literature: Imagining Doctors in Nineteenth-Century America* (2005)

Skloot, Rebecca. *The Immortal Life of Henrietta Lacks* (2010)

Washington, Harriet A. *Medical Apartheid: The Dark History of Medical Experimentation on Black Americans from Colonial Times to the Present* (2006)

Charon, Rita. *Narrative Medicine* (2006)

Jones, Therese, Delese Wear, and Lester Friedman. *Health Humanities Reader* (2014)

Requirements: Frequent HuskyCT “mini-papers” (1-2 pages), an oral presentation, an illness narrative, and a final seminar paper (10-15 pages) that can grow out of the HuskyCT postings or be on a new topic. Please note: This is a student-learning centered class, so effective engagement in class discussion is a mandatory part of this course.

4203W-02 | Litman, Ellen | Fall 2022

Modern Immigrant Narratives

America is known as a country of immigrants, a “melting pot,” the land of opportunities and a welcoming place for those in need. This, at least, is the story we have learned from the traditional immigrant narratives, found easily in popular literature and film. In this class, however, we will study modern immigrant narratives that challenge the traditional model and tell a more complex story. The narratives might include memoirs (e.g., *The Ungrateful Refugee* by Dina Nayeri), novels (e.g., *The Buddha in the Attic* by Julie Otsuka, *We Need New Names* by NoViolet Bulawayo), short story collections (e.g.,

Afterparties by Anthony Vans So), poetry collections (e.g., *My Name is Immigrant* by Wang Ping), graphic novels/illustrated memoirs (e.g., *The Best We Could Do* by Thi Bui, *Almost American Girl* by Robin Ha), and films (e.g., *The Immigrant*, *Maria Full of Grace*). Likely requirements: active participation in class and online discussions, two short essays and one longer research paper, one class presentation.

4600: Advanced Study: Seminars in Literature

4600W-01 | Brueggemann, Brenda | Fall 2022

Literature, Narrative, and Documentary in Global Disability, Disease, and Illness

(aka: Telling Embodied Truths)

This course will take as its intersected major methods and squared theoretical foundations the following 4 corners: (1) critical disability studies and theory; (2) the new(er) field of “narrative medicine”; (3) trauma (as it intersects with the experience of disability, disease, illness) and its literary representations, particularly in non-fiction forms; and (4) global literature and human rights (in a social justice framework). We will engage narrative and documentary that is not necessarily limited to (but includes) the U.S. The course will also return, again and again, to the question of how this material can matter (and be taught) in educational settings today.

Engaged class activities that involve writing, a little shared discussion leadership, regular class journal postings (perhaps a class blog), and a final project will form the everyday work of the course. We will read selected narratives from 1452 forward—fiction (both graphic and textual), nonfiction, auto/biography, personal essays—and we will also screen nearly a dozen full-length and short films/documentaries.

Spring 2022

1101W: Classical and Medieval Western Literature

1101W-01 | Smedberg, Casey | Spring 2022

This course aims to investigate the global spread of ancient classical literature during the Middle Ages. By reading selections from classical texts in the context of those medieval texts that draw from them, students will examine the role that classical narrative played in the formation and development of the medieval world. Students will also consider the physical transmission of classical texts, with the goal of understanding how these texts linked social and political entities that have traditionally been perceived as separate and even opposed. Assignments will include discussion, short reading-response papers, and a final paper that will be completed over the course of several drafts and revisions.

1101W-02 | Smedberg, Casey | Spring 2022

See description above.

1103W: Renaissance and Modern Western Literature

1103W-01 | Proudfoot, Aaron | Spring 2022

In the wake of the invention of the printing press, authors of the English Renaissance participated in a national project of literary language development—translating and adapting continental literary traditions, creating new forms, and establishing the foundation for centuries worth of Western literature in the English language. This course will situate the English Renaissance within its European context, explore several of its major literary figures, texts, and themes, and then pursue those key questions and themes through the several centuries of English and American literature that followed them. We will read and watch texts across various genres and mediums including drama, epic poetry, short stories, novels, films, etc.

Requirements include: in-class reading/viewing responses and quizzes; two or three short essays; and a longer final essay. At least 15 pages of revised prose in total, per the requirements for W courses.

Works to be read *may* include: Prose and poetry selections from the early English Renaissance, a play by William Shakespeare, John Milton's *Paradise Lost*, Mary Shelley's *Frankenstein*, Octavia Butler's *Parable of the Sower*, Neil Gaiman's *Good Omens*, modern film/television adaptations of Renaissance texts and/or themes.

1103W-02 | Gallucci, Mary | Spring 2022

1103W-03 | Pelizzon, V. Penelope | Spring 2022

In this course we'll spend time with some of the most fabulous poems, stories, and novels of the last 500 years. We'll read works by Polish, Russian, Turkish, Greek, French, German, Italian, Mexican, American, and English authors. We'll work chronologically backwards, beginning with recent writers whose historical context is more familiar, moving in reverse to periods where we'll call on secondary materials to help ground our understanding of the issues at stake for each writer. Authors likely to appear on the syllabus include Constantine Cavafy, Nazim Hikmet, Gwendolyn Brooks, Paul Celan, Wisława Szymborska, Marina Tsvetaeva, Virginia Woolf, Charles Baudelaire, Arthur Rimbaud, Anton Chekhov, Sor Juana Inés de la Cruz, Louise Labé, and William Shakespeare. Projects include weekly response writings as well as three revised papers of 5-6 pages each.

1201: Introduction to American Studies

1201-01 | Vials, Christopher | Spring 2022

This course serves as an introduction to American Studies, a method of studying U.S. culture that brings together techniques and materials from across a wide range of disciplines and interdisciplines such as history, literature, political science, political economy, ethnic studies, art history, gender studies, and media studies.

In this particular section, we will apply this method to the study of social movements in the 20th century and 21st century United States, and how these movements, often beginning on the fringes, have transformed beliefs, policies, and institutions in the American mainstream. We will look at movements on the left and the right in order to understand our contemporary political environment. On the left, we will study the Popular Front of the 1930s, civil rights, the various movements of the late 1960s, AIDS activism in the 1980s, and finally, Black Lives Matter (later, the Movement for Black Lives). On the right, we will study the Ku Klux Klan, Father Coughlin's "Christian Front" in the 1930s, George Wallace's third party presidential campaign in 1968, and neoliberalism. As we do so, we will be mindful of how these U.S.-based political movements were shaped by global political currents, including fascism in Europe, anticolonial struggles in the global south, and communism in Asia and the USSR. We will also study how economic structures frame the lived experiences out of which social movements emerge. Some of your assignments will ask you to examine the pamphlets, newspapers, magazines, and (later) websites that these movements produced in order to get an overall sense of their programs, their appeals to their memberships, and their places in history.

1503: Introduction to Shakespeare

1503-01 | Gallucci, Mary | Spring 2022

1601W: Race, Gender, and the Culture Industry

1601W-01 | Williams, Erika | Spring 2022

1601W-02 | Kervick, Mollie | Spring 2022

This course is designed around what's funny and why we think so. Students will study comedic cultural productions such as novels, essays, and other media, through the lens of race, gender, and class. Some of the questions students will consider include: Who is allowed to laugh? Who do we laugh at? How does form affect the reception of comedic productions? How does comedy construct cultural assumptions? What does comedy tell us about culture? As a writing-intensive course, students should be prepared to think critically about the texts in question and the writing and revision process.

1616: Major Works of English & American Literature

1616-01 | Fairbanks, Ruth | Spring 2022

2013W: Introduction to Writing Studies

2013W-01 | Distance Learning | Booten, Kyle | Spring 2022

Is it true that the texts we find on social media—from memes to poetry to political argumentation—are somehow shallower than ones we might find in print? Do experienced writers differ from novices in the ways that they approach the cognitively-demanding task of composition? How is writing itself a "tool for thought," helping the writer to clarify their ideas? How has writing been taught, and how should it be taught? This course will introduce a variety of theoretical approaches and research methods that can be used to address these and other questions in the study of literacy. Assignments will include reading responses, short written assignments to practice research methods, and a final paper that will be workshopped and revised. This is a core course for the Writing minor.

2100: British Literature I

2100-01 | Hasenfratz, Bob | Spring 2022

We'll be careening downhill (on an ox-cart running almost out of control) through more than a millennium's worth of British literature, all in one semester. As we dash from century to century, we'll sample a fascinating and complex range of poetry, drama, and fiction. Along the way, I want to hear about your genuine reactions to these early texts which have much to reveal about the early construction of gender, race, class, and power as well as burning and vital questions surrounding colonialism and empire, ideas about the environment and resources, technology, literacy, etc. Though I will act as your guide, plan to participate actively in reading and digging into these quite old, quirky, entertaining, and sometimes disturbing texts. The focus of this class will be on literatures of Britain from approximately 600 CE through to 1800 CE and will take us through the Medieval (or, pre-modern), Renaissance (or, early modern), Restoration, and Eighteenth Century periods. The texts and authors we will read and explore may include Old English riddles and lyrics, *Beowulf*, the romances of Marie de France, the *Goddodin*, Chaucer, *Sir Gawain and the Green Knight*, Julian of Norwich, Thomas Malory, Spenser's

the *Fairie Queene*, Marlowe's *Dr. Faustus* or Shakespeare's *Tempest*, the poetry of Amelia Lanyer, Robert Herrick, John Donne, Anne Finch, John Milton, etc., fiction by Daniel Defoe and Jonathan Swift, Aphra Behn's *Oronooko*, and the autobiography of Olaudah Equiano. Writing for this course will include online responses, two short essays, and a final exam.

2101: British Literature II

2101-01 | Cordon, Joanne | Spring 2022

Romantics, Victorians, and Moderns; Oh My!

This survey of nineteenth- and twentieth-century British literature will encourage you to read across two centuries of literary work in a variety of genres: The Romantics, especially the poets, garner acclaim like rock stars; the Victorians champion Duty all the way to an Empire, and the Moderns creatively resist chaos even as "Things fall apart / The center cannot hold / Mere anarchy is loosed upon the world," as W. B. Yeats puts it in "The Second Coming". Requirements include a lot of reading, engaged class participation, one class presentation and a longer project.

2101-02 | Madden, Greg | Spring 2022

2107: The British Empire, Slavery, and Resistance

2107-01 | Codr, Dwight | Spring 2022

The British Empire, Slavery, and Resistance focuses upon literature that encouraged and/or criticized the rise of the British empire and the institution of slavery for which it was largely responsible (roughly 1550-1833). Texts to be studied include a variety of genres, including travel writings, novels, essays, poems, and plays. We will pay particular attention to the writings of formerly enslaved persons, such as Olaudah Equiano, Mary Prince, John Henry Naimbanna, Jupiter Hammon, Ottobah Cuguano, and Phillis Wheatley. Other writers to be covered may include Francis Bacon, Daniel Defoe, William Shakespeare, Aphra Behn, and Alexander Pope. Modern, supplemental readings for the course may include lyrics to Lupe Fiasco's *Drogas Wave*, the Southern Poverty Law Center's "Teaching Hard History" report on the state of education about race and slavery in the contemporary US, poems by Amanda Gorman, and scholarly perspectives on these writers and the histories in which they wrote. Assignments consist of short writing exercises and reflections as well as responses to the writings of other students in the course. This course satisfies the General Education CA-1 requirement.

This course owes a special thanks to the UConn Anti-Black Racism course for faculty and the faculty, staff, and administrators who worked to assemble this course and to the UConn Provost's Office General Education Course Enhancement Grant program for support in developing this course.

2200: Literature and Culture of North America Before 1800

2200-01 | Franklin, Wayne | Spring 2022

This course examines the early written and oral record of the area that eventually became the United States. It does so within the context of various non-textual analogues (e.g., architecture, art, landscape, material culture, and social, economic, and political institutions). The goal is to achieve a holistic understanding of the ways in which peoples of many varied backgrounds, from the Asian-derived indigenous inhabitants of North America to the various immigrant populations from continental Europe and the British Isles and the enslaved Africans they introduced to the Western hemisphere, came to express their views of the land and their experiences on it and with each other. Primary readings are drawn from recorded Indigenous mythic and historic texts, travel accounts originally written in various

European languages (e.g., French, Spanish, Dutch, German, and English), works centered on indigenous-Euro-American contact and conflict, social history documents of literary value, key political documents, and poetry, early fiction and autobiography. Reaction papers on major texts plus a midterm and a reading journal on the final two texts will be required.

2201W: American Literature to 1880

2201W-01 | Dolan Gierer, Emily | Spring 2022

This course will explore the development of American literature from the earliest Native American creation accounts to the social reform work of late-nineteenth-century writers. We will examine issues of class, race, gender, and religion to better understand the factors that make American literature uniquely “American.” By reading a variety of primary and secondary texts, we will examine how the interactions between different people groups have shaped American history, American identity, and American literature.

2203W: American Literature Since 1880

2203W-01 | Weinman, Paula | Spring 2022

*“...come celebrate
with me that everyday
something has tried to kill me
and has failed.” - Lucille Clifton*

In this course, we’ll interrogate evolving American ideas about what it means to guarantee, believe in, or fight for *the pursuit of happiness*, examining American literature spanning from the 19th to the 21st century. We’ll look at how we define happiness, and the ways that sociopolitical norms limit or shape the stories we tell about what it means to “make it”—does it mean finding true love? Striking it rich? Getting revenge? Finding yourself? We’ll look at how American writers and artists have examined how these sociopolitical norms have placed limits around *who deserves to be happy*: how have they rewritten, reclaimed, or rejected dominant notions of happiness? We’ll examine how writers and artists have interrogated American exceptionalism, capitalism, imperialism, settler colonialism, systemic racism, economic inequality, and heteronormativity. We’ll read widely across genres and mediums, including young adult literature, theatre, literary fiction, genre fiction, poetry, graphic novels, television, and films. Authors might include Nella Larsen, Lucille Clifton, Louise Erdrich, Jenny Han, Tayari Jones, Sui Sin Far, Celeste Ng, Benjamin Alire Sáenz, Cynthia Leitich Smith, Valeria Luiselli, and Anita Loos. Throughout the semester, students will be asked to research and create their own academic and (if desired) creative work, including (but not limited to) original conference papers. They will also have an opportunity to choose some of their own readings. At the end of the semester, we’ll design and host our own literary mini-conference, where students will have the opportunity to share their work with their peers.

2203W-02 | Weinman, Paula | Spring 2022

See description above.

2214: African American Literature

2214-01 | Salvant, Shawn | Spring 2022

This discussion-based course provides a selected survey of key works and authors in African American literature from the era of the transatlantic slave trade to the present. With so much ground to cover, the readings will be highly selective, often featuring representative texts and authors from each major period. Students will learn about the literary development of African American literature and the historical and political forces shaping this development. Primary texts will be supplemented by scholarly secondary readings and current articles. Lectures are minimal; class discussion will be our main method. Final grade based on quizzes, discussion question assignments, midterm exam, participation, 1-2 short essays, final exam, and final essay.

2214W: African American Literature

2214W-01 | Cutter, Martha | Spring 2022

This course will be an investigation of African American literature written from 1845-2020. We will consider several genres of African American writing: early narratives by enslaved people; early fiction by African American writers; poetry written during the Harlem Renaissance; and contemporary novels and memoirs by authors such as Toni Morrison, Colson Whitehead, Patrisse Khan-Cullors, and Brit Bennett. Readings will likely include Frederick Douglass, *Narrative of Life of Frederick Douglass*; Harriet Jacobs, *Incidents in the Life of a Slavery Girl*; short stories by Charles W. Chesnutt, Richard Wright, James Baldwin, Zora Neale Hurston, and Ralph Ellison; novels and memoirs such as Nella Larsen's *Passing*, Toni Morrison's *Home*, Colson Whitehead's *Zone One*, Patrisse Khan-Cullors *When They Call You a Terrorist: A Black Lives Matter Memoir*, and Brit Bennett's best-selling novel *The Vanishing Half*. We will also study poetry by Langston Hughes, Gwendolyn Brooks, Amanda Gorman, and others, and will end the class with Ava DuVernay's film *13th*.

Requirements will include: a short paper; a longer paper; Husky CT postings and journal entries; and a final project or paper. Your final paper/project can be creative or expository: you can make a video, write poetry, fiction, memoir, or an academic paper; create a survey, a research project, a graphic novel, a blog or vlog, a composition of music, an interview, etc. Class participation is also a required part of your final grade, as class will be centered on discussion of texts by students.

This class is open to students in a variety of majors who have an interest in African American people's literature, history, and struggles for social justice. The final project is an opportunity for students to bring in expertise from their majors as well as their own interests, skills, learning styles, and creativities.

Throughout the semester, there also will be opportunities to respond creatively and informally in writing to the works we study, as well as through traditional academic papers.

2276: American Utopias and Dystopias

2276-01 | Eby, Clare | Spring 2022

This course focuses mostly on recent dystopian novels but also includes short selections from *The Utopia Reader* (second edition, edited by Claeys and Sargeant) to provide some understanding of the long history of the utopian tradition from which modern writers draw. The 20th and (mostly) 21st-century novels include stories about a young Native American woman's pregnancy during a time of escalating efforts to control reproduction (Louise Erdrich's *Future Home of the Living God*); a sole human survivor tormented by memories while surrounded by posthumans (Margaret Atwood's *Oryx and Crake*); zombie containment in an America 2.0 where capitalism has run amuck (Colson Whitehead's *Zone One*); immersion in social media and pressures to conform after landing the perfect job in Silicon Valley (Dave Eggers's *The Circle*); and an "ambiguous utopia" contrasting capitalist and anarchist societies (Ursula K. Le Guin's *The Dispossessed*). The reading runs around 200 pages per week, and additional requirements are based on its timely completion: four one-page position papers, midterm, final, regular quizzes at the start of class, and discussion, both in-person and via online discussion boards.

2301W: Anglophone Literatures

2301W-01 | Coundouriotis, Eleni | Spring 2022

Anglophone literatures are English language works from Africa, the Caribbean, and South Asia. The course will focus on the theme of crossing boundaries whether they are physical boundaries, boundaries of identity, religion, or national affiliation. Although sometimes liberating, the crossing of boundaries often also leads to crisis and added precarity. We will explore the experiences represented in these works but also the literary questions that crossing boundaries provoke. Most of our reading will draw from contemporary works (since 2000) and include fiction as well as drama and poetry. Because this is a W (writing intensive course), you are expected to write regular response papers. In addition, there are two paper assignments that will require revision based on instructor and peer feedback. A key focus of the writing assignments will be an examination of point of view. We will analyze how point of view is handled in our reading and also be self-critical about how we handle point of view in our own writing.

2301W-02 | Hogan, Patrick | Spring 2022

The obvious feature that connects Anglophone literatures is the colonial history (partially) shared by their countries of origin. Why would we otherwise link such different nations as Nigeria, India, Canada, and Australia? This course will, therefore, stress colonialism and the ways in which these diverse literatures emerged from colonial conditions. Of course, the diversity of these literatures is as consequential as the similarity. In connection with this, it is important to distinguish various kinds of colonialism. Colonialism in Nigeria is not the same as colonialism in Canada, for example. As this is a literature course, we also need to be aware of the various literary approaches to “emplotting” colonialism, which is to say, creating stories that address the colonial condition. We will begin the semester by considering just what constitutes colonialism (e.g., how we might define “colonialism”). From there we will turn to the chief varieties of colonialism and some of the recurring structures—particularly story genres—taken up by authors in examining colonialism.

After a couple of weeks on these theoretical topics, we will turn to literary works. In the course of the semester, we will consider narratives from different types of colony. For example, we will examine a work from Canada (Margaret Atwood’s *Surfacing*) and one from Australia (Nugli Garimara’s *Follow the Rabbit-Proof Fence*), works from India (including some poetry and visual art about Kashmir), and works from the very different African colonies of Kenya (Ngugi wa Thiong’o’s *A Grain of Wheat*) and South Africa (J. M. Coetzee’s *Waiting for the Barbarians* and Athol Fugard’s *Statements After an Arrest Under the Immorality Act*), as well as a selection of stories from across the continent--Ama Ata Aidoo’s *African Love Stories*. As the title of Aidoo’s collection suggests, we will pay particular attention to the ways in which authors take up the love story genre to address colonialism, though we will touch on other recurring genres as well.

Coursework will include short responses to readings, one or two group presentations, and general class participation, one 6-page essay explicating part of one of the literary works or rewriting it creatively (in line with themes explored in the course), and one 10-page essay involving cultural or historical research integrated with explication of part of one of the literary works, as well as outlines and drafts of the two essays. (Though the course is primarily in person, a limited number of lectures will be recorded and made available on HuskyCT instead.)

2301W-03 | Hogan, Patrick | Spring 2022

Honors

The obvious feature that connects Anglophone literatures is the colonial history (partially) shared by their countries of origin. Why would we otherwise link such different nations as Nigeria, India, Canada, and

Australia? This course will, therefore, stress colonialism and the ways in which these diverse literatures emerged from colonial conditions. Of course, the diversity of these literatures is as consequential as the similarity. In connection with this, it is important to distinguish various kinds of colonialism. Colonialism in Nigeria is not the same as colonialism in Canada, for example. As this is a literature course, we also need to be aware of the various literary approaches to “emplotting” colonialism, which is to say, creating stories that address the colonial condition. We will begin the semester by considering just what constitutes colonialism (e.g., how we might define “colonialism”). From there we will turn to the chief varieties of colonialism and some of the recurring structures—particularly story genres—taken up by authors in examining colonialism. In connection with these theoretical topics, we will read and discuss some theoretical work—Kwame Anthony Appiah’s *The Lies that Bind: Rethinking Identity* and perhaps Dane Kennedy’s *Decolonization*. (This further engagement with theoretical writing is the main difference between the Honors and non-Honors versions of the course.)

After a few weeks on these theoretical topics, we will turn to literary works. In the course of the semester, we will consider narratives from different types of colony. For example, we will examine a work from Canada (Margaret Atwood’s *Surfacing*) and one from Australia (Nugi Garimara’s *Follow the Rabbit-Proof Fence*), works from India (including some poetry and visual art from Kashmir), and works from the very different African colonies of Kenya (Ngugi wa Thiong’o’s *A Grain of Wheat*) and South Africa (J. M. Coetzee’s *Waiting for the Barbarians* and Athol Fugard’s *Statements After an Arrest Under the Immorality Act*), as well as a selection of stories from across the continent--Ama Ata Aidoo’s *African Love Stories*. As the title of Aidoo’s collection suggests, we will pay particular attention to the ways in which authors take up the love story genre to address colonialism, though we will touch on other recurring genres as well.

Coursework will include short responses to readings, one or two group presentations, and general class participation, one 6-page essay explicating part of one of the literary works or rewriting it creatively (in line with themes explored in the course), and one 10-page essay involving cultural or historical research integrated with explication of part of one of the literary works, as well as outlines and drafts of the two essays. (Though the course is primarily in person, a limited number of lectures will be recorded and made available on HuskyCT instead.)

2401: Poetry

2401-01 | Forbes, Sean | Spring 2022

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 kinds of poems as ways of enjoying their wealth of rhythms, figures, and rhetorical effects. We’ll pay attention to the way poems sound, you’ll hear poems aloud in class, and at visiting writer events. 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.

2401-02 | Cohen, Bruce | Spring 2022

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 poetry. The goal of the course is to expand your interest in poetry to the point that you will read it outside of class, well after the course has concluded and be able to discuss poetry in an intelligent manner. Course requirements include class participation, written essays and a final exam.

2401-03 | Choffel, Julie | Spring 2022

This course will offer a survey of poetry in English across traditions. We will study conventions of poetic forms and genres, and how poets have taken up, altered, or abandoned them. We will find out, from the poems themselves, how to read them and what on earth they are for. Classes will consist of close readings, discussion, and class presentations. Students should expect to keep up with regular reading responses and a longer essay, participate in collaborative research, and lead conversations about poems.

2401-04 | Cohen, Bruce | Spring 2022

See description above.

2405: Drama

2405-01 | Cordon, Joanne | Spring 2022

Theatrical Critics and their Discontents

When Jeremy Collier started a war of rhetoric at the very end of the seventeenth century, he joined a long line of pundits, critics, philosophers, aficionados, and trash talkers who react passionately to drama. His title, *A Short View of the Immorality and Profaneness of the English Stage*; sounds more fun than it is. Despite a woo-hoo to the immoral and the profane, his argument comes down hard on the side of poetic justice, noting that the “business of plays is to recommend virtue and discountenance vice.” With a diverse theatrical tool kit, we will sample a broad variety of plays from the ancient Greeks to the present. Requirements include engaged class participation, in-class scenic readings/performance/critiques, and a longer project.

2407: The Short Story

2407-01 | Mathews, Rebecca | Spring 2022

This course introduces the ever-popular genre of the short story through a critical reading and a detailed analysis of an extensive selection of short stories from different parts of the globe and from various periods in literary history. This study encourages an exploration of a set of wide-ranging themes and techniques employed by numerous writers. It also attempts to promote an in-depth examination, interpretation and understanding of human nature. This study also evaluates the stories through the lenses of literary theory and critical interpretations.

2407-02 | Sanchez, Lisa | Spring 2022

This course surveys and analyzes the short story as art and artifact. Students will study the history and elements of the short story genre; master the keywords involved in literary analysis of the genre; and learn how to write analytically about the short story.

TEXTS

The Art of the Short Story, eds. Gioia and Gwynn (Pearson/Longman: 2006) and *The Oxford Book of Latin American Short Stories*, ed. González Echevarría (Oxford: 1997)

2407-03 | Grossman, Leigh | Spring 2022

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 “pulp” 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, evoke particular emotional responses, and solve particular narrative problems. 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.

2409: The Modern Novel

2409-01 | Breen, Margaret | Spring 2022

This is an exciting reading-intensive course. We will be reading a selection of significant novels of the last 125 years from a range of cultural contexts—novels important for both the stories they tell (stories regarding alienation, resilience, resistance, violence, memory, and forgetting) and the ways in which those stories are told (ways regarding narrative technique, point of view, plot construction, metaphor, and so on). In short, this is a course on the modern novel, where “modern” refers to both the new kinds of stories these texts recount and the innovative formal means that facilitate and create that recounting.

Texts: Bram Stoker’s *Dracula* (1897) (978-155111360), Virginia Woolf’s *Mrs Dalloway* (1925) either Harcourt Broadview ISBN: 9781551117232 / 1551117231, Jesmyn Ward’s *Salvage the Bones* (Bloomsbury 2011), Jenny Erpenbeck’s *Go, Went, Gone* (New Directions 2017 [2015]), Jordy Rosenberg’s *Confessions of the Fox* (Random House 2018), and Ocean Vuong’s *On Earth We’re Briefly Gorgeous* (Random House 2019)

Likely assignments: a short, 75-minute essay exam; a 5-6 essay or creative project; a final 6-8 page essay or creative project.

2411: Popular Literature

2411-01 | Cormier, Emily | Spring 2022

Popular Literature has always included books that attract a young audience, and often books written about the teenage years are popular with adult audiences, too. In this class we will read award-winning Popular Literature that is focused on adolescence, concentrating our discussion on the convergence of ideas found in dystopian fiction, graphic novels, and realistic novels. By reading different sub-genres, we aim to see whether these divergent forms address similar anxieties about coming-of-age in America or if the form is more directly related to content. This course begins with a close look at three adolescent dystopian novels: *The Giver*, *Feed*, and *The Marrow Thieves*. In these novels our protagonists are trapped in worlds where they are constantly surveilled by forces that exert control, eliminate choice, and seem insurmountable. After reading these novels we will discuss how to use them as foundational texts for our analysis of other types of popular literature that center the adolescent experience: *Fun Home*, *American Born Chinese*, *This One Summer* (all word and image books), then *Aristotle and Dante Discover the Secrets of the Universe*, and *The Hate U Give*, two novels in traditional form. Currently this is an asynchronous, online-only course. Assessment include quizzes, exams, discussion boards, papers, and a multimodal final project.

2411-02 | Cormier, Emily | Spring 2022

See description above.

2411-03 | Cormier, Emily | Spring 2022

See description above.

2413: The Graphic Novel

2413-01 | Litman, Ellen | Spring 2022

This course explores graphic narratives – novels, memoirs, works of journalism, and more. We will consider the genre’s history and its incredible rise in popularity. We will analyze the ways images and text can work together to convey meaning and tell stories. We will learn the vocabulary of the graphic storytelling and acquire critical skills necessary to read and understand this medium. Together we will study several classic texts of the graphic novel genre as well as some emerging classics and discuss how these works address historical and contemporary social issues. We will engage with the genre and the specific works, by trying our own hand at graphic storytelling through a variety of exercises. (Some of you might even attempt to create your own graphic novella.) Our readings will include works by writers and artists such as Lynda Barry, Alison Bechdel, Art Spiegelman, Alan Moore, Chris Ware, and Noelle Stevenson. We will also read selections from graphic narrative theory and comics history, beginning with Scott McCloud’s *Understanding Comics* and *Why Comics?* By Hillary Chute. The assignments will likely include weekly discussions, creative exercises, 2 or 3 short papers, and the final long paper or creative project.

2600: Introduction to Literary Studies

2600-01 | Hybrid | Knapp, Kathy | Spring 2022

This course introduces you to the field of literary studies and its central questions and methodologies. That’s a tall order: no single course can provide an overview of literary history, a guide to prosody and poetics, and a full sense of the spectrum of literary theory. This course will, however, give you a sense not only of how literary scholars approach texts, but why. We will engage a variety of different theoretical and analytical approaches and apply these to recent essays, novels, and films, focusing on what is involved in composing a literary critique and engaging with other literary scholars, and, it must be said, the larger world. This course is meant to launch you on your way by providing key terms and a skeletal framework to help you commence doing the things that English majors do: we will read critically, write critically, and think critically about the texts before us, recognizing that the more we practice these interrelated skills and develop an ever deeper contextual pool, the more difficult and gratifying the work becomes. Further, I’ve organized our reading and writing around a single keyword: value. I won’t presume to know why you’ve chosen to major in English, but I will assert that the discipline invites us to discern what, and who, we value as individuals and as a culture. My hope is that our classroom community emerges from our time together over the semester with a provisional sense of narrative’s power not merely to reflect and critique our world, but to shape it.

2600-02 | Hybrid | Knapp, Kathy | Spring 2022

See description above.

2603: Literary Approaches to the Bible

2603-01 | Dolan Gierer, Emily | Spring 2022

The goal of this course is to understand the Bible as literary narrative chronicling the history, hopes, and heartaches of the people of Israel in their relationship to God. We will explore the various literary genres

of the Bible, examine the complex characterizations of both God and humans, wrestle with thematic ambiguities around gender, national identity, violence, suffering, and sacrifice, while also developing a better understanding of the narrative conventions of ancient Hebrew writers.

2605W: Capitalism, Literature, and Culture

2605W-01 | Phillips, Jerry | Spring 2022

2607: Literature and Science

2607-01 | Madden, Greg | Spring 2022

2609: Fascism and its Opponents

2609-01 | Vials, Christopher | Spring 2022

2635E: Literature and the Environment

2635E-01 | Menrisky, Alexander | Spring 2022

This course provides an introduction to human relationships with environment through the lens of literature. “Environment” in this course will mean both nonhuman nature and environments built by humans, and we will read fiction, nonfiction, poetry, film, and other media (mostly from the United States) to consider how concepts like “nature” and “environment” have meant different things at different times. We will do so specifically by studying how ideas about “nature,” race, and gender have influenced each other in an American context, from the early nineteenth century to the present. Accordingly, we will have two major objectives throughout the semester: (1) to understand the diversity of ways writers conceive of “environment,” and (2) to think through the relationship between literary form/genre and environment—in other words, why a writer might favor a certain form/genre to communicate about environment and environmental problems and how those forms/genres shape readers’ perceptions of environment. Even though we can’t possibly touch on all of them, we’ll survey a wide range of genres, including nature writing, ecopoetry, and “cli-fi.” Texts will include works by such authors as Henry David Thoreau, Rachel Carson, Simon Ortiz, bell hooks, Tommy Pico, Robin Wall Kimmerer, and Margaret Atwood, as well as films such as *Princes Mononoke* and even video games.

2701: Creative Writing I

2701-01 | Choffel, Julie | Spring 2022

This course provides an introduction to the writer’s workshop in poetry, short fiction, and creative nonfiction. We will approach creative writing as an experimental and often 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. We will talk and write about what we read and what we write and what happens next. Immersed in this practice, you will create your own works of short fiction, nonfiction, and poetry, and revise your strongest works for a final portfolio. Additional class requirements include regular attendance, timely completion of assignments, and keeping a writer’s journal.

2701-02 | Cohen, Bruce | Spring 2022

This introductory class to creative writing will provide instruction to the craft, techniques and esthetics of writing poetry and creative nonfiction. Students will also focus on critical analysis of other students' work and develop a "community" language for discussing literature; therefore, class participation will be essential. Students will be required to compose polished poems and creative nonfiction essays. Students will learn to become acquainted with the "workshop" format and be required to read contemporary poetry and non-fiction with the end result being to better understand and deepen their appreciation of the practice of creative writing.

2701-03 | Forbes, Sean | Spring 2022

Honors

Finding Your Artistic Voice Through Creative Writing Prompts

In this introduction to creative writing class we will examine the different approaches that a writer can take when trying to establish a speaker in a poem or short story. We will look at exemplary works of poetry and fiction from writers like David Dominguez, Allison Joseph, Richard Blanco, and Justin Torres. Students will produce a final portfolio of their original work. Class participation is an essential component to this largely workshop-based course along with weekly writing prompts such as writing in iambic pentameter and challenging prose sketches.

2701-04 | Brush, Julia | Spring 2022

In this introductory course we will delve into poetry and performance pieces through experimentation and practice in new and familiar forms. Our tasks include creating a vibrant writing community and valuing critique as a reflective mode for our writing. Our workshop will take on a studio approach where class time will be devoted to reading, writing, and engaging with creative texts and one another. With this approach, we will focus on critique as a meaningful interpersonal engagement rather than a corrective exercise. Our weekly work centers on composing, revising, critiquing, and cultivating a personal writing practice that culminates in the creation of a final project. Through this studio-workshop, writers are encouraged to seek out the kind of forms that will best serve their personal projects and their writing goals. The final project might be a collection of writing experiments, a performance, an adaptation, or creation of a hybrid project.

In addition to weekly writing workshops, we will read the work of contemporary writers and artists whose work celebrates experimentation and performance. Possible poets include Diana Khoi Nguyen, Joshua Whitehead, Franny Choi, Claudia Rankine, Jericho Brown, Tyehemba Jess and others. Potential performance writers and artists include David Henry Hwang, Barry Jenkins, Trinh T. Minh-Ha, and more. Our work will take a multimedia approach as we look at stage plays, video-poems, screenplays and film texts, visual art, and other kinds of work to inspire our creative processes. We will also explore our latent inspirations around campus, including trips to the Benton, Dodd Center, Babbidge Library, the Contemporary Art Museum as well as screenings and live performances.

This course is open to anyone looking for an opportunity to embrace their creativity and experiment with their craft in a supportive environment.

2701-05 | Pelizzon, V. Penelope | Spring 2022

This class, an intensive workshop in poetry and narrative prose, is a playful, challenging, and supportive space for you to experiment with writing techniques that may be new to you. Over the semester you'll be writing every week, composing poems and prose for which you'll receive ample feedback from your fellow writers and from me. You'll also be reading voraciously, delving into works by a variety of authors. We'll talk about these works via discussion board and in class, figuring out what makes them

effective and thinking about how we can use some of the same literary techniques to expand our own writing. In our workshops, you'll gain confidence in sharing your work for critique. You'll also develop your skills in giving considerate yet rigorous feedback to classmates on their writing. The six individual projects you'll write will culminate in a final portfolio of revised work. By the end of the semester, you'll have gained a strong foundation in poetic and narrative prose techniques. You'll also, I hope, have an intensified pleasure in reading many types of poetry and prose, and a sense of how crafting your own writing can be a life-changing way of exploring the deepest human experiences.

3003W: Topics in Writing Studies

3003W-01 | Menrisky, Alexander | Spring 2022

Writing about Climate

Climate change is a notoriously difficult thing to communicate. It's a system, not an object: a complex web of causes and effects spread out over space and time. How can one even begin to represent something so massive—and that often requires technical scientific understanding—to a non-specialist audience in a way that is accurate, persuasive, and ethical? Questions like this one have recently become a major topic of debate among writers, environmentalists, and scientists as the ability to communicate climate change clearly and effectively becomes increasingly important in the face of ever-more-frequent weather anomalies, yet also continued skepticism toward climate data (which has stemmed in large part from the challenges of representing climate to begin with). In this course we will familiarize ourselves with debates surrounding climate writing, understand the challenges inherent to representing global systems, read across literary and nonliterary genres for examples of rhetorical strategies designed to overcome these challenges, and put into practice what we learn about communicating climate change effectively in both traditional and multimodal writing formats. Given that this is a writing-intensive course, we will practice rhetorical strategies for writing about climate in a variety of modes: personal narrative, ethnography, "translation" of scientific documents for a non-specialist audience, visual composition, and more. You might even learn a few new technologies to compose with (Tiki-Toki, Google Maps, Wix, etc.). Our texts will comprise both short- and long-form examples of climate writing, such as Elizabeth Kolbert's *The Sixth Extinction*, as well as scholarship on the difficult relationship among writing, rhetoric, and climate. Class meetings will proceed in a discussion- and workshop-based seminar format, rather than lectures. All written work in the course connects and builds to three major projects and a final portfolio cover letter.

3010W: Advanced Composition for Prospective Teachers

3010W-01 | Courtmanche, Jason | Spring 2022

Advanced Composition for Prospective Teachers is a course designed primarily for Secondary English Education majors, dual degree students in English and Education, and English majors considering teaching as a career. We will study current theories of composition with a comprehensive approach to literacy that includes reading.

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

Expect a lot of class participation, a lot of reading, and a lot of writing and revision. You each will each compose four essays of 1200-1500 words and weekly response papers (1 page/300 words) to the assigned readings, as well as a final reflection. We will read four major texts, excerpts from three others, as well as several articles, and two novels along with sophomores from EO Smith.

You will receive one final, holistic course grade based on your growth as a writer, the quality of your essays, and your effort, participation, and attendance in all course activities.

Course texts are likely Penny Kittle and Kelly Gallagher's *180 Days: Two Teachers and the Quest to Engage and Empower Adolescents*, Maja Wilson's *Reimagining Writing Assessment*, Felicia Rose Chavez's *The Anti-Racist Writing Workshop*, and Carlin Borsheim-Black and Sophia Sarigiandes' *Letting Go of Literary Whiteness*.

3012: Books and Book Publishing

3012-01 | Grossman, Leigh | Spring 2022

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

3015W: Writing Across Cultures

3015W-01 | DeCapua, Sarah | Spring 2022

Approximately seven thousand spoken languages and innumerable dialects and sign languages are in use around the world, making languages important archives of knowledge. This course is designed to help students better understand and develop robust knowledge of the rhetoric surrounding language, or linguistic diversity; to analyze the rhetoric behind arguments related to linguistic diversity; to understand the relationship between rhetoric and linguistic diversity in both historical and contemporary contexts; and to construct and defend compelling arguments related to linguistic diversity. In addition to the theoretical work of the course, students will practice writing about rhetorical moves related to conversations about linguistic diversity and gain experience negotiating the personal, social, political, and rhetorical factors that impact their writing about various cultures. Students do not need to have a diverse language background to participate in this course.

As a writing-intensive course, Writing Across Cultures will include several composition assignments, which students will revise throughout the course. Students also will join the conversation surrounding linguistic diversity through large- and small-group discussions, both in-person and in online discussion forums, and will gain experience reading and commenting on each other's work during peer-response sessions, which will help to improve their own writing. Course assessments will include Weekly Reading (e.g., essays; chapters in textbook; open access resources, as appropriate); three major papers (formal essays, 5 pages each; drafts and revisions); a fourth major assignment will be a multimodal project; in-class writing. Students will use writing and multimodal composition to articulate their knowledge of and experience with the rhetoric of linguistic diversity, while also developing their own rhetorical composing skills. As students engage with the rhetoric surrounding linguistic diversity, they will become more skilled rhetoricians themselves. Students will use reading and composing in the course to acquire, use, and disseminate their knowledge about rhetoric and linguistic diversity.

3091: Writing Internship

3091-01 | Fairbanks, Ruth | Spring 2022

3122: Irish Literature in English since 1939

3122-01 | Kervick, Mollie | Spring 2022

This course aims to introduce students to a broad contemporary range of what is termed Anglo-Irish literature--that is, Irish literature written in English since 1939. Our survey this semester will run from mid-twentieth-century to the present day, with a strong emphasis on recent writing. With particular focus on coming-of-age narratives, students will explore themes and subjects such as colonialism, religion, violence, martyrdom, and exile. Readings will be situated in the context of Irish history, geography, politics, and culture. Writers to be studied include: Edna O'Brien, Éilís Ní Dhuibhne, Patrick McCabe, Sally Rooney, among others.

3212: Asian American Literature

3212-01 | Kim, Na-Rae | Spring 2022

By exploring various artistic productions by Asian Americans, this course seeks to grasp central issues and themes for understanding contemporary Asian America, and furthermore, multicultural America. Asian American literary productions exhibit vibrant re-imagining of American history, nation-state, nationalism, citizenship, identity, and difference.

This course is not a survey of these works, as Asian Americans are a diverse group of people whose literature reflect multiple backgrounds, experiences, and perspectives. Instead, our readings and assignments focus on key themes including: racism, stereotypes, gender expectations, migration, representation, and redefining America. Through this course, we consider how even the seemingly most personal relationships expressed in cultural production are rooted in and shaped by historical and social circumstances.

3215W: Twentieth- and Twenty-First Century African American Literature

3215W-01 | Williams, Erika | Spring 2022

3217: Studies in African American Literature and Culture

3217-01 | Salvant, Shawn | Spring 2022

James Baldwin Now

Why should you read James Baldwin now? His voice continues to influence political commentary and artistic production today. In addition to recent studies of Baldwin by Eddie Glaude (*Begin Again*) and others, Baldwin's work has inspired the work of Ta-Nehisi Coates (*Between the World and Me*), Michelle Alexander (*The New Jim Crow*), and Jesmyn Ward (*The Fire This Time*) just to name a few. Black Lives Matter once designed a syllabus around his work (alongside speeches of Malcolm X). The recent Baldwin documentary *I am Not Your Negro* was nominated for an Academy Award, and *Moonlight* director Barry Jenkins produced an adaptation of Baldwin's novel *If Beale Street Could Talk*. Why are so many scholars, artists, intellectuals and activists turning to Baldwin now? This discussion-based course examines the continuing relevance of the thought and work of James Baldwin, one of the most important writers and thinkers of the twentieth century. Best known for his work produced during the Civil Rights era, Baldwin was a novelist and playwright, literary and cultural critic, and one of the greatest essayists of all time. Many of the topics that drew Baldwin's attention remain critical topics of our public discussions: race and racism, economic and social equality, gender and sexual orientation, the social role of the artist, the political role of literary art, as well as alienation, love, and faith. We will read selected major works by Baldwin and delve into his incredible insights into American race relations in the 1950s and 1960s, but we will also discuss the relevance of his thinking and writing

for our own time. The class features a visit from individuals who knew Baldwin and helped to shape his legacy. Students should expect frequent assignments and opportunities for discussion. Lectures are minimal; discussion will be our main method. The final grade will be based on assignments, a midterm exam, essays, and class participation.

3220: Jewish American Literature and Culture

3220-01 | Patt, Avinoam | Spring 2022

What makes American Jewish literature American and Jewish? This class will explore the development of a critical genre in American literature through a selection of Jewish American authors whose works have come to shape the fields of Jewish American fiction and of world literature in general. We will examine several 19th century Jewish American writers, before turning to the great wave of migration from Eastern Europe in the 20th century, the Americanization of Jewish literature following World War II, American Jewish responses to the Holocaust and Israel, and conclude the course with a focus on current trends in American Jewish fiction.

3240E: American Nature Writing

3240E-01 | Online | Plum, Sydney | Spring 2022

Study of writings, from the colonial era to the 21st century, reflecting diverse ways of imagining humanity's relation to the natural environment. We read and respond to essays and poems, supported by study of critical and contextual materials, as well as lectures. Readings traverse American history and landscape, offering several perspectives on human response to nature. Students will create journals to develop an individual sense of landscape and history of their known places. Discussions, reading journal assignments, and examinations are intended to widen the range of understanding and response. Contemporary nature writing engages with environmental issues that may be challenging to encounter, which is one reason to encounter them in a community. This course is presented entirely online, and there are no synchronous meetings. Individual, online meetings may be arranged. Grades are based upon thoughtful participation in discussions, journal submissions, essays, a midterm examination, and a final project.

3265W: American Studies Methods

3265W-01 | Franklin, Wayne | Spring 2022

The Revolution Remembered

This course is an interdisciplinary exploration of the process by which, as the American Revolution (1776-1783) receded in memory in the early nineteenth century (1815-1860), Americans began a complex process of recalling and reimagining it. Surviving veterans, playwrights, novelists, essayists, historians, painters, orators, sculptors, political figures, and others poured forth a large body of work. Although “patriotic” in purpose, such materials were shot through with bitter political disagreements about who had fought the war (militia or continental soldiers? ordinary players or the elite?); who had opposed it and why (many Quakers, some Native Americans, some African Americans, most Loyalists); what the actual conduct of the war had been like; and what the war meant for a nation confronting issues, such as slavery and Indian removal, on which the colonists’ “fight for freedom” conceivably might offer guidance. In this course, we shall consider such issues by examining a great variety of verbal, visual, and other materials, including: pension application narratives by veterans and their widows; memoirs by prominent and ordinary warriors; plays (William Dunlap’s *André*); fiction (Cooper’s *The Spy* and Irving’s “Rip Van Winkle” and “Sleepy Hollow”); political speeches and commemorative addresses; public celebrations like

the newly invigorated “Fourth of July” or the triumphal return of Lafayette in 1824-25; paintings (by John Trumbull and Charles Willson Peale, among others); and monuments (such as that erected at Bunker Hill beginning in 1825). Selected secondary readings will also be included. Students will write a major research paper based on online archival research (guided by the instructor). They will also present two in-class reports on their research, one preliminary and one when it is nearing completion.

3301: Celtic and Norse Myth and Legend

3301-01 | Biggs, Frederick | Spring 2022

Everyone knows *Beowulf*, but what about the equally great or greater medieval literatures from the societies that surrounded England, the Celts in Ireland and Wales, and the Norse in Scandinavia? The Irish gave us the *Táin*, the epic account of Cúchulainn’s defense of Ulster. The Welsh, the *Mabinogi*, with some of the first accounts of Arthur. The Norse, a series of poems about the Germanic gods as well as sagas about Viking heroes. We will also consider the *Lais* of Marie de France and the *History of the Kings of Britain* by Geoffrey of Monmouth. Papers and Exams. Lectures and discussion.

3420: Children’s Literature

3420-01 | Smith, Victoria | Spring 2022

In this course, we will explore a range of children’s literature in English, including fairy tales, picture books, realism, historical fiction, poetry, and graphic narrative. Our task will be to think critically about what these texts tell us about children’s literature as a genre; what literature for young readers reveals about how we understand childhood, including questions of representation and diversity; and how these books participate in larger movements in history, culture, and art. Our course material will include important texts in the history of the genre but will focus on more recent examples that help us explore the changing landscape of literature for young readers in relation to matters of diversity of representation, such as *Front Desk* by Kelly Yang, *Hurricane Child* by Kacen Callender, and *Dreamers* by Yuyi Morales. Please note that this is not a course on pedagogical strategy. We may touch on the role of children’s literature in education, but we will not be discussing teaching practices. In addition to engaged and thoughtful class participation, students will complete a series of three research and writing assignments across the semester.

3422: Young Adult Literature

3422-01 | Cormier, Emily | Spring 2022

In Young Adult Literature we study both the origins of this genre and the most recent contributions, as well as multiple scholarly articles that offer windows into overarching genre questions (What is YA Lit?) and current scholarly trends (How do contemporary scholars write about YA Lit?). Students also conduct their own research into the scholarship of the book of their choice, create their own arguments, and test out their own voices and perspectives. Together, we read a book from each decade, starting in the 1950s, trying to piece together how audiences, power dynamics, publishing trends, and popular ideologies of adolescence shift over time. We pay special attention to how race, sex, gender, class, and sexuality influence the hierarchies, anxieties, problems, and even the joys of YA texts. Early books include *The Catcher in the Rye* and *The Bell Jar*; later books include *The Poet X* and *Laura Dean Keeps Breaking Up with Me*. In between we will read a selection of books from the 70s, 80s, 90s, and early aughts that range from a “forbidden” sex-talk book by Judy Blume to formal poetry by Marilyn Nelson. Along the way, we will ask ourselves serious questions about how and why such divergent books can be all be considered

Young Adult Literature. Forms of assessment include midterm exam, final exam, annotated bibliography, online discussion boards, research paper, and class participation.

3503: Shakespeare I

3503-01 | Proudfoot, Aaron | Spring 2022

This course will explore Shakespeare's principal tragedies, romantic comedies, and other dramatic output through text, performance, and adaptation. Working through 6-7 of Shakespeare's plays, we will explore the relationship between what is written on the page and what occurs on the stage and screen as those plays are performed and adapted in various historical and cultural contexts. At stake in this inquiry will be questions of popular culture and entertainment, the relationship between the early modern and the modern, and the fluidity of genre across time. An additional focus of this course will be on Shakespeare's cultural legacy, which we will explore not only through film adaptations of his plays, but also through biofiction and other forms of cultural, corporate, and academic appropriation of the playwright's authorial and cultural mythos.

Requirements include: in-class reading/viewing responses and quizzes; two short papers (one textual analysis and one film analysis); a midterm exam, and a final project which can take various forms including a final paper, presentation, or creative option to be negotiated with the instructor.

Plays to be read *may* include: Romeo and Juliet, A Midsummer Night's Dream, Twelfth Night, Hamlet, King Lear, Richard III, Henry V, and Macbeth.

3507: Milton

3507-01 | Semenza, Gregory | Spring 2022

Paradise Lost is arguably the most influential, and perhaps the most controversial, poem in the English language. Its author, John Milton, is one of the most misunderstood and misrepresented figures in popular culture. Often labeled a "puritan" (a term whose Renaissance meaning is extraordinarily complex) by modern readers who mean to highlight what they perceive as the man's conservatism, Milton was by seventeenth-century standards a heretical thinker and writer. In fact, we might accurately call him the most radical pre-twentieth-century author in the English literary canon, a man whose radicalism was especially well understood by his contemporaries. Milton was also a great writer, of course. His famous epic poem is a treasure trove of beautiful poetry, mind-bending theological twists and turns, sublime imagery, and one of the most mesmerizing anti-heroes in world literature in the character of Satan. *Paradise Lost* is a poem that warrants reading and re-reading, and it never ceases to yield new wonders. In this class, we will read *Paradise Lost* of course, but also enough of Milton's other poetry and prose to keep the poem in proper perspective. Other primary readings include a selection of the early poetry, *Comus*, *Areopagitica*, *Paradise Regained*, and *Samson Agonistes*, as well as a number of modern adaptations and/or analogues of Milton's work.

3509: Studies in Individual Writers

3509-01 | Barreca, Regina | Spring 2022

Scholars, Seducers, and Murderesses: The Novels and Poems of Thomas Hardy and Margaret Atwood. In this demanding course, we'll be reading enduring works of fiction and poetry by two of the most powerful and provocative authors writing in English. Trouble-makers both, Victorian Hardy and contemporary Atwood engage their readers with the most fractious and fierce of issues—including but not limited to sex, money, class, education, and sedition. The novels are long-- we'll be reading them in their entirety--and the class requires serious intellectual commitment. Central works include TESS OF THE

D'URBERVILLES, FAR FROM THE MADDING CROWD, JUDE THE OBSCURE, CAT'S EYE, THE ROBBER BRIDE, and ALIAS GRACE. Frequent in-class quizzes; take-home midterm and final exams.

3613: Introduction to LGBT Literature

3613-01 | Breen, Margaret | Spring 2022

This course offers an opportunity to discover, read and discuss unknown and landmark LGBTQ+ works of fiction—from long ago and from our own time.

Likely texts include the following:

- Alan Dale: *A Marriage Below Zero* (1889) (978-1-55111-983-0) Broadview
- Aimée Duc's *Are They Women?* (1901), which has just become available in English translation and is one of the earliest lesbian novels and one of the very few that published before 1969 offer a happy ending Broadview ISBN: 9781554814800 / 1554814804
- Clare Morgan's [Patricia Highsmith's] *The Price of Salt*, whose film adaptation, *Carol*, was released a few years ago
- James Baldwin's *Giovanni's Room*, a beautifully written if heartbreaking novel by a key figure in the Civil Rights Movement
- Jeanette Winterson's 1993 queer novel *Written on the Body*
- Casey Plett's 2014 short story collection *A Safe Girl to Love* or her latest, *A Dream of a Woman* (2021)
- Chinelo Okparanta's award-winning coming-of-age/coming-out novel *Under the Udala Trees* (2015), set in Nigeria
- Kristen Arnett's *Mostly Dead Things* (2019) Tin House Books 9781947793835
- Brontez Purnell's *Since I Laid My Burden Down* (2017), which describes the complexities, complications, and comedy arising from a life lived at the intersections of blackness, maleness, queerness, and Christianity

Likely Assignments:

- A midterm essay or creative project, 5-6 pages
- One 75-minute writing assignment
- A final essay or creative project, 7-8 pages

3633W: The Rhetoric of Political Discourse

3633W-01 | Phillips, Jerry | Spring 2022

3640: British Film

3640-01 | Semenza, Gregory | Spring 2022

Honors

In this course, we will trace the long and colorful history of British film since the invention of the cinema around 1895 until the present day. One of the original powers of the global film industry—along with the US, Germany, France, and Italy—the British cinema experienced serious decline in the early years of World War I. Although, according to some (especially British) film historians, it has never fully recovered, the British filmmaking industry has been at the forefront of numerous historical innovations and developments, serving important roles in the rise of documentary film, wartime propaganda film, cinematic realism, and the evolution of the horror film, heritage film, franchise film, and especially film adaptations of literature—to mention only a few key examples. Through all these changes, the British film industry has always been linked closely to Hollywood, serving not only a training ground for

directorial and acting talent (from Charlie Chaplin to Alfred Hitchcock to Ridley Scott to Emma Thompson), but also as an important site and collaborator in an increasingly multinational film industry (from *The Bridge on the River Kwai* to *Star Wars* to *Harry Potter*).

The course will consider all of these contributions within the context of questions about Britishness itself. Given the violent forces that forged the British union since the Middle Ages, ideas of Britishness have always had an intensely constructed, political quality which certain powerful interests wished to portray as permanent and consensual. But from the vantage point of 2021, the artificial nature of this project is much more apparent and seems on the verge of flying apart. The recent Scottish vote for independence was the logical extension of the politics of devolution dating back at least to 1920, when Home Rule in Northern Ireland was implemented and a parliament was established there a year later. The politics of devolution are at this moment putting “English” identity under extreme pressure—as are changes ushered in by the ongoing reconfiguration of traditional geographical, racial, ethnic, class, and sexual hierarchies. In this course, we will need to think, therefore, much about ever-changing definitions of what constitutes “British” in order to truly understand the history and culture of British film.

Required films will include, but not be limited to, the following: David Lean’s *Brief Encounter* (1945); Powell and Pressburger’s *Black Narcissus* (1947); Carol Reed’s *The Third Man* (1949); Tony Richardson’s *A Taste of Honey* (1961); Peter Watkins’ *The War Game* (1966); Robin Hardy’s *The Wicker Man* (1973); Franco Rosso’s *Babylon* (1980); Bill Forsyth’s *Local Hero* (1983); James Ivory’s *A Room with a View* (1985); Stephen Frears’ *My Beautiful Laundrette* (1985); Danny Boyle’s *Trainspotting* (1996); Steve McQueen’s *Hunger* (2008); Andrea Arnold’s *Fish Tank* (2009); Joe Cornish’s *Attack the Block* (2011); Sam Mendes’ *Skyfall* (2012); and Steve McQueen’s *Small Axe* (2020).

3695: Special Topics

3695-01 | Distance Learning | Booten, Kyle | Spring 2022

Writing with Algorithms

How do you program a computer to write a poem? Literary-minded programmers have been providing answers to this question almost as long as there have been computers. This course is an introduction to programming with the popular and versatile computer language Python; it is also a kind of creative writing workshop. The first part of the course will take the form of a series of technical labs introducing Python and exploring ways that it can be used to generate (literary) language. In the second part of the course, participants will share and discuss their own works of computer-generated literature.

This course is designed for those who have no prior programming experience. For many, programming “poetry bots” can be an engaging way to learn to code. However, this course is also an opportunity to think critically about the relationship between computation and creativity.

In addition to frequent coding labs and two workshop submissions, there will be a midterm.

3701: Creative Writing II

3701-01 | Forbes, Sean | Spring 2022

Poetry and Fiction

This class is an intensive seminar/workshop/tutorial in writing narrative poems and 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. A few authors we will read are Alexander Chee, Justin Torres, Anne Carson, and Allison Joseph. You’ll write regularly, producing new poems and works of nonfiction of your own, which we’ll we critique. 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.

3703: Writing Workshop

3703-01 | Barreca, Regina | Spring 2022

Creative Nonfiction

This seminar, designed for undergraduate students with an interest in writing their own short creative non-fiction with any eye towards publication, assumes a serious commitment both to reading and writing throughout the semester.

Writing: Students will produce seven pieces of writing (between 750-2,000+ words each) and email these to all the other members of the seminar at least three days before the class meets. As a final project, each student will submit to me a portfolio of revised, carefully edited essays.

Reading and commentary: Students are responsible for reading and commenting in detail their colleague's essays (I'll provide a list of suggested questions) EVERY WEEK; they will email their comments to one another at least one day before the class meets. Deadlines are non-negotiable.

This course requires instructor consent. Please email the professor to request a permission number.

<https://www.writersdigest.com/write-better-nonfiction/6-essentials-for-writing-flash-fiction-and-nonfiction>

3713: Literary Magazine Editing

3713-01 | Litman, Ellen | Spring 2022

Do you want to work on *The Long River Review*, UConn's award-winning literary magazine? Each year the Long River Review seeks editors and staff for the following positions: Editor-in-Chief / Managing Editor / Fiction Editor / Nonfiction Editor / Poetry Editor / Translation Editor / Interviews Editor / Blog Editor / Editorial Reading Panels. Students editors all register for English 3713, a practicum in literary journal editing, offered every spring. Class members read widely in contemporary literary magazines, familiarizing themselves with older and newer print and online publications. Readings are combined with research presentations, writings, and hands-on editing work. The class culminates with the public release of its major project, that year's issue of the *Long River Review*. English 3713 is by permission only. Students who wish to apply should e-mail a one-page application letter detailing class standing, past English classes, and any other writing or editorial experience to Professor Litman at ellen.litman@uconn.edu in October. Interviews will be arranged in the advising period.

3715E: Nature Writing Workshop

3715E-01 | Carnahan, Kerry | Spring 2022

In this workshop we will explore relationships amongst living things and the elements, drawing inspiration from writer, editor, and civil engineer Sangamithra Iyer's essay about water, family, and elephants titled "Governing Bodies," available online at Kenyon Review. Participants eager to explore in their own writing how we can "find truth and compassion to reimagine other ways of being," as Iyer writes, will benefit most. Course goals are adaptable to individual desires. All genres welcome and encouraged in this class. Please email the instructor with a short note about why you want to join.

4201W: Advanced Study: American Literature

4201W-01 | Eby, Clare | Spring 2022

The Human Costs of Capitalism

In the United States, business interests reign supreme and largely unquestioned. That's partly because capitalism has been marketed as "free enterprise" (and no one wants to stand against freedom), partly because competition is understood to be a fair and impartial system for delivering consumers the best goods at the cheapest price. But when freedom itself is defined in terms of profit and loss, what happens to less quantifiable, and perhaps more fundamental, types of freedom? Most important, what are the human costs of letting capitalism define American identity? This capstone seminar looks at contemporary literature that engages disturbing economic trends such as income inequality, the expansion of corporate personhood (which extends to corporations many of the rights of citizens), racial capitalism, and the challenges to privacy and democracy itself in the face of what has been called surveillance capitalism. Literary readings will probably include the following: Margaret Atwood's *Oryx and Crake*; Mohsin Hamid's *The Reluctant Fundamentalist*; Richard Powers's *Gain*; Ayad Akhtar's *Homeland Elegies: A Novel*; and Dave Eggers's *The Circle*. To develop a vocabulary for discussing the timely issues raised by these books, we will also read *Keywords for American Cultural Studies* and other secondary sources. We will also spend time on *Citizens United* (2010), a much-publicized Supreme Court decision extending the free speech rights of corporate persons, and dive into some readings about racial capitalism. Course requirements: one 5-6 page paper, one 10 page research paper, one presentation, and lots of class discussion (both in-class as well as on-line discussion boards).

4203W: Advanced Study: Ethnic Literature

4203W-01 | Sanchez, Lisa | Spring 2022

Apocalyptic Ethnic American Literature

For some cultural and historical reason, there has been a proliferation of apocalyptic and post-apocalyptic fiction, film, plastic arts, and music in the past five decades, and in the current moment it is a hugely popular genre. Writers around the world, from Laguna Pueblo lands to Shanxi, have appropriated this genre to explore alternate futures for the planet. Some of it is dismal (dystopian). Some of it is hopeful (utopian). All of it is a prophetic offering to our most creative impulses to change the world for the better before it's too late or to embrace the "revelation" (which is what an apocalypse is) because the new world order (or galactic in some cases) will be better than the old one.

This course explores all manner of "apocalyptic"—mainly fiction—by Black, indigenous, and other North American writers of color. Students will read some of the most compelling and popular titles in this genre and develop a research agenda revolving around their unique interests.

TEXTS

Parable of the Sower by Octavia Butler

Octavia's Brood Eds. Adrienne Maree Brown and Walidah Imarisha

The Marrow Thieves by Cherie Dimaline

The Fifth Season by N.K. Jemisin

Future Home of the Living God by Louise Erdrich

4613W: Advanced Study: LGBT Literature

4613W-01 | Jones, Briona | Spring 2022

Advanced Study: LGBT Literature will be taught as an interdisciplinary course that centers the intellectual production by Indigenous and Two-Spirit scholars, Black Feminists, Women of Color Feminists, LGBTQIA+ activists, scholars, and artists. This course will provide an examination of the historical, social, cultural, political, and personal developments shaping established and recent discourses

about sexuality and gender. The course will also survey literary, disciplinary, and theoretical approaches to the study of LGBTQIA+ literature to develop working descriptions of the multifarious ways different bodies of people understand the practices and politics of sexuality and gender. The course engages various approaches and themes within LGBTQIA+ literature by a range of academic disciplines including: Black queer studies, literary studies, history, critical race theory, feminist theory, trans* studies, and disability studies, to name a few. Our readings, films, and discussions will take us to various global sites such as North America and the Caribbean, and the African Continent. We will engage the work of Audre Lorde, Dionne Brand, Chyrstos, Pat Parker, Alexis De Veaux, James Baldwin, Zanele Muholi, June Jordan, and E. Patrick Johnson, to name a few.

We will also focus on modern paradigms of sexuality and gender as we learn how these categories and orientations are entangled with race, and remain organizing principles of personal, political, cultural, and social life. Our study of LGTQ literature will traverse topics of class, poetics, art, and revolutionary movements. The course requires students to participate in a critical examination of a wide selection of materials ranging from essays, speeches, poetry, history, and films. These comparative approaches will prepare students with an understanding of concepts such as colonialism, decolonization, and intersectionality, through meditations on topics of pleasure, eroticism, and protest, as reflected in the literatures and cultural production of Indigenous, African American, Afro-diasporic, Asian, and Latino/a peoples. Thank you for taking my course, I look forward to sharing space and learning from you.

Requirements include regular class discussion; close reading assignments; presentations; writing workshops; creative projects based on research; an optional 10–12-page research paper.

4965W: Advanced Studies in Early Literature in English

4965W-01 | Hasenfratz, Bob | Spring 2022

Women Writers of the Middle Ages

In this advanced study course we will engage deeply with literary and religious texts written by medieval women, with a focus on those writing in English and Anglo-Norman French: Clemence of Barking (active 1163-1200), Marie de France (active 1160-1215), Julian of Norwich (1343-after 1416), Margery Kempe (1373-after 1438), and Margaret Paston (1423-after 1482). We will also read texts by prominent medieval women writers in Latin and other languages: Hrosvitha of Gandersheim, Hildegard of Bingen, Heloise of Paris, Christine de Pizan, and Joan of Arc. In our first meeting we will select specific texts to focus on, ones which speak to your interests and goals. Writing for the class includes a presentation on an individual writer, a survey of research on a writer that you want to pursue in depth, and a final project.

This will *not* be a lecture course, but one in which we will all contribute to exploring our chosen writers as a lively reading community. Your active participation and contribution is very much encouraged. In general, 4000- level courses like this one are intended for advanced English majors, but if you'd like to take the course and don't fit that description, please contact me (hasenfratz@uconn.edu).

Fall 2021

1101W: Classical and Medieval Western Literature

1101W-01 | Gallucci, Mary | Fall 2021

1101W-02 | Sanchez, Lisa | Fall 2021

This course is a survey of the western literary tradition that evolved around the Mediterranean basin during the archaic, ancient, classical and medieval periods (ca. 2000 BC to ca. 1500 AD) and then spread to the four winds via translation as masterworks of early western (hemispheric) civilization. Our study spans over three millennia of literary history and highlights the texts and traditions that have most influenced our understanding of the modern world.

1103W: Renaissance and Modern Western Literature

1103W-01 | Wold, Julia | Fall 2021

Writers of the Renaissance were deeply invested in developing how narratives and literary art forms could portray concepts of justice and revenge, good and evil. Therefore, this course will explore literature from and from the Renaissance and Modern periods throughout Western literature, with a specific focus on these concepts. We will explore these concepts through various genres and mediums including drama, short stories, novels, etc., approximately 6 works in total.

Requirements include: in-class reading/viewing responses; two essays of revised prose, approximately 15 pages in total.

Works to be read may include: a tragedy from Shakespeare, The Duchess of Malfi, Paradise Lost, various short stories, Beloved, among others.

1201: Introduction to American Studies

1201-01 | Testa, Richard | Fall 2021

What does it mean to be American? This course introduces ways of examining the United States while investigating significant historical and contemporary events and popular culture. How has America imagined itself through its history and culture? How does America imagine itself today? Students will also be introduced to the practice of American Studies; the course is designed to teach students to critically analyze United States culture and society.

Note: topics for this semester will include racism in post-Civil War America, baseball, and private detective novels.

1503: Introduction to Shakespeare

1503-01 | Semenza, Gregory | Fall 2021

"The remarkable thing about Shakespeare is that he is really very good, in spite of all the people who say he is very good." -- Robert Graves

After more than 20 years of teaching and studying Shakespeare, I still marvel at how good he really is. My major goal in this introductory class is simply to share some of the things I've learned about his plays over the years, and to explore with you the reasons why his artistry continues to influence and move us 400 years after his death. My more technical goal is to instill appreciation and understanding of the following: the major Shakespearean dramatic genres, comedy, tragedy, and history; the chief characteristics of Shakespeare's dramatic style:

systematic indeterminacy, pervasive metatheatricality, and dialectical structuring; the basic terms and devices of Shakespearean drama, including soliloquy, aside, play-within-the-play, and exposition; the major characters, such as Hamlet, Lear, and Juliet; and the major dramatic themes, including nature vs. nurture, fate and freewill, and sacred and profane love.

A final focus of this course will be on Shakespeare's cultural legacy. Looking critically and theoretically at engagements of Shakespeare in scholarship, corporate business practices, educational curricula, music, television, and film, we will ask the question "Why Shakespeare?" That is, how and why has the "cultural capital" of Shakespeare been evoked since at least the publication of the First Folio in 1623? More specifically, how has Shakespeare been presented to the masses in terms of sexuality, gender, race, violence, and nationalism? What happens when Shakespeare is transplanted into a non-British or non-western context? What happens when Shakespeare's name is evoked in lowbrow entertainment or appropriated in popular culture forms? What can the serious study of reception, adaptation, appropriation, and other such engagements teach us about Shakespeare and his considerable influence?

You'll read about seven plays, participate in lively class discussions, take a midterm and a final, and write a few short papers.

1601W: Race, Gender, and the Culture Industry

1601W-01 | Phillips, Jerry | Fall 2021

1601W-02 | Phillips, Jerry | Fall 2021

1601W-03 | Knapp, Kathy | Fall 2021

Honors

It was the cultural theorists Theodor Adorno and Max Horkheimer who in 1947 coined the term "culture industry" to condemn the films, radio programs, magazines, and novels that they argued were complicit in maintaining the existing power structure. Dull and formulaic, they argued, these cultural products advanced the white heteronormative suburban family as an ideal to which their mass audiences should aspire. On the one hand, the image of a nuclear family headed by a breadwinner father and maintained by a stay-at-home mother seems obsolete: the social transformations of the past several decades have led to more women in the workforce than men and to our first black president--cultural shifts that have been duly celebrated in popular film, television, print, and social media. And still, racism and sexism not only persist but thrive. This course will look at recent films, television, fiction, philosophy, and nonfiction (possibilities include Toni Morrison's *The Bluest Eye* and Jordan Peele's *Get Out* among other texts) that historicize and critique the culture industry's role in maintaining white male supremacy even as it touts diversity and equality. This being a "W" course, you will not only think critically about the construction of race and gender, you will create your own cultural products that challenge these handed-down assumptions. The aim of this course, in other words, is not only to develop and hone your critical reading, writing and thinking skills in relation to the material on the syllabus, but to provide you with a framework and tools for being thoughtful lifelong readers, writers, thinkers, and citizens.

1616: Major Works of English & American Literature

1616-01 | Fairbanks, Ruth | Fall 2021

This course will focus on the idea of the hero figure, consideration of the hero's predicaments, and emerging perspectives about the hero persona and identity in British and American Literature. Readings will include Sir Gawain and the Green Knight, Othello, Sense and Sensibility, Wuthering Heights, a selection of Hawthorne's short fiction, The Turn of the Screw, Dubliners, Saint Joan.

Course Requirements: Response Essays/Quizzes, midterm, final.

2001: Introduction to Grant Proposal Writing

2001-01 | Courtmanche, Jason | Fall 2021

Grant Writing will introduce you to the basics of grants and grant writing. It is open to students from all majors. We will explore your research interests, develop a proposal, identify possible sources of funding, review Requests for Proposals (RFPs), review successfully awarded grant proposals, talk with grant writers and other professionals who work in the field, and, finally, write, revise, and ultimately submit a grant proposal.

We will mostly explore opportunities available to students through the Office of Undergraduate Research (OUR), such as IDEA, SHARE, and SURF grants, and we will have guest speakers from OUR, the grants division of the CLAS Business Services Center, the UConn Foundation, and the Office of Sponsored Programs (OSP), as well as fellow undergraduates who have been successful in their pursuit of grants. I will also try to connect students to faculty members with related interests.

Students in this course will engage in a lot of hands-on work—conducting research, working in small groups to share ideas, reading grant proposals as mentor texts, drafting and revising the texts of your own proposals, and giving and receiving feedback on your ideas and proposals.

There will be regularly collected and assessed writing assignments specific to each grant, but due dates may vary depending on the deadlines prescribed by the differing RFPs being pursued by members of the class.

In addition to the work of writing a grant, I will expect you to keep a weekly journal in which you write about the process. These journals will be where you take notes, explore ideas, draft your proposals, and reflect upon the process. I will collect and respond to these at key points throughout the course.

2013W: Introduction to Writing Studies

2013W-01 | Healy, Daniel | Fall 2021

Writing studies, rhet-comp, composition-rhetoric—there is a growing list of names that we can use to refer to the study of writing itself. Communications, media studies, linguistics, and literature exist to explore and explain some aspects of written language. But what does expertise in writing studies look like? How can writing studies knowledge be used to support work across academic disciplines, across career paths, and in composition classrooms to prepare the next generation of writers? ENGL 2013W is a class that seeks to explore a brief history of writing (and teaching writing) in colleges and universities

before survey the rise and growth of writing studies into a vibrant academic discipline all its own. After getting to know a few of the diverse fields of work available to scholars of rhetoric and composition scholars, 2013W students will pursue original research projects to deepen their own specific knowledge and practice within discipline. Readings will range widely, from historical and microhistorical accounts of American writing and rhetoric, to important NCTE and CCCC documents from the past and present, and studies on contemporary digital writing practice, multimodality, and translingual code-meshing.

2013W-02 | Healy, Daniel | Fall 2021

See description above.

2049W: Writing Through Research

2049W-01 | Menrisky, Alexander | Fall 2021

Writing Through Research is intended for students in all majors and fulfills one of the W requirements at the University of Connecticut. During the semester, we will consider (and apply to our own writing) the scope and limitations of originality in research and writing, the differences between primary and secondary research, and the relationship between our own written arguments and the arguments made by other writers before us. The first part of the course is devoted to working together as a class on a research project on the subject of home or place in order to practice the elements of research, including how to develop a research question, find sources to guide this exploration, engage sources, develop a first draft, and revise this draft. The rest of the course is devoted to applying this methodology. Students will develop and explore an individual research question relevant to their relationship to place, which will culminate in a large-scale research paper.

2100: British Literature I

2100-01 | Codr, Dwight | Fall 2021

2100-02 | TuTh 5:00-6:15 | Gouws, Dennis

This lecture course surveys British literature from the medieval period through the 18th century. Intended to provide preparation for more advanced courses in British literature, ENGL2100 is strongly recommended for English majors. This is a group-one general-education course.

2101: British Literature II

2101-01 | Ford Smith, Victoria | Fall 2021

This survey familiarizes the students with British authors from the nineteenth to early twentieth century. Readings cover a wide variety of genres including the novel, poetry, essay, short story, and drama. In addition to paying attention to genre and literary movements — an endeavor that will involve close attention to texts' formal elements — we will explore the ways authors represent and respond to their historical, cultural, and political contexts, discussing topics such as nature, art, industrialization, class,

nationalism, imperialism, gender, sexuality, science, and war. Throughout, we will examine literature alongside other literary and artistic forms, including newspaper articles, legislation, painting, photography, and the industrial arts. Authors may include Mary Wollstonecraft, John Keats, William Blake, Jane Austen, Robert Browning, Christina Rossetti, Charles Dickens, Elizabeth Gaskell, George Eliot, Sir Arthur Conan Doyle, Rudyard Kipling, Robert Louis Stevenson, Thomas Hardy, Oscar Wilde, Virginia Woolf, T. S. Eliot, and W. B. Yeats, among others. Course texts will include an anthology, one or two supplementary novels, and readings made available online. In addition to a demanding reading schedule, students will be responsible for engaged class participation, two short (3- to 4-page) papers, and a final research project with proposal.

2101-02 | Burke, Mary | Fall 2021

In this survey course, we will explore British literature from the early nineteenth century to the present day across genres, authors, movements, styles, and themes. We will read canonical texts to ask how they explored the social, cultural, and political issues of their times but also trace a tradition of marginalized voices emanating from the United Kingdom's geographical and ideological peripheries. Our readings will emphasize how such works successively reinforced and challenged mainstream British identity and values. Intended to provide preparation for more advanced courses in British literature, ENGL2101 is strongly recommended for English majors. Requirements: one short draft essay, one long paper, and one class presentation.

2200: Literature and Culture of North America Before 1800

2200-01 | Franklin, Wayne | Fall 2021

This course examines the early written and oral record of the area that eventually became the United States. It does so within the context of various non-textual analogues (e.g., architecture, art, landscape, material culture, and social, economic, and political institutions). The goal is to achieve a holistic understanding of the ways in which peoples of many varied backgrounds, from the Asian-derived indigenous inhabitants of North America to the various immigrant populations from continental Europe and the British Isles and the enslaved Africans they introduced to the Western hemisphere, came to express their views of the land and their experiences on it and with each other. Primary readings are drawn from recorded Indigenous mythic and historic texts, travel accounts originally written in various European languages (e.g., French, Spanish, Dutch, German, and English), works centered on indigenous-Euro-American contact and conflict, social history documents of literary value, key political documents, and poetry, early fiction and autobiography. Reaction papers on major texts and a reading journal on the final two texts will be required.

2201: American Literature to 1880

2201-01 | Salvant, Shawn | Fall 2021

This discussion-based course provides a selected survey of key works and authors in American literature from the transatlantic and colonial eras through the post-Civil War period. Students will learn about the

development of American literature during the nineteenth century with emphasis on issues of race, gender, and class as forces in shaping the American literary tradition. We will examine : Native American oral and literary traditions; transatlantic African American writing; European American colonial writing; African American anti-slavery speeches and slave narratives; the American Renaissance and American Transcendentalism; mid-to-late nineteenth-century American novels. Major figures may include James Gronniosaw, William Bradford, Phillis Wheatley, David Walker, Nathaniel Hawthorne, Ralph Waldo Emerson, Margaret Fuller, Harriet Jacobs, Frederick Douglass, Henry David Thoreau, Solomon Northup, Herman Melville, Sojourner Truth among others. Primary texts will be supplemented by scholarly secondary readings and current articles. Lectures are minimal; class discussion will be our main method. Final grade based on quizzes, discussion question assignments, midterm exam, participation, 1-2 short essays, final paper and/or a final exam.

2201W: American Literature to 1880

2201W-01| Reynolds, John | Fall 2021

2201W-02| Begg, Leah | Fall 2021

Close reading and critical study of the major themes in American literature from contact to 1880. May include such authors as Winthrop, Bradstreet, Franklin, Poe, Hawthorne, Melville, Whitman, Douglass, Dickinson, and Twain. This course is strongly recommended for English majors.

2203W: American Literature Since 1880

2203W-01| Goldman, Eric | Fall 2021

Modern Transitions and Transformations in American Literature and Culture

The class will explore American literary Realism, Naturalism, Modernism, and Postmodernism. Authors will include Twain, Crane, Jewett, Hemingway, Faulkner, Fitzgerald, Hurston, Morrison, and others. The late-nineteenth and twentieth centuries were periods of extremely rapid transformations of American life. In our discussions, we will consider how American literature of this period prompts us to consider the effects of some of the key transformative features of modernity: the introduction of new technology to daily life; industrialized warfare; manmade environmental change; shifting race and gender relations; and the exponentially accelerating pace of modern life.

Students must come prepared for each class with reading notes, complete writing exercises, write and revise three papers, and demonstrate mastery of key terms and concepts in a final examination.

2203W-02| Courtmanche, Jason | Fall 2021

The abuse of privilege, the arbitrary exercise of power, the stoking of prejudice for personal advantage. Of course I'm describing some of the major themes of the works we will be reading, discussing, and writing about in this section of American Literature Since 1880.

Building on transactional theories of reading and writing, students will be asked to make connections between literature and the world, and to compose a term paper that interprets some aspect of our contemporary world through the lens(es) of the course texts.

Because this is a W, there will be regular writing work, including response groups and conferences, and the drafting and revising of six 750-word papers (around 4500 words or 15 pages). I expect regular attendance and participation. There will be some brief lectures, but expect mostly discussion and small group work.

Required texts (a preliminary list): Toni Morrison, *Beloved*; Cormac McCarthy, *Blood Meridian*; Octavia Butler, *The Parable of the Sower*; Ann Patchett, *The Patron Saint of Liars*; Marilynne Robinson, *Gilead*; Leigh Bardugo, *Ninth House*.

2214W: African American Literature

2301W-01 | Duane, Anna Mae | Fall 2021

2274W: Disability in American Literature and Culture

2274W-01 | Duane, Anna Mae | Fall 2021

2276: American Utopias and Dystopias

2276-01 | Eby, Claire | Fall 2021

This course focuses mostly on recent dystopian novels but also includes short selections from *The Utopia Reader* (second edition, edited by Claeys and Sargeant) to provide some understanding of the long history of the utopian tradition. Then we dig into stories, often terrifying, about a young Native American woman's pregnancy during a time of escalating efforts to control reproduction (Louise Erdrich's *Future Home of the Living God*); the experience of a sole human survivor tormented by memories while surrounded by posthumans (Margaret Atwood's *Oryx and Crake*); a zombie novel set in an America where capitalism has run amuck (Colson Whitehead's *Zone One*); a cautionary tale about landing the perfect Silicon Valley job (Dave Eggers's *The Circle*); and an "ambiguous utopia" contrasting capitalist and anarchist societies (Ursula K. LeGuin's *The Dispossessed*). The reading runs around 200 pages per week, and additional requirements are based on its timely completion: four one-page position papers (20% of final grade), midterm (20%), final (20%), regular quizzes at the start of class (20%), and discussion (20%).

2301W: Anglophone Literatures

2301W-01 | Kuiti, Samadrita | Fall 2021

This course is meant to serve as a broad overview of postcolonial and global anglophone literatures from South Asia, Africa, and the Caribbean. The goal of this course is to provide you with an understanding of the social, historical, and political forces which shaped the literatures emerging from former British colonies, during and after the period of colonialism. In particular, you will see the ways in which history,

literature, and politics are all inextricably linked to each other and often form the basis of a postcolonial identity aside from understanding how the English language itself has been remodeled by the English speakers of the Anglophone world. Additionally, you will learn to read each literary work or “artifact” through a “lens” or a theoretical framework that will help you develop critical perspectives toward each one of the individual literary works that we will be reading. Specifically, we will use the “lens” of postcolonial, historical, feminist, and anti-racist critiques.

2301W-02 | Kuiti, Samadrita | Fall 2021

See description above.

2401: Poetry

2401-01 | Cohen, Bruce | Fall 2021

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. We will delve into what makes a poem a “poem.” We will discuss some of the various “schools” of poetry and I will provide you with some historical context for the sensibilities and conventions of poetry and the poems themselves. The goal of the course is to expand your interest in poetry to the point that you will read it outside of class, well after the course has concluded and be able to discuss poetry in an intelligent manner. Course requirements include ACTIVE class participation, written essays and a final exam. You will read poems from the Norton Anthology as well as many poems you will be able to find online. In addition, I will periodically post essays on Poetry that we will discuss.

2401-02 | Mahoney, Charles | Fall 2021

True ease in writing comes from art, not chance,
As those move easiest who have learned to dance.
(Alexander Pope, “An Essay on Criticism”)

As for writing, so for reading: a course in learning how to let your feet go bare in verse. We will concentrate on poetic artifice and technique, meter and form, sound and sense (ever attentive to Wallace Stevens’s dictum that “There is a sense in sounds beyond their meaning”), across a selective survey of poetry in English from the sixteenth century to the 2020s. We will emphasize the close reading of a variety of forms and genres (e.g., sonnets, ballads, elegies, odes, blank verse, nonsense verse, nursery rhymes), attending throughout to questions of a poem’s “literariness”: how its language works, how it is made, how it is composed for its particular rhetorical end, and how it interacts with its own literary history. Likely requirements: attendance and participation, midterm video reading, close reading assignments, final examination.

2401-03 | Cohen, Bruce | Fall 2021

See description above.

2405: Drama

2405-01 | Dennigan, Darcie | Fall 2021

Theatre may be, in the words of playwright Sibyl Kempson, that rift between what we see and what we acknowledge, "what is part of the laws of reality that we are taught, and this other aspect of reality that those laws can't be applied to." This space written and unwritten laws, between *what we see* and *what we acknowledge,* a space that drama opens up and invites us into, is the crux of this class... The first third of the semester we'll use Sophocles' *Antigone* as the door to explore how writers like Fugard, Brecht, Miyagawa, and others have used theatre as public protest. The rest of the semester we'll read experimental works by Eugene Ionesco, Young-Jean Lee, Toshiki Okada, and Adrienne Kennedy that protest and critique in stranger, less direct, but no less uncompromising ways. Expect to participate regularly in class experiments, discussions, and scene studies; complete weekly short response papers; and dive into one longer essay.

2407: The Short Story

2407-01 | Codr, Dwight | Fall 2021

This course is designed to introduce students to the short story as a literary form. The course, which includes short stories from a range of periods and authors, invites students to engage with these stories through formal writing assignments and discussion board posts. Students will also read theoretical texts and pieces of literary criticism, which they will apply to the assigned stories.

2407-02 | Rumbo, Rebecca | Fall 2021

In this course, students will read short stories by a variety of writers, ranging from early nineteenth-century fiction to more recent stories. We will learn to understand and analyze the genre, considering plot, theme, character, and technique; the syllabus will be organized topically. We will read, on average, three stories a week, although we'll spend more time on longer and more complex stories (e.g., Pushkin's "The Queen of Spades" and Joyce's "The Dead"). Assignments will include brief writing assignments, participation in class discussion, a research project, and midterm and final exams (this applies to an in-person class; if we are online again in the fall, we will not have exams).

We will read selections from the following texts: *The Art of the Short Story*, eds. Gioia and Gwynn (Pearson/Longman: 2006) and *The Oxford Book of Latin American Short Stories*, ed. González Echevarría (Oxford: 1997). (DL)

2407-03 | Cordon, Joanne | Fall 2021

Our Stories, Our Selves; Or: Passion! Adventure! Heartache! Mystery!

In *The White Album*, Joan Didion argues that narrative helps us make sense of the world we live in: "We tell ourselves stories in order to live." Following her insight, we will read a spectrum of classic to contemporary short stories, sampling the fictional worlds created by a diverse group of writers. We will also consider how various artists deploy the elements of the genre: Plot, character, setting, point of view,

and style. All of the stories come from *The Story and Its Writer*. Assignments will include two brief response papers, midterm, and one essay.

2407-04 | Burke, Mary | Fall 2021

This course will concentrate on short stories by American and international authors. Students will sample a broad spectrum of short stories illustrating a particular style, era, national tradition, or theme and will learn how to read with careful critical attention. Coursework will consist of a practice essay, a midterm long-format paper, response papers, group discussion, and a final assessment.

2409: The Modern Novel

2409-01 | Winter, Sarah | Fall 2021

This course will examine modernist experimentation in narrative technique and the representation of psychology, sexuality, and consciousness, as well as the changing historical, cultural, and aesthetic frameworks of novels by Thomas Hardy, Henry James, Joseph Conrad, James Joyce, Virginia Woolf, E. M. Forster, Zora Neale Hurston, and R. K. Narayan. The course will also serve as an introduction to narrative theory. Requirements: midterm exam; final exam; a short critical analysis paper and presentation; 6-7 page final paper.

2411: Popular Literature

2411-02 | Knapp, Kathy | Fall 2021

The coming-of-age story, scholars such as Mikael Bakhtin tells us, emerged out of the revolutions that rocked Europe in the eighteenth century; the story of a young person facing a series of obstacles as he (because he was originally always a “he”) navigates his way through the world was meant to help safely usher readers as well through the turbulence of history and into modernity. As a genre, the coming-of-age story (or bildungsroman, as we will discuss) has not only endured, but has continued to do important cultural work. This class focuses closely on several recent coming-of-age novels in order to think more broadly about the role that the U.S. novel of development has historically played in the construction of an ideal citizenry. We will begin by reading critical discussions about the significance of the bildungsroman in Western literature in order to craft our own provisional understanding of the formal and thematic concerns that make it especially well-suited to tell the story of a diverse but unified American body politic. With a set of premises offering a foundation for reading, we will turn to contemporary coming-of-age stories (among them Jesmyn Ward's *Salvage the Bones*, Ruth Ozeki's *A Tale For the Time Being*, and Chang-Rae Lee's *On Such a Full Sea*) that take into consideration some of the challenges of the 21st Century (thus far): the events of 9/11, Hurricane Katrina, racial and economic injustice, climate change, and yes, the pandemic. How do these recent stories imagine or perhaps reimagine and reshape readers' understanding of being and belonging in challenging times? The aim of this course is not only to develop and hone your critical reading, writing and thinking skills in relation to the novels on the syllabus, but to provide you with a framework and tools for being thoughtful lifelong readers, writers, thinkers, and citizens.

2411-03 | Cormier, Emily | Fall 2021

2411-04 | Cormier, Emily | Fall 2021

2411W: Popular Literature

2411W-01 | Grossman, Leigh | Fall 2021

Worldbuilding and Secondary Worlds in Fantasy from Tolkien to Today

Ursula Le Guin said that JRR Tolkien “removed the apology from fantasy,” meaning that after Tolkien, writers could set their stories in a world distinct from our own without explaining that it was all a dream, or set in a distant past, or some other apology. But world-building has evolved a lot since Tolkien’s day, and many of the underlying theoretical assumptions that seemed so startling in the mid-1960s when the “pirated” edition of *Lord of the Rings* hit the U.S. market are tied to uncomfortable assumptions about race, gender, and sexuality. The course looks at how the way fantasy writers build secondary worlds has evolved from Tolkien’s day to today’s fantasies, both through primary works and critical essays. Readings will start with classic works by Tolkien and Le Guin, but will mostly focus on current writers such as Guy Gavriel Kay, Michael Swanwick, Sarah Beth Durst, Nnedi Okorafor, and Rebecca Roanhorse.

2413: The Graphic Novel

2413-01 | Cutter, Martha | Fall 2021

Historical Graphic Novel: This class takes seriously the emergence of comics as a legitimate site of interdisciplinary inquiry and scholarly engagement and as a source of both evoking and revising history. Over the course of the semester, we will consider the ways in which graphic narrative presents a particularly unique approach to U.S. history that questions dominant accounts of racial progress and mainstream characterizations of American exceptionalism. From Jim Crow segregation to the Holocaust, from the forced relocation of Native peoples to the Japanese American incarceration/internment, and from de jure discrimination to systemic state violence, graphic narratives have become a literary genre in which to contemplate the contradictions of U.S. personhood, selfhood, and nationhood. Books will include some of these: Art Spiegelman: *Maus I & 2* (1986-1992); Kyle Baker: *Nat Turner* (2008); John Lewis, *March Books 1-3* (2013-2016); Mat Johnson and Warren Pleece, *Incognegro* (2008), Gene Luen Yang, *The Shadow Hero* (2014); GB Tran: *Vietnamerica* (2011); Howard Cruse, *Stuck Rubber Baby* (1995); Allison Bechdel, *Fun Home: A Family Tragicomic* (2006); Robin Ha, *Almost American Girl: An Illustrated Memoir* (2020); Lynda Barry, *One! Hundred! Demons!* (2002); Kim Krans, *Blossoms and Bones: Drawing a Life Back Together* (2020); Scott McCloud, *Understanding Comics* (1993). Requirements: class participation; husky CT postings; short paper; long paper/project or take home final exam. Please note: This is a student-learning centered class, so effective engagement in class discussion is a mandatory part of this course.

2600: Introduction to Literary Studies

2600-01 | Coundouriotis, Eleni | Fall 2021

This gateway course into the major introduces you to the range of activities and types of analysis that define literary study. We will cover topics such as what makes a text literary, the formal conventions of different genres, and key concepts of contemporary literary theory. We will also explore different avenues for interdisciplinary and comparative studies. The course does not limit itself to a period or a genre but uses an eclectic set of texts that open up to a wide range of different approaches. We will engage in close textual analysis throughout the course while also paying attention to how literature engages the world. You will learn research skills, such as searching appropriate databases, distinguishing scholarly sources from other material, how to handle in-text quotations, and MLA style citations. Assignments include two 5-page papers and two exams.

2600-02 | Somerset, Fiona | Fall 2021

This course is required of English majors: it is designed to teach you research, critical thinking, and writing skills that will help you do well in upper-division courses and beyond. You will be asked to produce three short papers (3 pages) that build on smaller research and writing assignments completed online and/or in class. Our readings will include poems, short items presented in digital media, and critical essays. You will be asked to learn some key terms and methods, and invited to begin using them to join the conversation among critics in the field.

2605: Capitalism, Literature, and Culture

2605-01 | Eby, Clare | Fall 2021

Honors

We'll read some of capitalism's most influential theorists (such as Adam Smith and Karl Marx) and look at some of its most ardent defenders (such as Milton Friedman and Ayn Rand). The primary focus, however, will be on twentieth- and twenty-first century novels and a few films that raise questions about whether capitalism is the best, much less the inevitable, way of structuring the economy—and so many other aspects of life. We will consider if there is a racial component to capitalism and also the possibility of a new form of surveillance capitalism emerging in the digital age. The reading list for this course is still a work in progress, but will likely include such novels as Mohsin Hamid's *The Reluctant Fundamentalist*, Dave Eggers's *The Circle*, Colson Whitehead's *Zone One*, and Ursula K. Le Guin's *The Dispossessed*. In addition to a substantial amount of reading, course requirements include a 15-minute presentation on a full scholarly book, a short paper, a research paper, spot quizzes—and lots of lively discussion.

I expect there will be plenty of room for non-honors students with a strong academic record and writing skills. If you are interested, feel free to inquire about the course (clare.eby@uconn.edu), though I won't be able to give out permission numbers until after honors students' scheduled enrollment appointments

2610: Introduction to Digital Humanities

2610-01 | Booten, Kyle | Fall 2021

This class is an introduction to the Digital Humanities, an adventurous multidisciplinary approach that imagines the ways that computational media can change what it means to write, read, and think---one of the most important questions facing a world that is increasingly mediated by interfaces and algorithms. Some topics we will consider:

- * Quantitative techniques for "reading" vast quantities of text that would be impractical to read closely
- * Digital archives that intend to transform what it means to study literature, historical archives, art, and other humanistic subjects
- * Worried arguments that contemporary digital and especially social media are rewiring our brains and our attention spans (possibly making it more difficult to read novels and other media?)
- * "Electronic literature," poems and other texts that make novel and creative use of computational techniques and forms

DH often involves doing things and making things, more so than traditional humanistic pursuits. Weekly hands-on activities will introduce you to key DH tools and techniques.

2627: Topics in Literary Studies

2627-01 | Bleiler, Richard | Fall 2021

Science Fiction is sometimes dismissed as "escape literature." In a response, Ursula K. LeGuin argued that only jailors fear people escaping, and that "if we value the freedom of mind and soul, if we're partisans of liberty, then it's our plain duty to escape, and to take as many people with us as we can!" This said, science fiction is a transformative literary genre involving the new and its ramifications, and English 2627, *Science Fiction: History and Development*, examines genre science fiction texts (and the occasional motion picture and graphic novel) written in English between 1888 (Edward Bellamy's *Looking Backward: 2000-1887*) and the present. We will discuss such topics as pulp magazines, cyber-punk, steampunk, alternative worlds, aliens, utopian and dystopian literatures, individual rights, space and time travel, outer and inner spaces, robots and androids, the past and the future, and (re)presentations of gender and social systems. These are enormous topics: our discussions cannot be exhaustive, and you are welcome and encouraged to explore them further on your own.

Attendance and participation are essential and absences will hurt your grade. Please make every attempt to arrive on time. If you must miss a class, please let me know.

Students are expected to attend prepared to discuss the reading(s), such discussion informed and supplemented by the background reading(s). These background readings will probably not be discussed in class, but you remain responsible for having read them and knowledge of them should inform discussions and presentations.

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 are asked to write a brief (no more than one page) opinion paper on each novel and show that they have read the work by answering the questions of "What makes this work science fiction?" and "What did I like (or dislike) about this work?" These papers should be completed before the novel is discussed. All papers must be double-spaced, preferably in Calibri 11 point or Times New Roman 12 point font. Citation format must be MLA.

All students will be asked to give oral reports on author(s) being read and movements being examined. These reports should be brief and must take no more than 5 minutes, but they are intended to present essential information and should be taken seriously.

In addition, students are asked to collaborate on group projects. Both will be on assigned subjects, the highlights of which will be presented as a formal presentation.

2635: Literature and the Environment

2635-01 | Begg, Leah | Fall 2021

Ecocritical approaches to literature about the natural world and the nonhuman from the eighteenth century to today. May include such authors as Mary Shelley, Sarah Orne Jewett, Amitav Ghosh, Cormac McCarthy, and Margaret Atwood.

2635-01 | Menrisky, Alexander | Fall 2021

This course provides an introduction to human relationships with environment through the lens of literature. "Environment" in this course will mean both nonhuman nature and environments built by humans, and we will read fiction, nonfiction, poetry, film, and other media (mostly from the United States) to consider how concepts like "nature" and "environment" have meant different things at different times. We will do so specifically by studying how ideas about "nature," race, and gender have influenced each other in an American context, from the early nineteenth century to the present. Texts might include works by such authors as Henry David Thoreau, Rachel Carson, Simon Ortiz, bell hooks, and Margaret Atwood.

2640: Studies in Film

2640-01 | Shringarpure, Bhakti | Fall 2021

Feminism and Film

This course is dedicated to examining the ways in which feminist filmmakers have historically transformed the conception, practice and theory of cinema. We will engage with films from around the world and work through foundational concepts of feminist film studies. Literary and theoretical readings about gender, sexuality, intersectionality, queer and trans studies will be included with a focus on themes such as resistance, revolution, solidarity, transnationalism, race and aesthetics. We will watch, discuss and write about films by Sarah Maldoror, Moufida Tlatli, Chantal Akerman, Trinh T Minh-ha, Mati Diop, Agnes Varda, Deepa Mehta, Claire Denis, Celine Sciamma, Lula Ali Ismail and Shirin Neshat, among others. This class is open to all undergraduates.

2701: Creative Writing I

2701-01 | Pontacoloni, Michael | Fall 2021

2701-02 | Forbes, Sean | Fall 2021

The Speaker: The Eye of the Poem and the Short Story

According to Frances Mayes, “the poet ‘finds’ the right speaker and the right listener, usually by trying out several approaches.” In this introduction to creative writing class, we will examine the different approaches that a writer can take when trying to establish a speaker in a poem or short story. We will look at exemplary works of poetry and fiction from writers like Elizabeth Bishop, Robert Hayden, Marilyn Nelson, and Justin Torres. Students will produce a final portfolio of their original work. Class participation is an essential component to this workshop-based course along with weekly writing prompts such as writing in iambic pentameter and challenging prose sketches.

2701-03 | Cohen, Bruce | Fall 2021

This introductory class to creative writing will provide instruction to the craft, techniques and esthetics of writing poetry and creative nonfiction. Students will also focus on critical analysis of other students’ work and develop a “community” language/vocabulary for discussing literature; therefore, class participation will be essential. Students will be required to compose polished poems and creative nonfiction essays. Writing exercise and/or prompts will be given each week and students will compose written work each week. Revision and process will be highly stressed. Students will learn to become acquainted with the “workshop” format and be required to read contemporary poetry and non-fiction to better understand and deepen their appreciation of the practice of creative writing. This course is designed for any student who has a serious interest in learning about the rigors of creative writing.

1701-04 | Forbes, Sean | Fall 2021

See description above.

2730W: Travel Writing

2730W-01 | Litman, Ellen | Fall 2021

This course is designed to introduce students to the craft of travel writing, with attention to the history, variety, and ethics of the genre. Students will explore this vibrant genre of non-fiction by reading a range of travel writing, most of it contemporary. They will write three original travel essays grounded in their experiences, as well as one critical analysis of published travel writing. They will also remix one of their essays into another medium, such as a video, audio essay, illustrated narrative, or annotated map. All the essays will be composed in drafts, with peer review. Other requirements include participating in class discussions, posting to discussion boards, completing tests and quizzes, reviewing the drafts of others, and assembling a final portfolio.

3003W: Topics in Writing Studies

3003W-01 | Brueggemann, Brenda | Fall 2021

“Writing is always the hero of writing,” wrote former UNH professor, Thomas Newkirk (in *The Performance of Self in Student Writing*, 1997). When we write, we often make, mark (and mask) our identity. And too, our identities can be shaped by our writing choices, styles, practices. We’ll be exploring that toggle between writing and identity in this course.

Our readings will run a wide range of eras and genres. Here are some examples:

- very old philosophical dialogues (Plato and his problems with writing)
- French (feminist) philosopher Helene Cixous answering Plato back from “The Laugh of the Medusa”);
- podcasts about writing (from several angles and genres);
- blogs (like Stephen Kuusisto’s “Planet of The Blind”);
- fiction & Broadway play (Mark Haddon’s *Curious Incident of the Dog in the Night-time*);
- graphic narrative (Cece Bell’s *El Deafo*);
- literary essays (a few of Montaigne’s classics; Michelle Cliff, “If I Could Write This in Fire...”; Gloria Anzaldúa, “The Path of Red & Black Ink”; and Barry Lopez, “Landscape and Narrative”);
- probably Amanda Gorman’s 2021 inaugural poem, “The Hill We Climb”

Our writing for the course (for this *is* a writing course!) will engage both multimodal and traditional forms, all caught up with “truth-telling”: personal narrative, creative non-fiction, memoir, blogposts, etc. You will likely learn a few new technologies to compose with (Stopmotion Animation, Infographics, Adobe Spark, etc). Each week will invite a brief prompt response (writing both in and outside of class writing). All written work in the course connects and builds to three major projects and a final portfolio cover letter.

3082: Writing Center Practicum

3010W-01 | Tonry, Kathleen | Fall 2021

3091: Writing Internship

3091-01 | Fairbanks, Ruth | Fall 2021

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

Placements have included Cashman & Katz Advertising, Connecticut Landmarks, Connecticut State Museum of Natural History, Globe Pequot Press, Legal Assistance Resource Center of Connecticut, The Dodd Research Center and Archive, Mystic Seaport, New Britain Museum of American Art, UConn Alumni Foundation, UConn School of Pharmacy, UConn Women’s Center, and Von der Mehden Development Office. Many other placements are available.

3117W: Romantic British Literature

3117W-01 | Igarashi, Yohei | Fall 2021

This course is an introduction to British Romantic literature. Though Romanticism was a relatively brief movement (from the later eighteenth century through the early nineteenth century), it was also a momentous one: pivotal in literary history especially for poetry, theories about literature, and the essay form, and of enduring interest for its artistic responses to the beginnings of modernity and political upheaval.

Readings are from the great authors of the period—including Jane Austen, William Blake, Lord Byron, Samuel Taylor Coleridge, Thomas de Quincey, William Hazlitt, John Keats, Charles Lamb, Mary and Percy Shelley, Charlotte Smith, and William Wordsworth—as well as contemporaneous philosophical, political, and scientific writing.

Course requirements: attendance, written assignments, and midterm and final exams.

3120: Irish Literature in English to 1939

3120-01 | Bertekap, Sarah | Fall 2021

This course will focus on the ways that earlier myths, literary forms, characters, and themes in Irish literature are taken up and adapted during both the Irish Literary Revival at the turn of the twentieth century and throughout the formation of the Irish nation. We will examine how Irish writers selected elements of their country's past literary traditions and then revised, rewrote, or re-presented those elements as a part of a literary, nation-making political project, which unfolded as Ireland itself fought for and achieved independence from the British Empire. We will pay close attention to the ways in which older themes or characters which did not align with Ireland's twentieth-century, nationalist vision of itself may have been excluded or written out of the mainstream literary tradition. We'll move between novels, drama, poetry, and prose and practice the methods required for writing literary analysis of these forms. No experience with the Irish language is necessary, but we will consider Irish-language texts in translation. Work for the course will include three major projects and an in-class presentation.

3212: Asian American Literature

3212-01 | Kim, Na-Rae | Fall 2021

By exploring various artistic productions by Asian Americans, this course seeks to grasp central issues and themes for understanding contemporary Asian America, and furthermore, multicultural America. Asian American literary productions exhibit vibrant re-imagination of American history, nation-state, nationalism, citizenship, identity, and difference.

This course is not a survey of these works, as Asian Americans are a diverse group of people whose literature reflect multiple backgrounds, experiences, and perspectives. Instead, our readings and assignments focus on key themes including: racism, stereotypes, gender expectations, migration, representation, and redefining America. Through this course, we consider how even the seemingly most personal relationships expressed in cultural production are rooted in and shaped by historical and social circumstances.

3215: Twentieth and Twenty-First Century African American Literature

3215-01 | Cutter, Martha | Fall 2021

This course will be an investigation of African American literature written in the twentieth and twenty-first century, with a particular focus on fiction, poetry, and contemporary African American novels. We will begin by considering the origins of African American novels in fiction written during the Harlem Renaissance, and work our way forward to contemporary works. Throughout the semester we will be asking some serious questions about the ways in which an “expected” set of criteria comes to constitute African American literature, and why books that fall outside these criteria are less popular. Readings will likely include Nella Larsen, *Passing* (1929); Toni Morrison, *Beloved* (1987); Jesmyn Ward, *Salvage the Bones* (2011) or *Sing, Unburied, Sing* (2017); Ta-Nehisi Coates, *Between the World and Me* (2015); Colson Whitehead, *Zone One* (2016); Maurice Carlos Ruffin, *We Cast a Shadow* (2019); Britt Bennett, *The Vanishing Half* (2020); and short fiction and poems by Zora Neale Hurston; Richard Wright; James Baldwin; Langston Hughes; Gwendolyn Brooks; Ralph Ellison; Alice Walker; June Jordan; Elizabeth Alexander; and Claudia Rankine. Requirements will include class participation; discussion facilitation; short papers and writing assignments; and a take home final exam or a final paper. Please note: This is a student-learning centered class, so effective engagement in class discussion is a mandatory part of this course.

3240E: American Nature Writing

3240E-01 | King'oo, Clare | Fall 2021

3320: Literature and Culture of India

3320-01 | Mathews, Rebecca | Fall 2021

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.

The class will be reading works by Arundhati Roy, R K Narayan, Amitav Ghosh, Rabindranath Tagore and the condensed version of *Ramayana* by R K Narayan.

As this course involves discussions, quizzes, presentations and written responses, participation in classroom activities is mandatory. Students are expected to read the assigned literature for each class and be prepared for the activities in class. Course requirements include active participation in discussions and presentations, a mid-term exam, in-class writing and a final essay.

3420: Children's Literature

3420-01 | Capshaw, Katharine | Fall 2021

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, and then turns to the "golden age" of children's literature by examining Alice in Wonderland. We will explore the Harlem Renaissance by focusing on Langston Hughes's work for children and then shift into contemporary texts. The majority of the course analyzes the work of Black writers and writers of color. Please note that this course does not focus on pedagogy.

3422: Young Adult Literature

3422-01 | Forbes, Sean | Fall 2021

We will read YA books seriously and have fun, challenging, and heady conversation about them. The syllabus is arranged to discuss how the field of Young Adult Literature has changed over time, offering a historical picture of what the genre has been and paying attention to what's been happening more recently. How did these early YA books shape how we think of YA as a genre, and how has the literature changed over the decades? We will come to a better understanding of the history, purpose, and unique challenges of Young Adult Literature. Most importantly, we will examine the negotiation of power in these texts. In addition, we will consider published critical responses to the works we read, and, learning from these articles, craft papers that demonstrate an ability to engage with the scholarly community.

3501: Chaucer

3501-01 | TuTh 12:30-1:45 | Biggs, Frederick

This course investigates how Chaucer transforms an already stunning literary career and, in should be mentioned, English literature as a whole through his dramatic experiments in the Canterbury Tales. Readings will include this work in its entirety as well as a selection of sources and analogues for individual tales. Each student will write two papers and take midterm and final exams.

3503: Shakespeare I

3503-01 | TuTh 11:00-12:15 | Wold, Julia

We will explore Shakespeare's principal tragedies and romantic comedies through text, performance, and adaptation. We will read approximately 7-8 plays and watch stage and film adaptations of several of the plays. In this class we will explore how what we read on the page translates to the stage and the screen and analyze how directors and actors choose to represent or interpret Shakespeare's words. Furthermore, we will interrogate what can we learn about the text from these interpretations.

Requirements include: in-class reading/viewing responses; two short papers (one textual analysis and one film analysis); a midterm essay exam, and a final project which can take various forms including a presentation, lesson plan, final paper, etc.

Plays to be read include: Hamlet, A Midsummer Night's Dream, King Lear, Much Ado About Nothing, Romeo and Juliet, Twelfth Night, Othello, and The Winter's Tale

3509: Studies in Individual Writers

3509-01 | Pelizzon, Penelope | Fall 2021

Emily Dickinson and Gwendolyn Brooks

An exploration of two brilliant American poets who convey intense experience through groundbreaking linguistic experimentation. Gwendolyn Brooks (1917-2000), one of the most influential and beloved poets of her time, was the first Black author to win the Pulitzer Prize. Celebrated in her lifetime for her formal innovations as well as her political consciousness, her work has been a touchstone for writers through the present day. In contrast, Emily Dickinson (1830-1886) saw few works in print while she was alive. Yet the first volume of her poems, published four years after her death, met with astonishing success. Since then, she has been recognized as one of the most breathtakingly original poets to write in English. We'll be reading poems and letters by these authors, as well as selected secondary criticism on their works. Group discussion lies at the heart of the course, with much of our conversation shaped by discussion board posts you'll share before each class. Writing: Weekly discussion analyses of the readings, a midterm project, and a final exam.

3601: The English Language

3601-01 | Biggs, Frederick | Fall 2021

The goal of this course is to improve the students' writing and, as a collateral benefit, their ability to teach this subject to others by explaining key elements of the grammatical structure of English. The text, Rodney Huddleston and Geoffrey K. Pullum's *A Student's Introduction to English Grammar* (Cambridge: CUP, 2005) provides a detailed account of many of the rules that control the language. It is an essential starting-point for linguists. Our focus, however, is slightly different: the rules that underlie related syntactic structures which allow for revision.

Take this somewhat grim example: loss of blood threatened his life. This sentence can be derived from two independent clauses: he lost blood and his life was threatened. But how exactly are they related? Sign up and find out: it may save if not your life your GPA.

This course will consist of lectures, exercises, blog posts, and tests. Students will also submit a five-slide powerpoint on a topic related to the English language.

3605: Latina/o Literature

3605-01 | Sanchez, Lisa | Fall 2021

This course is an introduction to literatures of communities considered "Latino" in the U.S. This nomenclature is highly contested and often misunderstood. For literary historians, Latinas and Latinos refer to American citizens living in regions annexed by the U.S., through warfare, in the nineteenth century (primarily the Northern Mexican territories in 1848 and Puerto Rico in 1898) and their

descendants, wherever they live in the U.S. The term also includes migrants to the U.S. from Latin America during the twentieth century, whether they are U.S. citizens, residents, guest workers, or denizens. Latinos are a heterogeneous group; some are of European descent, some are of African descent, some are of Native American descent, some are of Asian descent, and some are of a mix of these and other regional, national, ethnic, or religious identities. What unites Latinos as a group is that the U.S. government, the U.S. mainstream media, and U.S. popular culture tend to mark them as a distinct ethnic group. Latino studies critically addresses the character and history of that marking.

Our main focus this semester is to explore classic texts in the Puerto Rican diaspora's literary tradition, including the study of figures like Pura Belpré, Arturo Schomburg, Luisa Capetillo, Jesús Colón, and William Carlos Williams. Our task is not to evaluate how "authentically" these texts may or may not represent Latino culture, but to explore them as art; that is, as literary and historical texts motivated by the aesthetic and ethical inspiration of those who write them and those who read them.

This course is a study of a subaltern American literary tradition. Students will learn how and why the aesthetic, cultural, historical, geographical, and ethical complexities of this body of writing matter to contemporary readers.

Note: Students who would like to enroll in this upper division course before their junior year should e-mail the professor to request a permission number: Lisa.M.Sanchez@uconn.edu. Please provide your reasons for wanting to take the course.

3609: Women's Literature

3609-01 | Shringarpure, Bhakti | Fall 2021

This course offers a broad survey of contemporary writing by women, feminists and queer writers across several regions, genres and themes. We will examine the ways in which women's literature has historically worked to claim and rewrite categories of gender and sexuality. We will also attend to the ways in which writers of color and international writers have subverted ideologies of an imperial Western feminism. Readings include fiction, poetry and theory with works by Toni Morrison, Buchi Emecheta, Leila Aboulela, Audre Lorde, Joy Harjo, Akwaeke Emezi, Hanan Al Shaykh, Ismat Chughtai, Saidiya Hartman and Tsitsi Dangarembga among several others. This class is open to juniors and higher.

3613: Introduction to LGBT Literature

3613-01 | Bertekap, Sarah | Fall 2021

This course will provide an introduction to some of the key questions in the study of twentieth- and twenty-first century LGBT literature: How do literary forms represent gender identity and sexualities considered unspeakable or unrepresentable in mainstream society? Which lives and identities are considered central to the LGBT literary canon, and which are sidelined? How do LGBT texts resist, subvert, or complicate the linear forces of narrative, history, and temporality? Our course will explore the ways in which narratives of LGBT lives are told through poetry, prose, drama, graphic novels, and film. We will examine texts that have come to define the LGBT canon as well as contemporary texts working to challenge or revise the logics of that literary tradition. Students will have the opportunity to trace the afterlives of some of these texts through their consequent adaptations, and we will sample secondary

literature from key feminist and queer scholars to better situate these texts in the larger fields of queer and feminist theories. Work for the course will include three major projects and an in-class presentation.

3621: Studies in Literature and Culture

3621-01 | Sibelman, Grae | Fall 2021

3629: Introduction to Holocaust Literature

3629-01 | Breen, Margaret | Fall 2021

While paying attention to both historical context and legacy, this course focuses primarily on memoirs and other related literary texts authored by Holocaust writers such as Paul Celan, Charlotte Delbo, Ida Fink, Primo Levi, Don Pagis, Nelly Sachs, Nechama Tec, and Eli Wiesel.

Requirements: regular class discussion; a midterm, a 5-7-page paper, and an 8-10-page research paper.

3631: Literature, Culture, and Humanitarianism

3631-01 | Coundouriotis, Eleni | Fall 2021

War is the subject of humanitarianism par excellence. Humanitarian law, for example, is the “law of wars” that seeks to minimize the suffering of individuals in warfare. Humanitarian “intervention” frequently means military intervention. Furthermore, the work of international humanitarian organizations to alleviate suffering caused by armed conflict forms a large part of our understanding of humanitarian emergency. In this course, we will examine how the war novel in its classic and contemporary forms engages with the ideals of humanitarianism. We will look at the varying aesthetic strategies (realism, naturalism, personal narrative, etc) that authors have deployed to capture the experience of war. We will also ask how (and if) a definition of humanitarianism arises from their work. Our discussions will take place in the context of a broader discussion of how humanitarianism is defined in the human rights field. Assignments include an oral presentation, a take-home essay for the midterm exam, and a final project.

3701: Creative Writing II

3701-01 | Choffel, Julie | Fall 2021

Poetry and Creative Non-Fiction

In this workshop class, we will focus on writing original works of creative nonfiction and poetry. Students will share their own creative pieces with the class and respond to one another’s writing through workshop discussion as well as written responses. We will read from contemporary poets and writers who challenge our notions of what a poem or essay can do, and experiment with multiple ways of writing and revising our work. Students will be expected to work towards a portfolio of writing across the semester, to respond to assigned single-author texts of poetry and creative nonfiction, and to meet with the instructor occasionally to discuss their work. Instructor permission required; interested students should email

julie.choffel@uconn.edu with a brief description of their experience with creative writing (including related classes they've already taken) and a short writing sample of their own poetry and prose.

3703: Writing Workshop

3703-01 | Litman, Ellen | Fall 2021

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 (or novel chapters) and complete a series of exercises. Most pieces will be then revised for the final portfolio (the final project for this class). The students will be required to actively participate in the discussions (in-class and on HuskyCT) of the assigned readings and their peers' work. The course texts will likely consist of craft essays, individual short stories or novel excerpts, and a couple of short story collections and/or novels. For a permission number, please e-mail 4-6 pages of your fiction as a .doc or .pdf attachment to Professor Litman at ellen.litman@uconn.edu.

3711: Creative Writing for Child and Young Adult Readers

3711-01 | Dennigan, Darcie | Fall 2021

In 1977, at a conference on children's literature at UC Berkeley, June Jordan gave a lecture in which she declared, "Love is life force... Love is opposed to the death of the dream. Love is opposed to the delimiting of possibilities of experience." Here we are now in 2021, struggling to sustain the human species and more than ever we need books that write new worlds & possibilities into existence. Let's do it. This class will be a studio space-- to write together sometimes-- and a workshop space: not to "fix" your work but to expand, challenge, and confirm it. We will read several children's books to spur discussions and imaginations. We'll read several essays that will ground our writing. This class refuses the idea that great children's literature follows a template. Expect to write multiple drafts of three picture books, one nonfiction chapter book, and the first two chapters of a middle grade or YA novel. Also expect to respond with generosity and rigor to the work of your fellow students. Please send work sample and letter of interest to darcie.dennigan@uconn.edu

3715E: Nature Writing Workshop

3715E-01 | Pelizzon, Penelope | Fall 2021

This class is an imaginative exploration of ecologies and environments through poetry, nonfiction, and fiction. You'll be reading widely and sharing your own creative writing each week. Our readings will prompt many questions: how can our practice as writers make us more conscious co-habitants of our ecosystems? How can imaginative writing deepen our understanding of local places and of those who lived here before us? How might poems and stories engage crucial environmental issues? Participants will write and revise six projects, exploring different genres and techniques. Participants will also keep a field log using a local ecosystem of their choice as the center for daily reflective/ observational/ historical/

speculative writerly “ramblings.” Most weeks, we’ll divide the class meeting time between participant-led discussion of the readings, constructive critique of workshop members’ own poems and prose, and short in-class writings designed to strengthen aspects of our creative writing craft. Participants should plan to read avidly, to write and revise adventurously, and to engage actively in class discussions.

4600W: Advanced Study: Seminars in Literature

4600W-01 | Semenza, Gregory | Fall 2021

Oxford Dictionaries’ naming of “Post-Truth” as the 2016 Word of the Year was the main inspiration for the original version of this advanced studies course. From our vantage point in 2021—following a violent insurrection against the US Capitol that was incited by a sitting president’s conspiracy theories regarding the 2020 election—the idea of our living in a post-truth age seems understated and even a little quaint. Patricia Aufderheide remarks eloquently that “documentaries are about real life; they are not real life.” Following logically, we might ask whether documentaries have more to do with truth, per se, or the ways we construct and consume stories about the truth. Furthermore, to what degree has the indecipherability of differences between fiction and non-fiction stories in our current media landscape—our inability to know how close we actually are to the truth—exacerbated ideological divisions that cause us to interpret the same realities in dramatically different ways?

In this class, we will use the art form of documentary film to explore these and other questions about truth and reality in art, media, politics, and forms of representation (such as our writings) more generally. Studying a mix of about 15 classic and recent documentaries, often in comparison with non-filmic meditations on truth, we’ll celebrate the complexities of these beautiful films and delve deeply into the philosophical and aesthetic questions they inspire.

Assignments/expectations will include passionate participation in class discussions; multiple short reaction papers to films and readings; and a final research project involving your proposal for a documentary production.

4613W: Advanced Study: LGBT Literature

4613W-01 | Breen, Margaret | Fall 2021

This course will begin by considering texts by early 20th-century authors such as Radclyffe Hall and E. M. Forster, and then move on to a discussion of late-20th- and 21st-century examples of LGBTQIA+ literature written across a variety range of cultures and genres (eg, poetry, drama, and short and long fiction). We will pay special attention to the texts’ responses to questions of literary tradition and their engagement with social and political issues and movements.

Requirements include regular class discussion; a 5-page essay; a 10-12-page research paper or creative project based on research; and a presentation.

4965W: Advanced Studies in Early Literature in English

4965W-01 | Mahoney, Charles | Fall 2021

Romantic Shakespeare

Romantic actors, directors, and critics redefined the way we think about Shakespeare. In terms of revisions, productions, and criticisms of Shakespeare's plays, this epoch made Shakespeare modern. And the criticism of Shakespeare from this period remains unsurpassed. This seminar will examine six of Shakespeare's plays important for Romantic readers, critics, performers, and theatre-goers (Romeo and Juliet, Hamlet, King Lear, Macbeth, Coriolanus, The Tempest), paying attention both to the Folio text and those revisions and prompt-texts used on the Romantic stage. Additionally, we will attend to the accounts and roles of certain key actors and actresses on the stage (e.g., John Philip Kemble, Sarah Siddons, Edmund Kean, Eliza O'Neill) and the writings of a number of important Romantic critics (e.g., Samuel Taylor Coleridge, August Wilhelm Schlegel, William Hazlitt, Elizabeth Inchbald, Thomas de Quincey, Charles Lamb). Our goal will be to understand how the Romantics read Shakespeare and made him modern.

Likely requirements include consistent attendance and participation, two 5-7 page essays, and one 10-12 page research paper.

Spring 2021

1012W: Business Writing I

1012W-01 | Bird, Trudi | Spring 2021 (WW)

This course provides an introduction to the rhetorical and genre conventions of business writing. Expect to work on letters, memoranda, reports, press releases, proposals, resumes and cover letters for job applications, job descriptions, letters of reference, and mission statements. Expect to improve your persuasive skills and become a more effective writer. Depending on the interests of the class, we may also work on the various kinds of writings involved in conducting meetings, and on the etiquette of international correspondence. Since one goal of business writing is to be concise, most of the assignments will be under a page in length. Revision of most assignments will be required, after peer review and instructor feedback. The course requires that these brief written assignments and revisions be submitted on a near-daily basis, beginning on the first day of the semester. You will write several short written "one-pagers", responses to the course readings. You will need to purchase a hard-copy version of the required text. No electronics will be used during class meetings. The course will not duplicate, but will rather supplement BADM4070W and BADM4075W. ENGL1012W supplements COMM 2100, Professional Communication. While the University suggests that other courses are prerequisites, ENGL1012W is open to all UConn students.

1012W-02 | Bird, Trudi | Spring 2021 (WW)

Please see the description above.

1101W: Classical and Medieval Western Literature

1101W-01 | Couturiaux, Jacob | Spring 2021 (WW)

Despite what the name of this course may imply, the readings will not be limited to a conservative idea of the "western" canon. Instead, the course approaches pre-modern literature from a global perspective in which poetry, epics, drama, and histories from Europe and the Mediterranean are contextualized with

texts from Africa, the Middle East, India, China, Japan, and even the Americas to uncover the deeply interconnected world that produced them.

The course will consist of recorded lectures and online discussion. All readings are in English translation and come from the Norton Anthology of World Literature, volumes A and B. Lectures will provide additional context for the readings with an emphasis on contemporary manuscripts, maps, and artifacts that illuminate them. Students will be graded on their participation in online discussion and on two writing assignments in which they will have the opportunity to explore the material culture relevant to one of the readings and to trace the transmission of an idea across a set of texts.

1101W-02 | Couturiaux, Jacob | Spring 2021 (WW)

Please see the description above.

1103W: Renaissance and Modern Western Literature

1103W-01 | Gallucci, Mary | Spring 2021 (IP)

Theme: Memory, History, and the Self

“Time hath, my lord, a wallet at his back

Wherein he puts alms for oblivion.” Shakespeare, *Troilus and Cressida*

Remembering and forgetting are two powerful impulses in human life, not only for individuals, but also for groups. Archives, chronicles, and archaeological remains offer one sort of repository of memory, while legends, epics, paintings, and monumental sculptures, offer others. Memories cannot be contained, nor tamed, by any one means. Yet the methods of interpreting, preserving, and understanding memory must confront the equally powerful urge to forget or repress events that are painful, violent, or shameful. Clashes over how history should be memorialized have arisen in recent times, as members of society seek to redress the violence and oppression of colonialism and enslavement. From Lethe, the classical river of forgetfulness, to pharmaceuticals and brain protein manipulation, humans have sought just as assiduously to forget as to remember.

We will address these powerful questions as we read key literary texts by William Shakespeare, Ralph Waldo Emerson, Walt Whitman, Thomas Hardy, Virginia Woolf, F. Scott Fitzgerald, and Octavia Butler. These works include drama, poetry, essays, the modern novel, and science fiction. Lively class participation is expected.

Assignments: 3 papers (with revisions) and a final exam.

1201: Introduction to American Studies

1201-01 | Testa, Richard | Spring 2021 (DL)

What does it mean to be *American*? This course introduces ways of examining the United States while investigating significant historical and contemporary events and popular culture. How has America imagined itself through its history and culture? How does America imagine itself today? Students will

also be introduced to the practice of American Studies; the course is designed to teach students to critically analyze United States culture and society.

1503: Introduction to Shakespeare

1503-01 | Gallucci, Mary | Spring 2021 (WW)

Required textbook: The Oxford Shakespeare.

Theme: Shakespeare and the environment.

How did Shakespeare take note of the climate crisis of early modern England? In the 1530s, the Venetian ambassador to Henry VIII noted the abundance of old-growth forests in England; yet, by the end of the century, England's once enviable forests were so depleted that most households had to shift from heating with wood to burning fossil fuel in the form of coal. The air pollution and acid rain that resulted from "pestilent Smoak" increased the incidence of respiratory disease and death; corroded buildings and monuments; and repelled foreign visitors ("sulfur of coal... smells strongly to strangers").

Shakespeare takes note of these changes in his plays—Mistress Quickly in *The Merry Wives of Windsor* mentions her "sea-coal fire" while the refugees and exiles in *As You Like It's* Arden Forest observe the effects of land speculation on the impoverished shepherds. In the history plays and tragedies, Shakespeare chronicles the effects of warfare, arms manufacture, and colonial exploitation of the "savage" Irish for their land and their wood.

We will examine issues of human interaction on the environment as we read a selection of Shakespeare's comedies, histories, and tragedies.

Assignments: 1 short paper; 1 long paper; short journal response papers, and participation in online discussion boards

1601W: Race, Gender, and the Culture Industry

1601W-01 | Taylor, Hannah | Spring 2021 (DL)

In this course, we will interrogate American understandings and representations of race and gender throughout the twentieth and twenty-first century by examining speculative fiction and art. Speculative fiction is an umbrella genre comprised of fiction that has supernatural, fantastical, or futuristic elements—so, science fiction, fantasy, dystopia/utopia, apocalypse, and supernatural horror. These genres share generic and rhetorical investments: they present socio-political critiques of our own moment (or the moment in which they are written) by imagining a world different than our own, either in time, place, or kind. In particular, we will focus on how speculative texts allow us to think about race and gender in new and productive ways.

This distance-learning class will consist of brief lectures, discussions, discussion boards, short response papers, and a longer, researched analytical essay. Authors and artists studied may include Philip K Dick, Octavia Butler, Samuel Delany, Ursula Le Guin, NK Jemisin, Tracy K Smith, Louise Erdrich, Janelle Monáe, Jordan Peele, Marjorie Liu, and Alyssa Wong, among others.

1601W-02 | Testa, Richard | Spring 2021 (DL)

This course will focus on the cultural construction of race and gender in American literature, film/television, and music. By understanding the American cultural past, students will become more aware of their own era and society.

1616: Major Works of English & American Literature

1616-01 | Fairbanks, Ruth | Spring 2021 (WW)

This course will focus on the idea of the hero figure, consideration of the hero's predicaments, and various treatments of the hero in British and American Literature. Readings will include *Sir Gawain and the Green Knight*, *Othello*, *Wuthering Heights*, a selection of Hawthorne's short fiction, *Turn of the Screw*, *The Awakening*, *Saint Joan*, *Dubliners*. This list may change but will include novels, some short fiction, and plays.

Course Requirements: Response Essays /Quizzes, midterm, final.

1616W: Major Works of English & American Literature

1616W-01 | Krzywda, Steve | Spring 2021 (WW)

English 1616 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 will do a brief flyover of Robert Frost. Frost is both readable and enjoyable. But his seemingly casual, conversational style belies his technical and thematic sophistication. We cap off the course with *The Turn of the Screw*, by Henry James, the scariest ghost story ever. It is a classic Gothic thriller: A young governess, on first assignment, assumes charge of two ostensibly angelic siblings. But Bly, an isolated estate, has many secrets; for instance, the two children, Miles and Flora, are communing with souls of the damned. Course requirements: three essays, each revised once.

1616W-02 | Reynolds, John | Spring 2021 (WW)

1701: Creative Writing I

1701-01 | Choffel, Julie | Spring 2021 (WW)

This course provides an introduction to the writer's workshop in poetry, short fiction, and creative nonfiction. We will approach creative writing as an experimental process that thrives on the perspective of both author and reader. In this class you will be required to read and write through new styles and forms; to take unexpected turns and risks in your own writing, to rewrite through creative revision, and above all, to contribute to conversations about the results. We will talk and write about what we read and what we write and about what happens next. Immersed in this practice, you'll create your own works of poetry, short fiction, and creative nonfiction, and revise your strongest works for a final portfolio. Additional class requirements include timely completion of assignments and keeping a writer's journal.

1701-02 | Cohen, Bruce | Spring 2021 (DL)

This introductory class to creative writing will provide instruction to the craft, techniques and esthetics of writing poetry and creative nonfiction. Students will also focus on critical analysis of other students' work and develop a "community" language for discussing literature; therefore, class participation will be

essential. Students will be required to compose polished poems and creative nonfiction essays. Students will learn to become acquainted with the “workshop” format and be required to read contemporary poetry and non-fiction with the end result being to better understand and deepen their appreciation of the practice of creative writing.

1701-03 | Litman, Ellen | Spring 2021 (DL)

Honors Section

This introductory class will concentrate on poetry, short fiction, and creative nonfiction. Students will learn by writing original work, reading and discussing the work of published authors, responding to their classmates’ stories, poems, and essays, and trying to help one another. We’ll begin by doing a series of exercises, eventually working our way toward producing three to four poems, one finished piece of creative nonfiction, and one short story, all of which we will workshop in class. Students should be prepared to read and write a lot and actively participate in class and online discussions.

1701-05 | Pontacoloni, Michael | Spring 2021 (HB)

In this course you will learn strategies and techniques for turning inspiration and idea into art. Through the careful study of contemporary poetry and fiction, you’ll examine and explore the ways meaning is created with language. You’ll apply these observed methods to your own work while experimenting towards an original style and voice. Peer workshop, close reading, and revision will be at the heart of the curriculum. Students will conclude the course with a portfolio of five poems and two short stories.

2013W: Introduction to Writing Studies

2013W-01 | Courtmanche, Jason | Spring 2021 (DL)

In the English courses you have taken in your life, you’ve probably been asked to mostly write literary analysis, but the field of English—and the discipline of writing studies, in particular—is so much more varied than that. In this course, we’ll learn about the history of literacy, we’ll study current research in composition, we’ll look at various types of writing (opinion, creative, travel, food, personal; college, career, and community), we’ll discuss the multimodal future of writing, and we’ll work on your own skills and style. You will have a lot of say in the type(s) of writing you do for the course (ie. specific to your major or chosen career path), and you should expect to write quite a bit! We’ll use a workshop model that will include drafting and revision, writing groups, conferences, and mini-lessons in craft. Texts will likely include *Writing on the Wall*, *The Rise of Writing*, *Style: Lessons in Clarity and Grace*, and *Bad Ideas About Writing*.

2100: British Literature I

2100-01| Biggs, Frederick | Spring 2021 (DL)

This course, a survey English literature from the Middle Ages (*Beowulf*) to the Eighteenth Century (*Fantomina*, by Eliza Haywood), will prepare students for more advanced courses in the field and so is strongly recommended for English majors; others are of course welcome. Readings selected from the *Norton Anthology of English Literature: Volume 1* will be covered by lectures and through discussion. There will be group reports, presentations, two papers, a mid-term, and a final exam.

2100-02| Cordon, Joanne | Spring 2021 (DL)

Slightly Deranged Backwards Road Trip

If we think about the past as another country, you may see this class as a really complicated road trip: We will do a series of deep dives using a few key texts as our anchors in the past, for example, *Sir Gawain and the Green Knight*, Renaissance sonnets, *Twelfth Night*, *The Country Wife*, and *The Rape of the Lock*. Each work will afford a vantage point for examining the language, the political and social organizations, the history, the music, the philosophy, the art, the food, the clothing, or the rich material culture of the works we read. Course requirements include class discussion, four quizzes or projects, final exam, one essay.

2100-03 | Gouws, Dennis | Spring 2021 (WW)

This lecture course surveys British literature from the medieval period through the 18th century. Intended to provide preparation for more advanced courses in British literature, ENGL2100 is strongly recommended for English majors. Discussion-forum participation (on Husky CT), two tests, and a final exam determine the grade. This is a group-one general-education course.

2101: British Literature II

2101-01 | Barreca, Regina | Spring 2021 (DL)

This demanding class, designed with ambitious students in mind, includes works by some of the most admired and significant British writers of the previous two centuries. We'll be reading works by Shaw, Joyce, Mansfield, Sillitoe, Spark, Weldon and Smith. Class participation required; two exams and (almost) daily in-class writings; strict attendance policy.

2101-02 | Gouws, Dennis | Spring 2021 (WW)

This lecture course surveys nineteenth- and twentieth-century British literature. Intended to provide preparation for more advanced courses in British literature, ENGL2101 is strongly recommended for English majors. Discussion-forum participation (on Husky CT), two tests, and a final exam determine the grade.

2200: Literature and Culture of North America Before 1800

2200-01 | Franklin, Wayne | Spring 2021 (WW)

This course examines the early written and oral record of the area that eventually became the United States. It does so within the context of various non-textual analogues (e.g., architecture, art, landscape, material culture, and social, economic, and political institutions). The goal is to achieve a holistic understanding of the ways in which peoples of many varied backgrounds, from the Asian-derived indigenous inhabitants of North America to the various immigrant populations from continental Europe and the British Isles and the enslaved Africans they introduced to the Western hemisphere, came to express their views of the land and their experiences on it and with each other. Primary readings are drawn from recorded Indigenous mythic and historic texts, travel accounts originally written in various European languages (e.g., French, Spanish, Dutch, German, and English), works centered on indigenous-Euro-American contact and conflict, social history documents of literary value, key political documents, and poetry, early fiction and autobiography. Reaction papers on major texts plus a midterm and a reading journal on the final two texts will be required.

2201: American Literature to 1880

2201-01| Salvant, Shawn | Spring 2021 (DL)

This discussion-based course provides a selected survey of key works and authors in American literature from the transatlantic and colonial eras through the post-Civil War period. Students will learn about the development of American literature during the nineteenth century with emphasis on issues of race, gender, and class as forces in shaping the American literary tradition. We will examine : Native American oral and literary traditions; transatlantic African American writing; European American colonial writing; African American anti-slavery speeches and slave narratives; the American Renaissance and American Transcendentalism; mid-to-late nineteenth-century American novels. Major figures may include James Gronniosaw, William Bradford, Phillis Wheatley, David Walker, Nathaniel Hawthorne, Ralph Waldo Emerson, Margaret Fuller, Harriet Jacobs, Frederick Douglass, Henry David Thoreau, Solomon Northup, Herman Melville, Sojourner Truth among others. Primary texts will be supplemented by scholarly secondary readings and current articles. Lectures are minimal; class discussion will be our main method. Final grade based on quizzes, discussion question assignments, midterm exam, participation, 1-2 short essays, final paper and/or a final exam.

2201W: American Literature to 1880

2201W-01| Goldman, Eric | Spring 2021 (DL)

American Literature to 1880: Captivity and Freedom in American Literature

This class will range broadly over American literature from the writings of the first European explorers and settlers to the works of Hawthorne, Emerson, Fuller, Whitman, Dickinson, Douglass, and other writers of the “American Renaissance.” Our discussions will focus on the theme of captivity and freedom in some of their various forms: physical, legal, psychological, and artistic. More than merely affirm freedom and denounce captivity and other forms of restriction, the American authors we will study ask us to consider the complex questions of what kinds of freedom are worth having as well as what kinds of captivity are perhaps worth accepting. How does, moreover, one’s position in society affect how one thinks about the meaning of freedom and/or captivity? We will focus discussion not only on these authors’ ideas, but also on features of their writing that have made them so compelling and provocative to generations of readers.

Students must come prepared for each class with reading notes and writing exercises, write and revise two short papers and two long ones, and demonstrate mastery of key terms and concepts in a final examination.

2201W-02| Goldman, Eric | Spring 2021 (DL)

Please see the description above.

2203: American Literature Since 1880

2203-01 | Taylor, Hannah | Spring 2021 (DL)

This survey will cover literature of the United States from 1880 to the present, paying particular attention to ongoing national conversations about gender, class, and race. Through literary study, we will discuss

how legal and social identity is and has been determined in this country and how political and social history have shaped those identities as well as artistic and literary expression.

This distance-learning course will consist of brief lectures, discussions, discussion boards, quizzes, and essays. We will read a variety of authors from the late 19th, 20th, and 21st centuries, including Chopin, Faulkner, Larsen, Baldwin, Morrison, and many others.

2203W: American Literature Since 1880

2203W-01 | Hogan, Patrick | Spring 2021 (WW)

Nation-building concerns were often of central (if sometimes implicit) importance in U.S. literature prior to the Civil War. This course will focus on ways in which post-Civil War writers shift away from an encompassing American identity, while still focusing on some of the same problems of “sub-national” division, prominently division related to race, gender, and sexuality. As to race, we will first consider works bearing on the condition, culture, or history of Native Americans, including Momaday’s *The Way to Rainy Mountain* and Silko’s *Ceremony*. With regard to African Americans, we will take up Leroi Jones’s *Dutchman* and Spike Lee’s *Malcolm X*. In relation to gender and sexuality, we will consider such works as Charlotte Perkins Gilman’s *Herland*, Lillian Hellman’s *Children’s Hour*, Djuna Barnes’s *Nightwood*, and Tony Kushner’s *Angels in America*. Requirements: individual and group presentations in class, other class participation, short response papers on the readings, midterm exam, and final exam.

2207: Empire and US Culture

2207-01 | Phillips, Jerry | Spring 2021 (WW)

2301W: Anglophone Literatures

2301W-01 | Mathews, Rebecca | Spring 2021 (DL)

The expansion of the British Empire facilitated the world -wide spread of the English language and this gave rise to a redefinition of the term English Literature. In this course, we will be reading novels and short fiction from the colonial and postcolonial period in order to evaluate themes, issues, and critical perspectives of the colonial experience from the point of view of both the colonizer and the colonized. Therefore, we will read works by writers from England and from the former British colonies -Australia, Canada, Nigeria, Kenya, India and the Caribbean. In addition to issues related to gender, history and language, we will also look at recurring themes that are central to postcolonial studies such as loss of identity, migration, marginalization, hybridity and the need to decolonize the mind.

Required Texts

1. *Jane Eyre*: Charlotte Bronte
2. *Wide Sargasso Sea*: Jean Rhys
3. *Things Fall Apart*: Chinua Achebe
4. *An Anthology of Colonial and Postcolonial Short Fiction*: Ed by Baldwin and Quinn

Course Requirements

As a “W” course involves writing 15 or more pages of revised, edited, academic writing, there will be some form of writing or critiquing in all sessions. Being present for all classes will help with your writing.

In addition to the final essay, you will be required to write two peer reviewed essays (6-7 pages), many short writing assignments and quizzes in class. In order to pass this course, you need to pass the writing components (both essays) and the Final Essay. Participation in class discussions, quizzes, presentations and all classroom activities is mandatory. Students are expected to read the assigned literature for each class and be prepared for all in-class activities.

2301W-02 | Mathews, Rebecca | Spring 2021 (DL)

Please see the description above.

2401: Poetry

2401-02 | Cohen, Bruce | Spring 2021 (DL)

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 poetry. The goal of the course is to expand your interest in poetry to the point that you will read it outside of class, well after the course has concluded and be able to discuss poetry in an intelligent manner. Course requirements include class participation, written essays and a final exam

2401-03 | Choffel, Julie | Spring 2021 (WW)

This course will offer a survey of poetry in English across traditions. We will study conventions of poetic forms and genres, and how poets have seized, altered, or abandoned them. We will find out, from the poems themselves, how to read them and what they are for. Coursework will consist of close readings, online discussion, short response papers, and the occasional collaborative poem.

2401-04 | Pontacoloni, Michael | Spring 2021 (HB)

In this course you’ll develop the sensitivities and vocabularies needed to read and respond to poetry. We’ll explore the way meaning is created through language while tracing the history and development of English language poetry from the early Middle Ages to the present. Students will learn to see poetry not as an opaque media but as a use of language more familiar than most. Writing assignments, class participation, and a final exam form the core of the requirements.

2401-05 | Reynolds, John | Spring 2021 (WW)

2407: The Short Story

2407-01 | Cordon, Joanne | Spring 2021 (DL)

Our Stories, Our Selves; Or: Passion! Adventure! Heartache! Mystery!

In *The White Album*, Joan Didion argues that narrative helps us make sense of the world we live in: “We tell ourselves stories in order to live.” Following her insight, we will read a spectrum of classic to

contemporary short stories, sampling the fictional worlds created by a diverse group of writers. Sections of the class will follow key elements of the genre: Plot, character, setting, point of view, and theme. Assignments will include brief response papers, midterm, one essay.

2407-02 | Codr, Dwight | Spring 2021 (WW)

This course is designed to introduce students to the short story as a literary form. The course, which includes short stories from a range of periods and authors, invites students to engage with these stories through formal writing assignments and discussion board posts. Students will also read theoretical texts and pieces of literary criticism, which they will apply to the assigned stories.

2407-03 | Sanchez, Lisa | Spring 2021 (WW)

This course surveys and analyzes the short story as art and artifact. Students will study the history and elements of the short story genre; master the keywords involved in literary analysis of the genre; learn how to write analytically about the short story; and participate in class discussions and group discussions.

We will read selections from the following texts: *The Art of the Short Story*, eds. Gioia and Gwynn (Pearson/Longman: 2006) and *The Oxford Book of Latin American Short Stories*, ed. González Echevarría (Oxford: 1997).

2408: Modern Drama

2408-01 | Dennigan, Darcie | Spring 2021 (DL)

Theatre of the Absurd & postmodern absurdities

Why study modern and postmodern absurdist, Surrealist, Dada-esque, non-naturalistic plays? 1) To be okay with *not knowing*. As absurdist extraordinaire George Saunders puts it: "Try to remain permanently confused. Anything is possible. Stay open, forever, so open it hurts, and then open up some more, until the day you die, world without end, amen." 2) To strengthen your synapses. "Most critics and theatergoers," playwright Maria Irene Fornes once said, "are so used to seeing plays in only one way — *What is the dramatic conflict? What are the symbols?* — that they go through their entire lives looking for the same things. If they don't find what they expect, they're disconcerted." Reading our texts, and staying with the difficulties that each one presents, will be an exercise in intellectual breadth and versatility, and in critical judgment: two of the goals for a UConn Gen Ed course. 3) To engage nonsense in the pursuit of sense. Studying these texts, and their historical, political, and philosophical contexts, will highlight the absurdity of humanity-- and *only* if we can recognize our absurdity can we celebrate the possibility of non-absurdity! 4) To gather courage to go on with your life. Here comes another year, another semester, another day... "The comic alone is capable of giving us the strength to bear the tragedy of existence." That's Eugene Ionesco. Let's gather strength for this year, and beyond, through our study of theatrical absurdity. This course requires a weekly writing assignment, a great deal of reading, a live discussion section, a midterm, and a final exam.

2409: The Modern Novel

2409-01 | Breen, Margaret | Spring 2021 (DL)

[Honors Section](#)

This is an exciting reading-intensive course. We will be reading a selection of significant novels of the last 125 years from a range of cultural contexts—novels important for both the stories they tell (stories regarding alienation, resilience, resistance, violence, memory, and forgetting) and the ways in which those stories are told (ways regarding narrative technique, point of view, plot construction, metaphor, and so on). In short, this is a course on the modern novel, where “modern” refers to both the new kinds of stories these texts recount and the innovative formal means that facilitate and create that recounting.

Likely texts: Bram Stoker’s *Dracula* (1897), Virginia Woolf’s *Mrs Dalloway* (1925), Jesmyn Ward’s *Salvage the Bones* (2011), Jenny Erpenbeck’s *Go, Went, Gone* (2017 [2015]), Jordy Rosenberg’s *Confessions of the Fox* (2018), and Ocean Vuong’s *On Earth We’re Briefly Gorgeous* (2019)

Likely assignments: a short, 75-minute essay exam; a 5-6 essay or creative project; a final 6-8 page essay or creative project.

2411: Popular Literature

2411-001 | Cormier, Emily | Spring 2021 (WW)

Popular Literature has always included books that attract a young audience; Young Adult books have often found a much wider audience than “young adults.” In this class we will focus on this segment of Popular Literature, concentrating our discussion on the convergence of ideas found in non-realistic and realistic literature. By reading dystopias, graphic novels, memoir, realistic fiction, and even a type of fairy tale, we aim to see whether these divergent forms address similar anxieties about coming-of-age in America. This course begins with a close look at two adolescent dystopic novels: *The Giver* and *Feed*. In these novels our protagonists are trapped in worlds where they are constantly surveilled by forces that exert control, eliminate choice, and seem insurmountable. We will also read the cult classic Young Adult fairy tale from the late 1980s, *Weetzie Bat*, and examine how the form of the fairy tale (often problematic & at times liberating) offers an alternate vision of what it means to become an adult in America. After reading these novels we will discuss how to use them as foundational texts for our analysis of more realistic books for young adults: *Fun Home*, *The Absolutely True Diary of a Part-Time Indian*, *American Born Chinese*, *Eleanor and Park*, and *The Hate U Give*. Additionally, we will consider the critical conversation around dystopia and Y.A. Literature.

2411-002 | Cormier, Emily | Spring 2021 (WW)

2411W: Popular Literature

2411W-01 | TuTh 5:00-6:15 | Grossman, Leigh (HB)

Alternate Histories

“What if history had gone in a different direction” and “what if I’d lived in a different time” are questions we ask ourselves frequently as a culture, with widely varied answers. This course takes a broad look at the development of alternate histories into a popular subgenre, often intertwined with time travel, and ranging in tone from hopeful to pessimistic, from upbeat to wrenching, from superficial to deeply thoughtful. Alternate history is a vehicle for many different kinds of stories, from utopian visions to invasion narratives to looks at the mechanics of parallel universes to deeply personal looks at the meaning of art. You’ll read authors like Harlan Ellison, Karen Joy Fowler, Lisa Goldstein, Maureen McHugh, Ward

Moore, H. Beam Piper, Keith Roberts, Kim Stanley Robinson, Howard Waldrop, Harry Turtledove, and others in an exploration of alternate histories (and some close relatives).

Pandemic note: writing classes need in-person contact and chemistry to work, but I would also like to maximize safety. So the plan is to teach “live” for the first 3-4 weeks, then transition to Zoom. (If conditions worsen we will transition sooner.) Hopefully we can achieve something close to the usual amount of learning without anyone dying.

2413: The Graphic Novel

2413-01 | TuTh 11:00-12:15 | Litman, Ellen (DL)

This course explores graphic narratives – novels, memoirs, works of journalism, and more. We will consider the genre’s history and its incredible rise in popularity. We will analyze the ways images and text can work together to convey meaning and tell stories. We will learn the vocabulary of the graphic storytelling and acquire critical skills necessary to read and understand this medium. Together we will study several classic texts of the graphic novel genre as well as some emerging classics and discuss how these works address historical and contemporary social issues. We will engage with the genre and the specific works, by trying our own hand at graphic storytelling through a variety of exercises. (Some of you might even attempt to create your own graphic novella.) Our readings will include works by writers and artists such as Lynda Barry, Alison Bechdel, Art Spiegelman, Marjane Satrapi, Chris Ware, Raina Telgemeier, and Noelle Stevenson. We will also read selections from graphic narrative theory and comics history, beginning with Scott McCloud’s *Understanding Comics*. The assignments will likely include weekly online discussion posts, creative exercises, 2 or 3 short papers, and the final long paper or creative project.

2600: Introduction to Literary Studies

2600-01 | Knapp, Kathy | Spring 2021 (DL)

This course introduces you to the field of literary studies and its central questions and methodologies. That’s a tall order: no single course can provide an overview of literary history, a guide to poetics, and a full sense of the spectrum of literary theory. This course will, however, give you a sense not only of how literary scholars approach texts, but why. We will engage a variety of different theoretical approaches and apply these to recent essays, novels, and film, focusing on what is involved in composing a literary critique and engaging with other literary scholars, and, it must be said, the larger world. (In the past, we’ve read novels by contemporary authors such as Jesmyn Ward, Tommy Orange, and Kazuo Ishiguro, as well as essayists such as James Baldwin, Jia Tolentino, and Jenny Odell, and watched films such as Ava Duvernay’s *The 13th* and Jordan Peele’s *Us* alongside theorists such as Adorno, Bakhtin, Butler, Foucault, hooks and others). This course is meant to launch you on your way by providing key terms and a skeletal framework to help you commence doing the things that English majors do: we will read critically, write critically, and think critically about the texts before us, recognizing that the more we practice these interrelated skills and develop an ever deeper contextual pool, the more difficult and gratifying the work becomes. Further, I’ve organized our reading and writing around a single keyword: value. I won’t presume to know why you’ve chosen to major in English, but I will assert that the discipline invites us to discern what, and who, we value as individuals and as a culture. My hope is that

our classroom community emerges from our time together over the semester with a provisional sense of narrative's power not merely to reflect and critique our world, but to shape it.

2600-02 | Codr, Dwight | Spring 2021 (DL)

This course is designed to help you succeed in upper-division English courses. It will equip you with skills – writing, reading, and research skills in particular – that you will employ in later courses that demand a degree of familiarity with the basics of literary and cultural research, analysis, and argument.

The course texts will be varied – and will include other works of literature, literary criticism and theory, and films – but our conversations will take shape around and in relation to Mary Shelley's *Frankenstein*, one of the most widely read, studied, and adapted novels ever written. Why this is the case and what we can still learn from studying this work, what philosophical insights it contains and what critiques it helps us to articulate are questions we will address in weekly synchronous online discussions, in short writing assignments, and in a longer research paper. Attendance at synchronous meetings – T/TH 2PM-3:15PM – is a requirement for this course.

2603: Literary Approaches to the Bible

2603-01 | Gierer, Emily | Spring 2021 (DL)

Critical approaches to, and literary and cultural influences of, the Bible in English translation.

2607: Literature and Science

2607-01 | Rumbo, Rebecca | Spring 2021 (WW)

In this course, we will examine the origins of the scientific method (empiricism), and explore the use of science as an organizing principle or metaphor in a variety of literary texts. Various scientific theories and discoveries will form the basis for exploring the different texts, including empiricism itself, environmentalism, evolution, the periodic table, the “Big Bang,” and DNA. Students will write a series of short response papers, deliver a class presentation (virtually), and write a long paper based on the presentation. (Note: the course will be asynchronous and online.)

2609: Fascism and its Opponents

2609-01 | Vials, Christopher | Spring 2021 (HB)

In this course, we will explore the question: what is fascism, and where is it relevant and not relevant for thinking about the culture and politics of the United States? As a type of state with global aspirations, fascism was largely destroyed by 1945. But as an ideology and a set of political movements, it has appeared in countries across the globe, before and after World War II. As Oxford-based historian Roger Griffin wrote in 1993, “...as a *political ideology* capable of spawning new movements [fascism] should be treated as a permanent feature of modern political culture.”

After surveying the historical fascisms of Germany, Italy, and Japan, we will turn to the United States, where we will devote the rest of the class to exploring U.S. fascist or fascist-like movements, the U.S. historical memory of fascism, and the Cold War politics of de-Nazification. We will also discuss the applicability of the concept of fascism in a country with a history of racial formation rooted in settler colonialism, slavery, and immigrant labor.

Along the way, we will discuss what it has meant to be an *antifascist*, both in the United States and abroad. What is the difference between being against fascism and being “an antifascist”? How does antifascism intersect with other politics and movements? What kinds of action has it involved, and how has this shifted over time? How productive or counterproductive has it been? We will trace “antifascism” in the United States from a mass movement in the 1930s based around lobbying, civil rights, and union building to the subculture-inspired “antifa” of 1990s and beyond.

3010W: Advanced Composition for Prospective Teachers

3010W-01 | Courtmanche, Jason | Spring 2021 (WW)

Advanced Composition for Prospective Teachers is a course designed primarily for Secondary English Education majors, dual degree students in English and Education, and English majors considering teaching as a career, though most of the latter will be taking 3003W with Chris Iverson. We will study current theories of composition with a comprehensive approach to literacy that includes reading. Students will be required to translate theory into practice. You will inspect and write about your own literacy, respond to current research (and to one another’s ideas about current research), and work with local high school students to truly get a sense of whether or not your ideas (and those of the theorists) hold water. Expect a lot of class participation, a lot of reading, and a lot of writing and revision. You each will compile an e-portfolio that includes five major revisions of a full-length (15 page/4500 words) term paper and weekly response papers (1 page/300 words) to the assigned readings, as well as a final reflection. We will read four major texts, excerpts from three others, as well as several articles, and two novels along with sophomores from EO Smith. Each of you will work with 2 of these students as writing mentors.

You will receive one final, holistic course grade based on your growth as a writer, the quality of your final term paper, and your effort, participation, and attendance in all course activities. Course texts are Penny Kittle and Kelly Gallagher's *180 Days: Two Teachers and the Quest to Engage and Empower Adolescents*, Penny Kittle's *Book Love*, Maja Wilson's *Reimagining Writing Assessment*, Marchetti and O’Dell’s *Writing with Mentors*.

3012: Books and Book Publishing

3012-01 | Grossman, Leigh | Spring 2021 (HB)

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

3091: Writing Internship

3091-01 | Fairbanks, Ruth | Spring 2021 (DL)

3122: Irish Literature in English Since 1939

3122-01 | Burke, Mary | Spring 2021 (DL)

Honors Section

This Honors course will situate contemporary Irish drama, prose, and poetry in its evolving historical, social, linguistic, and political contexts. No previous knowledge of Irish writing or culture is assumed. Authors to be discussed include Elizabeth Bowen, Seamus Heaney, Martin McDonagh, Glenn Patterson, and Claire Kilroy. Some contemporary Irish films or films on a contemporary Irish theme (e.g. McDonagh's 2005 Oscar-winning short) will be considered alongside the literary texts. Group discussion will be at the center of class. Writing: a practice essay, a midterm paper, a presentation, film reports, and a final exam.

3217: Studies in African American Literature and Culture

3217-01 | Salvant, Shawn | Spring 2021 (DL)

Topic: James Baldwin Now

Why should you read James Baldwin now? His voice continues to influence political commentary and artistic production today. In addition to recent studies of Baldwin by Eddie Glaude (*Begin Again*) and others, Baldwin's work has inspired the work of Ta-Nehisi Coates (*Between the World and Me*), Michelle Alexander (*The New Jim Crow*), and Jesmyn Ward (*The Fire This Time*) just to name a few. Black Lives Matter once designed a syllabus around his work (alongside speeches of Malcolm X). The recent Baldwin documentary *I am Not Your Negro* was nominated for an Academy Award, and *Moonlight* director Barry Jenkins produced an adaptation of Baldwin's novel *If Beale Street Could Talk*. Why are so many scholars, artists, intellectuals and activists turning to Baldwin now? This discussion-based course examines the continuing relevance of the thought and work of James Baldwin, one of the most important writers and thinkers of the twentieth century. Best known for his work produced during the Civil Rights era, Baldwin was a novelist and playwright, literary and cultural critic, and one of the greatest essayists of all time. Many of the topics that drew Baldwin's attention remain critical topics of our public discussions: race and racism, economic and social equality, gender and sexual orientation, the social role of the artist, the political role of literary art, as well as alienation, love, and faith. We will read selected major works by Baldwin and delve into his incredible insights into American race relations in the 1950s and 1960s, but we will also discuss the relevance of his thinking and writing for our own time. The class features a visit from individuals who knew Baldwin and helped to shape his legacy. Students should expect frequent assignments and opportunities for discussion. Lectures are minimal; discussion will be our main method. The final grade will be based on assignments, a midterm exam, essays, and class participation.

3218W: Ethnic Literatures of the United States

3218W-01 | Sanchez, Lisa | Spring 2021 (WW)

All American literature is "ethnic." But since writers of color are often overlooked in traditional Americanist curricula, this course foregrounds these writers and the historical contexts of their work. Course requirements will include class participation, weekly reading, weekly journals, a midterm exam, and a final exam.

The texts we will read this semester are William Carlos Williams's *In the American Grain*, Octavia Butler's *Kindred*, Thumpa Lahiri's *Interpreter of Maladies*, James Baldwin's *Notes of a Native Son*, and Louise Erdrich's *Love Medicine*.

3240E: American Nature Writing

3240E-01 | Franklin, Wayne | Spring 2021 (WW)

This course will explore how nature in the U.S. has been addressed in a variety of written texts from the 1840s to the present. The goal is to understand how Americans have conceived of the natural environment and acted in and on it both symbolically and practically. Students will keep nature journals in which they incorporate their responses to the readings as well as to natural locations of their choice. There will also be a midterm exam. Writers studied will include Henry David Thoreau, John Muir, Mary Austin, Aldo Leopold, Edward Abbey, and Annie Dillard.

3265W: American Studies Methods

3265W-01 | Duane, Anna Mae | Spring 2021 (DL)

Topic: Making Americans: Making Monsters:

Reproductive Terror from the Colonial Moment until Today

This class will examine the fear of the future that has recurred in American literature and culture from the colonial era until the present. Beginning with an analysis of archival material connected to the Salem Witch Trials, this interdisciplinary course will examine how science and fiction have often converged in Americans' fraught relationship with reproducing itself. Texts will likely include, but are not restricted to, archival materials pertaining to the Salem Witch Trials, the eugenics movement, and post-humanism. We will also engage fictional texts and films by Octavia Butler, Philip K. Dick and others.

3301: Celtic and Norse Myth and Legend

3301-01 | Biggs, Frederick | Spring 2021 (DL)

Everyone knows Beowulf, but what about the equally great or greater medieval literatures from the societies that surrounded England, the Celts in Ireland and Wales, and the Norse in Scandinavia? The Irish gave us the *Táin*, the epic account of Cúchulainn's defense of Ulster. The Welsh, the *Mabinogi*, with some of the first accounts of Arthur. The Norse, a series of poems about the Germanic gods as well as sagas about Viking heroes. We will also consider the *Lais of Marie de France* and the *History of the Kings of Britain* by Geoffrey of Monmouth. Papers and Exams. Lectures and discussion.

3320: Literature and Culture of India

3320-01 | Hogan, Patrick | Spring 2021 (WW)

India has literary and philosophical traditions as ancient as those of Europe and as diverse. Clearly, it is not possible to cover these traditions in a single course. Instead of seeking such coverage, we will focus on a few representative selections from three linguistic traditions. The first half of the course will treat some important, ancient, Sanskrit texts, both philosophical and literary, including such works as the *Bhagavad Gita*, the *Yoga Sutra*, *The Life of the Buddha*, and *The Little Clay Cart*. We may also take up a

Western work that draws on Sanskrit philosophical tradition, such as Whitman's Song of Myself. The second half of the course will skip to the modern world, first treating Bengali works—stories by Rabindranath Tagore, devotional poems to the Goddess by various authors, and perhaps some plays by Mahasweta Devi or some Bengali visual art. The final section will turn to Hindi-Urdu film, treating a couple of Indian movies. Requirements: group presentations in class, short response papers on readings, mid-term exam, final exam.

3403: Modern and Contemporary Poetry in English

3403-01 | Dennigan, Darcie | Spring 2021 (DL)

"Think of the Bible and Homer, think of Shakespeare and think of me." That's Gertrude Stein talking, and in some ways, her apartment in Paris at 27 rue du Fleurus (although possibly too small to house her ego) was a gigantic nexus for some of the 20th century's great writers and artists. Meanwhile, across the ocean at 267 West 136th Street, in the Harlem apartment of Wallace Thurman, a great meeting of brilliant modernist minds was also convening. Among them was Langston Hughes, who wrote of these friends, "We younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame. If white people are pleased, we are glad. If they are not, it doesn't matter. We know we are beautiful." With Hughes and Stein as our poetic and cultural lodestars, we'll grasp Modernism's meanings within our literary culture, and we'll ask the larger questions of how cultural and political events can affect a poet's vocabulary, syntax, and vision. Form is politics-- yes? no? Here we go. We'll also read Wallace Stevens and M. Nourbese Philip. Expect to do some experiments in reading and writing, as well as some unadorned practice in close reading. This course will include a weekly writing assignment, a live discussion section, a midterm, and a final exam.

3420: Children's Literature

3420-01 | Ford Smith, Victoria | Spring 2021 (WW)

In this course, we will explore a range of children's literature in English, including fairy tales, picture books, realism, historical fiction, poetry, and graphic narrative. Our task will be to think critically about what these texts tell us about children's literature as a genre; what literature for young readers reveals about how we understand childhood, including questions of representation and diversity; and how these books participate in larger movements in history, culture, and art. Our course material will range from benchmark texts in the history of the genre but will focus on more recent texts that exemplify the changing landscape of literature for young readers in relation to matters of diversity of representation, such as *George* by Alex Gino, *Hurricane Child* by Kacen Callender, and *Dreamers* by Yuyi Morales. Please note that this is not a course on pedagogical strategy. We may touch on the role of children's literature in education, but we will not be discussing teaching practices. In addition to engaged and thoughtful class participation, students will complete a series of three research and writing assignments across the semester.

3422: Young Adult Literature

3422-02 | Cormier, Emily | Spring 2021 (DL)

We will read YA books seriously and have fun, challenging, and heady conversation about them. The syllabus is arranged to discuss how the field of Young Adult Literature has changed over time, offering a historical picture of what the genre has been and paying attention to what's been happening more recently. How did these early YA books shape how we think of YA as a genre, and how has the literature changed over the decades? We will come to a better understanding of the history, purpose, and unique challenges of Young Adult Literature. Most importantly, we will examine the negotiation of power in these texts. In addition, we will consider published critical responses to the works we read, and, learning from these articles, craft papers that demonstrate an ability to engage with the scholarly community.

3422-03 | Cormier, Emily | Spring 2021 (DL)

3503: Shakespeare I

3503-01 | Marsden, Jean | Spring 2021 (DL)

We will explore a selection of Shakespeare's comedies and tragedies through three modes: stage, page, and screen. To accomplish this, we will study the texts of the plays, experiment with possible staging of plays and scenes, consider how Shakespeare's works have been translated into film, examining the ways these cinematic treatments represent distinct interpretations of each play.

Course Requirements will include: Weekly short responses to the readings or adaptations, two papers, a midterm, and a final.

Play we will read: *Much Ado About Nothing*, *Twelfth Night*, *Measure for Measure*, *Hamlet*, *Othello*, *King Lear*.

3613: Introduction to LGBT Literature

3613-01 | Breen, Margaret | Spring 2021 (DL)

This course offers an opportunity to discover, read and discuss unknown and landmark LGBT works of fiction—from long ago and from our own time.

Likely texts include the following:

- Aimée Duc's *Are They Women?* (1901), which has just become available in English translation and is one of the earliest lesbian novels and one of the very few that published before 1969 offer a happy ending
- E. M. Forster's *Maurice* ([1914]; 1971), which was only published posthumously, nearly 60 years after Forster wrote it;
- Clare Morgan's [Patricia Highsmith's] *The Price of Salt*, whose film adaptation, *Carol*, was released a few years ago
- James Baldwin's *Giovanni's Room*, a beautifully written if heartbreaking novel by a key figure in the Civil Rights Movement
- Jeanette Winterson's 1993 queer novel *Written on the Body*
- Casey Plett's 2014 short story collection *A Safe Girl to Love*
- Chinelo Okparanta's award-winning coming-of-age/coming-out novel *Under the Udala Trees* (2015), set in Nigeria

· Brontez Purnell's *Since I Laid My Burden Down* (2017), which describes the complexities, complications, and comedy arising from a life lived at the intersections of blackness, maleness, queerness, and Christianity

Likely Assignments:

- A midterm essay or creative project, 5-6 pages
- One 75-minute writing assignment
- A final essay or creative project, 7-8 pages

3621: Literature and Other Disciplines

3621-01 | Plum, Sydney | Spring 2021 (WW)

Literature and Film: A Sense of Place

This offering of the interdisciplinary course will focus more closely on what writers and filmmakers have been telling us about environmental instability — its causes and current as well as potential impact. We'll use an ecocritical approach to overlap studies of aesthetics, history, culture, biology and biodiversity, economy, climate change, and legal and ethical contexts. Students will read and respond to four novels and several short works of literary nonfiction. Works of literature are complemented by five or six feature-length films, which are available to stream. Students will create journals to develop an individual sense of place and will research current and potential environmental change in their known places.

The films we study are not transpositions of the novels but develop similar themes. It is often the case that the films are rated R for violence, disturbing images, and language. Even films rated PG have some disturbing images. Often the novels selected include scenes of violence, sometimes sexual violence. The human relationship with the environment always has been shaped by violence, which is reflected in these narratives.

This course is presented entirely online, and there are no synchronous meetings. Grades are based upon thoughtful participation in discussions, short writings, journal submissions, a midterm examination and a final project.

3633W: The Rhetoric of Political Discourse

3633W-01 | Phillips, Jerry | Spring 2021 (WW)

3701: Creative Writing II

3701-01 | Barreca, Regina | Spring 2021 (DL)

Topic: Fiction and Creative Non-Fiction

“Once you have removed all the dead language, the second-hand dogma, the truths that are not your own but other people's, the mottos, the slogans, the out-and-out lies of your nation, the myths of your historical

moment - once you have removed all that warps experience into a shape you do not recognize and do not believe in - what you are left with is something approximating the truth of your own conception,” writes British novelist Zadie Smith. That’s what we’ll be working on every week during the semester: learning how to write effectively and honestly about what matters to you. This means you will write every week, working within the guidelines of assigned topics, producing at least seven 750+ pieces that you will send to me and the members of the class before the Friday noon deadline. You will also comment every week, in a detailed written response, on the work of your colleagues, and these will be sent to the class by the Monday noon deadline. This will allow us to discuss, within an informed context, the specifics of your writing and the importance of the creative, critical, and editorial process. You’ll know your readers and understand what it’s like to write for an audience. At the end of the semester, you will revise four pieces of work and send them out for publication. Learning how to submit your work is one of the course requirements. An eagerness to engage in discussion is essential; attendance is mandatory. Deadlines are non-negotiable. The class is demanding and worth it. We’ll read books on writing by Stephen King, Margaret Atwood, and Betsy Lerner.

3703: Writing Workshop

3703-01 | Cohen, Bruce | Spring 2021 (DL)

Topic: Poetry

The class will be a poetry and prose-poetry writing workshop. It is designed for students who have a serious and committed interest in writing and discussing poetry. We will be reading and analyzing five books of poems and will be unraveling the craft and esthetic design of the various poets. We will also dissect the differences between poetry & prose poetry. Naturally, students will be required to produce original work and actively participate in the writing workshop in class. Students will be asked to research outside writers and share work with the class. It is assumed that all students have taken English 1701 and have an active vocabulary and understanding of poetry. The class is by permission only and students will be asked to submit poems for consideration for entrance into the class.

3713: Literary Magazine Editing

3713-01 | Pelizzon, Penelope | Spring 2021 (DL)

Do you want to work on The Long River Review, UConn’s award-winning literary magazine? Each year the Long River Review seeks editors and staff for the following positions: Editor-in-Chief / Managing Editor / Fiction Editor / Nonfiction Editor / Poetry Editor / Translation Editor / Interviews Editor / Blog Editor / Editorial Reading Panels. Students editors all register for English 3713, a practicum in literary journal editing, offered every spring. Class members read widely in contemporary literary magazines, familiarizing themselves with older and newer print and online publications. Readings are combined with research presentations, writings, and hands-on editing work. The class culminates with the public release of its major project, that year’s issue of the Long River Review. English 3713 is by permission only. Students who wish to apply should e-mail a one-page application letter detailing class standing, past

English classes, and any other writing or editorial experience to Professor Pelizzon at Penelope.pelizzon@uconn.edu in October. Interviews via Webex will be arranged in the advising period.

3715E: Nature Writing Workshop

3715E-01 | Dennigan, Darcie | Spring 2021 (DL)

Interdependence Day

This is a studio-based creative writing course. Expect to write abundantly in and outside of class about and from your position in the Anthropocene, our current era, which Joyelle McSweeney describes as "registering human-kind's ravaging impact on non-human species and environments... a single outsize permanent catastrophe made up of component catastrophes..." Be prepared for nonlinear, challenging writing assignments, and for invitations to meet a blank page without constraints. A piece of literal garbage will be the lynchpin of all your writing for the first third of the semester, and a pile of dirt will anchor your writing in the second third. How are you inextricably linked to this trash, this dirt? What is the loop you're living? How are you continuously fed back into this loop? How are you linked to rocks, grass, a thumbtack, frozen iguanas, the person on your hallway who never leaves their room? Expect to discuss your own writing in small and large group workshops, to do writing experiments in and outside of class time, and to have your semester culminate in an extended writing project that imaginatively considers the concept of interdependence. Expect readings, mostly from contemporary writers finding their own words and futures in the Anthropocene, and to respond to those works in critical response posts and in class. Work by Kate Schapira, Hiromi Ito, Maryam Parhizkar, Henry David Thoreau, Francis Ponge, Ross Gay, John Cage, Robin Wall Kimmerer, and more.

4203W: Advanced Study – Ethnic Literature

4203W-01 | Capshaw, Katharine | Spring 2021 (DL)

Youth and Social Justice in African American Literature, from the Harlem Renaissance to Black Lives Matter:

This course explores representations of Black childhood within particular literary and historical movements, including the Harlem Renaissance, the Civil Rights Movement, the Black Arts Movement, and the contemporary Black Lives Matter campaign. Our texts will be various: popular culture materials, etiquette books, magazines, photographs, poetry, political writing, and novels. Reading "children's" texts alongside "adult" texts will offer us a sense of their common narratives and goals, as well as of the specific demands that Black children's literature places on its readers. In investigating the connection of Black childhood to social justice, we will be particularly attentive to visual culture (photographs and illustrations) and to the way in which children's bodies become sites of ideological contest for adults. Assignments include presentations, short essays, and a research paper.

4401W: Advanced Study – Poetry

4401W-01 | Pelizzon, Penelope | Spring 2021 (DL)

Twentieth and Twenty-First Century Political Poetry:

Can writing poems be a political act? What is a “political poem”? How do authors of politically-engaged poems balance the pressures of their subject with artistic craft? We’ll consider these questions by examining how poets in the 20th and 21st centuries have responded to politically-charged situations including war, race relations, gender dynamics, sexual orientation, and environmental crisis. Poets we’ll study are likely to include Wilfred Owen, Siegfried Sassoon, Jean Toomer, Countee Cullen, Langston Hughes, Adrienne Rich, Audre Lorde, Wanda Coleman, Thom Gunn, Danez Smith, Natalie Diaz, Ilya Kaminsky, and Ariana Reines. This is a W course. Over the semester, you’ll write and revise different responses to these poems, starting with short informal online experiments that lead to more sustained analyses, building up to a substantial research project addressing a course-related topic and poet of your choice.

4407W: Advanced Study – Prose

4407W-01 | Deans, Tom | Spring 2021 (HB)

Prose Style: History, Theory, Practice:

We will explore ways of thinking about style in writing. Some of that writing will be literary but even more will be essay writing, workplace writing, academic writing, technical writing, political writing, digital writing, and everyday writing. We’ll turn to both ancient rhetoricians and contemporary scholars for vocabularies to describe and evaluate style. How does it relate to aesthetics, ethics, genre, cognitive science, genre, culture, ideology, purpose, pleasure? How much is it about fitting in, how much about standing out? How do you develop your own style? Major assignments include an exam, mid-semester style analysis paper, class presentation, and research-driven final paper. You’ll write shorter pieces that reflect on readings, imitate the styles of others, and experiment with your writing. Readings include samples of English prose from the 17th century to the present as well as *The Sound on the Page: Great Writers Talk About Style and Voice in Writing* (Yagoda), *Style in Rhetoric and Composition: A Critical Sourcebook* (Butler), *Best American Essays 2020*, and *Because Internet: Understanding the New Rules of Language* (McColloch).

Fall 2020

1012W: Business Writing I

1012W-01 | Bird, Trudi | Fall 2020 (WW)

This course provides an introduction to the rhetorical and genre conventions of business writing. Expect to work on letters, memoranda, reports, press releases, proposals, resumes and cover letters for job applications, job descriptions, letters of reference, and mission statements. Expect to improve your persuasive skills and become a more effective writer. Depending on the interests of the class, we may also work on the various kinds of writings involved in conducting meetings, and on the etiquette of international correspondence.

Since one goal of business writing is to be concise, most of the assignments will be under a page in length. Revision of most assignments will be required, after peer review and instructor feedback. The course requires that these brief written assignments and revisions be submitted on a near-daily basis, beginning on the first day of the semester. You will write several short written “one-pagers”, responses to the course readings. You will need to purchase a hard-copy version of the required text. No electronics will be used during class meetings.

The course will not duplicate, but will rather supplement BADM4070W and BADM4075W. ENGL1012W supplements COMM 2100, Professional Communication.

1101W: Classical and Medieval Western Literature

1101W-01 | Gallucci, Mary | Fall 2020

1103W: Renaissance and Modern Western Literature

1103W-01 | Pelizzon, Penelope | Fall 2020

In this course, we’ll spend time with some of the most fabulous poems, stories, novels, and plays of the last 500 years. We’ll read works by Polish, Russian, Turkish, Greek, French, German, Italian, Mexican, American, and English authors. We’ll work roughly chronologically backwards, beginning with some 20th century writers whose historical context is likely to be more familiar, moving in reverse to periods where we’ll call on secondary materials to help ground our understanding of the issues at stake for each writer. Many of our authors will be in translation, and we may spend some time discussing several translations of the same text to consider how different translators in different periods have made varying choices about which elements of a work to carry over into English.

Authors likely to appear on the syllabus include: Constantine Cavafy, Nazim Hikmet, Gwendolyn Brooks, Paul Celan, Wisława Szymborska, Marina Tsvetaeva, Italo Calvino, Virginia Woolf, Charles Baudelaire, Arthur Rimbaud, Anton Chekhov, Sor Juana Inés de la Cruz, and William Shakespeare.

Projects will likely include weekly short question and reflection writings, three revised papers, an essay midterm, and an essay final.

1201: Introduction to American Studies

1201-01 | Vials, Christopher | Fall 2020

This course serves as an introduction to American Studies, a method of studying U.S. culture that brings together techniques and materials from across a wide range of disciplines and interdisciplines such as history, literature, political science, political economy, ethnic studies, art history, gender studies, and media studies.

In this particular section, we will apply this method to the study of social movements in 20th century U.S. history, and how these movements, often beginning on the fringes, have transformed beliefs, policies, and institutions in the American mainstream. We will look at movements on the left and the right in order to understand our contemporary political environment. On the left, we will study the Popular Front of the 1930s, civil rights, the various movements of the late 1960s, AIDS activism in the 1980s, and finally, antifa. On the right, we will study the Ku Klux Klan, Father Coughlin’s “Christian Front” in the 1930s, George Wallace’s third party presidential campaign in 1968, neoliberalism, and the alt-right. As we do so,

we will be mindful of how these U.S.-based political movements were shaped by global political currents, including fascism in Europe, anticolonial struggles in the global south, or communism in Asia and the USSR. We will also study how economic structures frame the lived experiences out of which social movements emerge.

Some of your assignments will ask you to examine the pamphlets, newspapers, magazines, and (later) websites that these movements produced in order to get an overall sense of their programs, their appeals to their memberships, and their places in history.

1503: Introduction to Shakespeare

1503-01 | Gallucci, Mary | Fall 2020

1601W: Race, Gender, and the Culture Industry

1601W-01 | MWF 10:10-11:00 | Testa, Richard

This course will focus on the cultural construction of race and gender in American literature, film/tv, and music. Students will discuss the issues of race and gender in 20th Century popular culture through various historical perspectives. We will critically analyze American culture and society from the most racist movie ever made, *The Birth of a Nation* (1915), to jazz & other popular music, to radio & television programming, to the Harlem Renaissance and the Equal Rights Amendment. The course aims to help students become articulate in discussing the issues of race and gender in literature and popular culture and, with its focus on artistic works, acquire historical perspective. By understanding the very different aesthetic movements of earlier generations, students will become more aware of their own era and society.

1601W-02 | Phillips, Jerry | Fall 2020

1601W-02 | Knapp, Kathy | Fall 2020

1616: Major Works of English and American Literature

1601-01 | Fairbanks, Ruth | Fall 2020

This course will focus on the idea of the hero figure, consideration of the hero's predicaments, and various treatments of the hero in British and American Literature. Readings will include *Sir Gawain and the Green Knight*, *King Lear*, *Sense and Sensibility*, *Wuthering Heights*, a selection of Hawthorne's short fiction, *Turn of the Screw*, *The Awakening*, *Saint Joan*, *Dubliners*, *Betrayal*. This list may change somewhat but will include novels, some short fiction, and plays.

Course requirements: Class participation, quizzes, two short papers, midterm, final.

1616W: Major Works of English and American Literature

1616W-01 | Tonry, Kathleen | Fall 2020

This course traces an eco-conscious thread through American and British literature. We'll read fictive works that ask us to consider – with curiosity, reverence, awe, dismay, laughter, and sometimes rage – the relation of humans to the natural world. We'll use this thread as a guide across several centuries of

literature, covering a range of texts including medieval animal fables, Jonathan Swift's *Gulliver's Travels*, and J.M. Coetzee's *The Lives of Animals*.

Students will be asked to keep up with a fast-paced set of readings, and are expected to write and revise several short papers, and make regular contributions to class discussion.

1616W-02 | Kryzwda, Steve | Fall 2020

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 who, as A.C Bradley notes, holds us in thrall by virtue of his speech. For poetry, we will do a brief flyover of Robert Frost. Frost is both readable and enjoyable. But his seemingly casual, conversational style belies his technical and thematic sophistication. We cap off the course with *The Turn of the Screw*, by Henry James, the scariest ghost story ever. It is a classic Gothic thriller: A young governess, on first assignment, assumes charge of two ostensibly angelic siblings. But Bly, an isolated estate, has many secrets; for instance, the two children, Miles and Flora, are communing with souls of the damned.

Course requirements: three essays, each revised once. I also do a mini grammar lesson at the start of each class that will once and forever dispel your grammar phobia.

1701: Creative Writing I

1701-01 | Pelizzon, Penelope | Fall 2020

This class is an intensive introduction to writing poetry and creative nonfiction. Over the semester, you'll write and revise three poems and two nonfiction essays, which we'll workshop in class. You'll also hone your skills with weekly craft exercises designed to develop your skills with imagery, diction, figurative language, rhythm, rhyme, voice, setting, and characterization. Meanwhile, we'll attend regular readings by poets and prose writers, and you'll write reviews of these events. All along the way, you'll be reading many fantastic poems and essays by a variety of authors.

By the end of the semester, you'll have a strong foundation in poetic and nonfiction techniques. Be prepared to read avidly, write adventurously, and provide generous feedback to your fellow class authors on their work.

1701-02 | Choffel, Julie | Fall 2020

This course provides an introduction to the writer's workshop in poetry, short fiction, and creative nonfiction. We will approach creative writing as an experimental and often 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.

We will talk and write about what we read and what we write and what happens next. Immersed in this practice, you will create your own works of short fiction, nonfiction, and poetry, and revise your strongest works for a final portfolio. Additional class requirements include regular attendance, timely completion of assignments, and keeping a writer's journal.

1701-03 | Cohen, Bruce | Fall 2020

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

1701-04 | Brush, Julia | Fall 2020

In this introductory course we will delve into poetry and performance pieces through experimentation and practice in new and familiar forms. Our tasks include creating a vibrant writing community and valuing critique as a reflective mode for our writing. Our work will include composing, revising, critiquing, and cultivating a personal writing practice that culminates in the creation of a final project. The final project might be a collection of writing experiments, a performance, an adaptation, or creation of a hybrid project.

In addition to weekly writing, we will read the work of contemporary writers and artists whose work celebrates experimentation and performance. Possible poets include Diana Khoi Nguyen, Joshua Whitehead, Franny Choi, Claudia Rankine, Jericho Brown, Tyehemba Jess and others. Potential performance writers and artists include David Henry Hwang, Barry Jenkins, Brit Marling & Zal Batmanglij, Ghayath Almadoun, Trinh T. Minh-Ha, and more. Our work will take a multimedia approach as we look at stage plays, video-poems, screenplays and film texts, visual art, and other kinds of work to inspire our creative processes. We will also explore our latent inspirations around campus, including trips to the Benton, Dodd Center, Babbidge Library, the Contemporary Art Museum as well as screenings and live performances.

All creative thinkers and makers are welcome.

1701-05 | Pontacoloni, Michael | Fall 2020

In this course you will learn strategies and techniques for turning inspiration and idea into art. Through the careful study of contemporary poetry and fiction, you'll examine and explore the ways meaning is created with language. You'll apply these observed methods to your own work while experimenting towards an original style and voice. Peer workshop, close reading, and revision will be at the heart of the curriculum. Students will conclude the course with a portfolio of five poems and two short stories.

2001: Introduction to Grant Proposal Writing

2001-01 | Courtmanche, Jason | Fall 2020

Grant Writing will introduce you to the basics of grants and grant writing. It is open to students from all majors. We will explore your research interests, develop a proposal, identify possible sources of funding, review Requests for Proposals (RFPs), review successfully awarded grant proposals, talk with grant writers and other professionals who work in the field, and, finally, write, revise, and ultimately submit a grant proposal.

Students in this course will engage in a lot of hands-on work—conducting research, working in small groups to share ideas, reading grant proposals as mentor texts, drafting and revising the texts of your own proposals, and giving and receiving feedback on your ideas and proposals.

There will be regularly collected and assessed writing assignments specific to each grant, but due dates may vary depending on the deadlines prescribed by the differing RFPs being pursued by members of the class.

In addition to the work of writing a grant, I will expect you to keep a weekly journal in which you write about the process. These journals will be where you take notes, explore ideas, draft your proposals, and reflect upon the process. I will collect and respond to these at key points throughout the course.

Required text (preliminary): Ellen Karsh, *The Only Grant Book You'll Ever Need*

2013W: Introduction to Writing Studies

2013W | Deans, Tom | Fall 2020

2100: British Literature I

2100-01 | Cordon, Joanne | Fall 2020

ROAD TRIP!

This class is a tour of prose, drama and poetry from the medieval period through the eighteenth century. The cultures associated with these texts are distant in time, custom and belief, so investigating this literature requires the diligence, sense of humor and open-mindedness of an explorer. Readings are in the *Broadview Anthology of British Literature, concise Volume A, 3rd edition*. Texts may include *Sir Gawain and the Green Knight*, *Twelfth Night*, and *The School for Scandal*. Course requirements include class discussion, four quizzes, short essay, midterm and final exam.

2100-02 | Gouws, Dennis | Fall 2020

This lecture course surveys British literature from the medieval period through the 18th century. Intended to provide preparation for more advanced courses in British literature, ENGL2100 is strongly recommended for English majors. Class participation, three tests, and a final exam determine the grade. The required texts are Greenblatt, Stephen et al. Eds. *The Norton Anthology of English Literature Volumes A, B, and C. 10th Edition, 2018*. This is a group-one general-education course.

2101: British Literature II

2101-01 | Barreca, Regina | Fall 2020

This demanding class, designed with ambitious students in mind, includes works by some of the most significant British writers of the previous two centuries. We'll be reading *The Good Soldier*, *Dubliners*, *Short Stories* by Katherine Mansfield, *Keep the Aspidistra Flying*, *The Death of the Heart*, *The Girls of Slender Means*, *Asylum* and *White Teeth*. Class participation required; two exams and frequent in-class writings; strict attendance policy.

2101-02 | Rumbo, Rebecca | Fall 2020

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

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

Besides the very demanding reading load, students will take quizzes, midterm and final exams, and write one or more essays. Class participation is required. Textbooks will include the Norton “Major Authors” Anthology, volume B plus others (two novels) to be named later.

2200: Literature & Culture of North American Before 1800

2200-01 | Franklin, Wayne | Fall 2020

This course will examine the early written and oral record of what eventually became the United States. Our readings will be drawn from a variety of sources: recorded Indigenous mythic and historic texts, travel accounts originally written in various European languages (e.g., French, Spanish, Dutch, German, and English), works centered on Indigenous-Euro-American contact and conflict, social history documents of literary value, key political documents, and poetry, early fiction, and autobiography. Secondary readings on Husky CT will serve to illuminate the cultural contexts within which the primary texts were created. We also will consider various non-textual analogues (e.g., architecture, art, landscape, material culture, and social, economic, and political institutions) that will be introduced during weekly discussions and mini-lectures.

The goal is to achieve a rich understanding of the ways in which peoples of many varied backgrounds, from the Asian-derived indigenous inhabitants of North America to the various immigrant populations from continental Europe and the British Isles and the enslaved Africans they introduced to the Western hemisphere, came to express their views of the land and their experiences on it and with each other.

There will be a quiz on each major title. Students will write an 8-10 page paper on our final reading. There will be a midterm exam but no final.

2201W: American Literature to 1880

2201W-01 | Reynolds, John | Fall 2020

This course will take a selective look at the writers and the social, political, philosophical and religious contexts that formed American literature from the earliest records to 1880. Readings will include autobiography, essay, sermon, poetry, short fiction, and novel. This class will be primarily discussion with some lectures. Regular attendance is critical, and I expect active participation in class discussions.

There will be reading quizzes, two analytical essays of varying length, a mid-semester exam, and a final exam.

2201W-02 | Reynolds, John | Fall 2020

Please see description above.

2203: American Literature Since 1880

2203-01 | Phillips, Jerry | Fall 2020

2203W: American Literature Since 1880

2203W-01 | Goldman, Eric | Fall 2020

Modern Transitions and Transformations in American Literature and Culture

The class will explore American literary Realism, Naturalism, Modernism, and Postmodernism. Authors will include Twain, Crane, Jewett, Hemingway, Faulkner, Fitzgerald, Hurston, Morrison, and others. The late-nineteenth and twentieth centuries were periods of extremely rapid transformations of American life. In our discussions, we will consider how American literature of this period prompts us to consider the effects of some of the key transformative features of modernity: the introduction of new technology to daily life; industrialized warfare; manmade environmental change; shifting race and gender relations; and the exponentially accelerating pace of modern life.

Students must come prepared for each class with reading notes and writing exercises, write and revise two short papers and two long ones, and demonstrate mastery of key terms and concepts in a final examination.

2203W-02 | Courtmanche, Jason | Fall 2020

Power, Privilege, and Prejudice in Modern and Contemporary American Literature

The abuse of privilege, the arbitrary exercise of power, the stoking of prejudice for personal advantage. Of course I'm describing some of the major themes of the works we will be reading, discussing, and writing about in this section of American Literature Since 1880.

Building on transactional theories of reading and writing, students will be asked to make connections between literature and the world, and to compose a term paper that interprets some aspect of our contemporary world through the lens(es) of the course texts.

Because this is a W, there will be regular writing work, including response groups and conferences, and the drafting and revising of six 750-word papers (around 4500 words or 15 pages). I expect regular attendance and participation. There will be some brief lectures, but expect mostly discussion and small group work.

Required texts (a preliminary list): Toni Morrison, *Beloved*; Cormac McCarthy, *Blood Meridian*; Octavia Butler, *The Parable of the Sower*; Ann Patchett, *The Patron Saint of Liars*; Marilynne Robinson, *Gilead*; Leigh Bardugo, *Ninth House*

2214W: African American Literature

2214W-01 | TuTh 3:30-4:45 | Duane, Anna Mae

This course will explore the rich traditions of African American literature in the U.S. and the Caribbean. We will begin with the writing of enslaved people (Phillis Wheatley, Olaudah Equiano, Frederick

Douglass, Harriet Jacobs) struggling to make a case for freedom, and continue with post-Civil War writers navigating the realities of the color line and Jim Crow laws (W.E.B. DuBois, Zora Neale Hurston). We will end the semester with a focus on Afro-futurism through the work of award-winning Octavia Butler, Jordan Peele and Junot Diaz, among others.

2274W: Disability in American Literature and Culture

2274W-01 | TuTh 5:00-6:15 | Duane, Anne 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.” 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.

2276: American Utopias and Dystopias

2276-01 | Eby, Clare | Fall 2020

This course focuses mostly on recent dystopian novels but includes a number of short selections from *The Utopia Reader* (edited by Claeys and Sargeant) to provide some understanding of the long history of the utopian tradition. The contemporary novels will probably showcase the following harrowing stories: a young Native American woman’s pregnancy during a time of escalating efforts to control reproduction (Louise Erdrich’s *Future Home of the Living God*); a zombie novel set in an America where capitalism has run amock (Colson Whitehead’s *Zone One*); a Nazi takeover of America (Philip Roth’s *The Plot Against America*); an urban satire of social media, income inequality, and rampaging narcissism (Gary Shteyngart’s *Super Sad True Love Story*); a sole human survivor tormented by memories of life before the end, tasked with educating a gentle race of posthumans (Margaret Atwood’s *Oryx and Crake*); and a haunting but inspiring story about a man and boy walking through postapocalyptic America (Cormac McCarthy’s *The Road*).

Course requirements: four one-page position papers (20% of final grade), midterm (20%), final (20%), regular quizzes (20%), and discussion (20%). Because discussion is 20% of the final grade, this course is not a good fit for the silent types.

2301W: Anglophone Literatures

2301W-01 | Hogan, Patrick | Fall 2020

Colonialism invariably relies on and develops racism. But the contact of colonizers and colonized people also fosters genuine human feeling and guilt in some colonizers, while the entire situation often encourages both shame and anger among the colonized. There are common themes, narrative structures, metaphors, and other aspects of literary practice that recur in relation to these contradictory feelings. On the other hand, there are also some differences, related to the specific histories and cultures of the places,

as well as the type of colonialism involved. In this course, we will consider some of the recurring literary features, such as interracial romantic love, and family separation and reunion, as well as some of the more systematic differences.

More specifically, we will look at a couple of prominent works from different sorts of colonialism, some by writers from the colonizer group, others by writers from the colonized group. We will probably begin with the “settler majority” colonies, considering family separation narratives by Margaret Atwood (Canada) and Doris Garimara (Australia). From there, we will turn to a “settler minority” country—South Africa. In this part of the course, we will take up the treatment of interracial romance by J. M. Coetzee, perhaps going on to the appearance of age-grade models of race (e.g., the racist view of Africans as children) as examined by Athol Fugard. The third section will consider “displaced majority” colonies, where the majority of the population is neither ancestrally native to the place nor descended from colonizers. Here, we will consider poetry from a range of Afro-Caribbean writers. Finally, we will consider a couple of works from India, an “occupation” colony with little permanent colonial settlement. (In the unlikely event that there is time, we might briefly consider one work treating either Biafra or Kashmir, thus the category of colonialism by former colonies.)

Coursework will include: one or two group presentations, reading, short responses to readings, and class participation, one 6-page paper explicating part of one of the literary works, and one 10-page paper involving cultural or historical research integrated with explication of part of one of the literary works.

2401: Poetry

2401-01 | Ascenzo, Margaret | Fall 2020

2401-02 | Ascenzo, Margaret | Fall 2020

2401-03 | Cohen, Bruce | Fall 2020

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 poetry. The goal of the course is to expand your interest in poetry to the point that you will read it outside of class, well after the course has concluded and be able to discuss poetry in an intelligent manner. Course requirements include class participation, exercises, a mid-term and a final exam.

2401-04 | Mahoney, Charles | Fall 2020

True ease in writing comes from art, not chance/As those move easiest who have learned to dance.
(Alexander Pope, “An Essay on Criticism”)

As for writing, so for reading: a course in learning how to let your feet go bare in verse. We will concentrate on poetic artifice and technique, meter and form, sound and sense (ever attentive to Wallace Stevens’s dictum that “There is a sense in sounds beyond their meaning”), across a selective survey of poetry in English from the sixteenth century to the 2010s. We will emphasize the close reading of a variety of forms and genres (e.g., sonnets, ballads, elegies, odes, blank verse, nonsense verse, nursery rhymes), attending throughout to questions of a poem’s “literariness:” how its language works, how it is made, how it is composed for its particular rhetorical end, and how it interacts with its own literary

history. Likely requirements: attendance and participation, quizzes, close reading assignments, final examination.

2401-05 | Forbes, Sean | Fall 2020

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 kinds of poems as ways of enjoying their wealth of rhythms, figures, and rhetorical effects. We'll pay attention to the way poems sound, you'll hear poems aloud in class, and at visiting writer events. 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.

2401-06 | Choffel, Julie | Fall 2020

2405: Drama

2405-01 | Layman, Thomas | Fall 2020

2405-02 | Layman, Thomas | Fall 2020

2407: The Short Story

2407-01 | Rumbo, Rebecca | Fall 2020

In this course, students will read short stories by a variety of writers of different times and places. We will learn to analyze and understand the genre, considering plot, theme, character, and technique. Assignments will include one or more brief papers, participation in class discussion, and midterm and final exams.

2407-02 | Kryzwda, Steve | Fall 2020

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.

2407-03 | Codr, Dwight | Fall 2020

Honors Section

This course will entail the study and analysis of fictional writing. We will read 20-30 excellent short stories, but our concern will be with fiction and fictionalization broadly conceived. Students will gain an understanding of the formal properties of fiction and narrative and will cultivate the ability to generate a critical interpretation of a given text. Finally, we will study the way in which the short story as a genre concerns itself with difference or otherness, how the form we know as the short story has, at its core, a particular fascination with the inexplicable, complicated, uncategorizable, and extraordinary.

Class meetings will consist of a combination of lectures, discussions, and small group activities. Written assignments may include textual explications, reading journals, discussion board posts, and/or an

argumentative essay of 4-5 pages. There will be a midterm and final exam testing your reading comprehension and your grasp of key concepts in the analysis of literary texts.

2407-04 | Burke, Mary | Fall 2020

This course will concentrate on short stories by American and international authors. Students will sample a broad spectrum of short stories illustrating a particular style, era, national tradition, or theme and will learn how to read with careful critical attention. Coursework will consist of a practice essay, a midterm long-format paper, response papers, group discussion, and a final assessment.

2407-05 | Mathews, Rebecca | Fall 2020

This course introduces the ever-popular genre of the short story through a critical study and an analysis of an extensive selection of short stories from different parts of the globe and from various periods in literary history. This study encourages an exploration of a set of wide-ranging themes and techniques employed by these writers and attempts to promote an in depth examination, interpretation and understanding of human nature.

Course requirements: As this course involves discussions, quizzes, presentations and written responses, participation in classroom activities is mandatory. Students are expected to read the assigned literature for each class, as well as all the relevant material from the Commentary and the Casebook sections of the text in order to be prepared for in-class activities. These include active participation in discussions, presentations, in-class writing, a mid-term exam and a final essay.

2407-06 | Codr, Dwight | Fall 2020

This course is designed to introduce students to the short story as a literary form. The course, which includes short stories from a range of periods and authors, invites students to engage with these stories through formal writing assignments and discussion board posts. Students will also read theoretical texts and pieces of literary criticism, which they will apply to the assigned stories.

2408: Modern Drama

2408-01 | TuTh 11:00-12:15 | Dennigan, Darcie

Theatre of the Absurd & Postmodern Absurdities

Why study modern and postmodern absurdist, Surrealist, Dada-esque, non-naturalistic plays? 1) To be okay with not knowing. As absurdist extraordinaire George Saunders puts it: "Try to remain permanently confused. Anything is possible. Stay open, forever, so open it hurts, and then open up some more, until the day you die, world without end, amen." 2) To strengthen your synapses. "Most critics and theatergoers," playwright Maria Irene Fornes once said, "are so used to seeing plays in only one way — what is the dramatic conflict? What are the symbols? — That they go through their entire lives looking for the same things. If they don't find what they expect, they're disconcerted." Reading our texts, and staying with the difficulties that each one presents, will be an exercise in intellectual breadth and versatility, and in critical judgment: two of the goals for a UConn Gen Ed course. 3) To engage nonsense in the pursuit of sense. Studying these texts, and their historical, political, and philosophical contexts, will highlight the absurdity of humanity-- and only if we can recognize our absurdity can we celebrate the possibility of non-absurdity! 4) To gather courage to go on with your life.

Here comes another year, another semester, another day... "The comic alone is capable of giving us the strength to bear the tragedy of existence." That's Eugene Ionesco. Let's gather strength for this year, and beyond, through our study of theatrical absurdity.

Course requirements: Two essays, an incredible amount of class participation, and four 1-2 page reading responses.

2409: The Modern Novel

2409-002 | Cordon, Joanne | Fall 2020

2411: Popular Literature

2411-01 | Tribble, Evelyn | Fall 2020

Detective and Crime Fiction

This class introduces you to the genre of detective and crime fiction from the late nineteenth century to the present. Crime fiction is one of the most popular generic forms in the world; it is estimated that up to 30% of novels published in English are some form of crime fiction. In this class we will examine its transformations from its roots in nineteenth-century positivism to its diverse sub-genres today. A central concern of the class will be the "ways of knowing" that are represented in crime fiction, especially detective fiction. Among the issues we will discuss are: the tensions between transparency and ambiguity, rationality and irrationality in the genre; gender and genre (including the codes of masculinity that inform the figure of the male detective and feminist rewritings of the genre); the relationship between place and crime; the transformation of the genre across media; the blurred lines between fiction and non-fiction; and the relationship of story to plot.

Texts:

Short stories by Edgar Allen Poe, Dashiell Hammet, Sara Paretsky, and Ian Rankin (to be confirmed)
Arthur Conan Doyle, The Adventures of Sherlock Holmes

Agatha Christie, Murder at the Vicarage

Raymond Chandler, The Big Sleep

Attica Locke, Bluebird, Bluebird

Possible texts (2 or more of the following): Michael Chabon, The Yiddish Policeman's Union; James Ellroy, LA Confidential; Paul Auster, The Red Notebook; Walter Mosely, Six Easy Pieces; Val McDermid, A Place of Execution; Kate Atkinson, Started Early, Took My Dog; Ed McBain, Cop Killer.

If you're interested in reading ahead over the summer, feel free to email me for an updated list of texts.

Course requirements: A "pitch" for one book not on the syllabus to the class, making the case for its inclusion, accompanied by an expanded, written version that includes research on detective fiction; a test on critical terms and vocabulary for understanding crime fiction; a detective's notebook that may include some creative assignments; an essay; and a final exam.

2411-02 | TuTh 2:00-3:15 | Knapp, Kathy

2411W: Popular Literature

2411W-01 | TuTh 5:00-6:15 | Grossman, Leigh

Ursula Le Guin said that JRR Tolkien “removed the apology from fantasy,” meaning that after Tolkien, writers could set their stories in a world distinct from our own without explaining that it was all a dream, or set in a distant past, or some other apology. But world-building has evolved a lot since Tolkien’s day, and many of the underlying theoretical assumptions that seemed so startling in the mid-1960s when the “pirated” edition of Lord of the Rings hit the U.S. market are tied to uncomfortable assumptions about race, gender, and sexuality.

The course looks at how the way fantasy writers build secondary worlds has evolved from Tolkien’s day to today’s fantasies, both through primary works and critical essays. Readings will start with classic works by Tolkien and Le Guin, but will mostly focus on current writers such as Guy Gavriel Kay, Michael Swanwick, Sarah Beth Durst, Nnedi Okorafor, and Rebecca Roanhorse.

2600: Introduction to Literary Studies

2600-01 | TuTh 8:00-9:15 | Coundouriotis, Eleni

This gateway course into the major introduces you to the range of activities and types of analysis that define literary study. We will cover topics such as what makes a text literary, the formal conventions of different genres and key concepts of contemporary literary/critical theory. We will also explore different avenues for interdisciplinary and comparative studies. The course does not limit itself to a period or a genre, but uses an eclectic set of texts that open up to a wide range of different approaches. We will engage in close textual analysis throughout the course while also paying attention to how literature engages the world.

You will also learn research skills, such as searching appropriate databases, distinguishing scholarly sources from other material, how to handle in-text quotations, and MLA style citations. Assignments include an annotated bibliography, a 5 page paper using a secondary source, a midterm and a final exam.

2600-02 | Somerset, Fiona | Fall 2020

2610: Introduction to Digital Humanities

2600-02 | Booten, Kyle | Fall 2020

"Artificial intelligence." "Data visualization." "Social networks."

At first blush, these terms may not seem to have much to do with reading a poem or a novel. This class is an introduction to the "Digital Humanities," a field that encompasses the often-dramatic ways that digital media are transforming what it means to understand literature and other humanities topics. For instance, computation can allow us to "read" vast numbers of texts in a few minutes or even seconds. Specialized algorithms use statistics to quickly detect linguistic patterns within literary "data sets," patterns that unaided human readers would not likely discern. Techniques of data visualization can then be used to help us understand and communicate these patterns. Human reading itself has also become "digitized," taking place in online spaces that are collaborative, socially-networked, and even game-like.

In this class, small-scale labs will familiarize participants with some of the key pieces of software that we can use to read in new ways. Reading assignments will introduce central questions in the field of Digital Humanities.

While this class will often focus on the use of digital tools to study literature in particular, many of the methodologies it presents will be of use to students across the humanities and even social sciences. No previous technical or computational experience is expected.

Assignments will include reading responses, collaborative lab exercises, and a final paper.

2635E: Literature and the Environment

2635E-01 | MWF 12:20-1:10 | Franklin, Wayne

This course will explore some of the ways in which literary works engage with the environment—primarily the natural environment, but also the city and the social and cultural environments that also define or at least constrain individuals. Reaction papers and a long final essay will provide the main means of evaluation.

We will read eight books, written between the later 19th century and the present that engage different places and employ different literary strategies:

Sarah Orne Jewett, *The Country of the Pointed Firs and Other Stories* (1896)

Frank Norris, *McTeague: A Story of San Francisco* (1899)

Kate Chopin, *The Awakening* (1899)

Edith Wharton, *Ethan Frome* (1911)

Virginia Woolf, *To the Lighthouse* (1927)

O. E. Rølvaag, *Giants in the Earth* (1927)

Norman MacLean, *A River Runs through It and Other Stories* (1976)

Howard Frank Mosher, *Where the Rivers Flow North* (1978)

3003W: Advanced Expository Writing

3003W-01 | Grossman, Leigh | Fall 2020

A hands-on approach to writing, the course focuses on composing and revising a longer work in each student's area of interest. Students will be expected to write quickly and effectively, and to learn how to usefully critique other students' work—as well as their own. Each student will set writing goals for an approximately 30,000-word project with the instructor at the beginning of the semester, and will be expected to achieve those goals. Between your project and written critiques, expect to write about 150 pages in standard manuscript format over the course of the semester.

3082: Writing Center Practicum

3082-01 | Tonry, Kathleen | Fall 2020

3091: Writing Internship

3091-01 | Fairbanks, Ruth | Fall 2020

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

Placements have included Cashman & Katz Advertising, Connecticut Landmarks, Connecticut State Museum of Natural History, Globe Pequot Press, Legal Assistance Resource Center of Connecticut, The Dodd Research Center and Archive, Mystic Seaport, New Britain Museum of American Art, UConn Alumni Foundation, UConn School of Pharmacy, UConn Women's Center, and Von der Mehden Development Office. Many other placements are available.

See Inda Watrous in CLAS 201B for application materials and review the information packet for additional information.

3117W: Romantic British Literature

3117W-01 | TuTh 12:30-1:45 | Igarashi, Yohei

This course is an introduction to British Romantic literature. Though Romanticism was a relatively brief movement (from the later eighteenth century through the early nineteenth century), it was also a momentous one: pivotal in literary history especially for poetry, theories about literature, and the essay form, and of enduring interest for its artistic responses to the beginnings of modernity and political upheaval.

Readings are from the great authors of the period—including Jane Austen, William Blake, Lord Byron, Samuel Taylor Coleridge, Thomas de Quincey, William Hazlitt, John Keats, Charles Lamb, Mary and Percy Shelley, Charlotte Smith, and William Wordsworth—as well as contemporaneous philosophical, political, and scientific writing.

Course requirements: attendance, written assignments, and midterm and final exams.

3120: Irish Literature in English to 1939

3120-01 | Burke, Mary | Fall 2020

This course will situate Irish drama, prose, and poetry up to the mid-twentieth century in its evolving linguistic, historical, social, political, economic and religious contexts. We will read works by some (but not all) of the following: Brian Merriman, G.B. Shaw, Oscar Wilde, James Joyce, W.B. Yeats, Lady Gregory, Elizabeth Bowen, and J.M. Synge. A number of Irish films or films on an Irish theme will be screened during the course. The course is predicated on group discussion. Writing: a practice essay, a mid-term paper, and a final exam.

This class fulfills one of the four courses focusing on Irish Literature or Language required for the Concentration in Irish Literature, which is open to English majors.

3212: Asian American Literature

3212-01 | TuTh 12:30-1:45 | Kim, Na-Rae

By exploring various artistic productions by Asian Americans, this course seeks to grasp central issues and themes for understanding contemporary Asian America, and furthermore, multicultural America. Asian American literary productions exhibit vibrant re-imagining of American history, nation-state, nationalism, citizenship, identity, and difference.

This course is not a survey of these works, as Asian Americans are a diverse group of people whose literature reflect multiple backgrounds, experiences, and perspectives. Instead, our readings and assignments focus on key themes including: racism, stereotypes, gender expectations, migration, representation, and redefining America. Through this course, we consider how even the seemingly most personal relationships expressed in cultural production are rooted in and shaped by historical and social circumstances.

3218W: Ethnic Literatures of the United States

3218W-01 | Makowsky, Veronica | Fall 2020

Honors Section

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 (withtin 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, and autobiographies. The texts encompass Native American works such as Zitkala-Sa's American Indian Stories (excerpts) and Louise Erdrich's The Round House; African American works such as Narrative of the Life of Frederick Douglass, An American Slave, and August Wilson's Fences; and works concerning immigrant experiences including a collection of short stories by Anzia Yezierska, Tina DeRosa's Paper Fish, Julie Otsuka's When the Emperor Was Divine, Edwidge Danticat's Breath, Eyes, Memory, and Noviolet Bulawayo's We Need New Names.

Grades will be based on: active participation in daily discussions, which usually includes in-class writing assignments based on the day's assigned reading; 3 short (2 page) response papers and their revision; and a research paper and its revision (9-10 pages).

3240E: American Nature Writing

3240E-01 | King'oo, Clare | Fall 2020

In this course, we will consider the manifold ways in which both the natural environment and human interactions with that environment have been imagined in (mostly, but not exclusively) Anglo-American

writing, from the eighteenth to the twenty-first century. We will open with the classic writers of “literary natural history” (White, Bartram, Darwin). We will take a tour through the Transcendentalists (Emerson, Thoreau) and the conservationists (Burroughs, Muir), whose “nature writing” adds meditation on personal experience to literary descriptions of natural subjects. And we will conclude with present-day activist authors who have carried the tradition of nature writing into the new territory of “ecocriticism” and “environmental literature” (Abbey, Silko, Williams, McKibben). Along the way, we will pay particular attention to how literature not only represents, but also shapes responses to, pressing environmental concerns—from deforestation and the loss of wilderness lands, to air pollution, species endangerment, and climate change.

Students will demonstrate their grasp of the material via a range of graded exercises, including several short papers and two timed exams. Attendance at every meeting, as well as participation in our class discussions, will be expected and warmly encouraged.

3303: Studies in Early Literature in English

3303-01 | TuTh 9:30-10:45 | Marsden, Jean

England and the Beginnings of Empire

Over the course of the seventeenth and eighteenth centuries, Britain established colonies around the world, from India to America, the West Indies to Australia. These colonies became the source of much of Britain’s wealth and power, established through trade in spices, exotic goods – and people. The voyages of exploration that occurred during these centuries stirred the imagination of writers and readers, and encounters with foreign worlds and exotic peoples resonated throughout much of English literature.

This class will explore the many ways the growth of England’s empire is reflected in its literature, from the fantastical world of Shakespeare’s *The Tempest*, to visions of settlements and accounts of voyages, both real and imaginary. As one of the more sinister elements of Britain’s colonial growth was its dependence on the labor of slaves in the West Indies, we will investigate depictions of slavery and the slave trade, paying particular attention to the tensions that grew with the rise of the abolitionist movement in the later eighteenth century.

Reading will include: *The Tempest*; Behn, *Oroonoko*; Captain Cook’s voyages; Defoe’s *Robinson Crusoe*; Swift, *Gulliver’s Travels*; Cumberland, *The West Indian*; Colman, *Inkle and Yarico*; and a collection of travel writings by women.

Assignments: two five-page papers, occasional short writing assignments, class presentations, and a final examination.

3318: Literature and Culture of the Third World

Prerequisite: ENGL 1007 and 1008 or 1010 or 1011 or 2011

3318-01 | TuTh 2:00-3:15 | Hogan, Patrick

The literary and cultural traditions of China are vast. Clearly, one cannot cover anything even approximating their range in a single course. In this class, we will focus on a few elements of Chinese tradition, exploring them in greater detail. Specifically, the course will begin with a careful reading of Kongzi (Confucius) with perhaps some reference to Laozi and/or Mengzi. We will then work through

some Chinese lyric poems, principally following Cai Zong-qi's *How to Read Chinese Poetry*. Some of this poetry extends back to the ancient beginnings of Chinese literary tradition. Following this, we will treat a collection of Yuan drama (13th-14th centuries C.E.), focusing on the relation of the works to historical concerns (e.g., Mongol domination and Chinese national identity).

After this, we will consider some prose work. Depending on what is available, this may be the first volume of Cao Xueqin's *Story of the Stone* (a.k.a., *Dream of the Red Chamber*, 18th century) or perhaps some popular story, such as the often-retold tale of "the butterfly lovers," Liang Shanbo and Zhu Yingtai. The final section of the course will treat one or two works of Chinese cinema (e.g., Xiaoshuai Wang's *Drifters*), considering both their thematic concerns and their formal techniques.

Course requirements: mid-term, final, short written responses to the readings, group work, class presentations.

3320: Literature and Culture of India

3320-01 | TuTh 11:00-12:15 | Mathews, Rebecca

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.

As this course involves discussions, quizzes, presentations and written responses, participation in classroom activities is mandatory. Students are expected to read the assigned literature for each class and be prepared for the activities in class. Course requirements include active participation in discussions and presentations, a mid-term exam, in-class writing and a final essay.

3420: Children's Literature

3420-01 | Smith, Victoria Ford | Fall 2020

In this course, we will explore a range of children's literature in English, including fairy tales, picture books, realism, historical fiction, poetry, and graphic narrative. Our task will be to think critically about what these texts tell us about children's literature as a genre; what literature for young readers reveals about how we understand childhood, including questions of representation and diversity; and how these books participate in larger movements in history, culture, and art. Our course material will range from benchmark texts in the history of the genre, such as J. M. Barrie's *Peter Pan*, to more recent texts that exemplify the changing landscape of literature for young readers in relation to matters of diversity of representation, such as Alex Gino's *George* and Kacen Callender's *Hurricane Child*.

Please note that this is not a course on pedagogical strategy. We may touch on the role of children's literature in education, but we will not be discussing teaching practices. In addition to engaged and thoughtful class participation, students will complete a series of assignments leading to a final research project.

3422: Young Adult Literature

3422-01 | Forbes, Sean | Fall 2020

This course examines literary constructions of adolescence. We will explore questions such as, “What constitutes a young adult text?,” “Can or should there be a canon of young adult literature?,” “How does young adult literature cross boundaries of audience and genre?,” “How does young adult literature differ from children’s literature?,” and “How do social and political contexts influence the construction and reception of young adult texts?”

We will investigate issues of collective and individual identity formation, dimensions of young adult texts (like violence and sexuality) that rupture conventions of children’s literature and kindle censorship, and problems of generic boundaries and border crossings. We will pay particular attention to the origins of young adult literature as a genre, as well as to ethnicity and gender in contemporary books. We will be sensitive to the historical and cultural context for each text. Our readings will include critical and theoretical texts in addition to primary sources.

3501: Chaucer

3501-01 | MWF 10:10-11:00 | Biggs, Frederick

This course investigates how Chaucer transforms an already stunning literary career and, in should be mentioned, English literature as a whole through his dramatic experiments in the Canterbury Tales.

Readings will include this work in its entirety as well as a selection of sources and analogues for individual tales. Each student will write two papers and take midterm and final exams.

3503: Shakespeare I

3503-01 | TuTh 11:00-12:15 | Tribble, Evelyn

We will explore Shakespeare’s work through three modes: stage, page, and screen. You will learn to read Shakespeare’s language and how he wrote for the stage; we will use some class time for staging experiments. We will also explore how Shakespeare’s work has been translated into film and how directors use cinematic techniques to convey their interpretations of his work.

Course requirements: An online “promptbook” or journal, in which you will write responses to scenes, reflect upon our staging experiments; analyze adaptations of Shakespeare, and show your ability to read and analyze texts; a midterm and a final in which you demonstrate your ability to interpret Shakespeare on page, stage, and screen; an essay on an individual play; and an “unessay,” in which you connect your own interests with the plays of Shakespeare.

Plays we will read: Much Ado about Nothing, Henry IV, Part 1, Merry Wives of Windsor (to be confirmed); Hamlet and/or King Lear; The Winter’s Tale

3509: Studies in Individual Writers

3509-01 | Tu 5:00-7:30 | Barreca, Regina

Virginia Woolf and Margaret Atwood

This new course, designed for students who are strong readers and writers, focuses on the fiction and non-fiction of two of the greatest authors writing in English during the last hundred years. Virginia Woolf and Margaret Atwood changed the way we approach literature. They're smart, funny, provocative and fierce; their prose takes no prisoners. We'll be reading the following works: by Woolf, *Women and Writing*; *The Voyage Out*; *Orlando*; *The Haunted House & Other Short Stories* and by Atwood, selected short stories (to be announced); *Cat's Eye*; *The Robber Bride*; and *Alias Grace*.

Strict attendance policy; frequent in-class writings; take-home mid-term and final.

3601: The English Language

3601-01 | TuTh 9:30-10:45 | Biggs, Frederick

The goal of this course is to improve the students' writing and, as a collateral benefit, their ability to teach this subject to others by explaining key elements of the grammatical structure of English. The text, Rodney Huddleston and Geoffrey K. Pullum's *A Student's Introduction to English Grammar* (Cambridge: CUP, 2005) provides a detailed account of many of the rules that control the language. It is an essential starting-point for linguists. Our focus, however, is slightly different: the rules that underlie related syntactic structures which allow for revision.

Take this somewhat grim example: loss of blood threatened his life. This sentence can be derived from two independent clauses: he lost blood and his life was threatened. But how exactly are they related? Sign up and find out: it may save if not your life your GPA.

This course will consist of lectures, exercises, blog posts, and tests. Students will also submit a five-slide powerpoint on a topic related to the English language.

3605: Latina/o Literature

3605-01 | TuTh 2:00-3:15 | Sanchez, Lisa

This course is an introduction to literatures of communities considered "Latino" in the U.S. This nomenclature is highly contested and often misunderstood. For literary historians, Latinas and Latinos refer to American citizens living in regions annexed by the U.S., through warfare, in the nineteenth century (primarily the Northern Mexican territories in 1848 and Puerto Rico in 1898) and their descendants, wherever they live in the U.S. The term also includes migrants to the U.S. from Latin America during the twentieth century, whether they are U.S. citizens, residents, guest workers, or denizens. Latinos are a heterogeneous group; some are of European descent, some are of African descent, some are of Native American descent, some are of Asian descent, and some are of a mix of these and other regional, national, ethnic, or religious identities. What unites Latinos as a group is that the U.S. government, the U.S. mainstream media, and U.S. popular culture tend to mark them as a distinct ethnic group. Latino studies critically addresses the character and history of that marking.

Our main focus this semester is to explore classic texts in the Puerto Rican diaspora's literary tradition, including the study of figures like Pura Belpré, Arturo Schomburg, Luisa Capetillo, Jesús Colón, and William Carlos Williams. Our task is not to evaluate how "authentically" these texts may or may not represent Latino culture, but to explore them as art; that is, as literary and historical texts motivated by the aesthetic and ethical inspiration of those who write them and those who read them.

This course is a study of a subaltern American literary tradition. Students will learn how and why the aesthetic, cultural, historical, geographical, and ethical complexities of this body of writing matter to contemporary readers.

Students who would like to enroll in this upper division course before their junior year should e-mail the professor to request a permission number: Lisa.M.Sanchez@uconn.edu. Please provide your reasons for wanting to take the course.

3611: Women's Literature 1900 to the Present

3611-01 | Breen, Margaret | Fall 2020

This is an exciting course not only because of the texts we'll be reading but because of the ones we'll come away wanting to read. We will be focusing on a selection of significant texts that, written by women during the last ninety years, reflect a variety of cultural contexts. In addition to the novels and essays, we will also be reading and discussing a range of short pieces (short stories, poems, and essays). Our course texts are important because of both the stories they tell (stories regarding alienation, coming-of-age, resilience, resistance, violence, memory, and forgetting) and the ways in which those stories are told (ways regarding narrative technique, point of view, plot construction, metaphor, and so on). Two in-class essay exams, a group presentation, and a 6-8- page essay.

Likely texts include the following:

Virginia Woolf: *A Room of One's Own* (1929)

Alice Walker: "In Search of Our Mother's Gardens" (1972)

Nella Larsen: *Passing* (1929)

Nawal El Saadawai: *Memoirs from the Women's Prison* (1983)

Adrienne Rich: "Notes toward a Politics of Location" (1984)

Audre Lorde: "The Master's Tools Will Never Dismantle the Master's House" (1984)

Sandra Cisneros: *The House on Mango Street* (1984)

Toni Morrison: *Beloved* (1987)

Dorothy Allison: *Bastard Out of Carolina* (1992)

Judith Butler: "Imitation and Gender Insubordination" (1991)

Sarah Waters: *Tipping the Velvet* (1998); Judith Halberstam: "Introduction," *The Queer Art of Failure* (2011)

Casey Plett: *Little Fish* (2018)

3613: Introduction to LGBT Literature

3613-01 | Brush, Julia | Fall 2020

This course will consider the foundational, the fragmentary, and the emergent texts and practices that comprise contemporary LGBTQ+ literature in the United States and beyond. Against the backdrop of current gender and sexuality activism, this course interrogates historical and counter-historical texts in conversation with the potentials of our roles as readers, critics, and scholars.

Specifically, this course looks at the genres, practices, receptions, and traditions that make up the canons and anti-canons of LGBTQ+ lit in order to ask these questions: how do sexuality, gender identity, desire, and embodiment manifest and challenge literary forms? How can literary representations and productions enact political, social, and interpersonal dissent or acquiescence to existing power structures? Whose lives and bodies are valued in these texts and who is ignored or sidelined? How can we enter into conversation with these writers and artists to reconfigure value within the academy and beyond?

Texts and authors we will encounter include:

The diaries of Anne Lister and Sally Wainwright's adaptation *Gentleman Jack*

Alison Bechdel's *Fun Home*

Saeed Jones

Ocean Vuong

Franny Choi

Hieu Minh Nguyen

Michael Cunningham's *The Hours*

Tarrell Alvin McCraney and Barry Jenkins' *Moonlight*

James Baldwin's *Giovanni's Room*

Jeffrey Eugenides' *Middlesex*

Rita Mae Brown's *Rubyfruit Jungle*

Audre Lorde's *Zami: A New Spelling of My Name*

Jia Qing Wilson-Yang's *Small Beauty*

Joshua Whitehead's *Jonny Appleseed*

Assignments will include: two in-class exams and two researched projects of critical or creative writing in addition to weekly readings, presentations, and discussions.

3621: Literature and Other Disciplines

Literature & Film, Sense of Place

3621 | This course is being offered online. | Plum, Sydney

This offering of the interdisciplinary course will focus more closely on what writers and filmmakers have been telling us about environmental instability — its causes and current as well as potential impact. We'll use an ecocritical approach to overlap studies of aesthetics, history, culture, biology and biodiversity,

economy, climate change, and legal and ethical contexts. Students will read and respond to four novels and several short works of literary nonfiction. Works of literature are complemented by five or six feature-length films, which are available to stream. Students will create journals to develop an individual sense of place and will research current and potential environmental change in their known places.

The films we study are not transpositions of the novels but develop similar themes. It is often the case that the films are rated R for violence, disturbing images, and language. Even films rated PG have some disturbing images. Often the novels selected include scenes of violence, sometimes sexual violence. The human relationship with the environment always has been shaped by violence, which is reflected in these narratives.

This course is presented entirely online, and there are no synchronous meetings. Grades are based upon thoughtful participation in discussions, short writings, journal submissions, a midterm examination and a final project.

3623: Studies in Literature and Culture

3623-01 | Sibelman, Grae | Fall 2020

Holocaust print, theatre, and film.

How do you represent the unimaginable? As daunting of a task as this is, the Holocaust is one of the most dramatized and written about events in history for the amount of time since its passing. In this course we will be examining the means by which authors and directors have attempted to represent the Holocaust. We will discuss what tools were used including choices made in written structure, visual imagery, and the use of language in an attempt to capture the essence of the Holocaust and explore its deeper meaning and societal repercussions. As well as examining both dramatic works and films that depict the Holocaust we will read first-hand accounts and watch documentaries in order to broaden our knowledge of the Holocaust so that we can better reflect upon the statements being made in the representations. We will also be reading a large body of criticism relating both the dramatization of the Holocaust and the Holocaust itself.

Some of the works being studied in the class include; *Akropolis* by Jerzy Grotowski, *Endgame* by Samuel Beckett, *The Deputy* by Rolf Hochhuth, *Who Will Carry the World* by Charlotte Delbo and *Ghetto* by Joshua Sobel as well as many others. We will also be examining films including *Ida* directed by Pawel Pawlikowski, *The Pianist* directed by Roman Polansky, and *Amen* directed by Costa-Gavras.

The coursework will include: brief quizzes on the reading, turning in mid-term and final papers, as well as preparing a presentation for the class. This will be a discussion based class, and as such, class participation is also considered to be a part of the coursework.

3629: Introduction to Holocaust Literature

3629-01 | Breen, Margaret | Fall 2020

What does it mean to create art from the ashes? In studying literature of the Holocaust we will explore how trauma shapes identity and consider the commitment to write: to document the unspeakable. We will engage a variety of genres, including essay, memoir, poetry, fiction, and documentary film. All of these share an absolute imperative – at times even a compulsion – to tell their story. If it is true, as Elie Weisel

claims, that at Auschwitz not only man died but the idea of man, how do we now conceive of the human? How do we survive? As reader-listeners, we witness the human spirit's drive to remember and be remembered. One 5-7-page midterm essay; one hourly exam; one 10-page final essay.

Likely texts include the following:

Wiesel's Night

Levi's Survival in Auschwitz

Tec's Dry Tears

Frank's Diary of a Young Girl

Delbo's Auschwitz and After

Desbois's Holocaust by Bullets

Ida Fink's short story collection A Scrap of Time.

Films/documentaries: Night and Fog, Shoah, and Weapons of the Spirit

3640: British Cinema

3640-01 | Semenza, Gregory | Fall 2020

In this course, we will trace the long and colorful history of British film since the invention of the cinema around 1895 until the present day. One of the original powers of the global film industry—along with the US, Germany, France, and Italy—the British cinema experienced serious decline in the early years of World War I. Although, according to some film historians, it has never fully recovered, the British filmmaking industry has in fact been at the forefront of numerous historical innovations and developments: it has served important roles in the rise of documentary film and cinematic realism, as well as the wartime propaganda film; it has been central to the evolution of the horror film, heritage cinema and the movie franchise; and, especially, it has played a large part in the history of film adaptations of literature.

Through all these changes, the British film industry has always been linked closely to Hollywood, serving not only a training ground for directorial and acting talent (from Charlie Chaplin to Alfred Hitchcock to Emma Thompson and Florence Pugh), but also as an important site and collaborator in an increasingly multinational film industry (from *The Bridge on the River Kwai* to the James Bond and the Harry Potter franchises). This course will consider all of these contributions within the context of questions about Britishness itself and, more specifically, the ways in which evolving British identity influences, and is influenced by, the movies.

Key films are likely to include:

Carol Reed's *The Third Man*

Tony Richardson's *Look Back in Anger*

Danny Boyle's *Trainspotting*

Lynne Ramsay's Ratcatcher
Christopher Morris's Four Lions
Joanna Hogg's The Souvenir.

Spotlighted filmmakers are likely to include: David Lean, Powell and Pressburger, Alfred Hitchcock, the Hammer Horror team, Merchant-Ivory, the Monty Python team, and Andrea Arnold, among others.

This film counts toward the UConn Film Minor requirements.

3695: Special Topics – Writing with Algorithms

3695-01 | Booten, Kyle | Fall 2020

How do you program a computer to write a poem? Literary-minded programmers have been providing answers to this question almost as long as there have been computers. This course is an introduction to programming with the popular and versatile computer language Python; it is also a kind of creative writing workshop. The first part of the course will take the form of a series of technical labs introducing Python and exploring ways that it can be used to generate (literary) language. In the second part of the course, participants will share and discuss their own works of computer-generated literature.

This course is designed for those who have no prior programming experience. For many, programming "poetry bots" can be an engaging way to learn to code. However, this course is also an opportunity to think critically about the relationship between computation and creativity.

In addition to frequent coding labs and two workshop submissions, there will be a midterm.

3699: Independent Study

1.00 - 6.00 credits | Fall 2020

Supervised reading and writing on a subject of special interest to the student. Students interested in pursuing an independent study must contact instructors with whom they wish to work directly to receive approval and discuss plans.

3701: Creative Writing II

3701-01 | Litman, Ellen | Fall 2020

In this class, we will focus on fiction and creative nonfiction. We will be reading and discussing short stories, novels, and essays by contemporary authors in order to understand the many ways in which fiction and creative nonfiction can be written. Students will be required to produce original work in both genres, which we'll workshop in class. Additionally, students will complete a series of exercises and attend several readings on campus and write reviews.

Consent of instructor required. E-mail ellen.litman@uconn.edu.

3701-02 | Cohen, Bruce | Fall 2020

The class will be a poetry and prose poetry writing workshop. It is designed for students who have a serious and committed interest in writing and discussing poetry. We will be reading and analyzing five books of poems and will be unraveling the craft and esthetics design of the various poets. We will also

dissect the differences between poetry & prose poetry. Naturally, students will be required to produce original work and actively participate in the writing workshop in class. Aside from attending campus readings, students will be asked to research outside writers and share work with the class. It is assumed that all students have taken English 1701 and have an active vocabulary and understanding of poetry.

The class is by permission only and students will be asked to submit poems for consideration for entrance into the class.

3703: Writing Workshop

3703-01 | Forbes, Sean | Fall 2020

Advanced Poetry

This seminar is designed for upper-level undergraduate students interested in writing poetry, and as such it will require a great deal of writing, reading, and revising. Students will write 5-6 poems 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 likely include two full-length poetry collections and one poetry chapbook plus some essays on the craft of poetry. Active class participation is required.

For a permission number, please e-mail 3-5 pages of your poetry as a .doc or .pdf attachment to Professor Forbes at sean.forbes@uconn.edu.

3711: Creative Writing for Child and Young Adult Readers

3711-01 | Dennigan, Darcie | Fall 2020

In 1977, at a conference on children's literature at UC Berkeley, June Jordan gave a lecture in which she declared, "Love is life force... Love is opposed to the death of the dream. Love is opposed to the delimiting of possibilities of experience." Here we are now in 2020, struggling to sustain the human species and more than ever we need books that write new worlds and possibilities into existence. Let's do it. Each week you'll write in and outside of class.

Assignments include: poetry, two picture books, a nonfiction picture book, an epistolary book, and the first chapter of a YA novel. You need not be artist-- illustrations aren't required-- but of course artists are warmly welcomed.

Graded assignments include: midterm portfolio and a final project (3 short manuscripts or 3 chapters of a YA novel).

Expect to contribute to a supportive and rigorous class atmosphere. Class engagement is crucial.

We'll look at books by: Ruth Krauss, Jacqueline Woodson, Cathy G. Johnson, Barbara Cooney, Chris Raschka, Oge Mora, Eleanor Estes, Hernan del Solar, and many others.

For first years and sophomores who wish to take the class: please email darcie.dennigan@uconn.

3715E: Nature Writing Workshop

3715-01 | TuTh 2:00-3:15 | Dennigan, Darcie

Interdependence Day

This is a studio-based creative writing course. Expect to write abundantly in and outside of class about and from your position in the Anthropocene, our current era, which Joyelle McSweeney describes as "registering human-kind's ravaging impact on non-human species and environments... a single outsize permanent catastrophe made up of component catastrophes..." Be prepared for nonlinear, challenging writing assignments, and for invitations to meet a blank page without constraints. One piece of literal garbage will be the lynchpin of all your writing this semester. How are you inextricably linked to this piece of trash? What is the loop you're living? How are you continuously fed back into this loop? How are you linked to rocks, grass, a thumbtack, frozen iguanas, the person on your floor who never leaves their room?

Expect to discuss your own writing in small and large group workshops, to do writing experiments outside and in the greenhouse, and to have your semester culminate in an extended writing project that imaginatively considers the concept of interdependence. Expect readings, mostly from contemporary writers finding their own words and futures in the Anthropocene, and to respond to those works in critical response posts and in class.

Work by Kate Schapira, Hiromi Ito, Maryam Parhizkar, Henry David Thoreau, Francis Ponge, Ross Gay, John Cage, Robin Wall Kimmerer, Zoe Leonard, Gabby Bellot, and more.

4201W: Advanced Study – American Literature

4201W-01 | Eby, Clare | Fall 2020

The Human Costs of Capitalism

In the United States, business interests reign supreme and largely unquestioned. That's partly because capitalism has been marketed as "free enterprise" (and who wants to stand against freedom?), partly because competition is understood to be a fair and impartial system for delivering consumers the best goods at the cheapest price. But when freedom itself is defined in terms of profit and loss, what happens to less quantifiable, and perhaps more fundamental, types of freedom? Why do pundits keep praising competition in an era of endless corporate consolidations which clearly decrease competition among firms? Most important, what are the human costs of letting capitalism define American identity? Does the concept of citizenship still apply, or are we only consumers?

This capstone seminar looks at contemporary literature that engages disturbing economic trends such as income inequality, the expansion of corporate personhood (by which corporations enjoy many of the rights of citizens), job insecurity, and the challenges to privacy and personal identity in the face of increasing quantification and new technologies.

Literary readings will probably include:

Margaret Atwood's *Oryx and Crake*

Gary Shteyngart's *Super Sad True Love Story*

Chang-Rae Lee's *On Such a Full Sea*

Mohsin Hamid's *The Reluctant Fundamentalist*

Richard Powers's *Gain*

Helen Phillips's *The Beautiful Bureaucrat*.

To develop a vocabulary for discussing these timely issues, we will also read a number of entries in *Keywords for American Cultural Studies*, and other secondary sources. We will also spend time on *Citizens United* (2010), a much-publicized Supreme Court consolidating corporate personhood.

Course requirements: one 5-6 page paper, one 8-10 page research paper, one presentation, and lots of class discussion. Please note that discussion is 20% of the final grade; for the silent types, this course is not a good fit.

4203W: Advanced Study – Ethnic Literature

4203W-01 | TuTh 3:30-4:45 | Sanchez, Lisa

Apocalyptic Ethnic American Literature

For some cultural and historical reason, there has been a proliferation of apocalyptic and post-apocalyptic fiction, film, plastic arts, and music in the past five decades, and in the current moment it is a hugely popular genre. Writers around the world, from Laguna Pueblo lands to Shanxi, have appropriated this genre to explore alternate futures for the planet. Some of it is dismal (dystopian). Some of it is hopeful (utopian). All of it is a prophetic offering to our most creative impulses to change the world for the better before it's too late or to embrace the "revelation" (which is what an apocalypse is) because the new world order (or galactic in some cases) will be better than the old one.

This course explores all manner of apocalyptic and post-apocalyptic in ethnic American literature. Students will read, view, and listen to some of the most compelling and popular titles in this genre.

The texts we will study this term are:

Parable of the Sower by Octavia Butler

Marrow Thieves by Cherrie Dimaline

The Fifth Season by N.K. Jemisin

Almanac of the Dead by Leslie Marmon Silko

Octavia's Brood, eds Brown and Imarisha.

Together in class we will also develop a short filmography and discography for discussion.

4965W: Advanced Studies in Early Literature in English

4965W-01 | Mahoney, Charles | Fall 2020

Romantic Shakespeare

The period we now denominate Romanticism (1785-1834) redefined the way we think about Shakespeare. In terms of revisions, productions, and criticisms of Shakespeare's plays, this epoch made Shakespeare modern. And the criticism of Shakespeare from this period remains unsurpassed. This seminar will examine six of Shakespeare's greatest plays (*Romeo and Juliet*, *Macbeth*, *Othello*, *Hamlet*,

King Lear, and The Tempest), paying attention both to the Folio texts and those revisions and prompt-texts used on the Romantic stage.

Additionally, we will attend to the accounts of certain key actors and actresses on the Romantic stage (e.g., John Philip Kemble, Sarah Siddons, Edmund Kean) and, most importantly, the writings of a number of important Romantic critics (e.g., Samuel Taylor Coleridge, August Wilhelm Schlegel, William Hazlitt, Elizabeth Inchbald, Thomas de Quincey, Charles Lamb). Familiarity with Shakespeare's plays is encouraged but not required.

Likely course requirements: regular attendance and participation; one class presentation; two 5-7 page essays; one 10-12 page research paper (with prospectus).

4965W-02 | TuTh 12:30-1:45 | Marsden, Jean

Spring 2020

1012W BUSINESS WRITING I

1012W-01 | Bird, Trudi | Spring 2020

This course provides an introduction to the rhetorical and genre conventions of business writing. Expect to work on letters, memoranda, reports, press releases, proposals, resumes and cover letters for job applications, job descriptions, letters of reference, and mission statements. Expect to improve your persuasive skills and become a more effective writer. Depending on the interests of the class, we may also work on the various kinds of writings involved in conducting meetings, and on the etiquette of international correspondence. Since one goal of business writing is to be concise, most of the assignments will be under a page in length. Revision of most assignments will be required, after peer review and instructor feedback. The course requires that these brief written assignments and revisions be submitted on a near-daily basis, beginning on the first day of the semester. You will write several short written "one-pagers", responses to the course readings. You will need to purchase a hard-copy version of the required text. No electronics will be used during class meetings.

The course will not duplicate, but will rather supplement BADM4070W and BADM4075W. ENGL1012W supplements COMM 2100, Professional Communication. While the University suggests that other courses are prerequisites, ENGL1012W is open to all UConn students.

1012W-02 | Bird, Trudi | Spring 2020

Please see description above.

1101W CLASSICAL AND MEDIEVAL WESTERN LITERATURE

1101W-01 | Gallucci, Mary | Spring 2020

1103W RENAISSANCE AND MODERN WESTERN LITERATURE

1103W-01 | Pelizzon, Penelope | Spring 2020

This semester we'll spend time with some of the most fabulous poems, fictions, letters, and plays of the last 500 years. We'll read works by Syrian, Palestinian, Israeli, Polish, German, Russian, Turkish, Greek,

French, Caribbean, English, Argentine, and Mexican authors. We'll work roughly chronologically backwards, beginning with some recent writers whose historical context is likely to be more familiar, moving in reverse to periods where we'll call on secondary materials to help ground our understanding of the issues at stake. Authors likely to appear on the syllabus include Gayath Almadhoun, Etel Adnan, Mahmoud Darwish, Yehuda Amichai, Wislawa Szymborska, Paul Celan, Nazim Hikmet, Constantine Cavafy, Jorge Luis Borges, Aimé Césaire, Virginia Woolf, Charles Baudelaire, Anton Chekhov, Johanne Wolfgang von Goethe, Sor Juana Inés de la Cruz, and William Shakespeare. Assignments: Short written responses to weekly discussion questions, three short papers, an essay final.

1201 INTRODUCTION TO AMERICAN STUDIES

(Also offered as AMST 1201 and HIST 1503) (Not open to students who have passed INTD 276)

1201-01 | Vials, Christopher | Spring 2020

American Studies Methods: Fascism, Antifascism and US Culture

This course serves as an introduction to American Studies, a method of studying U.S. culture that brings together techniques and materials from across a wide range of disciplines and interdisciplines such as history, literature, political science, political economy, ethnic studies, art history, gender studies, and media studies.

In this particular section, we will apply this method to the study of social movements in 20th century U.S. history, and how these movements, often beginning on the fringes, have transformed beliefs, policies, and institutions in the American mainstream. Specifically, we will focus on movements of the political left and the political right that have helped to create the present historical moment. If we look at movements of the last century, we can better understand a present moment marked by Trumpism and the alt-right that co-exists in the same culture as values of diversity, racial equality, and even socialism (the appeal of the latter, as we will explore, is not new in the United States).

On the left, we will study the Popular Front of the 1930s, civil rights, the various movements of the late 1960s, and AIDS activism in the 1980s. On the right, we will study the Ku Klux Klan, Father Coughlin's "Christian Front" in the 1930s, George Wallace's third party presidential campaign in 1968, and neoliberalism. As we do so, we will be mindful of how these U.S.-based political movements were shaped by global political currents, including fascism in Europe, anticolonial struggles in the global south, or communism in Asia and the USSR. We will also study how economic structures frame the lived experiences out of which social movements emerge.

Some of your assignments will ask you to examine the pamphlets, newspapers, magazines, and (later) websites that these movements produced in order to get an overall sense of their programs, their appeals to their memberships, and their places in history.

1503 INTRODUCTION TO SHAKESPEARE

(Prerequisite: ENGL 1010 or 1011 or 2011)

1503-01

(MWF 10:10-11:00)

Gallucci, Mary

Introduction to Shakespeare. In this course we will focus on Shakespeare and the environment. From delightful garden to blasted heath; from peace and courtship to war and devastation, Shakespeare examines the many facets of human interaction on the environment. Plays will include: *The Comedy of Errors*, *As You Like It*, *Richard II*, *Henry V*, *The Tempest*, *King Lear*, *Hamlet* among others. There will be two papers, one short and one long plus a final exam required in this course.

1616 MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE

1616-01 | Fairbanks, Ruth | Spring 2020

This course will focus on the idea of the hero figure, consideration of the hero's predicaments, and various treatments of the hero in British and American Literature. Readings will include Sir Gawain and the Green Knight, King Lear, Sense and Sensibility, Wuthering Heights, Hawthorne's short fiction, Turn of the Screw, The Awakening, Saint Joan, Dubliners, Betrayal. This list may change somewhat but will include novels, some short fiction, and plays.

Course Requirements: Class participation, quizzes, two papers, midterm, final.

1616W MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE

1616W-01 | Makowsky, Veronica | Spring 2020

Who Am I? Am I the same person I was yesterday? What will I be tomorrow? To what extent do I control my identity and to what extent is it imposed upon me by my historical and cultural contexts? To what extent is it formed by my family and the relationships between and among family members? We will explore these questions about identity and change as we read and discuss major works of poetry, drama, and fiction. In the first half of the course, we will survey some important British works from the Renaissance through the nineteenth century, including Hamlet and selections from our anthology, The Norton Introduction to Literature (Shorter, Twelfth Edition), interspersed with one or two twentieth-century American plays that focus on family dynamics. In the second half of the course, we will concentrate on modernism and on American ethnic literature. Students will write and revise four short papers. Class participation is essential and will include almost daily in-class writing assignments. The course is intended as an introduction to reading and interpreting English and American literature with no background required other than having met the first-year writing requirement.

1616W-02 | Biggs, Frederick | Spring 2020

During the first part of the semester, we will cover three texts, the anonymous *Beowulf*, J. K. Rowling's *Harry Potter and the Prisoner of Azkaban*, and Mohsin Hamid, *The Reluctant Fundamentalist*, to open a discussion of the role of a major work in a literary community. During this time, the students will also form groups to decide on two more texts that will be the focus of the second half of the semester. There will be 2 revised papers (5 pages) submitted before the mid-term break, and a third, revised paper (10-12 pages) due before the date of the final exam. Students will present one group project about one of the first three texts, and a final project about their last paper. All are encouraged to take this class.

1616-03 | Krzywda, Steve | Spring 2020

English 1616 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 will do a brief flyover of Robert Frost. Frost is both readable and enjoyable. But his seemingly casual, conversational style belies his technical and thematic sophistication. We cap off the course with *Messiah*, by Gore Vidal. There are two principals: the narrator and John Cave. That Cave's initials are JC is no accident. He is a modern-day messianic figure, a charismatic individual, intent on spreading one revelation: “It's not death which is hard but dying.” “[It] was the dead man...who was part of the whole...the living were the sufferers from whom, temporarily, the beautiful darkness...had been withdrawn, [and] it was...dying which was the better part.” Against all odds, this message catches on—until it all goes sideways! Vidal depicts how messianic figures inspire cults, cults become movements, then religions, and how religions turn into large, self-perpetuating organizations. Course requirements: three essays, each revised once. I also do a mini grammar lesson at the start of each class that will once and forever dispel your grammar phobia.

1616W-04 | Tonry, Kathleen | Spring 2020

This course traces an eco-conscious thread through American and British literature. We'll read fictive works that ask us to consider – with curiosity, reverence, awe, dismay, laughter, and sometimes rage – the relation of humans to the natural world. We'll use this thread as a guide across several centuries of literature, covering a range of texts including medieval animal fables, Jonathan Swift's *Gulliver's Travels*, and J.M. Coetzee's *The Lives of Animals*. Students will be asked to keep up with a fast-paced set of readings, and are expected to write and revise several short papers, and make regular contributions to class discussion.

1701 CREATIVE WRITING I

1701-01 | Pontacoloni, Michael | Spring 2020

Made Things: From Imagination and Idea to Effective Poems and Short Stories

In this course you will learn strategies and techniques for turning inspiration into art. Through the careful study of contemporary poetry and fiction, you'll examine and explore the ways meaning is created with language. You'll apply these observed methods to your own work while experimenting towards an original

style and voice. Peer workshop, close reading, and revision will be at the heart of the course. Students will conclude the course with a portfolio of poems and stories.

1701-02 | Shea, Pegi | Spring 2020

This course builds you as a writer of poetry and fiction, beginning with short forms including haiku, senryu and one-line poems, and moving into other forms and formats such as rhyming verse, the political poem, and the ekphrastic poem (poetry inspired by art). I use the same build-up method with fiction, beginning with micro and flash fiction and culminating the course with a short story (1500-2000 words). Along the way with both poetry and fiction, we will be reading and discussing the art of diverse authors, and developing and honing your creativity and mastery of language. You will also be critiquing peers' works every week, and considering your peers' suggestions, along with mine, for revising your own work. You will be required to attend and critique two live readings by visiting poets. Class participation counts for 20% of your grade and, because we only meet once a week, attendance and engagement are crucial to your success. There is a midterm portfolio for poetry works, and a final portfolio of fiction works.

1701-03 | Forbes, Sean | Spring 2020

Honors Section

The Speaker: The Eye of the Poem and the Short Story

According to Frances Mayes, "the poet 'finds' the right speaker and the right listener, usually by trying out several approaches." In this introduction to creative writing class we will examine the different approaches that a writer can take when trying to establish a speaker in a poem or short story. We will look at exemplary works of poetry and fiction from writers like Elizabeth Bishop, Robert Hayden, Marilyn Nelson, and Justin Torres. Students will produce a final portfolio of their original work. Class participation is an essential component to this largely workshop-based course along with weekly writing prompts such as writing in iambic pentameter and challenging prose sketches.

1701-04 | Choffel, Julie | Spring 2020

This course provides an introduction to the writer's workshop in poetry, short fiction, and creative nonfiction. 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. We will talk and write about what we read and what we write and what happens next. Immersed in this practice, you will create your own works of short fiction, nonfiction, and poetry, and revise your strongest works for a final portfolio. Additional class requirements include regular attendance, timely completion of assignments, and keeping a writer's journal.

1701-05 | Cohen, Bruce | Spring 2020

This introductory class to creative writing will provide instruction to the craft, techniques and esthetics of writing poetry and creative nonfiction. Students will also focus on critical analysis of other students' work and develop a "community" language for discussing literature; therefore, class participation will be essential. Students will be required to compose seven polished poems and two creative nonfiction essays. Students will learn to become acquainted with the "workshop" format and be required to read contemporary

poetry and non-fiction with the end result being to better understand and deepen their appreciation of the practice of creative writing. Students will also be required to attend at least two readings on campus.

1701-06 | Lynn, Erin | Spring 2020

2100 BRITISH LITERATURE I

2100-01 | Tribble, Evelyn | Spring 2020

In this course, we will survey a range of early English literary texts, including Old English lyrics, Chaucer, Marlowe, Donne, and Milton. We will examine both changing social and literary conditions and recurring themes, including struggles between humans and the divine, female sexuality and agency, quests for power and knowledge, and the role of the author in the context of print and manuscript culture. We will also study how major literary and historical events (and indeed what counts as a “major” literary or historical event) might look different when considered through the lenses of gender, class, race, and sexuality.

Text: The Broadview Anthology of British Literature, concise Volume A, 3rd edition.

Requirements: You will keep a commonplace book of extracts and reflections that will form the basis of your own mini-anthology of early British literature; written responses to class activities, including reading aloud and staging experiments; a midterm, a final, and an essay.

2100-02 | Cordon, Joanne | Spring 2020

ROAD TRIP!

This class is a tour of prose, drama and poetry from the medieval period through the eighteenth century. The cultures associated with these texts are distant in time, custom and belief, so investigating this literature requires the diligence, sense of humor and open-mindedness of an explorer. Readings are in the *Broadview Anthology of British Literature*, concise Volume A, 3rd edition. Texts may include *Sir Gawain and the Green Knight*, *Twelfth Night*, and *The School for Scandal*. Course requirements include class discussion, three short papers, midterm and final exam.

2100-03 | Gouws, Dennis | Spring 2020

This lecture course surveys British literature from the medieval period through the 18th century. Intended to provide preparation for more advanced courses in British literature, ENGL2100 is strongly recommended for English majors. Class participation, three tests, and a final exam determine the grade. This is a group-one general-education course.

The required texts are Greenblatt, Stephen et al. Eds. The Norton Anthology of English Literature Volumes A, B, and C. 10th Edition, 2018.

2101 BRITISH LITERATURE II

2101-01 | Madden, Gregory | Spring 2020

2100-02 | Rumbo, Rebecca | Spring 2020

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

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

Besides the very demanding reading load, students will take four quizzes, midterm and final exams, and write brief essays. Class participation is required. Textbooks will include the Norton “Major Authors” Anthology, volume B plus others (two novels) to be named later.

2100-03 | Gouws, Dennis | Spring 2020

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

The required texts are Greenblatt, Stephen et al. Eds. The Norton Anthology of English Literature Volumes D, E, and F. 10th Edition, 2018.

2200 LITERATURE & CULTURE OF NORTH AMERICA BEFORE 1800

2200-01 | Franklin, Wayne | Spring 2020

This course examines the early written and oral record of the area that eventually became the United States. It does so within the context of various non-textual analogues (e.g., architecture, art, landscape, material culture, and social, economic, and political institutions) that will be introduced during weekly discussions and mini-lectures. The goal is to achieve a holistic understanding of the ways in which peoples of many varied backgrounds, from the Asian-derived indigenous inhabitants of North America to the various immigrant populations from continental Europe and the British Isles and the enslaved Africans they introduced to the Western hemisphere, came to express their views of the land and their experiences on it and with each other.

2201 AMERICAN LITERATURE TO 1880

2201-01 | Testa, Richard | Spring 2020

2200-02 | Salvant, Shawn | Spring 2020

This course provides selected a survey of key works and authors in American literature from its origins up to 1880. We will examine early American literature including texts and authors from the Native American oral and literary traditions. We will study African American anti-slavery speeches and the slave narrative and discuss key works of the American Renaissance and American Transcendentalism. Major figures may include William Bradford, Samson Ocom, Phillis Wheatley, Nathaniel Hawthorne, Margaret Fuller, Harriet Jacobs, Frederick Douglass, Henry David Thoreau, Herman Melville, and Sojourner Truth among others. Primary texts will be supplemented by scholarly secondary readings. Final grade will be based on quizzes, discussion question assignments, midterm exam, participation, 1-2 short essays, final paper and/or a final exam.

2201W AMERICAN LITERATURE TO 1880

2201W-01 | Goldman, Eric | Spring 2020

Captivity and Freedom in American Literature

This class will range broadly over American literature from the writings of the first European explorers and settlers to the works of Hawthorne, Emerson, Fuller, Whitman, Dickinson, Douglass, and other writers of the "American Renaissance." Our discussions will focus on the theme of captivity and freedom in some of their various forms: physical, legal, psychological, and artistic. More than merely affirm freedom and denounce captivity and other forms of restriction, the American authors we will study ask us to consider the complex questions of what kinds of freedom are worth having as well as what kinds of captivity are perhaps worth accepting. How does, moreover, one's position in society affect how one thinks about the meaning of freedom and/or captivity? We will focus discussion not only on these authors' ideas, but also on features of their writing that have made them so compelling and provocative to generations of readers.

Students must come prepared for each class with reading notes and writing exercises, write and revise two short papers and two long ones through a series of draft workshops, and demonstrate mastery of key terms and concepts in a final examination.

2201W-02 | Goldman, Eric | Spring 2020

Please see the description above.

2203 AMERICAN LITERATURE SINCE 1880

2203-01 | Pfeiffer, Daniel | Spring 2020

"Historicizing the Contemporary"

In its approach to a broad range of American literary texts since 1880, this course will interrogate the place from which we survey this literary landscape: the present. How does our position as subjects in the 21st-century United States mediate how we select, read, and evaluate literature? How does a historical perspective to literature extend or problematize the narratives we tell about the U.S. and its peoples? How might literature intervene in today's dilemmas and our outlook of the future? Taking up these questions will require a careful investigation of the cultural, political, and aesthetic terrain from which literature arises and the ways that structures of power, such as race, gender, class, and sexuality, striate this terrain. As such, our course will include not only works by canonical writers—such as Mark Twain, Ernest Hemingway, and Toni Morrison—but also works by non-canonical and emergent writers—such as Alice Childress, David Wojnarowicz, and Colson Whitehead—that broaden the horizon of literary inquiry beyond its dominant framings and allow a richer approach to the cultural dilemmas facing the U.S. today. Taken together, the readings for this course provide a foundation for English majors interested in 20th- and 21st-century American literature and offer other majors an entry point into literary studies by opening up connections between fiction, history, cultural politics, and lived experience. This is a discussion-based course. It will require short, in-class presentations, weekly reflective journals, and a final essay by way of assignments.

2203-02 | Pfeiffer, Daniel | Spring 2020

Please see description above.

2203-03 | Hogan, Patrick | Spring 2020

Nation-building concerns were often of central (if sometimes implicit) importance in U.S. literature prior to the Civil War. This course will focus on ways in which post-Civil War writers shift away from an encompassing American identity, while still focusing on some of the same problems of “sub-national” division, prominently division related to race, gender, and sexuality. As to race, we will first consider works bearing on the condition, culture, or history of Native Americans, including Momaday's *The Way to Rainy Mountain* and Silko's *Ceremony*. With regard to African Americans, we will take up Leroi Jones's *Dutchman* and Spike Lee's *Malcolm X*. In relation to gender and sexuality, we will consider such works as Charlotte Perkins Gilman's *Herland*, Lillian Hellman's *Children's Hour*, Djuna Barnes's *Nightwood*, and Tony Kushner's *Angels in America*. Requirements: individual and group presentations in class, other class participation, short response papers on the readings, midterm exam, and final exam.

2203W AMERICAN LITERATURE SINCE 1880

2203W-01 | Reynolds, John | Spring 2020

2276 AMERICAN UTOPIAS AND DYSTOPIAS

2276-01 | Eby, Clare | Spring 2020

This course focuses mostly on recent dystopian novels but begins with a series of short selections from *The Utopia Reader* (edited by Claeys and Sargeant) to provide some understanding of the long history of

the utopian tradition. Then we dig into terrifying stories about a young Native American woman's pregnancy during a time of escalating efforts to control reproduction (Louise Erdrich's *Future Home of the Living God*), a zombie novel set in an America where capitalism has run amuck (Colson Whitehead's *Zone One*), a Nazi takeover of America (Philip Roth's *The Plot Against America*), a satire of social media, income inequality, and rampaging narcissism (Gary Shteyngart's *Super Sad True Love Story*), a cautionary tale about landing the perfect job (Dave Eggers's *The Circle*), and a haunting but surprisingly inspiring story about a man and boy walking through postapocalyptic America (Cormac McCarthy's *The Road*). Requirements: four one-page position papers (20% of final grade), midterm (20%), final (20%), regular quizzes (20%), and discussion (20%).

“W” 2301 ANGLOPHONE LITERATURES

2301W-01 | Coundouriotis, Eleni | Spring 2020

A world literature in English is one legacy of the extended history of the British Empire and its aftermath. 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 those it ruled over. In the postcolonial era, much of the same legal architecture has 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, which actions deserve retribution and which not, and who deserves justice. This course should be 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, South Asia, and the Caribbean.

2301W-02 | Kuiti, Samadarita | Spring 2020

This course is meant to serve as a broad overview of postcolonial and global anglophone literatures from South Asia, Africa, and the Caribbean. The goal of this course is to provide you with an understanding of the social, historical, and political forces which shaped the literatures emerging from former British colonies, during and after the period of colonialism. In particular, you will see how history, literature, and politics are all inextricably linked to each other and often form the basis of a postcolonial identity. Additionally, you will learn to read each literary work or “artifact” through a “lens” or a theoretical framework that will help you develop critical perspectives toward each one of the individual literary works that we will be reading. Specifically, we will use the “lens” of postcolonial, historical, and feminist critiques.

The learning outcomes of this course include helping developing as critical thinkers, identifying the interrelationship between history, politics, and literature, and recognizing the “activist work” performed by the readings in question. At the end of this course, you should be able to develop a sense of the canon of global anglophone literatures aside from getting a preliminary idea of the complex aftermath of the forces of British colonial rule felt over the Anglophone world, particular at the end of Empire. Most importantly,

you will learn how to generate scholarly writing in response to these works aside from formulating new and interesting ways of interpreting these works of literature.

You will be required to read 5-6 novels of short to medium length throughout the semester. These will tentatively include works such as Arundhati Roy's *The God of Small Things*, Nadine Gordimer's *My Son's Story*, Jean Rhys's *Wide Sargasso Sea*, Afrofuturist works like Nnedi Okorafor's *Lagoon* among other ones. These titles are subject to change as I am still in the process of finalizing this list. Aside from this, there will be 3-4 short-length scholarly/academic articles as part of the required reading that will supplement your understanding of the primary works or novels in question.

This is a "W" course, which means writing will be of utmost importance and will be given the most significant weightage toward your final grade. You will be writing two papers (a shorter midterm paper, and a longer, final paper at the end of semester) and complete a total of 15 pages of revised writing by the end of the semester. Aside from this, to earn class participation points you must complete the reading assigned for the day, offer thoughtful comments and questions during group discussions, and provide helpful feedback and comments to peers when we workshop unrevised drafts of papers. You will also be required to submit some shorter assignments/response papers that you will complete outside of class.

2301W-03 | Kuiti, Samadarita | Spring 2020

Please see description above.

2401 POETRY

2401-01 | Mahoney, Charles | Spring 2020

True ease in writing comes from art, not chance,
As those move easiest who have learned to dance.
(Alexander Pope, "An Essay on Criticism")

As for writing, so for reading: a course in learning how to let your feet go bare in verse. We will concentrate on poetic artifice and technique, meter and form, sound and sense (ever attentive to Wallace Stevens's dictum that "There is a sense in sounds beyond their meaning"), across a selective survey of poetry in English from the sixteenth century to the 2010s. We will emphasize the close reading of a variety of forms and genres (e.g., sonnets, ballads, elegies, odes, blank verse, nonsense verse), attending throughout to questions of a poem's "literariness": how its language works, how it is made, how it is composed for its particular rhetorical end, and how it interacts with its own literary history.

Requirements: regular attendance and participation; quizzes (likely two); close reading assignments (written work but not traditional essays); midterm examination; and final examination.

2401-02 | Cohen, Bruce | Spring 2020

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 poetry. The goal of the course is to expand your interest in poetry to the point that you will read it outside of class, well after the course has concluded and be able to discuss poetry in an intelligent manner. Course requirements include class participation, exercises, a mid-term and a final exam.

2401-03 | Forbes, Sean | Spring 2020

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 kinds of poems as ways of enjoying their wealth of rhythms, figures, and rhetorical effects. We'll pay attention to the way poems sound, you'll hear poems aloud in class, and at visiting writer events. 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.

2401-04 | Choffel, Julia | Spring 2020

This course will offer a survey of poetry in English across traditions. We will study conventions of poetic forms and genres, and how poets have seized, altered, or abandoned those conventions. We will find out, from the poems themselves, how to read them and what on earth they are for. Classes will consist of close readings, discussions, some group work, and class presentations. Students should expect to keep up with regular reading responses and a final essay, participate in collaborative research, and lead conversations about poems.

2401-05 | Lynn, Erin | Spring 2020

2405 DRAMA

2405-01 | Rumbo, Rebecca | Spring 2020

In this course, we will read a variety of plays in a chronological sequence, beginning with Greek tragedy and including Medieval theatre, Renaissance comedy (probably a play by Shakespeare), an early Modernist play (Ibsen or Chekhov), and several plays spanning the twentieth century. We will read the plays formally (considering structure and language) and in the context of history (social as well as theatrical), exploring the conventions that govern production at different times. Students will participate in class discussion, complete weekly response exercises, compose three brief analytical essays, and take three exams (two midterms and a final).

2405-02 | Marsden, Jean | Spring 2020

Honors Section

The course will begin with a quick grounding in Greek drama (*Oedipus Rex*, *Lysistrata*) and from there focus on English and American drama from the Renaissance to the present, sampling a variety of authors and genres, from comedies such as Shakespeare's *As You Like It* and Behn's *The Rover* to tragedies such

as Webster's *Duchess of Malfi* and Miller's *Death of a Salesman* to contemporary dramas such as Kushner's *Angels in America* and Stoppard's *Arcadia*. Assignments will include two short papers and a longer paper on a drama-related topic of the student's choice.

2407 THE SHORT STORY

2407-01 | Fairbanks, A. Harris | Spring 2020

The short story is a form that permits us to enter the minds of characters at moments of difficult moral decisions or confrontations with life's most intense joys or sorrows. Because the stories are contained in such manageable packets, we are also allowed to examine the narratological magic by which their authors create these minds and situations and allow them to unfold and involve us. We will consider stories that belong to different periods and literary movements from the "dark Romantics" Hawthorne and Poe through writers of the Harlem Renaissance and the Lost Generation to recent representatives of minimalism and post-modernism. Some of the writers will be American; others such as Chekhov, and Kafka will be European. A generous sampling will be from stories published within the last two or three years.

Requirements include occasional quizzes, two five-page papers, a midterm, and a final. Classes will include some lecture but much more discussion.

2407-02 | Mathews, Rebecca | Spring 2020

This course introduces the ever-popular genre of the short story through a critical study and an analysis of an extensive selection of short stories from different parts of the globe and from various periods in literary history. This study encourages an exploration of a set of wide-ranging themes and techniques employed by these writers and attempts to promote an in depth examination, interpretation and understanding of human nature.

Course Requirements: As this course involves discussions, quizzes, presentations and written responses, participation in classroom activities is mandatory. Students are expected to read the assigned literature for each class, as well as all the relevant material from the Commentary and the Casebook sections of the text in order to be prepared for in-class activities. These include active participation in discussions, presentations, in-class writing, a mid-term exam and a final essay.

2407-03 | Sanchez, Lisa | Spring 2020

This course surveys and analyzes the short story as art and artifact. Students will study the history and elements of the short story genre; master the keywords involved in literary analysis of the genre; learn how to write analytically about the short story; and participate in daily class discussions and group discussions. Required texts are *The Art of the Short Story*, eds. Gioia and Gwynn (Pearson/Longman: 2006) and *The Oxford Book of Latin American Short Stories*, ed. González Echevarría (Oxford: 1997).

2407-04 | Grossman, Leigh | Spring 2020

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 “pulp” 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, evoke particular emotional responses, and solve particular narrative problems. 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.

2408 MODERN DRAMA (Formerly offered as 3406)

2408-01 | Dennigan, Darcie | Spring 2020

Theatre of the Absurd

"Most critics and theatergoers," playwright Maria Irene Fornes once said in an interview, "are so used to seeing plays in only one way — what is the dramatic conflict? What are the symbols? — That they go through their entire lives looking for the same things. If they don’t find what they expect, they’re disconcerted." This is a course that will disconcert you in order that you may go forth and never be disconcerted again... Or to put it another way, this course is a study in theatre that attacks/captures the absurdity of humanity, in order to celebrate the possibility of non-absurdity. "The comic alone is capable of giving us the strength to bear the tragedy of existence." That's Eugene Ionesco. Let's gather strength through our study of theatrical absurdity. In addition to Ionsco and Fornes, we'll read Alfred Jarry, Samuel Beckett, Amiri Baraka, Caryl Churchill, Young Jean Lee, Anna Deveare Smith, and more: 15 plays in total. It's a lot of reading! Course requirements: One essay, a final exam, class participation, and several shorter writing assignments totaling 10 pages.

2409 THE MODERN NOVEL (Formerly offered as 3409)

2409-01 | Cordon, Joanne | Spring 2020

“New Eyes To See Everything; Or, to paraphrase *Bojack Horseman*:
Modern Novelists: What Do They Know? Do They Know Things? Let’s Find Out!”

Modern Novels play seriously with perspective. As Charles Altieri observes: “When Ezra Pound called for making it new, he also emphasized a contrast between getting people to see new things and giving people new eyes with which to see everything. Modernist Anglo-American writing composed scenes of instruction focusing on showing audiences what those new eyes could see and then showing how it might matter to use

those eyes in various ways.” We will read novels that make it new, especially as they are inspired by new art forms and new technologies: Virginia Woolf’s *Mrs. Dalloway*, F. Scott Fitzgerald’s *The Great Gatsby*, Ernest Hemingway’s *The Sun Also Rises*, Zora Neale Hurston’s *Their Eyes Were Watching God*, Jean Rhys’s *Good Morning, Midnight*, and Richard Wright’s *Native Son*. Course requirements include class discussion, midterm, and one essay.

2409-02 | Breen, Margaret | Spring 2020

This is an exciting reading-intensive course. We will be reading a selection of significant novels of the last one hundred years from a range of cultural contexts—novels important for both the stories they tell (stories regarding alienation, resilience, resistance, violence, memory, and forgetting) and the ways in which those stories are told (ways regarding narrative technique, point of view, plot construction, metaphor, and so on). In short, this is a course on the modern novel, where “modern” refers to both the new kinds of stories these texts recount and the innovative formal means that facilitate and create that recounting.

Likely Texts:

Virginia Woolf, *Mrs. Dalloway* (1925; Harcourt)

Margaret Atwood, *The Handmaid’s Tale* (1985; Anchor)

Jesmyn Ward, *Salvage the Bones* (2011; Bloomsbury)

Jenny Erpenbeck, *Go, Went, Gone* (2017 [2015]; New Directions)

Jordy Rosenberg, *Confessions of the Fox* (2018; Random House)

Colson Whitehead, *The Nickel Boys* (2019; Random House)

Ocean Vuong, *On Earth We’re Briefly Gorgeous* (2019; Random House)

Likely Assignments: One in-class essay; one 5-page essay; one 7-8-page essay

2411 POPULAR LITERATURE

2411-01 | Knapp, Kathy | Spring 2020

Once considered formulaic, dull, and fully complicit with what Theodor Adorno and Max Horkheimer scathingly labeled “the culture industry,” genre fiction has since been embraced by the literary establishment, its conventions and predictability in stark contrast to postmodern fiction’s experimentation and radical uncertainty. We will examine the work of esteemed and emerging literary authors who have turned to a variety of genres—among them, the detective story; espionage; fantasy; the roman a clef; the road novel; the graphic novel; the generational saga; domestic, dystopian, post-apocalyptic, and zombie fiction—to determine how they comment upon our era’s most vexing challenges, such as intransigent racial and economic inequality; interminable war, terror, and slow violence around the globe; grand-scale environmental disasters; and new communication networks that have simultaneously erased geographic boundaries and divided us into an increasingly vitriolic and divided nation. We will read novels in the context of current cultural and theoretical criticism to arrive at a provisional sense of how storytellers reflect, refract, and negotiate the world we live in. Novels might include: Michael Chabon’s *The Amazing Adventures of Kavalier and Clay*, Kiese Laymon’s *Long Division*, Colson Whitehead’s *Zone One*, and Laura Van Den Berg’s *Find Me*, and Celeste Ng’s *Everything I Never Told You*.

2413 THE GRAPHIC NOVEL

2413-01 | Capshaw, Katharine | Spring 2020

This course explores the history and theory of the graphic novel. We will explore a variety of approaches to the genre, from superhero narratives to graphic memoir, from manga to contemporary experimental texts. While no single course can offer a comprehensive summation of such a vast and various body of work, our class will address the field's major generic threads. We will also develop an understanding of the 'grammar' involved in reading a panel, page, and entire comics sequence. Alongside the narratives we will read secondary sources that explore aesthetic and theoretical debates within the field. One of our objectives is to support each other as we engage the critical discourse around comics and graphic novels: we will share sources and insights and offer constructive feedback as we work together to produce informed and incisive term papers. This course fulfills General Education Content Area One. Requirements: midterm, final, formal paper, quizzes, presentation, class participation.

2600 INTRODUCTION TO LITERARY STUDIES

2600-01 | Igarashi, Yohei | Spring 2020

What kinds of reading, thinking, writing, and research go into the study of literary texts? "Introduction to Literary Studies" deals specifically with how one does literary studies, focusing on the important methods that drive and define the academic discipline of "English." Readings will probably include some Lydia Davis short stories, Vladimir Nabokov's *Pale Fire*, portions of Edmund Spenser's *The Faerie Queene* and an assortment of other poets, and readings about literary studies and from literary theory. Through our readings, and in conjunction with assignments, the course takes up the following methods and topics: literary interpretation; key literary and rhetorical terms; some background on English as a university discipline and its central concepts and practices; conducting research using bibliographical tools like the MLA Bibliography and other databases; engaging some literary criticism and theory; and devising and writing a literary critical essay.

2600-02 | Hasenfratz, Robert | Spring 2020

It takes, thank calamity, no special training to read a novel, short story, or poem—just the desire and ability to read or listen. So why all the fuss about introducing you to literary studies? This class was created in part because when the faculty of the English Department redesigned the English major a few years ago in a series of gloriously messy meetings during which we argued passionately about what the major should be, we wanted to give you, our majors, the tools it takes to succeed in your degree and in your careers. Luckily the English major can lead you in a number of directions that range far beyond teaching or editing—into law, medicine, industry, and meaningful work for nonprofits. This course will guide you through some of the major critical methodologies in the field—that may sound a little deadening, but some of the more recent approaches to literature through environmental studies, eco-criticism, critical race theory, and even

evolutionary biology (how literature and stories make human beings more adaptive) are truly fascinating and thought-provoking. Besides working on giving you a vocabulary of key terms and approaches to literature, 2600 will show you how to conduct effective and creative research using specialized databases and on-line archives, how to incorporate that research into your writing professionally, how to communicate about the things that matter to you the most, as well as what careers are possible with the English major and how to pursue them.

2603 LITERARY APPROACHES TO THE BIBLE

2603-01 | King'oo, Clare | Spring 2020

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

2607 LITERATURE AND SCIENCE

2607-01 | Nunnery, Katie | Spring 2020

This course will trace scientific themes and concerns in literature from the early 19th century to today. We will read texts which address Evolution, Sexology, Eugenics, the Atomic Bomb, Science Education, Disability Studies, Gender, and Climate Change. Our class discussions will explore questions of bioethics, epistemologies of truth (who gets to create knowledge and how is it justified as “true”), and the relationship between the sciences and the humanities.

Some novels will include Mary Shelley's *Frankenstein*, H.G. Wells' *The Time Machine*, Kurt Vonnegut's *Cat's Cradle*, and Jeffrey Eugenides' *Middlesex*. We will also read short stories (such as “The Yellow Wallpaper” by Charlotte Perkins Gilman, “Theodora, A Fragment” by Victoria Cross, several selections from Primo Levi's *The Periodic Table*), plays (such as Michael Frayn's *Copenhagen*, Jerome Lawrence and Robert Lee's *Inherit the Wind*), Children's Literature (Charles' Kingsley's *The Water-Babies*), and YA (Cherie Dimaline's *The Marrow Thieves*).

For this course you will be expected to contribute to class discussion, offer a brief presentation at some point during the semester, and complete a research-based essay by the end of the semester. We will also have a Midterm Exam and a (non-cumulative) Final Exam.

2627 STUDIES IN LITERATURE

2627-01 | Barraca, Regina | Spring 2020

The Lonely Book: Depictions of Desire and Isolation in British and American Fiction

We'll be reading books focusing not on solitude but instead on capturing the experience of being emotionally, psychologically, spiritually or culturally isolated. A demanding course designed for students with a strong interest in close reading and active discussion, the reading list includes *THE GREAT GATSBY*, *THE GOOD SOLDIER*, *GO TELL IT ON THE MOUNTAIN*, *THE DEATH OF THE HEART*, *DUBLINERS*, *THE SHINING*, *HOW TO GET FILTHY RICH IN RISING ASIA*. Take-home mid-term exam, take home final exam and regular in-class writings. Attendance is required.

3003W ADVANCED EXPOSITORY WRITING

3003W-01 | Brueggemann, Brenda | Spring 2020

“Writing is always the hero of writing,” wrote former UNH professor, Thomas Newkirk (in *The Performance of Self in Student Writing*, 1997). When we write, we often make, mark (and mask) our identity. And too, our identities can be shaped by our writing choices, styles, and practices. We'll be exploring that toggle between writing and identity in this course.

Our readings will run a wide range of eras and genres. Here are a few examples: philosophical dialogues (Plato and his cookery problem with writing, French philosopher Helene Cixous answering Plato back from “The Laugh of the Medusa”); podcasts about writing (from several angles and genres); blogs (like Stephen Kuusisto’s “Planet of The Blind”); fiction (Mark Haddon’s *Curious Incident of the Dog in the Night-time*); graphic narrative (Cece Bell’s *El Deafo*); literary essays (like Michelle Cliff’s “If I Could Write This in Fire...” and Barry Lopez’s “Landscape and Narrative”); probably some poetry too (in both ASL & English).

Our writing for the course (for this **is** a writing course!) will engage both multimodal and traditional forms, all caught up with “truth-telling”: personal narrative, creative non-fiction, memoir, blog posts, etc. Each week will invite a brief prompt response (writing both in and outside of class writing); all written work connects and builds to three major projects and a final portfolio cover letter.

Visiting author for the 2020 Aetna Celebration of Creative Non-Fiction, Stephen Kuusisto, will join us for one class. And for another we'll attend an ASL-interpreted performance of CRT's *Curious Incident of the Dog in the Night-Time*.

3010W ADVANCED COMPOSITION FOR PROSPECTIVE TEACHERS

3010W-01 | Courtmanche, Jason | Spring 2020

Advanced Composition for Prospective Teachers is a course designed primarily for Secondary English Education majors, dual degree students in English and Education, and English majors considering teaching as a career. We will study current theories of composition with a comprehensive approach to literacy that includes reading.

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

Expect a lot of class participation, a lot of reading, and a lot of writing and revision. You each will compile an e-portfolio that includes four major revisions of a full-length (15 page/4500 words) term paper and weekly response papers (1 page/300 words) to the assigned readings, as well as a final reflection. We will read four major texts as well as two novels along with sophomores from sophomore English classes at EO Smith. Each of you will work with 2 or 3 of these students as writing mentors.

You will receive one final, holistic course grade based on your growth as a writer, the quality of your final term paper, and your effort, participation, and attendance in all course activities.

Course texts are Penny Kittle and Kelly Gallagher's *180 Days: Two Teachers and the Quest to Engage and Empower Adolescents*, Penny Kittle's *Book Love*, Maja Wilson's *Rethinking Rubrics*, Tom Newkirk's *Minds Made for Stories*, Bronwyn LaMay's *Personal Narrative, Revised* (I am going to try to purchase this for you), and significant excerpts from Lisa Delpit's *Other People's Children* and Doris Sommer's *The Work of Art in the World*, as well as *Into the Wild* and *The Catcher in the Rye*.

3012 BOOKS AND BOOK PUBLISHING

3012-01 | Grossman, Leigh | Spring 2020

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

3091 WRITING INTERNSHIP

2091-01 | Fairbanks, Ruth | Spring 2020

Writing Internships

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

Placements have included Cashman & Katz Advertising, Connecticut Landmarks, Connecticut State Museum of Natural History, Globe Pequot Press, Legal Assistance Resource Center of Connecticut, The Dodd Research Center and Archive, Mystic Seaport, New Britain Museum of American Art, UConn Alumni Foundation, UConn School of Pharmacy, UConn Women's Center, and Von der Mehden Development Office. Many other placements are available. Consent Required. See Inda Watrous in CLAS 201B for application materials and review the information packet for additional information.

3111W MEDIEVAL LITERATURE

2407-01 | Biggs, Frederick | Spring 2020

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

3122W IRISH LITERATURE IN ENGLISH SINCE 1939

3122W-01 | Kervick, Mollie | Spring 2020

This course aims to introduce students to a broad contemporary range of what is termed Anglo-Irish literature--that is, Irish literature written in English since 1939. Our survey this semester will run from mid-twentieth-century to the present day, with a strong emphasis on very recent writing. Themes and subjects such as colonialism, religion, violence, martyrdom, exile, and the role of the Irish woman will be examined throughout the semester. Readings will be situated in the context of Irish history, geography, politics, and culture. Writers to be studied include: Marina Carr, Brian Friel, Seamus Heaney, Eavan Boland, and Colm Tóibín among others.

3122W-02 | Kervick, Mollie | Spring 2020

Please see the description above.

3207W AMERICAN LITERATURE SINCE THE MID-TWENTIETH CENTURY

3207W-01 | Phillips, Jerry | Spring 2020

Honors Section

The twentieth century has been described as "the American century." How did that description come about? Was it still operative as the twentieth century came to a close? If not, why not? What will the twenty first century hold for American society, particularly in its relationship to the rest of the world? American literature is a vital cultural terrain on which these questions might be considered, as writers and artists are heavily involved in the work of national self-conception. In this course, we will read a range of writers including James Baldwin, Norman Mailer, Leslie Marmon Silko, Thomas Pynchon, Russell Banks and Toni Morrison. Course requirements: three papers and a final examination.

3210 NATIVE AMERICAN LITERATURE

3210-01 | Jangula Mootz, Kaylee | Spring 2020

Shari Huhndorf (Yupik) argues in *Going Native* (2001) that while non-Native students are likely to be completely clueless about Native American history they feel a strong attachment to particular "historical" images of Indians. Huhndorf's study draws attention to the ways that representations of Native Americans in popular culture (through images, books, film, and television) shapes mainstream understandings of US/Native history, which is then reinforced through public school education and national mythologies (e.g. Columbus, Thanksgiving, Louis and Clark). The most significant effect of these popular narratives is that in addition to Native histories being ignored and erased, Native peoples are always understood as past and gone.

In this course we will be thinking about the ways that contemporary Native authors, artists, and filmmakers work against these degrading narratives through depictions of their pasts and presents, *and* we will pay particular attention to the ways that these authors play with and imagine alternate pasts, presents, and futures. We will read 21st century texts in a variety of forms (graphic novels, poetry, short story, fiction, and film) and from several tribal regions (Eastern Woodlands, Southern, Plains, and California) to create a diverse and dynamic picture of contemporary Native literature.

Some of our course texts include: *The Round House*; *Shell Shaker*; *The Marrow Thieves*; and *There, There*.

3212 ASIAN AMERICAN LITERATURE

3212-01 | Kim, Na-Rae | Spring 2020

By exploring various artistic productions by Asian Americans, this course seeks to grasp central issues and themes for understanding contemporary Asian America, and furthermore, multicultural America. Asian American literary productions exhibit vibrant re-imagination of American history, nation-state, nationalism, citizenship, identity, and difference. This course is not a survey of these works, as Asian Americans are a diverse group of people whose literature reflect multiple backgrounds, experiences, and perspectives. Instead, our readings and assignments focus on key themes including: racism, stereotypes, gender expectations, migration, representation, and redefining America. Through this course, we consider

how even the seemingly most personal relationships expressed in cultural production are rooted in and shaped by historical and social circumstances.

3213 EIGHTEENTH AND NINETEENTH-CENTURY AFRICAN AMERICAN LITERATURE

3213-01 | Salvant, Shawn | Spring 2020

This course provides a survey of eighteenth and nineteenth-century African American literature. We will examine early African American literature, reading work by authors such as James Gronniosaw and Phillis Wheatley with emphasis on their transatlantic production, religious themes, and contributions to the development of the African American vernacular tradition. We will study the African American oral and rhetorical traditions as exemplified in anti-slavery speeches and essays by Sojourner Truth, David Walker, Frederick Douglass and others. In a unit on the slave narrative, we'll discuss the literary and political dimensions of this genre so influential to the development of 20th and 21st Century African American literature. We'll conclude by examining early African American novels and novels of the Reconstruction and post-Reconstruction era by such figures as Charles Chesnutt. Students will become familiar with the development of African American literary history and the recurring themes of the period as well as the literary and cultural significance of each text and author. We will also track the forces shaping this period of African American literature -- historical and political movements (slavery, emancipation, reconstruction), modes of expression and production (literacy and orality, authentication), and literary forms (imagery, symbolism, narrative, genre, style). Primary texts will be supplemented by scholarly secondary readings. Final grade will be based on quizzes, discussion question assignments, midterm exam, participation, 1-2 short essays, final paper and/or a final exam.

3235W READING THE AMERICAN CITY

2407-01 | Knapp, Kathy | Spring 2020

“New York City: the greatest city in the world,” or so says legend and the promotional literature. But the 21st Century in particular has exposed chinks in the city’s mythological armor: the fall of the Twin Towers, the 2008 economic crisis, and Hurricane Sandy are only the most prominent of the challenges the city—and by extent, the nation—has faced in recent years. This course will look at novels, films, short stories, and creative nonfiction that consider the city’s role in shaping the individuals within and the way it is in turn shaped by its inhabitants. Our reading will help us theorize an ethics and a history of the relationship between the individual, the communities they form, and the built environment. Texts may include Colum McCann’s *Let the Great World Spin*, Jennifer Egan’s *A Visit From the Goon Squad*, Colson Whitehead’s *Zone One*, and Ben Lerner’s *10:04*, Teju Cole’s *Open City* as they engage earlier iterations of the New York novel. But given that this is a W course, students will also write the American city: through a variety of assignments—among them, the listicle, the review essay, response papers—students will consider the way we shape the forces that shape us.

3240 AMERICAN NATURE WRITING

3240-01 | Franklin, Wayne | Spring 2020

This course will explore how nature in the U.S. has been addressed in a variety of written texts from the 1840s to the present. The goal is to understand how Americans have conceived of the natural environment and acted in and on it both symbolically and practically. Students will keep nature journals in which they incorporate their responses to the readings as well as to natural locations of their choice. There will also be a midterm exam.

3265W AMERICAN STUDIES METHODS

3265W-01 | Vials, Christopher | Spring 2020

Fascism and Antifascism in the United States

This course aims to introduce you to American Studies research methods and to develop interdisciplinary writing skills by approaching a specific theme in US history and culture.

In this section, we will explore the theme of fascism and antifascism in the 20th century United States. Some questions we will explore are: what is fascism? What were its essential features in Europe and Japan before WWII? How has it appeared in US history, and what impact has it had on this side of the Atlantic? Also, what is antifascism, and more broadly, what forces have checked the rise of fascism in the past?

As we will discuss, the United States has never had a fascist government, but it has seen the rise of fascist and proto-fascist movements that have had a real impact on US politics and institutions. We will also explore how these movements have also been blocked from realizing their full potential by assertive counter-movements that do not always self-identify as antifascist.

This is also a W course, and so most of your assignments will be written essays that will require drafts. The writing assignments are also designed to build your skills in interdisciplinary, American Studies research methods, which we will also discuss in class. Some class time will be devoted to effective writing techniques in advanced level writing.

3319 TOPICS IN POSTCOLONIAL STUDIES

3319-01 | Coundouriotis, Eleni | Spring 2020

Ecocriticism

The world's worst pollution and ecological degradation can be found in the Global South. This course will examine the ways in which contemporary writers from Africa and South Asia have grappled with the causes and impact of ecological degradation in memoirs, fiction, journalism and other genres. Whether there is a precipitating event (like an industrial accident or an oil spill) or attention to the decades-long process of pollution and deforestation, these writers know that the impact on ordinary lives is a huge upheaval. How do they balance the imperative to document and raise awareness, to teach even, with a desire to capture ordinary lives and the impact of the environment in shorter timespans? What is the audience for such works

and how do they engage with the global? Assignments include an oral presentation, film review, a research project and quizzes.

3320 LITERATURE AND CULTURE OF INDIA

3320-01 | Mathews, Rebecca | Spring 2020

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.

As this course involves discussions, quizzes, presentations and written responses, participation in classroom activities is mandatory. Students are expected to read the assigned literature for each class and be prepared for the activities in class. Course requirements include active participation in discussions and presentations, a mid-term exam, in-class writing and a final essay.

3420 CHILDREN'S LITERATURE

3420-01 | Smith, Victoria Ford | Spring 2020

In this course, we will explore a range of children's literature in English, including fairy tales, picture books, realism, historical fiction, poetry, and graphic narrative. Our task: to think critically about what these texts tell us about children's literature as a genre, what literature for young readers reveals about how we understand childhood, and how these books participate in larger movements in history, culture, and art. Our course material will range from benchmark texts in the history of the genre, such as Lewis Carroll's *Alice's Adventures in Wonderland*, to more recent texts that exemplify the changing landscape of literature for young readers in relation to matters of diversity of representation, such as Alex Gino's *George* and Veera Hiranandani's *The Night Diary*. Please note that this is not a course on pedagogical strategy. We may touch on the role of children's literature in education, but we will not be discussing teaching practices. In addition to engaged and thoughtful class participation, assignments will likely include regular responses to class reading, a midterm assignment, and a research project with essay, archival, and multimodal options.

3422 YOUNG ADULT LITERATURE

3422-01 | Jangula Mootz, Kaylee | Spring 2020

In 1956, Nancy Larrick decried the lack of diversity in literature for youth in her article "The All White World of Children's Literature," sparking critical conversations about representation. Fast forward to 2013, author Walter Dean Myers asks in an editorial to the NY Times "Where are the People of Color in

Children’s Books?” In 57 years, it seemed nothing had changed. The following year, #weneeddiversebooks began trending on social media and a movement was born.

While diverse representations in children’s and young adult literature are still significantly lacking, there is a high demand for diversity in publication and this sustained demand has facilitated the publication of many excellent works of YA (and some less-than-excellent ones). In this course, we will be investigating issues of representation and considering the critical conversations of race, class, gender, disability, and sexuality in relation to these diverse YA titles. Our goal in this class is to give critical attention to authors and topics that had previously been underrepresented, thereby expanding our conceptions of what young adult literature can do.

Some of our course texts include: *If I Ever Get Out of Here*; *Turtles All the Way Down*; *Gabi, A Girl in Pieces*; *The Education of Margo Sanchez*; *Hearts Unbroken*; and *The Hate U Give*.

3503 SHAKESPEARE I

3503-01 | Tribble, Evelyn | Spring 2020

We will explore Shakespeare’s work through three modes: stage, page, and screen. You will learn to read Shakespeare’s language and how he wrote for the stage; we will use some class time for staging experiments. We will also explore how Shakespeare’s work has been translated into film and how directors use cinematic techniques to convey their interpretations of his work.

Requirements include: In-class brief response papers reflecting upon the staging experiments, discussions, practical activities, and screenings; a midterm and a final in which you demonstrate your ability to interpret Shakespeare on page, stage, and screen; and two writing assignments, one of which may be creative or pedagogical in nature (possible approaches include: a lesson plan or assignment sequence; a proposed film treatment with a video trailer; a plan for costume, music, or set design for a production).

Plays to be read include *Much Ado about Nothing*, *Richard III*, *Hamlet*, *Twelfth Night*, *King Lear*, and *The Tempest*.

3507 MILTON

3507-01 | Semenza, Gregory | Spring 2020

Paradise Lost is arguably the most influential, and perhaps the most controversial, poem in the English language. Its author, John Milton, is one of the most misunderstood and misrepresented figures in popular culture. Often labeled a “puritan” (a term whose Renaissance meaning is extraordinarily complex) by modern readers who mean to highlight what they perceive as the man’s conservatism, Milton was by seventeenth-century standards a heretical thinker and writer. In fact, we might accurately call him the most radical pre-twentieth-century author in the English literary canon, a man whose radicalism was especially well understood by his contemporaries. Milton was also a great writer, of course. His famous epic poem is a treasure trove of beautiful poetry, mind-bending theological twists and turns, sublime imagery, and one of the most mesmerizing anti-heroes in world literature. *Paradise Lost* is a poem that

warrants reading and re-reading, and it never ceases to yield new wonders. In this class, we will read *Paradise Lost* of course, but also enough of Milton's other poetry and prose to keep the poem in proper perspective. Other primary readings will include a selection of the early poetry, *Comus*, *Areopagitica*, *Paradise Regained*, and *Samson Agonistes*, as well as a number of modern adaptations of Milton's work such as Philip Pullman's "Paradise Lost for teenagers," *His Dark Materials*.

Open to sophomores with professor's permission.

3509 STUDIES IN INDIVIDUAL WRITERS

3509-01 | Pelizzon, Penelope | Spring 2020

Elizabeth Bishop & Sylvia Plath

A concentrated study in the works of two of the most influential American poets of the past 50 years. On the surface, the works of Elizabeth Bishop and Sylvia Plath seem utterly different. Bishop is known for her painterly precision, formal mastery, and modest avoidance of self-exposure. Plath, in contrast, has thrilled generations of readers with her electrifying figurative language, daring ruptures of form, and unsettling confessional themes. Reading them in the same semester will familiarize us with their works and allow us to appreciate their radically different poetic choices, while also suggesting unexpected overlaps between them. We'll consider each author's poems, letters, and journals, with some time devoted to Bishop's paintings and Plath's novel *The Bell Jar*. Be prepared to read avidly and voraciously. Assignments: weekly responses to discussion questions, two short papers, a midterm, and a final.

3607 STUDIES IN LATINA/O LITERATURE

3607-01 | Sanchez, Lisa | Spring 2020

Latina Feminist Thought

This course is a study of Latina feminist theory and literary radicalism. "Latina" is the popular term used in the U.S. for women of Latin American heritage. This community, however, is very diverse; it includes women of Amerindian, African and Asian descent, among other backgrounds, and includes women of privilege as well as middle class and working class women. Likewise, not all Latinas are immigrants; our course will explore the history of U.S. imperial expansion and colonialism in order to understand the complexity of this community's history as well. Latina feminism is a body of critical theory first developed in the early twentieth century to advocate for equal rights among women of Puerto Rican and Mexican descent in the U.S. and its territories, but soon expanded to include contributions from Latinas of other backgrounds. The assigned texts will include creative works by former political prisoners, gender non-binary authors, and other literary radicals, as well as theoretical works by Latina scholars.

3609 WOMEN'S LITERATURE

3609-01 | Morrison, Kevin | Spring 2020

This course introduces students to works written by women from different countries and centuries. It considers the influence of gender on literature, and the influence of literature on the construction of gender. We will analyze the division of labor within a household; marriage as a cultural institution and as a literary device; sex (casual or committed) and love; and the representation of various female types, including the angel in the house, the hysteric, the femme fatale, and the new woman. Students will be introduced to key terms and concepts relevant to the analysis of literature by women in its cultural and historical contexts, including first-, second-, and third-wave feminism, postcolonial feminisms, and the intersection of gender, sexuality, and racial identity. Our texts will include novels, etiquette guides, cookbooks, child-rearing manuals, medical dictionaries, social and political treatises, autobiography, and a generous sampling of poetry. Assessment will be based on formal and informal participation, several short writing assignments, a midterm, and a final.

3619 TOPICS IN LITERATURE AND HUMAN RIGHTS

3619-01 | Winter, Sarah | Spring 2020

“Gone Astray”: Precarious Lives of Migrants, Refugees, and Street-Folk

This course considers memoirs and novels as well as journalistic, ethnographic, and historical studies dealing with the improvised occupations and dwellings of the urban and rural poor, migrants, and refugees. We will pay close attention to physical spaces—city streets, urban slums, refugee camps, public housing, rural villages—and trajectories of movement—flight, exile, seasonal circuits of migration affecting displaced persons. The course will introduce discussions of the criminalization of vagrancy and the human rights of migrants and refugees, as well as the history of conventions governing political asylum. We will also focus on the techniques—advocacy, objective analysis, interviews, reporting, autobiography, history, imaginative portrayal, ethnography—through which the difficult conditions of poverty, statelessness, and displacement are depicted by writers of fiction and memoir and studied by participant observers.

Readings include: Charles Dickens, selected journalism; Henry Mayhew, from *London Labour and the London Poor*; Thomas Hardy, *Tess of the D’Urbervilles*; Flora Thompson, *Lark Rise*; J. M. Coetzee, *Life & Times of Michael K*; Mitchell Duneier, *Sidewalk*; W. G. Sebald, *The Emigrants*; Hannah Arendt, from *The Origins of Totalitarianism*; and Marie Beatrice Umutesi, *Surviving the Slaughter: The ordeal of a Rwandan refugee in Zaire*; several shorter readings TBA. Course requirements: take-home midterm exam; one 5-7 page analysis paper on the novels; and one 8-10 page final research paper; two short class presentations.

3621 LITERATURE AND OTHER DISCIPLINES

3621-01 | Plum, Sydney Landon | Spring 2020

Sense of Place

“Sense of place” might signal to you the study of stories about people with an affinity for natural places, freed from human activity and imprint. Yet this isn’t an accurate understanding of the term or this course. This course explores several facets of sense of place. We’ll use an ecocritical approach to overlap studies

of aesthetics, history, culture, biology and biodiversity, economy, climate change, and legal and ethical contexts. Study of literature and film allows us to envision the human place on the planet — including our implication in the contemporary climate crisis.

Students will read and respond to four novels and several short works of nonfiction. Works of literature are complemented by five or six feature-length films*, which are available to stream. Student journals develop an individual sense of place: by observing and recording interactions with the local. This course is presented entirely online, and there are no synchronous meetings. Grades are based upon thoughtful participation in discussions, short writings, journal submissions, a midterm examination and a final project.

*Three of the five films chosen so far for Spring 2020 are rated R for violence — including a rape, disturbing images, and language. Even the two films rated PG have some disturbing images. Two of the novels selected include scenes of violence, some sexual. The human relationship with non-human place always has been shaped by violence, which is reflected in these narratives, and is one of the aspects of sense of place we will study.

3633W THE RHETORIC OF POLITICAL DISCOURSE

3633W-01 | Fairbanks, Harris & Phillips, Jerry | Spring 2020

Rhetoric is the art of persuasion. As recent press coverage has demonstrated, political rhetoric is a potent force in determining whom the American electorate will entrust to determine national policy and enact the laws. It could even be said that rhetoric is more influential than policy positions in determining elections because the rhetorical coloring thrown on policy proposals and applied favorably or unfavorably to candidates often determines how they will be received. Moreover, the polarization of the American electorate has largely been driven by extreme rhetoric fostered by websites, news outlets, and social media whose consumers hear only one side of every story and are encouraged to loathe those who think differently. An important purpose of this course is to create a forum with allegiance only to truth and rationality that examines all sides of the most contentious issues. Here you will have a chance to argue for your side and be respectfully heard. The price is that you must listen to the other side on the same terms.

In this course we will have plenty to say about rhetoric and voter responses to it in the campaigns for the 2020 elections, but we will also situate it both theoretically and historically. The content of the course falls into three categories: (a) critical concepts, heuristics, and skills of rhetorical analysis drawn from selected rhetorical texts and contemporary practice; (b) case studies of historical controversies including the Burke/Paine debate in Britain during the 1790's and American debates about slavery, civil rights, and civil disobedience; and (c) analysis of current debates in the print media, broadcasts, and websites concerning such issues as the immigration, the kind of leadership the U.S. should exercise in the world, trade policy, civil rights, and climate change. Some of the analysis of current debates will take the form of group presentations.

Course requirements: One 6-page paper, midterm examination, a group presentation, a 9-page paper, class participation, and a final examination.

3701 CREATIVE WRITING II

3701-01 | Barreca, Regina | Spring 2020

This seminar, designed for undergraduate students with an interest in writing their own short creative fiction and non-fiction with any eye towards publication, assumes a serious commitment both to reading and writing throughout the semester. Writing: Students will produce seven pieces of writing (between 750-2,000+ words each) and email these to all the other members of the seminar at least three days before the class meets. As a final project, each student will submit to me a portfolio of revised, carefully edited essays. Reading and commentary: Students are responsible for reading and commenting in detail their colleague's essays (I'll provide a list of suggested questions) EVERY WEEK; they will email their comments to one another at least one day before the class meets. **Deadlines are non-negotiable.**

3701-02 | Forbes, Sean | Spring 2020

This class is an intensive seminar/workshop/tutorial in writing poems and creative nonfiction. 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 nonfiction pieces that use voice in striking ways. A few authors we will read are Roxane Gay, Joy Harjo, Rigoberto Gonzalez and Allison Joseph. You'll write regularly, producing new poems and works of nonfiction of your own, which we'll critique. 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.

3703 WRITING WORKSHOP

3703-01 | Litman, Ellen | Spring 2020

Advanced Fiction Workshop

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 likely include a couple of novels and collections of short stories, plus some essays on the craft of fiction. Active class participation is required. For a permission number, please e-mail 4-6 pages of your fiction as a .doc or .pdf attachment to Professor Litman at ellen.litman@uconn.edu.

3703-02 | Cohen, Bruce | Spring 2020

Poetry

The class will be a poetry writing workshop. It is designed for students who have a serious and committed interest in writing and discussing poetry. We will be reading and analyzing five books of poems and will be unraveling the craft and esthetics design of the various poets. We will also dissect the differences

between poetry & prose poetry. Naturally, students will be required to produce original work and actively participate in the writing workshop in class. Aside from attending campus readings, students will be asked to research outside writers and share work with the class. It is assumed that all students have taken English 1701 and have an active vocabulary and understanding of poetry. The class is by permission only and students will be asked to submit poems for considering for entrance into the class.

3713 LITERARY MAGAZINE EDITING

3713-01 | Dennigan, Darcie | Spring 2020

Would you like to be part of the editorial team for UConn's student-run literary journal, The Long River Review? If so, you must register for this class, an intellectual exploration of, and practicum in, contemporary literary journal publication. Students will conduct a broad survey of contemporary journals, from high & mighty literary pillars, to small niche publications, online zines, and handmade beauties, including Paris Review, cosmonauts avenue, Obsidian, The Offing, and more. As we read, we'll consider questions of audience, demographics, aesthetics, editorial vision, politics, and relevancy. We'll also debate the responsibility of editors and of publishing writers. Expect readings, interviews with working editors, short essays and presentations, and an essay exam. Also expect to find and connect with writers over all the UConn campuses, to debate with fellow classmates on the literary merits of submissions, and to make editorial and aesthetic decisions for the journal. The class culminates in the release of the 2020 Long River Review.

Interested students should e-mail a one-page letter detailing 1) relevant coursework, 2) writing and editorial experience, and 3) a brief biography to Professor Dennigan at darcie.dennigan@uconn.edu by October 28. Interviews will be arranged in early November.

3715 NATURE WRITING WORKSHOP

(Prerequisite: ENGL 1010 or 1011 or 2011; open to sophomores or higher. Recommended preparation: English 1701.)

3715-01 | Dennigan, Darcie | Spring 2020

Museum of Garbage

This is a studio-based creative writing course. Expect to write abundantly in and out of class, to write many many imperfect things, and to share your ideas, feedback, and attention. This class requires that you open yourself to the processes of writing. One piece of literal garbage will be the lynchpin of all your writing this semester. The climate crisis puts new emphasis on the concept of recycling. What will you do with your garbage? What is the loop you're living? How are you continuously fed back into this loop? Let us walk into our writing without knowing where we are going. Let "wildness" be the barometer for our work. In addition to writing daily, expect readings, writing about those readings, small- and large-group workshops, and one final writing project of 12+ pages. Work by Lawrence Weschler, Brenda Coultas, Hiromi Ito, Maryam Parhizkar, Henry David Thoreau, Mary Ruefle, Francis Ponge, Dawn Lundy Martin, John Cage, Robin Wall Kimmerer, Zoe Leonard, Gabby Bellot, and more.

3715-02 | Pelizzon, Penelope | Spring 2020

What is “nature,” and what are humans within it? How might we write about the spaces where “nature” presses up against urban and suburban domains? How can we respond as creative writers to climate crisis? In this course we’ll read poems, fictions, and non-fictions, considering a range of authors who have responded to the environmental issues of their day and who may provide models for our own original creative work. Participants will write and revise 5-6 original works of their own poetry and prose, exploring different genres and techniques and receiving feedback from the class. Our readings are likely to include writings by Dorothy Wordsworth, John Clare, Henry David Thoreau, Emily Dickinson, Gerard Manley Hopkins, Anne Spenser, Aldo Leopold, J. A. Baker, Robert Hass, Harryette Mullen, Robert McFarlane, Donna Haraway, Elizabeth Kolbert, Inger Christensen, Camille Dungy, and Alice Oswald. Participants should be prepared to write avidly, experimentally, and voluminously. They should also be prepared to offer generous written and verbal feedback to other members of the class in our weekly workshops.

4302W ADVANCED STUDY: IRISH LITERATURE

4302W-01 | Burke, Mary | Spring 2020

Irishness and Twentieth-century American Literature

The popular belief that Irish America is Catholic and urban was cemented by the influx of Famine immigrants after 1845, but by 1790, half of the 400,000 US residents who were commonly labelled “Irish” were Presbyterians of Scottish descent from the northern province of Ulster. We will consider the work of Steinbeck and James in terms of this Scots-Irish ancestry and also consider better-recognized depictions of Irish America by writers such as Fitzgerald, O’Neill and Betty Smith. We will depart from simply auditing stereotypes to discuss how these “Irishnesses” evolved into both the antithesis and the very definition of “American,” attending to the role that race, class, and religion played in such depictions over time. We will close with depictions of the contemporary Irish in America as privileged cosmopolites by Claire Kilroy and Colm McCann, asking how this aligns with what one cultural theorist calls the 1990s rise of Irishness as “white ethnicity of choice” in the American identity marketplace. Course grades will be based on class participation. Class will feature discussion, research assignments, and presentation to peers and will culminate in an 18-20-page revised research paper.

4600W ADVANCED STUDY: SEMINARS IN LITERATURE

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

4600W-01 | Smenza, Gregory | Spring 2020

Documentary

Patricia Aufderheide remarks eloquently that “documentaries are about real life; they are not real life.” Following logically, we might ask whether documentaries have more to do with truth, per se, or the ways we construct and consume stories about the truth. Furthermore, to what degree has the indecipherability of

differences between fiction and non-fiction stories in our current media landscape—our inability to know how close we actually are to the truth—exacerbated ideological divisions that cause us to interpret the same realities in dramatically different ways? In this class, we will use the art form of documentary film to explore these and other questions about truth and reality in art, media, and forms of representation (such as our writings) more generally. Studying a mix of classic and recent documentaries, often in comparison with non-filmic meditations on truth, we'll celebrate the complexities of these beautiful films and delve deeply into the philosophical and aesthetic questions they inspire. Required films will include *Amy* (Asif Kapadia; 2015); *Cameraperson* (Kirsten Johnson; 2016); *Gimme Shelter* (Albert and David Maysles; 1970); *The Act of Killing* (Joshua Oppenheimer; 2012); *The Gleaners and I* (Agnès Varda; 2000); and about half a dozen other films.

4600W-02 | Igarashi, Yohei | Spring 2020

Nabokov

This capstone course is devoted to one of the twentieth century's greatest and most dazzling authors, the Russian-born American writer, Vladimir Nabokov (1899-1977). Readings are in English and include *Lolita*, *Pnin*, *Pale Fire*, *Ada or Ardor*, *Speak, Memory* (Nabokov's autobiography), selected short stories and poems, lectures and interviews on literature, and some Nabokov scholarship. The course focuses on close reading the works, Nabokov's biography and milieu, and topics such as art and aesthetics, the literary imagination, exile, multilingualism and translation, memory, literary influences on and by him, and butterflies.

4601W ADVANCED STUDY: LITERARY CRITICISM AND THEORY

4601W-01 | Hogan, Patrick | Spring 2020

Empathy, Morals, Stories

Since at least the time of Plato and Confucius, writers have been concerned with the moral impact of literary works. The intertwining of stories and morals has continued to the present day, from debates about the political implications of canonical versus non-canonical works to empirical research on the cognitive and emotional consequences of, for example, reading novels. In recent years, a great deal of this attention has focused on the topic of empathy. For instance, some research suggests that literary study does in fact enhance certain empathic capacities and therefore is practically—and perhaps morally—beneficial. On the other hand, empathy is not without its critics, writers who argue that empathy in fact misleads us ethically or who maintain that apparent compassion is often little more than concealed sadism.

In this course, we will consider, first, what ethics and empathy are; second, how they might be related to one another and to literature, particularly in the area of narrative or storytelling; third, why some critics object to the advocacy of empathy and what the strengths and weaknesses in their arguments might be. In the course of the semester, we will read Derek Matravers's *Empathy*, Paul Bloom's *Against Empathy*, Jonathan Haidt's *The Righteous Mind: Why Good People Are Divided by Politics and Religion*, and essays from Coplan and Goldie's *Empathy*. We will examine ethical issues and empathy in two or three literary works (perhaps Shakespeare's *Troilus and Cressida* and Marjane Satrapi's *Persepolis*) and a couple of films (probably something by Mizoguchi and something by Godard).

Requirements will include two class presentations (in groups of three or four); peer review of other students' essays, short response papers on the readings; one 6- to 7-page interpretive or analytic essay and one 9- to 10-page research essay, along with drafts of both.

Fall 2019

1012W BUSINESS WRITING I

1012W-01 | Bird, Trudi | Spring 2020

This course provides an introduction to the rhetorical and genre conventions of business writing. Expect to work on letters, memoranda, reports, press releases, proposals, resumes and cover letters for job applications, job descriptions, letters of reference, and mission statements. Expect to improve your persuasive skills and become a more effective writer. Depending on the interests of the class, we may also work on the various kinds of writings involved in conducting meetings, and on the etiquette of international correspondence. Since one goal of business writing is to be concise, most of the assignments will be under a page in length. Revision of most assignments will be required, after peer review and instructor feedback. The course requires that these brief written assignments and revisions be submitted on a near-daily basis, beginning on the first day of the semester. You will write several short written "one-pagers", responses to the course readings. You will need to purchase a hard-copy version of the required text. No electronics will be used during class meetings. The course will not duplicate, but will rather supplement BADM4070W and BADM4075W. ENGL1012W supplements COMM 2100, Professional Communication. While the University suggests that other courses are prerequisites, ENGL1012W is open to all UConn students.

1013W TECHNICAL WRITING I

1013W-01 | Morrison, Gabriel | Spring 2020

Through readings, brief lectures, activities, and online and in-class discussions, we will address big questions about context, audience, purpose, and ethics that should be asked in every writing situation; practice workplace and scientific genres (reports, proposals, digital communications); and cover key topics in technical communication, including visual and document design, accessibility, usability testing, technical style, and the function and politics of writing technologies. Assignments will include weekly writing tasks, quizzes, and a major collaborative writing project.

1101 CLASSICAL AND MEDIEVAL WESTERN LITERATURE

1101-01 | Gallucci, Mary | Spring 2020

Description not available.

1101W CLASSICAL AND MEDIEVAL WESTERN LITERATURE

1101W-01 | Hasenfratz, Robert | Spring 2020

Description not available.

1201 INTRODUCTION TO AMERICAN STUDIES

1201-01 | Testa, Richard | Spring 2020

What does it mean to be American? This section introduces ways of examining the United States while investigating popular literature and television. How has this country imagined itself in fiction? Students will be introduced to the practice of American Studies; the course is designed to teach students how to critically analyze United States culture and society.

1201-02 | Franklin, Wayne | Spring 2020

As a basic introduction to the key issues of the field of American Studies, this course 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, class, and ethnicity now and in the past; patterns of everyday life; and architecture and material culture generally. Course readings will include such books as these:

James Deetz, *In Small Things Forgotten*. Anchor 0385483995

William Cronon, *Changes in the Land*. Hill and Wang 0809016341

John M. Baker, *American House Styles*. W. W. Norton 0393323250

Frederick Douglass, *Narrative*. Penguin 0143107305

Sarah Orne Jewett, *Country of the Pointed Firs*. Signet 0451531442

F. Scott Fitzgerald, *Great Gatsby*. Scribner 0743273567

Walker Evans and James Agee, *Let Us Now Praise Famous Men*. Mariner Books 0618127496

Leslie M. Silko, *Ceremony*. Penguin 0143104918

1503 INTRODUCTION TO SHAKESPEARE

1503-01 | Semenza, Gregory | Spring 2020

"The remarkable thing about Shakespeare is that he is really very good, in spite of all the people who say he is very good." -- Robert Graves

After almost 20 years of teaching and studying Shakespeare, I still marvel at how good he really is. My major goal in this introductory class is simply to share some of the things I've learned about his plays over the years, and to explore with you the reasons why his artistry continues to influence and move us 400 years after his death. My more technical goal is to instill appreciation and understanding of the following: the major Shakespearean dramatic genres, comedy, tragedy, and history; the chief characteristics of Shakespeare's dramatic style: systematic indeterminacy, pervasive metatheatricality, and dialectical

structuring; the basic terms and devices of Shakespearean drama, including soliloquy, aside, play-within-the-play, and exposition; the major characters, such as Hamlet, Falstaff, and Juliet; and the major dramatic themes, including nature vs. nurture, fate and freewill, and sacred and profane love. Readings will include Twelfth Night, King Lear, Measure for Measure, and about five additional plays.

1616 MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE

1616-01 | Mahoney, Charles | Spring 2020

What makes a work of literature a “major” rather than a “minor” work? Who gets to decide and how does one know? And how do such classifications change over time, with shifting frames of cultural relevance? Examining texts from the fourteenth through the twenty-first century, we will consider a wide range of genres, all popular at the time of composition, from chivalric romance (*Sir Gawain and the Green Knight*) to the dystopian novel (Orwell’s *1984* and Roth’s *The Plot Against America*), by way of verse drama (Shakespeare’s *Hamlet*), poetry in blank verse (Wordsworth’s 1799 *Prelude*), autobiography (*The Narrative of the Life of Frederick Douglass*), and the gothic novel (Shelley’s *Frankenstein* and Brontë’s *Wuthering Heights*). Requirements are likely to include regular quizzes, in-class writings, a midterm, and a final exam.

1616W MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE

1616W-01 | Makowsky, Veronica | Spring 2020

Honors Section

Who Am I? Am I the same person I was yesterday? What will I be tomorrow? To what extent do I control my identity and to what extent is it imposed upon me by my historical and cultural contexts? To what extent is it formed by my family and the relationships between and among family members? We will explore these questions about identity and change as we read and discuss major works of poetry, drama, and fiction. In the first half of the course, we will survey some important British works from the Renaissance through the nineteenth century, including *Hamlet* and selections from our anthology, *The Norton Introduction to Literature* (Shorter, Twelfth Edition), as well as Robert Louis Stevenson’s brief novel *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), interspersed with one or two twentieth-century American plays that focus on family dynamics. In the second half of the course, we will concentrate on modernism and on American ethnic literature, including Julie Otsuka’s short novel *When the Emperor Was Divine*. Students will write and revise four short papers. Class participation is essential and will include almost daily in-class writing assignments. The course is intended as an introduction to reading and interpreting English and American literature with no background required other than having met the first-year writing requirement.

1616W-02 | Rowe, Rebecca | Spring 2020

From Major Works to Major Motion Pictures

What makes a work “major”? How does the concept of “major” change over time? We will explore these questions and others through four “major” works: Shakespeare’s *The Taming of the Shrew*, Austen’s *Pride and Prejudice*, Doyle’s *A Study in Scarlet*, and Dickens’ *A Christmas Carol*. For each work, we will begin by considering what makes this work “major”, from literary to cultural to academic value. Then, we will study adaptations created throughout the twentieth and twenty-first centuries to explore how these works’ “major” status changes over time. Requirements include reaction posts and a semester-long project broken into a presentation, two essays, one shorter (5 page) and one longer (10 page), and a creative element.

1616W-03 | Testa, Richard | Spring 2020

We will read novels that have been adapted for radio and the movies. A comparison of all forms of storytelling will highlight our discussions.

1616W-04 | Krzywda, Steven | Spring 2020

English 1616 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 will do a brief flyover of Robert Frost. Frost is both readable and enjoyable. But his seemingly casual, conversational style belies his technical and thematic sophistication. We cap off the course with *Messiah*, by Gore Vidal. There are two principals: the narrator and John Cave. That Cave’s initials are JC is no accident. He is a modern-day messianic figure, a charismatic individual, intent on spreading one revelation: “It’s not death which is hard but dying.” “[It] was the dead man...who was part of the whole...the living were the sufferers from whom, temporarily, the beautiful darkness...had been withdrawn, [and] it was...dying which was the better part.” Against all odds, this message catches on—until it all goes sideways! Vidal depicts how messianic figures inspire cults, cults become movements, then religions, and how religions turn into large, self-perpetuating organizations. Course requirements: three essays, each revised once. I also do a mini grammar lesson at the start of each class that will once and forever dispel your grammar phobia.

1616W-05 | Fairbanks, Harris | Spring 2020

What a piece of work is a man! How noble in reason! how infinite in faculty! in form, in moving, how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals! And yet, to me, what is this quintessence of dust?

Hamlet, II,ii.

In this passage Hamlet articulates two polar ways of regarding mankind’s dignity, essential character, and place in the cosmos. These are themes that have occupied a central position in the Anglo-American literary tradition for as long as the English language has existed. We shall be studying works involving them from various periods within that tradition--the Medieval Period, the Renaissance, the Age of Reason, the Romantic and Victorian periods in England, nineteenth-century America, and the twentieth century. Works will include the Medieval Sir Gawain/Green Knight, Shakespeare’s *King Lear*, (978-

0743482769) Folger Blake's Marriage Heaven & Hell, Mary Shelley's Frankenstein along with the 1931 film, Twain's Huckleberry Finn, and a few others. Two papers, quizzes, and a final exam.

1701 CREATIVE WRITING I

1701-01 | Forbes, Sean | Spring 2020

The Speaker: The Eye of the Poem and the Short Story

According to Frances Mayes, "the poet 'finds' the right speaker and the right listener, usually by trying out several approaches." In this introduction to creative writing class we will examine the different approaches that a writer can take when trying to establish a speaker in a poem or short story. We will look at exemplary works of poetry and fiction from writers like Elizabeth Bishop, Robert Hayden, Marilyn Nelson, and Justin Torres. Students will produce a final portfolio of their original work. Class participation is an essential component to this largely workshop-based course along with weekly writing prompts such as writing in iambic pentameter and challenging prose sketches.

1701-02 | Choffel, Julie | Spring 2020

This course provides an introduction to the writer's workshop in poetry, short fiction, and creative nonfiction. 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. 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 short fiction, nonfiction, and poetry, and revise your strongest works 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.

1701-03 | Cohen, Bruce | Spring 2020

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

1701-04 | Sneed, Brian | Spring 2020

Description not available.

1701-05 | Dennigan, Darcie | Spring 2020

Poetry and Playwriting

This introductory course is an invitation to experiment with poetry and short plays. Through writing games, workshops, improvisations, and conversations, you will investigate your processes, inspirations, prejudices, and styles. And you'll write off of and onto other writers, particularly: Harryette Mullen, Tommy Pico, James Tate, Anna Deveare Smith, Daniil Kharms, and Maria Irene Fornes. Expect to read and write both inside and outside of class, and to share your experiments each week. By semester's end, you will have a small packet of your own poems and plays. Open to all majors.

2013W INTRODUCTION TO WRITING STUDIES

2013W-01 | Deans, Tom | Spring 2020

Writing studies takes up such concerns as how writing has developed historically, how individuals and social systems have come to depend on writing, and how people go about writing in a wide variety of genres, technologies, and styles. Expect to participate actively in class discussion, compose weekly reading response papers, and do sustained research on one kind of writing (you choose which kind). This course is the gateway to a writing minor that is under development.

2100 BRITISH LITERATURE I

2100-01 | Biggs, Frederick | Spring 2020

Description not available.

2100-02 | Cordon, Joanne | Spring 2020

Time Travels

This class is a tour of prose, drama and poetry from the medieval period through the eighteenth century. The cultures associated with these texts are distant in time, custom and belief, so investigating this literature requires the diligence and open-mindedness of an explorer. Readings are in the *Broadview Anthology of British Literature*, concise Volume A, 3rd edition. Texts may include *Sir Gawain and the Green Knight*, Shakespearean sonnets, *The Country Wife*, and *The School for Scandal*. Course requirements include class discussion, four quizzes, final exam, one essay.

2100-03

(TuTh 3:30-4:45)

Gouws, Dennis

This lecture course surveys British literature from the medieval period through the 18th century. Intended to provide preparation for more advanced courses in British literature, ENGL2100 is strongly recommended for English majors. Class participation, three tests, and a final exam determine the grade. This is a group-one general-education course.

2101 BRITISH LITERATURE II

2101-01 | Barreca, Regina | Spring 2020

This demanding class, designed with ambitious students in mind, includes works by some of the most wellknown and significant British writers of the previous two centuries. We'll be reading books by Eliot, Dickens, Joyce, Bowen, Silioe, Spark and McGrath and Smith. Class participation required; two exams and (almost) daily in-class writings; strict attendance policy.

2101-02 | Igarashi, Yohei | Spring 2020

This course surveys later eighteenth- through early twentieth-century British literature — that is, the periods in literary history called Romantic, Victorian, and Modern. The course is organized around selected major works that we will study intensively for how they respond to the concerns of their time, as well as to earlier literature. Intended to provide preparation for more advanced courses in British literature, this course is strongly recommended for English majors. Requirements include attendance, written assignments, and midterm and final exams.

2200 LITERATURE AND CULTURE OF AMERICA BEFORE 1800

2200-01 | Franklin, Wayne | Spring 2020

This course will examine the early written and oral record of what eventually became the United States. Our readings will be drawn from a variety of sources: recorded Indigenous mythic and historic texts, travel accounts originally written in various European languages (e.g., French, Spanish, Dutch, German, and English), works centered on Indigenous-Euro-American contact and conflict, social history documents of literary value, key political documents, and poetry, early fiction, and autobiography. Secondary readings on Husky CT will serve to illuminate the cultural contexts within which the primary texts were created. We also will consider various non-textual analogues (e.g., architecture, art, landscape, material culture, and social, economic, and political institutions) that will be introduced during weekly discussions and mini-lectures. The goal is to achieve a rich understanding of the ways in which peoples of many varied backgrounds, from the Asian-derived indigenous inhabitants of North America to the various immigrant populations from continental Europe and the British Isles and the enslaved Africans they introduced to the Western hemisphere, came to express their views of the land and their experiences on it and with each other. There will be a quiz on each major title. Students will write a ten-page paper on our final reading. There will be a midterm exam but no final.

English majors please note: this NEW COURSE applies to the American Literature category for Catalog Year 17-19 and the pre-1800 Distribution requirement. For those following the 2008-2016 Catalogs, the course will apply to the Survey and Period Course before 1800 requirement as well as the pre-1800 Distribution requirement.

2201 AMERICAN LITERATURE TO 1880

2201-01 | Gangi, Ashley | Fall 2019

Description not available.

2201-02 | Gangi, Ashley | Fall 2019

Description not available.

2201W AMERICAN LITERATURE TO 1880

2201W-01 | Reynolds, John | Fall 2019

This course will sample a representative selection of American writers from the seventeenth and eighteenth century as well as some of the major writers from the nineteenth century. Readings will include Emerson's essays, the short works of Poe, Hawthorne and Melville, selections from Thoreau's *Walden*, and the poetry of Whitman and Dickinson. This class will be primarily discussion with some lectures. Regular attendance is critical, and I expect active participation in class discussions. Course work will include quizzes, a reading journal, and essay exams.

2201W-02 | Daly, Kari | Fall 2019

This course will introduce students to major works of American Literature before 1880. We will consider "The American Renaissance" and read Transcendentalist writers such as Ralph Waldo Emerson, Nathaniel Hawthorne, and Walt Whitman in the first half of the course. These writers will be juxtaposed against writers of slave narratives, such as Frederick Douglass, in the second half of the course. Requirements include participation in class discussions; submission of two revised papers; submission of reading responses; and completion of a midterm exam.

2201W-03 | Reynolds, John | Fall 2019

Please see the description above.

2203 AMERICAN LITERATURE SINCE 1880

2203-01 | Ziering, Anna | Fall 2019

This survey will cover modern and contemporary literature of the United States from 1880 through the present day, with a focus on issues of race, gender, and sexuality. It will combine an overview of canonical themes and literary questions with a focus on banned and censored texts in order to consider how U.S. history and literature have been defined, managed, and navigated from varying social positions throughout the nineteenth, twentieth, and twenty-first centuries. May include Wharton, Dreiser, Cather, Fitzgerald, Baldwin, Jones, Morrison, and others.

2203-01 | Ziering, Anna | Fall 2019

Please see the description above.

2203W AMERICAN LITERATURE SINCE 1880

2203W-01 | Goldman, Eric | Fall 2019

Modern Transitions and Transformations in American Literature and Culture

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

2203W-02 | Courtmanche, Jason | Fall 2019

Power, Privilege, and Prejudice in Modern and Contemporary American Literature

The abuse of privilege, the arbitrary exercise of power, the stoking of prejudice for personal advantage. Of course I'm describing some of the major themes of *The Great Gatsby*—or any of the other works we will be reading, discussing, and writing about in this section of American Literature Since 1880.

Building on transactional theories of reading and writing, students will be asked to make connections between literature and the world, and to compose a term paper that interprets some aspect of our contemporary world through the lens(es) of the course texts.

Because this is a W, there will be regular writing work, including response groups and conferences, and the drafting and revising of six 750-word papers (around 4500 words or 15 pages). I expect regular attendance and participation. There will be some brief lectures, but expect mostly discussion and small group work.

Required Texts (a preliminary list)

Twain's *Huck Finn*, Faulkner's *Sanctuary*, Williams' *A Streetcar Named Desire*, Morrison's *Beloved*, Fitzgerald's *The Great Gatsby*, and McCarthy's *Blood Meridian*.

2207 EMPIRE AND U.S. CULTURE

2207-01 | Phillips, Jerry | Fall 2019

Description not available.

2214W AFRICAN AMERICAN LITERATURE

2214W-01 | Duane, Anna Mae | Fall 2019

This course will explore the rich traditions of African American literature in the U.S. and the Caribbean. We will begin with the writing of enslaved people (Phillis Wheatley, Olaudah Equiano, Frederick Douglass, Harriet Jacobs) struggling to make a case for freedom, and continue with post-Civil War writers navigating the realities of the color line and Jim Crow laws (W.E.B. DuBois, Charles Chesnut). We will end the semester with a focus on award-winning twenty-first writers (such as Toni Morrison, Jordan Peele and Junot Diaz) and their work on questions of memory, storytelling and questions of black futurity.

2274W DISABILITY IN AMERICAN LITERATURE AND CULTURE

2274W-01 | Duane, Anna Mae | Fall 2019

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." 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.

2301W WORLD LITERATURE IN ENGLISH

2301W-01 | Dawson, Alexander | Fall 2019

This course will focus on literature from Africa, South Asia, and the Caribbean written in English. We will analyze the enduring impact of European colonialism through a selection of contemporary novels. Events such as the Mau Mau Uprising (an anticolonial movement in 1950s Kenya), the 1984 Union Carbide Disaster in Bhopal, India (considered to be the world's worst industrial disaster), the globalization of soccer and the exploitation of prospective professional athletes will be explored to

understand the relationship between Europe and its former colonies in the Global South. There will be a focus on the portrayal of violence, disability, citizenship, gender, race and migration in these works. Assignments will include a midterm and final paper based on readings and in-class analysis. Works include Ng?g? wa Thiong'o's Weep Not, Child, Indra Sinha's Animal's People, Fatou Diome's The Belly of the Atlantic, and Jamaica Kincaid's A Small Place.

2301W-02 | Dawson, Alexander | Fall 2019

Please see the description above.

2401 POETRY

2401-01 | Cohen, Bruce | Fall 2019

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.

2401-02 | Forbes, Sean | Fall 2019

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 kinds of poems as ways of enjoying their wealth of rhythms, figures, and rhetorical effects. We'll pay attention to the way poems sound, you'll hear poems aloud in class, and at visiting writer events. 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.

2401-03 | Cohen, Bruce | Fall 2019

Please see the description above.

2401-04 | Sneed, Brian | Fall 2019

Description not available.

2405 DRAMA

2405-01 | Rumbo, Rebecca | Fall 2019

In this course, we will read a variety of plays in a chronological sequence, beginning with Greek tragedy and including Medieval theatre, Renaissance comedy (probably a play by Shakespeare), an early Modernist play (Ibsen or Chekhov), and several plays spanning the twentieth century. We will read the plays formally (considering structure and language) and in the context of history (social as well as theatrical), exploring the conventions that govern production at different times. Students will participate in class discussion, compose five brief analytical essays, and take three exams (two midterms and a final).

2405-02 | Fairbanks, Ruth | Fall 2019

This chronological survey will explore the developing conventions of drama from the Greeks to the twentieth century. We will focus on the genre's literary and performative concerns, the ways in which plays entertain and teach us to engage with the imitation of life and the human condition. We will consider plays within their historical contexts and as explorations of persistent existential questions.

Course Requirements: Class participation, quizzes, two papers, midterm, and final.

2405-03 | Daly, Kari | Fall 2019

This course will provide students with an introduction to drama, beginning with the Greek tradition and continuing through the twentieth century. We will consider the theatrical and social conditions of each play, as well as analyze their production histories. Students will participate in class discussions; write a short 4-5 page paper and a longer 6-8 page paper; participate in group presentations; and complete a midterm and a final exam.

2407 THE SHORT STORY

2407-01 | Rumbo, Rebecca | Fall 2019

In this course, students will read short stories by a variety of writers, ranging from early nineteenth-century fiction to more recent stories. We will learn to understand and analyze the genre, considering plot, theme, character, and technique; the syllabus will be organized topically. We will read, on average, three stories a week, although we'll spend more time on longer and more complex stories (e.g., Pushkin's "The Queen of Spades" and Joyce's "The Dead"). Assignments will include several brief papers, participation in class discussion, and midterm and final exams.

2407-02 | Krzywda, Alexander | Fall 2019

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.

2407-03 | Fairbanks, Harris | Fall 2019

The short story is a form that permits us to enter the minds of characters at moments of difficult moral decisions or confrontations with life's most intense joys or sorrows. Because the stories are contained in such manageable packets, we are also allowed to examine the narratological magic by which their authors create these minds and situations and allow them to unfold and involve us. We will consider stories that belong to different periods and literary movements from the "dark Romantics" Hawthorne and Poe through writers of the Harlem Renaissance and the Lost Generation to recent representatives of minimalism and post-modernism. Some of the writers will be American; others such as Chekhov, and Kafka will be European. A generous sampling will be from stories published within the last two or three years.

Requirements include occasional quizzes, two five-page papers, a midterm, and a final. Classes will include some lecture but much more discussion.

2407-04 | Codr, Dwight | Fall 2019

This course will entail the study and analysis of the history, and formal properties of the short story. We will read roughly 30 excellent short stories and in the process learn what makes a story work. We will gain an understanding of the formal properties of fiction and narrative as well as cultivate the ability to generate a critical interpretation of a given text through textual explication and a longer argumentative essay. Finally, we will study the way in which the short story as a genre concerns itself with difference or otherness, how the form we know as the short story has, at its core, a particular fascination with the inexplicable, complicated, uncategorizable, and extraordinary. Class meetings will consist of a combination of lectures, discussions, and small group activities.

2407-05 | Mathews, Rebecca | Fall 2019

This course introduces the ever-popular genre of the short story through a critical study and an analysis of an extensive selection of short stories from different parts of the globe and from various periods in literary history. This study encourages an exploration of a set of wide-ranging themes and techniques employed by these writers and attempts to promote an in depth examination, interpretation and understanding of human nature.

Course Requirements: As this course involves discussions, quizzes, presentations and written responses, participation in classroom activities is mandatory. Students are expected to read the assigned literature for each class, as well as all the relevant material from the Commentary and the Casebook sections of the text in order to be prepared for in-class activities. These include active participation in discussions, presentations, in-class writing, a mid-term exam and a final essay.

2408 MODERN DRAMA (Formerly offered as 3406)

2408-01 | Dennigan, Darcie | Fall 2019

This is a course that asks you to look at plays as poetry and story, movement and improvisation, ritual and prayer. Engines of language! We'll explore absurdist dramas from the late 19th century to the present, ask questions about the literary and performative sides of theatre, and examine how plays can animate and disturb their readers and audiences. You'll have the opportunity to do scene studies, perhaps attend a local performance, and to write critically and creatively as a way to think into/about these plays. Readings will focus on absurdist works by Alfred Jarry, Eugene Ionesco, Samuel Beckett, and then consider other out-of-tune works that grew out of or apart from the Theatre of the Absurd, including plays by Caryl Churchill, Amiri Baraka, Adrienne Kennedy, Sibyl Kempson, and Hansol Jung. Course requirements: Two papers, a midterm, class participation, and several shorter writing assignments.

2409 THE MODERN NOVEL (Formerly offered as 3409)

2409-01 | Winter, Sarah | Fall 2019

Honors

This course will examine modernist transitions in narrative technique and the representation of psychology, sexuality, and consciousness, 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.

2411 POPULAR LITERATURE

2411-01 | Rowe, Rebecca | Fall 2019

What's Popular about Popular Fiction?

Victor E. Neuburg argued in 1977 that "popular literature can be defined as what the unsophisticated reader has chosen for pleasure." This statement reflects the sentiment often held in academia that literature that is popular has little or no value *because* people enjoy it. This course will challenge that view by exploring what makes popular literature, well, popular, and what value it has for academia and culture alike. The course is divided into five units, with each unit exploring a popular genre through one piece of longer fiction, one piece of shorter fiction, and a film or television show. The first four genres are mystery, fantasy, romance, and comics; the final genre will be chosen by popular vote by the students in the class. Requirements for the course include reaction posts, midterm and final exam, a presentation, and a semester-length project that will allow you to explore your own chosen piece of popular fiction.

2411W POPULAR LITERATURE

2411W-01 | Grossman, Leigh | Fall 2019

Worldbuilding and Secondary Worlds in Fantasy from Tolkien to Today

Ursula Le Guin said that JRR Tolkien “removed the apology from fantasy,” meaning that after Tolkien, writers could set their stories in a world distinct from our own without explaining that it was all a dream, or set in a distant past, or some other apology. But world-building has evolved a lot since Tolkien’s day, and many of the underlying theoretical assumptions that seemed so startling in the mid-1960s when the “pirated” edition of *Lord of the Rings* hit the U.S. market are tied to uncomfortable assumptions about race, gender, and sexuality. The course looks at how the way fantasy writers build secondary worlds has evolved from Tolkien’s day to today’s fantasies, both through primary works and critical essays. Readings will start with classic works by Tolkien and Le Guin, but will mostly focus on current writers such as Guy Gavriel Kay, Michael Swanwick, Sarah Beth Durst, Nnedi Okorafor, and Rebecca Roanhorse.

2413 THE GRAPHIC NOVEL

2413-01 | Schlund-Vials, Cathy | Fall 2019

This class takes seriously the rise of the graphic novel as a legitimate site of interdisciplinary inquiry and scholarly engagement. From mainstream superhero serials to book-length graphic novels, from Marvel to manga, comics as blended image/text genre traverses multiple disciplines and geopolitical spaces. Over the course of the semester, we will consider the aesthetic, historical, political, and transnational aspects of contemporary graphic novels. In addition, we will also examine the uniqueness of comics form and function. For the final project/paper, students will—in addition to a “traditional” final paper, have the option to create an original graphic narrative which brings together class themes and course foci.

2600 INTRODUCTION TO LITERARY STUDIES

2600-01 | Coundouriotis, Eleni | Fall 2019

This gateway course into the major introduces you to the range of activities and types of analysis that define literary study. We will cover topics such as what makes a text literary, the formal conventions of different genres, and key concepts of contemporary literary/critical theory. We will also explore different avenues for interdisciplinary and comparative studies. The course does not limit itself to a period or a genre, but uses an eclectic set of texts that open up to a wide range of different approaches. We will engage in close textual analysis throughout the course while also paying attention to how literature engages the world. You will also learn research skills, such as searching appropriate databases, distinguishing scholarly sources from other material, how to handle in-text quotations, and MLA style citations. Assignments include an annotated bibliography, a 5 page paper using a secondary source, a midterm and a final exam.

2600-02 | Knapp, Kathy | Fall 2019

This course introduces you to the field of literary studies and its central questions and methodologies. We will engage several theoretical approaches and apply these to short stories, essays, and a novel, focusing

on what is involved in composing a literary critique and engaging with other literary scholars, and, it must be said, the larger world. Time constraints mean that your tour of the major theoretical movements is necessarily whirlwind. This course is meant to launch you on your way by providing key terms and a skeletal framework to help you commence doing the things that English majors do: we will read closely and write critically about the texts before us, recognizing that the more we practice these interrelated skills and develop an ever deeper contextual pool, the more difficult and gratifying the work becomes.

2627 TOPICS IN LITERARY STUDIES

2627-01 | Bleiler, Richard | Fall 2019

We will examine major genre science fiction texts (including the occasional motion picture and graphic novel) written in English between 1888 and the present. The natures of “serious” and “escape” literature will be discussed, keeping in mind Ursula K. LeGuin’s statement that, “if we value the freedom of mind and soul, if we’re partisans of liberty, then it’s our plain duty to escape, and to take as many people with us as we can!”

Classes will discuss utopian and dystopian literatures, space and time travel, pulp magazines, robots and androids, aliens, alternative worlds, inner and outer spaces, and (re)presentations of gender and social systems. 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 brief oral reports on authors being read and movements being studied, presenting essential information. In addition, students will write a brief research paper and collaborate on one or two group projects. For the Final, students will be asked to use their readings to define genre science fiction. Attendance and participation are essential.

2627-02 | Barreca, Regina | Fall 2019

This demanding course will focus on loneliness in literature throughout the 20th century. Class participation is required, as well as two exams and (almost) daily in-class writings. This course will have a strict attendance policy and a heavy reading workload. We will be reading the following novels, as well as other poems and selected writings: *The Great Gatsby*, F Scott Fitzgerald, *Butterfield 8*, O’Hara, *Go Tell It on the Mountain*, James Baldwin, *The Haunting of Hill House* Shirley Jackson, *The Wide Sargasso Sea*, Jean Rhys, *Female Friends*, Fay Weldon, and *Beyond Black*, Hilary Mantel.

3003W ADVANCED EXPOSITORY WRITING

3003W-01 | Grossman, Leigh | Fall 2019

A hands-on approach to writing, the course focuses on composing and revising a longer work in each student's area of interest. Students will be expected to write quickly and effectively, and to learn how to usefully critique other students' work—as well as their own. Each student will set writing goals for an approximately 30,000-word project with the instructor at the beginning of the semester, and will be

expected to achieve those goals. Between your project and written critiques, expect to write about 150 pages in standard manuscript format over the course of the semester.

3013W MEDIA PUBLISHING

3013W-01 | Morrison, Gabriel | Fall 2019

Online environments have dramatically changed the way media are produced and circulated. Media producers can quickly reach audiences across the world and have a dizzying array of technologies to choose from to do so. Through discussions, readings, and regular assignments throughout the semester, we will work to understand how these technologies and media environments work, and we'll develop skills for leveraging them to publish effective digital texts. Course topics will include principles of digital rhetoric, analysis of new media genres, and the ethics and politics of digital media production. Assignments will include weekly reading reflections, brief writing assignments throughout the semester, workshops and workshop reviews, a presentation, and a capstone digital media project for online publication.

This course is open to students from all majors. Proficiency with specific software is not required.

3082 WRITING CENTER PRACTICUM

3082-01 | Tonry, Kathleen | Fall 2019

Description not available.

3091 WRITING INTERNSHIP

3091-01 | Fairbanks, Ruth | Fall 2019

Writing Internships

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

Placements have included Cashman & Katz Advertising, Connecticut Landmarks, Connecticut State Museum of Natural History, Globe Pequot Press, Legal Assistance Resource Center of Connecticut, The Dodd Research Center and Archive, Mystic Seaport, New Britain Museum of American Art, UConn Alumni Foundation, UConn School of Pharmacy, UConn Women's Center, and Von der Mehden

Development Office. Many other placements are available. Consent Required. See Inda Watrous in CLAS 201B for application materials and review the information packet for additional information.

3115W RESTORATION AND 18TH-CENTURY ENGLISH LITERATURE

3155W-01 | Marsden, Jean | Fall 2019

Are you interested in a pre-1800 class that is more than a staid look at the past? Explore the eighteenth century, an age of feisty women writers who refused to be silent and obedient. It saw voyages to lands both real and fantastic, relished the risque, and had a strange fascination with the world of the insane asylum. All this and some of the funniest literature ever written.

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 and other research tools, especially ECCO (Eighteenth-Century Collections Online). Course requirements include weekly response papers, group presentations, a ten-page researched paper on a topic of the student's choice, and a final portfolio of written work.

3120 IRISH LITERATURE IN ENGLISH TO 1939

3120 | Burke, Mary | Fall 2019

Honors

This course will situate Irish drama, prose, and poetry up to the mid-twentieth century in its evolving linguistic, historical, social, political, economic and religious contexts. We will read works by some (but not all) of the following: Brian Merriman, G.B. Shaw, Oscar Wilde, James Joyce, W.B. Yeats, Lady Gregory, Elizabeth Bowen, and J.M. Synge. A number of Irish films or films on an Irish theme will be screened during the course. The course is predicated on group discussion. Writing: a practice essay, a mid-term paper, and a final exam. This class fulfills one of the four courses focusing on Irish Literature or Language required for the Concentration in Irish Literature, which is open to English majors.

3207 AMERICAN LITERATURE SINCE THE MID-TWENTIETH CENTURY

3207-01 | Eby, Clare | Fall 2019

Concentrating on fiction that breaks new ground (particularly in terms of narrative form), this class begins with two classics from shortly after the middle of the 20th century: Sylvia Plath's disturbing *The Bell Jar*, an acid-sharp examination of the position of women in midcentury America; and Thomas Pynchon's wacky, conspiratorial, postmodern quest narrative, *The Crying of Lot 49*. We then move on to Art Spiegelman's holocaust narrative, the autobiographical *Maus* (the text that, more than any other, established the graphic novel as a serious art form); and Toni Morrison's *Sula* (1973), exploring the intricacies of mother-daughter relationships as well as a remarkable friendship between two girls, one who grows up to become a pariah in her African American community. Our twenty-first century selections will *probably* run as follows: Jennifer Egan's stunningly interlocking short stories, *A Visit from the Goon Squad*, which experiments with narrative form to pose questions about how technology changes social interactions; Mohsin Hamid's *The Reluctant Fundamentalist*, which uses first person narration to disarm and ultimately implicate the American reader in international events; Junot Díaz's heartbreaking, multigenerational saga of exile, *The Brief Wondrous Life of Oscar Wao*; and Louise Erdrich's 2017 dystopia *Future Home of the Living God*. Requirements: regular quizzes and in-class writing, four short (1 page) position papers, a midterm, a final, and lots of class discussion. Please note that discussion is 20% of the final grade; for the silent types, this course is not a good fit.

3212 ASIAN AMERICAN LITERATURE

3212-01 | Kim, Na-Rae | Fall 2019

By exploring various artistic productions by Asian Americans, this course seeks to grasp central issues and themes for understanding contemporary Asian America, and furthermore, multicultural America. Asian American literary productions exhibit vibrant re-imagining of American history, nation-state, nationalism, citizenship, identity, and difference. This course is not a survey of these works, as Asian Americans are a diverse group of people whose literature reflect multiple backgrounds, experiences, and perspectives. Instead, our readings and assignments focus on key themes including: racism, stereotypes, gender expectations, migration, representation, and redefining America. Through this course, we consider how even the seemingly most personal relationships expressed in cultural production are rooted in and shaped by historical and social circumstances.

3218W ETHNIC LITERATURES OF THE UNITED STATES

3218W-01 | Makowsky, Veronica | Fall 2019

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, 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 August Wilson's *Fences*); and works concerning immigrant

experiences: a collection of short stories by Anzia Yeziarska, Pietro di Donato's *Christ in Concrete*, Julie Otsuka's *When the Emperor Was Divine*, Edwidge Danticat's *Breath, Eyes, Memory*, 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) 2 short (1-2 pp.) response papers and their revision; 3) 2 papers involving some research (each 5-6 pp.).

3235W READING THE AMERICAN CITY

3235W-01 | Phillips, Jerry | Fall 2019

Description not available.

3318 LITERATURE AND CULTURE OF THE THIRD WORLD

3318-01 | Hogan, Patrick | Fall 2019

Topic: China

The literary and cultural traditions of China are vast. Clearly, one cannot cover anything even approximating their range in a single course. In this class, we will focus on a few elements of Chinese tradition, exploring them in greater detail. Specifically, the course will begin with a careful reading of Confucius with perhaps some reference to Laoze and/or Mencius. We will then work through some Chinese lyric poems, principally following Cai Zong-qi's *How to Read Chinese Poetry*. Some of this poetry extends back to the ancient beginnings of Chinese literary tradition. Following this, we will treat a collection of Yuan drama (13th-14th centuries C.E.), focusing on the relation of the works to historical concerns (e.g., Mongol domination and Chinese national identity). After this, we will consider some prose work. Depending on what is available, this may be the first volume of Cao Xueqin's *Story of the Stone* (a.k.a., *Dream of the Red Chamber*, 18th century) or perhaps some popular story, such as the often-retold tale of "the butterfly lovers," Liang Shanbo and Zhu Yingtai. The final section of the course will treat one or two works of Chinese cinema (e.g., Lu Chuan's *Nanjing! Nanjing!*), considering both their thematic concerns and their formal techniques. Mid-term, final, short written responses to the readings, group work, class presentations.

3320 LITERATURE AND CULTURE OF INDIA

3320-01 | Mathews, Rebecca | Fall 2019

Mathews, Rebecca

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.

As this course involves discussions, quizzes, presentations and written responses, participation in classroom activities is mandatory. Students are expected to read the assigned literature for each class and be prepared for the activities in class. Course requirements include active participation in discussions and presentations, a mid-term exam, in-class writing and a final essay.

3403 MODERN AND CONTEMPORARY POETRY

3403-01 | Mahoney, Charles | Fall 2019

A wide-ranging survey of poetry in English over the course of the last 100 years, in which we will take important bearings from Wallace Stevens's suggestive definition of modern poetry as "the poem of the mind in the act of finding / What will suffice." (It remains an open question.) Attending to the larger landscape of poetic modernism and post-modernism (its many schools, movements, and critical directions), we will also give sustained attention to as many poets as we can. Poets likely to be highlighted include Gertrude Stein, Wallace Stevens, W. H. Auden, Robert Lowell, Elizabeth Bishop, James Merrill, Geoffrey Hill, Louise Glück, A. E. Stallings, and Claudia Rankine. We will try to be mindful throughout of Steven's dictum that "There is a sense in sounds beyond their meaning," as well as Auden's contention that "In any poet's poem, the shape itself determines half the meaning." Requirements will include class attendance and participation (the course will be structured as much as possible as a discussion), quizzes, two essays (5-7 pages), and a final exam.

3420 CHILDREN'S LITERATURE

3420-01 | Capshaw, Katharine | Fall 2019

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 then 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. The second half of the course examines writers of color. Please note that this course does not focus on pedagogy.

3422 YOUNG ADULT LITERATURE

3422-01 | Capshaw, Katharine | Fall 2019

This course examines literary constructions of adolescence. We will explore questions such as, "What constitutes a young adult text?," "Can or should there be a canon of young adult literature?," "How does young adult literature cross boundaries of audience and genre?," "How does young adult literature differ from children's literature?," and "How do social and political contexts influence the construction and reception of young adult texts?" We will investigate issues of collective and individual identity formation,

dimensions of young adult texts (like violence and sexuality) that rupture conventions of children's literature and kindle censorship, and problems of generic boundaries and border crossings. We will pay particular attention to the origins of young adult literature as a genre, as well as to ethnicity and gender in contemporary books. We will be sensitive to the historical and cultural context for each text. Our readings will include critical and theoretical texts in addition to primary sources. (Note: this is a course in literary criticism rather than pedagogy. Practical classroom applications will not be our main concern.)

3501 CHAUCER

3501-01 | Tonry, Kathleen | Fall 2019

Description not available.

3503 SHAKESPEARE I

3503-01 | Tribble, Evelyn | Fall 2019

We will explore Shakespeare's work through three modes: stage, page, and screen. You will learn to read Shakespeare's language and how he wrote for the stage; we will use some class time for staging experiments. We will also explore how Shakespeare's work has been translated into film and how directors use cinematic techniques to convey their interpretations of his work.

Requirements include: In-class brief response papers reflecting upon the staging experiments, discussions, practical activities, and screenings; a midterm and a final in which you demonstrate your ability to interpret Shakespeare on page, stage, and screen; and two writing assignments, one of which may be creative or pedagogical in nature (possible approaches include: a lesson plan or assignment sequence; a proposed film treatment with a video trailer; a plan for costume, music, or set design for a production).

3509 STUDIES IN INDIVIDUAL WRITERS

3503-01 | Marsden, Jean | Fall 2019

Austen and Brontë

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

3601 THE ENGLISH LANGUAGE

3601-01 | Biggs, Frederick | Fall 2019

Description not available.

3605 LATINA/O LITERATURE

3605-01 | Sanchez, Lisa | Fall 2019

This course is an introduction to literatures of communities considered “Latino” in the U.S. This nomenclature is highly contested and often misunderstood. For literary historians, Latinas and Latinos refer to American citizens living in regions annexed by the U.S., through warfare, in the nineteenth century (primarily the Northern Mexican territories in 1848 and Puerto Rico in 1898) and their descendants, wherever they live in the U.S. The term also includes migrants to the U.S. from Latin America during the twentieth century, whether they are U.S. citizens, residents, guest workers, or denizens. Latinos are a heterogeneous group; some are of European descent, some are of African descent, some are of Native American descent, some are of Asian descent, and some are of a mix of these and other regional, national, ethnic, or religious identities. What unites Latinos as a group is that the U.S. government, the U.S. mainstream media, and U.S. popular culture tend to mark them as a distinct ethnic group. Latino studies critically addresses the character and history of that marking.

Our main focus this semester is to explore classic texts in the Puerto Rican diaspora’s literary tradition, including the study of figures like Pura Belpré, Arturo Schomburg, Luisa Capetillo, Jesús Colón, and William Carlos Williams. Our task is not to evaluate how “authentically” these texts may or may not represent Latino culture, but to explore them as art; that is, as literary and historical texts motivated by the aesthetic and ethical inspiration of those who write them and those who read them.

This course is a study of a subaltern American literary tradition. Students will learn how and why the aesthetic, cultural, historical, geographical, and ethical complexities of this body of writing matter to contemporary readers.

Note: Students who would like to enroll in this upper division course before their junior year should e-mail the professor to request a permission number: Lisa.M.Sanchez@uconn.edu. Please provide your reasons for wanting to take the course.

3621 LITERATURE AND OTHER DISCIPLINES

3621-01 | Semenza, Gregory | Fall 2019

From *The Death of Nancy Sykes* (1897) to the Harry Potter films (2001-2011) and beyond, cinematic adaptations of British literature participate in a rich and sometimes troubled history. The literary text continues to dominate the conception and structure of even most recent studies of film adaptations of literature, which usually focus on cinematic adaptations of a particular canonical literary author (Austen, Dante, Cervantes, etc.), a particular literary period (medieval, Renaissance, Victorian), or a literary genre (novel, play). Typically, these approaches privilege the literary text over the film text, in part by working

according to the terminology and taxonomies of literary studies. In this class, we will achieve a fresh perspective on adaptation by turning the relationship of book to film on its head. That is, we will chart a new history of British literature on film by considering how BritLit film adaptations evolved within movie history, not literary history.

In order to facilitate the informed analysis and maximum appreciation of Brit-lit films, this course will spend considerable time introducing the major theory of adaptation-, popular culture-, and film studies. It then will delve deeply into the rich history of film, and of cinematic adaptations specifically, before concluding with a special emphasis on current issues in cinematic adaptation studies.

Featured films will include Murnau's *Nosferatu* (*Dracula*), Kurosawa's *Throne of Blood* (*Macbeth*), Andrea Arnold's *Wuthering Heights*, Merchant-Ivory's *The Remains of the Day*, and Jonathan Glazer's *Under the Skin*.

3623 STUDIES IN LITERATURE AND CULTURE

3623-01 | Sibelman, Grae | Fall 2019

How do you represent the unimaginable? As daunting of a task as this is, the Holocaust is one of the most dramatized and written about events in history for the amount of time since its passing. In this course we will be examining the means by which authors and directors have attempted to represent the Holocaust. We will discuss what tools were used including choices made in written structure, visual imagery, and the use of language in an attempt to capture the essence of the Holocaust and explore its deeper meaning and societal repercussions. As well as examining both dramatic works and films that depict the Holocaust we will read first-hand accounts and watch documentaries in order to broaden our knowledge of the Holocaust so that we can better reflect upon the statements being made in the representations. We will also be reading a large body of criticism relating both the dramatization of the Holocaust and the Holocaust itself. Some of the works being studied in the class include; *Akropolis* by Jerzy Grotowski, *Endgame* by Samuel Beckett, *The Deputy* by Rolf Hochhuth, *Who Will Carry the World* by Charlotte Delbo and *Ghetto* by Joshua Sobel as well as many others. We will also be examining films including *Ida* directed by Pawel Pawlikowski, *The Pianist* directed by Roman Polansky, and *Amen* directed by Costa-Gavras.

The coursework will include keeping a journal of your reflections on the material covered in the course, turning in one mid-term paper, and preparing a final presentation for the class. This will be a discussion based class, and as such, class participation is also considered to be a part of the coursework.

3631 LITERATURE, CULTURE, AND HUMANITARIANISM

3631-01 | Coundouriotis, Eleni | Fall 2019

War is the subject of humanitarianism par excellence. Humanitarian law, for example, is the “law of wars” that seeks to minimize the suffering of individuals in warfare. Humanitarian “intervention” more often than not means military intervention. Furthermore, the work of international humanitarian organizations to alleviate suffering caused by armed conflict forms a large part of our understanding of

humanitarian emergency. In this course, we will examine how the war novel in its classic and contemporary forms engages with the ideals of humanitarianism. We will look at the varying aesthetic strategies (realism, naturalism, personal narrative, etc) that authors have deployed to capture the experience of war. We will also ask how (and if) a definition of humanitarianism arises from their work. Our discussions will take place in the context of a broader discussion of how humanitarianism is defined in the human rights field.

Assignments include a reading log, and take home essay exams at mid- and end of term.

3635 LITERATURE AND THE ENVIRONMENT

3635-01 | King'oo, Clare | Fall 2019

In this course we will consider the manifold ways in which both the natural environment and human interactions with that environment have been imagined in (mostly, but not exclusively) Western literature across several millennia. We will begin with those works composed in the ancient world that provide mythological frameworks for thinking about relations between nature and humankind. We will then take a tour through early modern literature, with its investments in the binary of the city and the country. And we will close with texts by present-day writers engaged in environmental activism. Along the way, we will pay particular attention to how literary culture has not only represented, but also shaped responses to, pressing environmental concerns—from deforestation and the loss of wetlands, to air pollution, species endangerment, climate change, and hyper-consumerism. Students will demonstrate their grasp of the material via a range of graded exercises, including formal writing, informal writing, and timed exams. Attendance at every meeting, as well as participation in our class discussions, will be expected and warmly encouraged.

3701 CREATIVE WRITING II

3701-01 | Carnahan, Kerry | Fall 2019

In this intermediate creative writing course students will develop a prose portfolio of approximately 50 pages, fiction and nonfiction. We will study the craft of prose writing by reading *The Writer's Notebook II Craft Essays* from Tin House, short stories from *The Best American Stories 2018* and essays from *The Best American Essays 2018*. 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, as well as get to the emotional depth of their writing especially encouraged to join. Instructor consent is required, please email Susanne.davis@uconn.edu

3701-02 | Forbes, Sean | Fall 2019

This class is an intensive seminar/workshop/tutorial in writing poems and creative nonfiction. 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 nonfiction pieces that use

voice in striking ways. A few authors we will read are Roxane Gay, Joy Harjo, Rigoberto Gonzalez and Allison Joseph. You'll write regularly, producing new poems and works of nonfiction of your own, which we'll critique. 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.

3703 WRITING WORKSHOP

3703-01 | Litman, Ellen | Fall 2019

Advanced Fiction Workshop (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 likely include a couple of novels and collections of short stories, plus some essays on the craft of fiction. Active class participation is required. For a permission number, please e-mail 4-6 pages of your fiction as a .doc or .pdf attachment to Professor Litman at ellen.litman@uconn.edu

3711 CREATIVE WRITING FOR CHILD AND YOUNG ADULT READERS

3711-01 | Shea, Pegi | Fall 2019

The course is an instructor-guided workshop: a safe community in which students constructively critique each other's works, and revise their own works after receiving constructive criticism from others. After our first meeting, there will be a written assignment, ranging from 1 page to 4 pages due for each class. (No illustrations due or required—only writing.) The assignments go in this order: poetry, a baby board book, a picture book, a nonfiction picture book, a magazine piece (e.g. puzzle, article), novel outline and character sketches, novel chapter 1. After this stage, students can decide to continue with their novel (minimum 3 chapters) or return to writing short books.

TEXTS: *The Ghiblin Guide to Writing Children's Books* (ISBN: 1-889715-26-3)

FREE: *3711 Handout Packet* © Pegi Deitz Shea. Full of instruction aids, templates, skill worksheets, and publishing resources.

COURSE OBJECTIVES: to tailor your creative writing skills to the formats, quality, and developmental stages specified in the children's literature field; to develop analytical and editorial skills pertaining to writing for children specifically, and to writing poetry and prose in general; to write manuscripts for submission to editors.

Grading: midterm portfolio, final portfolio, class participation (critique grade).

For freshmen and sophomores who wish to take the class: please email Professor Deitz Shea at pegideitzshea@aol.com for a permission number.

3715 NATURE WRITING WORKSHOP

3715-01 | Dennigan, Darcie | Fall 2019

Imagine a Life That Is Liveable

This is a nature writing course that asks you to consider what it means to be human, and how deeply you might be tied to the environments you live in and across. We who are living in this changing climate know what to fear, and increasingly know our own uncertainties about what kind of future is possible. But instead of narrating our own apocalypse, what if we imagined our way to new realities? Imagine wildly, urgently, deeply, and never tritely. That's what the crux of this course will be. Expect to read widely, and please feel welcome to experiment with fiction, poetry, nonfiction, playwriting, and to write across genres. You'll write abundantly each week and also undertake a self-directed final project. Also please expect to go outside a fair amount! The reading list likely includes Dionne Brand's *Map to the Door of No Return*, Hiromi Ito's *Wildgrass and the Riverbank*, Richard Powers' *The Overstory*, Nalo Hopkinson's *Brown Girl in the Ring*, and Janice Lee's *The Sky Isn't Blue*.

4101W ADVANCED STUDY: BRITISH LITERATURE

(Prerequisite: ENGL 1010 or 1011 or 2011; at least 12 credits of 2000-level or above English courses or consent of instructor; open to juniors or higher. May be repeated for credit with a change of topic)

4101W-01 | Winter, Sarah | Fall 2019

Thomas Hardy & Virginia Woolf

In the transition from Victorian realism to modernism, the writings of Thomas Hardy and Virginia Woolf shaped many of the modern novel's central preoccupations with intimate relationships and sexuality, the internal dramas of the psyche, the effects on individuals and society of violence and war, changing conditions of life in the British countryside and cities, and the post-Darwinian understanding of nature. Texts will include: Thomas Hardy: *Far From the Madding Crowd*, *The Mayor of Casterbridge*, and *Tess of the D'Urbervilles*; Virginia Woolf: *Jacob's Room*, *To the Lighthouse*, *A Room of One's Own*, and *Between the Acts*; and selections from Darwin, Freud, Simmel, and literary criticism. Course requirements: a 15-20 page research paper including at least one draft and a revised final version; library research orientation and peer writing workshop; one short research database paper and presentation; annotated bibliography; midterm exam.

“W” 4201 ADVANCED STUDY: AMERICAN LITERATURE

4201-01 | Eby, Clare | Fall 2019

The Human Costs of Capitalism

In the United States, business interests reign supreme and largely unquestioned. That's partly because capitalism has been marketed as "free enterprise" (and who wants to stand against freedom?), partly because competition is understood to be a fair and impartial system for delivering consumers the best goods at the cheapest price. But when freedom itself is defined in terms of profit and loss, what happens to less quantifiable, and perhaps more fundamental, types of freedom? Why do pundits keep praising competition in an era of endless corporate consolidations which clearly *decrease* competition among firms? Most important, what are the human costs of letting capitalism define American identity? Does the concept of citizenship still apply, or are we only consumers? This capstone seminar looks at contemporary literature that engages disturbing economic trends such as income inequality, the expansion of corporate personhood (by which corporations enjoy many of the rights of citizens), job insecurity, and the challenges to privacy and personal identity in the face of increasing quantification and new technologies. Literary readings will *probably* include Margaret Atwood's *Oryx and Crake*, Gary Shteyngart's *Super Sad True Love Story*, Chang-Rae Lee's *On Such a Full Sea*, Mohsin Hamid's *The Reluctant Fundamentalist*, Dave Eggers's *The Circle*, and Richard Powers's *Gain*. To develop a vocabulary for discussing these timely issues, we will also read a number of entries in *Keywords for American Cultural Studies*, and to round things out, we will read bits of Thomas Piketty's *Capital in the Twenty-first Century* and of David Harvey's *Seventeen Contradictions and the End of Capitalism*. We will also spend time on *Citizens United* (2010), a much-publicized Supreme Court consolidating corporate personhood. Requirements: one 5-6 page paper, one 8-10 page research paper, one presentation, and lots of class discussion. Please note that discussion is 20% of the final grade; for the silent types, this course is not a good fit.

4203W ADVANCED STUDY: ETHNIC LITERATURE

4203W-01 | Litman, Ellen | Fall 2019

Advanced Study: Ethnic Literature (Modern Immigrant Narratives)

America is known as a country of immigrants, a "melting pot," the land of opportunities and a welcoming place for those in need. This, at least, is the story we have learned from the traditional immigrant narratives, found easily in popular literature and film. In this class, however, we will study modern immigrant narratives that challenge the traditional model and tell a more complex story. The narratives will include novels and short story collections (such as *The Buddha in the Attic* by Julie Otsuka, *The Refugees* by Viet Thanh Nguyen, *Make Your Home Among Strangers* by Jennine Capo Crucet, and *We Need New Names* by NoViolet Bulawayo), graphic novels and illustrated memoirs (e.g., *The Best We Could Do* by Thi Bui and *Lena Finkle's Magic Barrel* by Anya Ulinich), films (e.g., *The Immigrant*, *In America*, *Maria Full of Grace*, *Man Push Cart*), and possibly tv series (such as *Fresh off the Boat* and *One Day at a Time*). Likely requirements: active participation in class discussions and class tumblr, two short essays and one longer research paper, one class presentation.

4965W ADVANCED STUDIES IN EARLY LITERATURE IN ENGLISH

4965-01 | Somerset, Fiona | Fall 2019

Arthur in Medieval England

Stories about Arthur and his court are widespread across Europe in the later Middle Ages. Some take the form of historical (or should we say pseudo-historical) narrative, while others are presented as tales of love and adventure. Each retelling of one of these stories foregrounds different elements, or adds new episodes, as each author reworks the narrative to suit his or her own agenda and audience. We will read a selection of Arthurian stories produced between c. 1100 and 1500, and consider how authors use these narratives to develop or interrogate norms for gendered behaviour, personal virtue, and communal obligation. We will also consider how the stories get caught up in later claims about national identity.

Requirements include a research paper that must be drafted and then revised, a group presentation on a later Arthurian adaptation, and shorter written assignments that build and develop the research skills you will need to write the paper.

Spring 2019

1012W BUSINESS WRITING I

1012W-01 | Bird, Trudi | Spring 2019

This course provides an introduction to the rhetorical and genre conventions of business writing. Expect to work on letters, memoranda, reports, press releases, proposals, resumes and cover letters for job applications, job descriptions, letters of reference, and mission statements. Expect to improve your persuasive skills and become a more effective writer. Depending on the interests of the class, we may also work on the various kinds of writings involved in conducting meetings, and on the etiquette of international correspondence. Since one goal of business writing is to be concise, most of the assignments will be under a page in length. Revision of most assignments will be required, after peer review and instructor feedback. The course requires that these brief written assignments and revisions be submitted on a near-daily basis, beginning on the first day of the semester. You will write several short written “one-pagers”, responses to the course readings. You will need to purchase a hard-copy version of the required text. No electronics will be used during class meetings. The course will not duplicate, but will rather supplement BADM4070W and BADM4075W. ENGL1012W supplements COMM 2100, Professional Communication. While the University suggests that other courses are prerequisites, ENGL1012W is open to all UConn students.

1012W-02 | Bird, Trudi | Spring 2019

Please see description above.

1101 CLASSICAL AND MEDIEVAL WESTERN LITERATURE

1101-01 | Gallucci, Mary | Spring 2019

This course features some of the world’s most influential examples of literature, art, and philosophy in historical context, from antiquity to the Middle Ages. Study of these diverse works will encourage students to reflect critically on cultural values and assumptions, past and present. Throughout the semester, we will focus on the intellectual environment and artistic traditions of the Mediterranean from

ancient to medieval times. We will study the diversity of the Mediterranean to enhance our appreciation of how Greek, North African, Jewish, Christian, and Islamic cultures influenced Western history, art, and literature

Course Objectives: By the end of this course, students will have developed a basic knowledge of: metrical forms; development of prose narrative; features of tragic and comic drama; religious background to art and literature; behavioral codes of heroes in epic; origins of tales and myths (aetiology); and evolution of spoken and written language

Texts: The Norton Anthology of Western Literature; The Metamorphoses, by Ovid, tr. S. Lombardo (Hackett)

“W” 1101 CLASSICAL AND MEDIEVAL WESTERN LITERATURE

1011W-01 | Biel, William | Spring 2019

This course investigates pre-modern literature, primarily but not exclusively from the Western tradition. The course focuses on how literature reveals cultures interacting with one another over broad spans of time. The semester is divided into units defined by seas which have enabled multiple societies to exert mutual influence over one another for centuries. The course covers range of periods and regions such as the ancient Mediterranean world, the Islamic Golden Age, the Viking Age and medieval North Sea, and the Sea of Japan. Evaluation is based on participation, various minor writing assignments, and a final research paper.

1101W-02 | Gallucci, Mary | Spring 2019

Please see the description for ENGL 1101-01.

1101W-03 | Hasenfratz, Robert | Spring 2019

Description not available.

1201 INTRODUCTION TO AMERICAN STUDIES

1201-01 | Testa, Richard | Spring 2019

What does it mean to be American? This course introduces ways of examining the United States while investigating significant historical and contemporary events and popular culture. How has America imagined itself through its history and culture? How does America imagine itself today? Students will also be introduced to the practice of American Studies; the course is designed to teach students to critically analyze United States culture and society.

Note: the theme for this semester will be racism in post-Civil War America.

1503 INTRODUCTION TO SHAKESPEARE

1503-01 | Semenza, Gregory | Spring 2019

"The remarkable thing about Shakespeare is that he is really very good, in spite of all the people who say he is very good." -- Robert Graves

After about 20 years of teaching and studying Shakespeare, I still marvel at how good he really is. My major goal in this introductory class is simply to share some of the things I've learned about his plays over the years, and to explore with you the reasons why his artistry continues to influence and move us 400 years after his death. My more technical goal is to instill appreciation and understanding of the following: the major Shakespearean dramatic genres, comedy, tragedy, and history; the chief characteristics of Shakespeare's dramatic style: systematic indeterminacy, pervasive metatheatricality, and dialectical structuring; the basic terms and devices of Shakespearean drama, including soliloquy, aside, play-within-the-play, and exposition; the major characters, such as Hamlet, Macbeth, and Juliet; and the major dramatic themes, including nature vs. nurture, fate and freewill, and sacred and profane love.

1616 MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE

16161-01 | Barreca, Regina | Spring 2019

Description not available.

1616-02 | Reynolds, John | Spring 2019

“Literature of the Sea”

From the early stories of Jonah and *The Odyssey* to the contemporary novels of Patrick O'Brian's *Aubrey-Maturin* series, the sea story has been one of the most enduring and popular genres in literature. What is it that makes for the sea story's broad and lasting appeal? Why does the sea captivate so deeply the human heart and mind? Herman Melville suggests that “meditation and water are wedded forever,” that “there is magic in it.” Undoubtedly the sea provides a vast and formidable stage upon which the dramas of self-discovery and social conflict can be imagined. In this course, we will explore some of the major works in English and American drama, fiction, and poetry that focus on the human relationship to the sea and sea voyages; and, perhaps, through our investigation of these important authors and their works, we will come to understand more fully and clearly our human fascination with “the watery part of the world” (Melville). Some of the authors we will consider are Rachael Carson, Samuel Coleridge, Joseph Conrad, Herman Melville, Jack London, Sara Orne Jewett, Ernest Hemingway, and Eugene O'Neill. Course work will include discussion, a weekly journal, quizzes and exams.

1616-03 | Dennigan, Darcie | Spring 2019

"That's what it was to be alive," pronounces Simon Stimson in the play *Our Town*. Then 60 years later, one of the voices in *Don't Let Me Be Lonely* declares, "Or one meaning of here is 'in this world, in this life, on earth. In this place or position, indicating the presence of,' or in other words, I am here." And that's the thematic connection between the books in this course: they are declarations of/from particular communities in time-- groups of friends, families, towns, countries... For, as American poet Gwendolyn

Brooks wrote, "We are each other's harvest; we are each other's business; we are each other's magnitude and bond." As we read, we'll ask questions about narrative technique, authority, diction, exemplification, plot, metaphor, ethics, and more. We'll particularly investigate our own reading practices. And then: write. Writing is a form of thinking, and it will be the primary way we'll think into/about these books. Readings likely include Virginia Woolf's *The Waves*; Wilder's *Our Town*; Adrienne Kennedy's *Funnyhouse of a Negro*; Art Spiegelman's *Maus 1*; Claudia Rankine's *Don't Let Me Be Lonely*; Gloria Anzaldúa's *Borderlands/La Frontera*; and, the poems of Gwendolyn Brooks. Class participation is 25%, and the class is run as a discussion, not a lecture. Also expect a midterm, final, and one formal essay with several required drafts.

1616W MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE

1616W-01 | Marsden, Jean | Spring 2019

In order to approach the messy problem of what is (or is not) a major work, this course will examine works that are not only "great" based on their own literary merit (a changing and often biased criterion) but on their cultural relevance to the age in which they were written and today. The course is organized around four central works, Shakespeare's *Othello*, Aphra Behn's *Oroonoko*, Mary Shelley's *Frankenstein*, and Charlotte Brontë's *Jane Eyre*. Each unit will involve reading the central text and then exploring one or more adaptations of this text. Requirements will include three short (3-page papers), one longer (5-8 page paper), a midterm, and a final.

1616W-02 | Krzywda, Steve | Spring 2019

English 1616 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 will do a brief flyover of Robert Frost. Frost is both readable and enjoyable. But his seemingly casual, conversational style belies his technical and thematic sophistication. We cap off the course with *Memento Mori*, by Muriel Spark. This book is funny and engrossing. It is both a murder mystery and a discourse on mortality. A group of elderly Brits, many of whom have racy, even scandalous pasts, start receiving an anonymous phone call: "Remember, you must die." Who is the perpetrator, and why are people in their seventies and eighties so aghast at hearing what they already know? They've got one foot in the grave and another on a roller skate. Course requirements: three essays, each revised once. I also do a mini grammar lesson at the start of each class that will once and forever dispel your grammar phobia.

1616W-03 | Fairbanks, Harris | Spring 2019

What a piece of work is a man! How noble in reason! how infinite in faculty! in form, in moving, how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals! And yet, to me, what is this quintessence of dust?

Hamlet, II,ii.

In this passage Hamlet articulates two polar ways of regarding mankind's dignity, essential character, and place in the cosmos. These are themes that have occupied a central position in the Anglo-American literary tradition for as long as the English language has existed. We shall be studying works involving them from various periods within that tradition--the Medieval Period, the Renaissance, the Age of Reason, the Romantic and Victorian periods in England, nineteenth-century America, and the twentieth century. Works will include the Medieval *Sir Gawain/Green Knight*, Shakespeare's *King Lear*, (978-0743482769) Folger Blake's *Marriage Heaven & Hell*, Mary Shelley's *Frankenstein* along with the 1931 film, Twain's *Huckleberry Finn*, and a few others. Two five-page papers, a portfolio of shorter papers, and a final exam.

1701 CREATIVE WRITING I

1701-01 | Davis, Susanne | Spring 2019

In this introductory creative writing course we will read good contemporary fiction and poetry and write stories and poems of our own, practicing and studying the various elements and techniques of the genres.

We will use a workshop format and the first half of the semester craft exercises to help develop a polished short story. The second half of the semester will focus on poetry; five poems to go into a final portfolio at the end of semester. We will read fiction by Hemingway, Diaz, Monroe, Carver, Packer, Alexie and others from our fiction text, *Writing Fiction*, by Janet Burroway. We will read poems by Rilke, Oliver, the Beats and those in our text, *The Discovery of Poetry*. But just like the craft of writing, this course relies upon the mysterious something, call it passion, or the creative spirit itself. It does not take a back seat—it wants to get in front and drive.

1701-02 | Forbes, Sean | Spring 2019

Honors Section

The Speaker: The Eye of the Poem and the Short Story

According to Frances Mayes, “the poet ‘finds’ the right speaker and the right listener, usually by trying out several approaches.” In this introduction to creative writing class we will examine the different approaches that a writer can take when trying to establish a speaker in a poem or short story. We will look at exemplary works of poetry and fiction from writers like Elizabeth Bishop, Robert Hayden, Marilyn Nelson, and Justin Torres. Students will produce a final portfolio of their original work. Class participation is an essential component to this largely workshop-based course along with weekly writing prompts such as writing in iambic pentameter and challenging prose sketches.

1701-03 | Choffel, Julie | Spring 2019

This course provides an introduction to the writer's workshop in poetry, short fiction, and creative nonfiction. 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. 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 short fiction, nonfiction, and poetry, and revise your strongest works 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.

1701-04 | Forbes, Sean | Spring 2019

Please see the description for ENGL 1701-02.

1701-05 | Choffel, Julie | Spring 2019

Please see description for ENGL 1701-03.

1701-06 | Carnahan, Kerry | Spring 2019

"Like most—maybe all—writers, I learned to write by writing and, by example, by reading books" writes Francine Prose. In this introductory workshop we'll explore the creation of poetry, fiction, and work that blurs the boundaries. Fundamentals of craft and technique will be discussed in context of poets including Connecticutians Wallace Stevens and Marilyn Nelson, so-called "Instapoet" Rupi Kaur, and writers such as Z.Z. Packer and Alice Munro. We'll contemplate the power of storytelling in Margaret Atwood's *The Handmaid's Tale* and Justin Torres' *We the Animals*, working with their TV/screen adaptations. Class will be largely devoted to the generation of our own work, resulting in a final portfolio, as well as the practice of deeply listening to one another.

1701-07 | Carnahan, Kerry | Spring 2019

Please see description above.

“W” 2013 INTRODUCTION TO WRITING STUDIES

2013W-01 | Deans, Tom | Spring 2019

Writing studies takes up such questions as how writing has developed historically, how individuals and social systems have come to depend on writing, what writing accomplishes, and how people go about writing in a wide variety of genres, technologies, and styles. Expect to participate actively in class discussion; compose weekly reading response papers; and do a major research project. This course is the gateway to a writing minor that is under development.

2100 BRITISH LITERATURE I

2100-01 | Gouws, Dennis | Spring 2019

This lecture course surveys British literature from the medieval period through the 18th century. Intended to provide preparation for more advanced courses in British literature, ENGL 2100 is strongly recommended for English majors. Class participation, three tests, and a final exam determine the grade.

This is a group-one general-education course. The required text is Greenblatt, Stephen et al. Eds. The Norton Anthology of English Literature Volumes A, B, and C. 10th Edition, 2018.

2100-02 | Cordon, Joanne | Spring 2019

“Time Travels”

Starting with *Beowulf*, we will travel through the British poetry, drama and prose of three periods: Medieval, Renaissance and Eighteenth Century. To enhance our journey we will explore the material and visual culture of the times: swords, ships, dragons, religious paraphernalia, illuminated manuscripts, *haute couture*, playbills, sports equipment, paintings, scientific instruments, and more. Readings are in the *Broadview Anthology of British Literature*, concise Volume A, 3rd edition. Course requirements include class discussion, quizzes, one essay, midterm and final exam.

2100-03 | Codr, Dwight | Spring 2019

This course will engage with British literature extending from its earliest incarnations through the end of the eighteenth century. We will pay special attention to texts that raise questions pertaining to intercultural contact, colonial conquest, global commerce, and slavery. While texts for this course will be chosen on the basis of their engagement with these issues rather than their existence within a predetermined canon of writing, major authors to be covered will likely include Chaucer, Shakespeare, Marvell, Dryden, Behn, Swift, Pope, Cowper, and Equiano. Class will consist of a combination of lecture and discussion; in addition to participating in class discussions, requirements will include a reading journal, two examinations, and one essay.

2101 BRITISH LITERATURE II

(Prerequisite: ENGL 1010 or 1011 or 2011)

2101-01 | Gentry, Roxanne | Spring 2019

In this survey course, we will explore British literature from the late eighteenth century to the modern day. While we will mainly be reading canonical texts, we will also interrogate and challenge British literary canon. What is canon? Why have these authors and texts been canonized? How do they speak to social, cultural, and political issues of their times, and how (and why) do they silence or obfuscate other problems and voices? As we read across a range of authors, we will take the Costco approach to this warehouse club of literature by sampling across genres, authors, movements, styles, and themes, while occasionally reading in bulk. This course is strongly recommended for English majors and requires a significant amount of reading.

Required texts include The Norton Anthology of English Literature, Tenth Edition, Volumes D, E, and F and one novel TBA. Course requirements include participation, formal written responses, one larger written assignment, a midterm, and a final.

2101-02 | Gentry, Roxanne | Spring 2019

Please see the description above.

2101-03 | Rumbo, Rebecca | Spring 2019

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

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

Besides the very demanding reading load, students will take quizzes, midterm and final exams, and write brief essays. Class participation is required. Textbooks will include the Norton “Major Authors” Anthology, volume B plus others (two novels) to be named later.

2201 AMERICAN LITERATURE TO 1880

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

2201-01 | Goldman, Erin | Spring 2019

Captivity and Freedom in American Literature

This class will range broadly over American literature from the writings of the first European explorers and settlers to the works of Hawthorne, Emerson, Fuller, Whitman, Dickinson, Douglass, and other writers of the “American Renaissance.” Our discussions will focus on the theme of captivity and freedom in some of their various forms: physical, legal, psychological, and artistic. More than merely affirm freedom and denounce captivity and other forms of restriction, the American authors we will study ask us to consider the complex questions of what kinds of freedom are worth having as well as what kinds of captivity are perhaps worth accepting. We will focus discussion not only on these authors’ ideas, but also on features of their writing that have made them so compelling and provocative to generations of readers.

Students will be expected to come prepared for each class with brief, written responses to assigned reading, to write one long paper in the course of the semester, and to demonstrate their comprehension of key terms and concepts in a final examination. A group presentation on a selected topic will also be required.

2201W AMERICAN LITERATURE TO 1880

2201W-01 | Duane, Anna Mae | Spring 2019

It seems that every time we turn on the news, a politician or pundit is talking about America’s beginnings to determine what should happen in the present. This class looks at those beginnings, by exploring the writings of the Founders, but also of the indigenous and enslaved people whose contributions and

experiences are vital to understanding both how the US was created, how it has been defined, and how those legacies affect our present moment.

2203 AMERICAN LITERATURE SINCE 1880

2203-01 | Goldman, Eric | Spring 2019

Modern Transitions and Transformations in American Literature and Culture

The class will explore American literary Realism, Naturalism, Modernism, and Postmodernism. Authors will include Twain, Crane, Jewett, Hemingway, Faulkner, Fitzgerald, Hurston, Morrison, and others. The late-nineteenth and twentieth centuries were periods of extremely rapid transformations of American life. In our discussions, we will consider how American literature of this period prompts us to consider the effects of some of the key transformative features of modernity: the introduction of new technology to daily life; industrialized warfare; manmade environmental change; shifting race and gender relations; and the exponentially accelerating pace of modern life.

Students will be expected to come prepared for each class with brief, written responses to assigned reading, to write one long paper in the course of the semester, and to demonstrate their comprehension of key terms and concepts in a final examination. A group presentation on a selected topic will also be required.

“W” 2203 AMERICAN LITERATURE SINCE 1880

2203W-01 | Fehr, Amy | Spring 2019

This course is a survey of American literature from 1880 to our contemporary moment. In the course, we will study canonical texts, lesser-known fiction, and historical documents in our attempt to come to terms with the last century of literary production and consumption in the U.S. In particular, this course will consider the relationship between literary culture and citizenship. What does it mean to take a course in “American Literature since 1880”? Whose works constitute placement in such a course? How do the texts we read in class challenge or confirm ideologies concerning nation and citizenship? And further, how have these texts been read as a way to produce good “citizens” and readers? This class will be discussion-based with brief lectures. Participation and attendance will constitute a significant portion of your final grade, and you will produce 15 pages of revised writing throughout the semester.

2203W-02 | Fehr, Amy | Spring 2019

Please see the description above.

2203W-03 | Testa, Richard | Spring 2019

We will read popular novels and short stories. This will not be a traditional lecture course; you will be expected to keep up with the reading and add to each class’s discussion. Since this is also a W (writing)

course, you will be expected to write and revise at least 15 pages (three 5-page papers) during the semester.

2203W-04 | Hogan, Patrick | Spring 2019

Nation-building concerns were often of central (if sometimes implicit) importance in U.S. literature prior to the Civil War. This course will focus on ways in which post-Civil War writers shift away from an encompassing American identity, while still focusing on some of the same problems of “sub-national” division, prominently division related to race, gender, and sexuality. As to race, we will first consider works dealing with the condition, culture, or history of Native Americans, perhaps Momaday’s *The Way to Rainy Mountain* and Atwood’s *Surfacing*, a Canadian perspective on both the U.S. and Native Americans. With regard to African Americans, we will probably take up Eugene O’Neill’s *The Emperor Jones*, Leroi Jones’s *Dutchman*, and Spike Lee’s *Malcolm X*. We will in all likelihood treat various topics in Flannery O’Connor’s *Everything that Rises Must Converge* (prominently racism and gender), Djuna Barnes’s *Nightwood* (prominently anti-Semitism and sexuality), and/or Lillian Hellman’s *Children’s Hour* (prominently sexuality and gender). We may also consider a range of these concerns in some more popular work, such as the musical, *Hair*. Depending on time, we may look at Douglas Sirk’s *All That Heaven Allows* as a work dealing with American identity for a mass audience. Finally, we will probably read Faulkner’s *As I Lay Dying* (because it is so aesthetically brilliant, whether it bears on our focal themes or not) and some poetry (e.g., Allen Ginsberg and Sylvia Plath). Requirements: individual and group presentations in class, other class participation, quizzes, one interpretive essay (roughly 6 pages), and one research essay (roughly 9 pages).

2274W DISABILITY IN AMERICAN LITERATURE AND CULTURE

2274W-01 | Duane, Anna Mae | Spring 2019

Disability in American Literature and Culture

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.” 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.

2301 WORLD LITERATURE IN ENGLISH

2301-01 | Mathews, Rebecca | Spring 2019

The expansion of the British Empire facilitated the spread of the English language and this gave rise to a redefinition of the term English Literature. In this course, also known as Anglophone Literature, we will

be reading novels and short fiction from the colonial and postcolonial periods in order to evaluate themes, issues, and critical perspectives of the colonial experience from the point of view of both the colonizer and the colonized. Therefore, we will read works by writers from England and from the former British colonies -Australia, Canada, Nigeria, Kenya, India and the Caribbean. In addition to issues related to gender, history and language, we will also look at recurring themes that are central to postcolonial studies such as loss of identity, migration, marginalization, hybridity and the need to decolonize the mind. Required Texts are Jane Eyre by Charlotte Bronte; Wide Sargasso Sea by Jean Rhys; Things Fall Apart by Chinua Achebe; and short stories from An Anthology of Colonial and Postcolonial Short Fiction Ed by Baldwin and Quinn. Assignments will include a midterm exam and a final essay. Class participation is expected."

“W” 2301 WORLD LITERATURE IN ENGLISH

2301W-01 | Shringarpure, Bhakti | Spring 2019

This course will introduce students to non-western literature in English. The class will be centered around the theme of global encounters, experiences that become pivotal to shaping new language, space as well as constructions of race and politics. We will approach the notion of a “world literature” through the historical context of European colonialism. The focus is mainly on novels but there will be some theoretical reading, some online material and a filmography.

2401 POETRY

2401-01 | Forbes, Sean | Spring 2019

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 kinds of poems as ways of enjoying their wealth of rhythms, figures, and rhetorical effects. We’ll pay attention to the way poems sound, you’ll hear poems aloud in class, and at visiting writer events. 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.

2401-02 | Cohen, Bruce | Spring 2019

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 poetry. The goal of the course is to expand your interest in poetry to the point that you will read it outside of class, well after the course has concluded and be able to discuss poetry in an intelligent manner. Course requirements include class participation, exercises, a mid-term and a final exam.

2401-03 | Cohen, Bruce | Spring 2019

Please see the description above.

2401-04 | Pelizzon, Penelope | Spring 2019

This course is an introduction to poetry in English, designed to familiarize you with a range of poetic forms and modes. 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.

2401-05 | Mahoney, Charles | Spring 2019

True ease in writing comes from art, not chance,

As those move easiest who have learned to dance.

(Alexander Pope, "An Essay on Criticism")

As for writing, so for reading: a course in learning how to let your feet go bare in verse. We will concentrate on poetic artifice and technique, meter and form, sound and sense (ever attentive to Wallace Stevens's dictum that "There is a sense in sounds beyond their meaning"), across a selective survey of poetry in English from the sixteenth century to the 2010s. We will emphasize the close reading of a variety of forms and genres (e.g., sonnets, ballads, elegies, odes, blank verse, nonsense verse), attending throughout to questions of a poem's "literariness": how its language works, how it is made, how it is composed for its particular rhetorical end, and how it interacts with its own literary history.

2405 DRAMA

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

2405-01 | Rumbo, Rebecca | Spring 2019

In this course, we will read a variety of plays in a chronological sequence, beginning with Greek tragedy and including Medieval theatre, Renaissance comedy (probably a play by Shakespeare), an early Modernist play (Ibsen or Chekhov), and two or three plays of the twentieth century. We will read the plays formally (considering structure and language) and in the context of history (social as well as theatrical), exploring the conventions that govern production at different times. Students will participate in class discussion, compose four brief analytical essays, and take three exams (two midterms and a final).

2407 THE SHORT STORY

2407-01 | Codr, Dwight | Spring 2019

This course will entail the study and analysis of the history, and formal properties of the short story. We will read classic, canonical writers like Poe and O'Connor, as well as lesser-known writers in an attempt to discover what makes a story work, and the way that language actively shapes the way we think about people, places, events, and things. Students will be assessed on the basis of a reading journal, one essay, class participation, and two examinations.

2407-02 | Grossman, Leigh | Spring 2019 2407-02

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 "pulp" 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, evoke particular emotional responses, and solve particular narrative problems. 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.

2407-03 | Krzywda, Steve | Spring 2019

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.

2407-04 | Reynolds, John | Spring 2019

This course is designed to introduce students to the art of the short story and to acquaint them with some of its most talented writers. In addition, this course is intended to help students learn how to read fiction, how to interpret it, and how to criticize it. During the semester, we will read short stories from various cultures and countries, ranging from stories written in the early nineteenth-century to those written within the last few years. Course work will include discussion, a weekly journal, quizzes, a mid-semester exam and a final exam.

2407-05 | Knapp, Kathy | Spring 2019

Knapp, Kathy

This course will examine short fiction, particularly that originally appearing in *The New Yorker*, and its role in reflecting, shaping, and educating the burgeoning middle class of the postwar years and resituating them in the contemporary era. By reading the stories of John Cheever, John Updike, Shirley Jackson, Philip Roth, and J.D. Salinger among others, as well as that of contemporary writers such as Jhumpa Lahiri, Jamaica Kincaid, George Saunders, and Junot Diaz, to name a few, we will see how this fiction has helped readers of the Professional Managerial Class (PMC) form their identity as they came to “arrive” in the suburbs or transform the city by way of gentrification. Indeed, many of these stories wrestle with the ephemeral anxieties peculiar to their readers’ station in life: numbing conformity, debilitated manhood, marital woes, perceived professional slights. Still others challenge readers to imaginatively engage in a rapidly changing and increasingly globalized world in ways both productive and problematic. These stories have alternately offered the middle class a glamorized version of themselves, exposed their weaknesses, preyed upon their fears, and both challenged and confirmed their assumptions concerning race, gender, class, and privilege. We will supplement our reading by sampling and discussing representations of the PMC in films and television. This course should fulfill the objectives of a General Education course, which is to say it is designed to help you write and think more critically about the way that fiction interacts with our perceptions of ourselves and the larger world, both reflecting and shaping our assumptions.

2408 MODERN DRAMA (Formerly offered as 3406)

2408-01 | Fairbanks, Ruth | Spring 2019

Fairbanks, Ruth

This course focuses on the development of drama from the late 19th century to the present. We’ll begin with intensive consideration of the beginnings of Modern Drama with its roots in mid-19th century Naturalism and Social Realism and study important early dramatists: Ibsen (*Doll’s House*), Strindberg (*Miss Julie*), Chekhov (*Uncle Vanya*), and Shaw (*Mrs. Warren’s Profession*). The course will then focus on further important developments: European and American Realism, Expressionism, Anti-realism/Surrealism (Pirandello’s *Six Characters in Search of an Author*), and Absurdist drama (Beckett, Pinter). We’ll also explore a number of contemporary plays.

The course will consider literary and performance elements; students will develop critical skills in understanding the conventions of the genre as well as an appreciation of the form.

Course Requirements: Quizzes, two papers with the revision expectations of a W-course; midterm; final; class participation.

2409 THE MODERN NOVEL (Formerly offered as 3409)

2409-01 | Breen, Margaret | Spring 2019

Breen, Margaret

We will be reading a selection of significant novels that, written over the last one hundred years, cover a range of cultural contexts—novels important for both the stories they tell (stories regarding alienation, resilience, resistance, violence, memory, and forgetting) and the ways in which those stories are told (ways regarding narrative technique, point of view, plot construction, metaphor, and so on). In short, this is a course on the modern novel, where “modern” refers to both the new kinds of stories these texts recount and the innovative formal means that facilitate and create that recounting.

Likely texts: Bram Stoker, *Dracula* (1897); Virginia Woolf, *Mrs Dalloway* (1925); Naguib Mahfouz, *Palace Walk* (1956); Margaret Atwood, *The Handmaid’s Tale* (1985); Toni Morrison, *Beloved* (1987); Emma Donoghue, *The Sealed Letter* (2009); Jesmyn Ward, *Salvage the Bones* (2011)

Writing requirements: One in-class essay; two papers, 6-8 pages

2413 THE GRAPHIC NOVEL

2413-01 | Capshaw, Katharine | Spring 2019

Honors Section

This course explores the history and theory of the graphic novel. We will explore a variety of approaches to the genre, from superhero narratives to graphic memoir, from manga to contemporary experimental texts. While no single course can offer a comprehensive summation of such a vast and various body of work, our class will address the field’s major generic threads. We will also develop an understanding of the ‘grammar’ involved in reading a panel, page, and entire comics sequence. Alongside the narratives we will read secondary sources that explore aesthetic and theoretical debates within the field. One of our objectives is to support each other as we engage the critical discourse around comics and graphic novels: we will share sources and insights and offer constructive feedback as we work together to produce informed and incisive term papers.

2600 INTRODUCTION TO LITERARY STUDIES

(Prerequisite: ENGL 1010 or 1011 or 2011; open to English Majors, others with instructor’s consent)

2600-01 | Igarashi, Yohei | Spring 2019

The one course that every English major takes, “Introduction to Literary Studies” reflects on literary studies itself and focuses on the important methods that drive and define the academic discipline of “English.” Readings include Lydia Davis short stories, a novel or two, portions of Edmund Spenser’s *The Faerie Queene* and an assortment of other English poets, and readings about the history of literary studies. The course covers the following: literary interpretation; key literary and rhetorical terms; some background on English as a university discipline; some literary criticism and theory; and how to devise and write a good literary critical essay.

2600-02 | Coundouriotis, Eleni | Spring 2019

This gateway course into the major introduces you to the range of activities and types of analysis that define literary study. We will cover topics such as what makes a text literary, the formal conventions of

different genres, and key concepts of contemporary literary/critical theory. We will also explore different avenues for interdisciplinary and comparative studies. The course does not limit itself to a period or a genre, but uses an eclectic set of texts that open up to a wide range of different approaches. We will engage in close textual analysis throughout the course while also paying attention to how literature engages the world. You will also learn research skills, such as searching appropriate databases, distinguishing scholarly sources from other material, how to handle in-text quotations, and MLA style citations. Assignments include an annotated bibliography, a 5 page paper using a secondary source, a midterm and a final exam.

2603 LITERARY APPROACHES TO THE BIBLE

2603-01 | King'oo, Clare | Spring 2019

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

3003W ADVANCED EXPOSITORY WRITING

3003W-01 | Iverson, Christopher | Spring 2019

English 3003 is an intensive writing course that will both explore writing as a subject and provide plenty of opportunity for students to hone their writing through drafting, revision, and metacognitive inquiry. Course readings come from the fields of rhetoric/writing studies and education, though students are invited to apply the principles in our texts and discussion to writing in their own majors. Drafting, revising, and peer review will be the central work of this course, and as it will run as a seminar, active and generous participation will be crucial. The texts for this course include *Writing About Writing* by Elizabeth Wardle and Douglas Downs and *They Say, I Say* by Cathy Birkenstien and Gerald Graff. Major assignments include weekly one-pagers and three major papers.

3003W-02 | Iverson, Christopher | Spring 2019

Please see description above.

3010 ADVANCED COMPOSITION FOR PROSPECTIVE TEACHERS

3010W-01 | Courtmanche, Jason | Spring 2019

Advanced Composition for Prospective Teachers is a course designed primarily for Secondary English

Education majors, dual degree students in English and Education, and English majors considering teaching as a career. We will study current theories of composition with a comprehensive approach to literacy that includes reading.

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

Expect a lot of class participation, a lot of reading, and a lot of writing and revision. You each will compile an e-portfolio that includes four major revisions of a full-length (15 page/4500 words) term paper and weekly response papers (1 page/300 words) to the assigned readings, as well as a final reflection. We will read four major texts as well as two novels along with sophomores from sophomore English classes at EO Smith. Each of you will work with 2 or 3 of these students as writing mentors.

You will receive one final, holistic course grade based on your growth as a writer, the quality of your final term paper, and your effort, participation, and attendance in all course activities.

Course texts are Penny Kittle and Kelly Gallagher's 180 Days, Maja Wilson's Rethinking Rubrics, Tom Newkirk's Minds Made for Stories, and Penny Kittle's Book Love, as well as two novels TBD by our collaboration with the high school students.

3012 BOOKS AND BOOK PUBLISHING

(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher; not open to students who have completed English 3011)

3012-01 | Grossman, Leigh | Spring 2019

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

3091 WRITING INTERNSHIP

3091-01 | Fairbanks, Ruth | Spring 2019

Writing Internships

Writing Internships provide unique opportunities for students to write in non-academic settings in which they are supervised by professional writers. Increasingly internships are recognized as an important aspect of undergraduate education; and many employers prefer applicants with internship experience. English majors have priority of choice for English 3091, but the course is open to students in other disciplines.

Both on-campus and off-campus placements offering a wide variety of professional experiences are available. This is a variable-credit course, and students may elect from one to six credits of training. Grading is on the Satisfactory/Unsatisfactory scale. The course may be repeated for credit with no more than eight credits per placement.

Placements have included Cashman & Katz Advertising, Connecticut Landmarks, Connecticut State Museum of Natural History, Globe Pequot Press, Legal Assistance Resource Center of Connecticut, The Dodd Research Center and Archive, Mystic Seaport, New Britain Museum of American Art, UConn Alumni Foundation, UConn School of Pharmacy, UConn Women's Center, and Von der Mehden Development Office. Many other placements are available. Consent Required. See Inda Watrous in CLAS 201B for application materials and review the information packet for additional information.

3111W MEDIEVAL LITERATURE

2407-01 | Tonry, Kathleen | Spring 2019

This course will explore the early literature of the English canon. We'll begin with the work of Anglo-Saxon England (in translation), and make a roughly historical progression through some of the great medieval writers and early English literary forms. Our reading will encompass well-known works such as *Beowulf*, *The Canterbury Tales*, *Sir Gawain and the Green Knight* and *Everyman*. Course readings will also sample a variety of medieval literary forms including romances, mystery plays, bestiaries, fables and chronicles. To fulfill the W component, students will produce short reading-response papers, as well as three more formal assignments which will be completed over the course of several drafts and revisions.

“W” 3115 RESTORATION AND 18TH-CENTURY ENGLISH LITERATURE

3115W-01 | Marsden, Jean | Spring 2019

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.

3122 IRISH LITERATURE IN ENGLISH SINCE 1939

3122-01 | Burke, Mary | Spring 2019

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

3207W AMERICAN LITERATURE SINCE THE MID-TWENTIETH CENTURY

3207W-01 | Knapp, Kathy | Spring 2019

This course will address the formal and thematic evolution of American literature from the mid-twentieth century to the present. We will develop a broad sense of the cultural, philosophical, social, economic and aesthetic concerns that arose in the wake of World War II, and with the return of American prosperity and the expansion of the middle class by beginning with representative works of the 1950s. Fiction and poetry may include works by the Beats; mainstream fiction epitomized by the short stories published by *The New Yorker*; and fiction and essays by writers such as James Baldwin and Gwendolyn Brooks who speak for those who barely subsist at the margins of this newly prosperous society. This body of literature will lay a foundation for reading and interpreting works that follow: the metafictional and confessional works of the 1960s and '70s and politically engaged nonfiction of the era; the magical and dirty realism and the rise of multiculturalism in the 1970s and 1980s; and the full range of postmodern experimentation that characterize the period, whether in poetry, short fiction, nonfiction, or the novel. Further, you'll read and write about this literature in the context of broad social changes, ranging from but not limited to postwar prosperity and suburbanization and cold war anxiety in the 1950s, the various civil rights movements and the Vietnam War of the 1960s and 1970s, the rise of neoliberalism and feminist backlash in the 1980s, the identity politics of the 1990s, and the events of 9/11 and its aftermath, Hurricane Katrina, and the 2008 economic crisis to name a few.

3212 ASIAN AMERICAN LITERATURE

3212-01 | Schlund-Vials, Cathy | Spring 2019

From short stories to memoir, from novellas to novels, and from journalistic representations to firsthand accounts, Asian American literature is a diverse, multifaceted, and multivalent site. Notwithstanding the course title, however, "Asian American Literature" is in fact U.S. literature. As such, we will be exploring topics and themes very much tied to the American experience: immigration, socioeconomic (im)mobility, conflict, citizenship, and belonging. We will continually revisit what it means to be "American" at various moments in U.S. history, and we will pay special attention to the ways in which Asian American writers have engaged notions of nationalism, selfhood, and personhood.

Given the capacious nature of the course, we will be reading a wide variety of authors and texts through the semester. Expressly, we will supplement our readings with pieces that aim to represent by way of stereotypical construction Asian American subjects and subjectivities; we will also interrogate the ways in

which Asian Americans have at times been situated alongside (and at other times in contrast to) white ethnics and other groups of color. Last, but certainly not least, this course is invested in highlighting the heterogeneity the Asian American experience and its connection to debates concerning civil rights and human rights.

3213W EIGHTEENTH AND NINETEENTH-CENTURY AFRICAN AMERICAN LITERATURE

3213W-01 | Salvant, Shawn | Spring 2019

Honors Section

This course provides a survey of eighteenth and nineteenth-century African American literature. We will examine early African American literature, reading work by authors such as James Gronniosaw and Phillis Wheatley with emphasis on their transatlantic production, religious themes, and contributions to the development of the African American vernacular tradition. We will study the African American oral and rhetorical traditions as exemplified in anti-slavery speeches and essays by Sojourner Truth, David Walker, Frederick Douglass and others. In a unit on the slave narrative, we'll discuss the literary and political dimensions of this genre so influential to the development of 20th and 21st Century African American literature. We'll conclude by examining early African American novels and novels of the Reconstruction and post-Reconstruction era by such figures as Charles Chesnutt. Students will become familiar with the development of African American literary history and the recurring themes of the period as well as the literary and cultural significance of each text and author. We will also track the forces shaping this period of African American literature—historical and political movements (slavery, emancipation, reconstruction), modes of expression and production (literacy and orality, authentication), and literary forms (imagery, symbolism, narrative, genre, style). Primary texts will be supplemented by scholarly secondary readings. Final grade will be based on quizzes, discussion question assignments, midterm exam, participation, 1-2 short essays, final paper and/or a final exam.

3215 TWENTIETH AND TWENTY-FIRST CENTURY AFRICAN AMERICAN LITERATURE (Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher) (Also offered as AFRA 3215)

3215-01 | Cutter, Martha | Spring 2019

This course will be an investigation of African American fiction, prose, and poetry written from 1900 to the present time. Particular attention will be paid to whether language and writing allow African American writers to construct an identity that resists discrimination. Authors from a wide range of backgrounds recognize the importance of gaining control of spoken and written language. Throughout the semester we will be sensitive both to how these authors manipulate language and literacy, but also to how they may seek an alternative language which allows them to reconcile their own cultural values and needs with the dominant society.

Readings will include some of the following: short stories by Charles W. Chesnutt, Nella Larsen's *Passing*, short stories by Richard Wright and Ralph Ellison, Zora Neale Hurston's *Their Eyes Were Watching God*, Toni Morrison's *Beloved*, Danzy Senna's *Caucasia*, Colson Whitehead's *The Underground Railroad*, Ta-Nehisi Coates, *Between the World and Me*, Jesmyn Ward's *Salvage the Bones*

or *Sing, Unburied Sing*, essays by James Baldwin, and poetry by Langston Hughes, Gwendolyn Brooks, Countee Cullen, Michael Harper, Maya Angelou, Elizabeth Alexander, Derek Wolcott, and others.

Note: This class will be student-centered, and students should expect to present material on the books, lead discussion, and participate energetically in class on a regular basis. Formal requirements will include: a presentation; a short paper; a long paper; Husky CT postings, quizzes, and class participation. There is a lot of reading, and I expect that students complete it all. Class participation is a requirement for successful completion of this course.

3218W ETHNIC LITERATURES OF THE UNITED STATES

2218W-01 | Makowsky, Veronica | Spring 2019

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, 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 August Wilson's *Fences*); and works concerning immigrant experiences: a collection of short stories by Anzia Yezierska, Pietro di Donato's *Christ in Concrete*, Julie Otsuka's *When the Emperor Was Divine*, Edwidge Danticat's *Breath, Eyes, Memory*, 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) 2 short (1-2 pp.) response papers and their revision; 3) 2 papers involving some research (each 5-6 pp.).

3265W SEMINAR IN AMERICAN STUDIES

3265W-01 | Vials, Christopher | Spring 2019

Fascism and Antifascism in the United States

This course aims to introduce you to American Studies research methods and to develop interdisciplinary writing skills by approaching a specific theme in US history and culture.

In this section, we will explore the theme of fascism and antifascism in the 20th century United States. Some questions we will explore are: what is fascism? What were its essential features in Europe and Japan before WWII? How has it appeared in US history, and what impact has it had on this side of the Atlantic? Also, what is antifascism, and more broadly, what forces have checked the rise of fascism in the past?

As we will discuss, the United States has never had a fascist government, but it has seen the rise of fascist and proto-fascist movements that have had a real impact on US politics and institutions. We will also

explore how these movements have also been blocked from realizing their full potential by assertive counter-movements that do not always self-identify as antifascist.

This is also a W course, and so most of your assignments will be written essays that will require drafts. The writing assignments are also designed to build your skills in interdisciplinary, American Studies research methods, which we will also discuss in class. Some class time will be devoted to effective writing techniques in advanced level writing.

3301 CELTIC AND NORSE MYTH AND LEGEND

3301-01 | Biggs, Frederick | Spring 2019

Everyone knows Beowulf, but what about the equally great or greater literatures from the societies that surrounded Anglo-Saxon England, the Celts in Ireland and Wales, and the Norse in Scandinavia? The Irish gave us the Táin, the epic account of Cúchulainn's defense of Ulster. The Welsh, the Mabinogi, with some of the first accounts of Arthur. The Norse, a series of poems about the Germanic gods as well as sagas about Viking heroes. We will also consider the Lais of Marie de France and the History of the Kings of Britain by Geoffrey of Monmouth. Papers and Exams. Lectures and discussion.

3320 LITERATURE AND CULTURE OF INDIA

3320-01 | Hogan, Patrick | Spring 2019

India has literary and philosophical traditions as ancient as those of Europe and as diverse. Clearly, it is not possible to cover these traditions in a single course. Instead of seeking such coverage, we will focus on a few representative selections from three linguistic traditions. We will begin with some ancient texts, probably the philosophical *Yoga Sutra*, as well as the literary *Much Ado About Religion* and/or *Life of the Buddha*. We may do all three Sanskrit texts or we may take up a Western work that draws on Sanskrit philosophical tradition, such as Hesse's *Siddhartha* or Whitman's *Song of Myself*. (If we do the latter, we will first consider some selections from the *Bhagavad Gita*.) The second section will skip to the modern world and Bengali works—a novel by Rabindranath Tagore, devotional poems to the Goddess by various authors, and perhaps some plays by Mahasweta Devi or some Bengali visual art. The final section will turn to Hindi-Urdu literature and film. This section may include the novel, *Umrao Jan Ada*, and Muzaffar Ali's film adaptation, as well as a popular, entertaining work (such as Farah Khan's *Om Shanti Om*). Requirements: individual and group presentations in class, short response papers on readings, three tests (one for each section).

3422 YOUNG ADULT LITERATURE

3422-01 | Capshaw, Katharine | Spring 2019

This course examines literary constructions of adolescence. We will explore questions such as, “What constitutes a young adult text?,” “Can or should there be a canon of young adult literature?,” “How does young adult literature cross boundaries of audience and genre?,” “How does young adult literature differ

from children's literature?," and "How do social and political contexts influence the construction and reception of young adult texts?" We will investigate issues of collective and individual identity formation, dimensions of young adult texts (like violence and sexuality) that rupture conventions of children's literature and kindle censorship, and problems of generic boundaries and border crossings. We will pay particular attention to the origins of young adult literature as a genre, as well as to ethnicity and gender in contemporary books. We will be sensitive to the historical and cultural context for each text. Our readings will include critical and theoretical texts in addition to primary sources. (Note: this is a course in literary criticism rather than pedagogy. Practical classroom applications will not be our main concern.)

3503 SHAKESPEARE I

3503-01 | Tribble, Evelyn | Spring 2019

We will explore Shakespeare's work through three modes: stage, page, and screen. You will learn to read Shakespeare's language and how he wrote for the stage; we will use some class time for staging experiments. We will also explore how Shakespeare's work has been translated into film and how directors use cinematic techniques to convey their interpretations of his work.

Requirements include: In-class brief response papers reflecting upon the staging experiments, discussions, practical activities, and screenings; a midterm and a final in which you demonstrate your ability to interpret Shakespeare on page, stage, and screen; and two writing assignments, one of which may be creative or pedagogical in nature (possible approaches include: a lesson plan or assignment sequence; a proposed film treatment with a video trailer; a plan for costume, music, or set design for a production).

3507 MILTON

3507-01 | Semenza, Gregory | Spring 2019

Paradise Lost is arguably the most influential, and perhaps the most controversial, poem in the English language. Its author, John Milton, is one of the most misunderstood and misrepresented figures in popular culture. Often labeled a "puritan" (a term whose Renaissance meaning is extraordinarily complex) by modern readers who mean to highlight what they perceive as the man's conservatism, Milton was by seventeenth-century standards a heretical thinker and writer. In fact, we might accurately call him the most radical pre-twentieth-century author in the English literary canon, a man whose radicalism was especially well understood by his contemporaries. Milton was also a great writer, of course. His famous epic poem is a treasure trove of beautiful poetry, mind-bending theological twists and turns, sublime imagery, and one of the most mesmerizing anti-heroes in world literature. Paradise Lost is a poem that warrants reading and re-reading, and it never ceases to yield new wonders. In this class, we will read Paradise Lost of course, but also enough of Milton's other poetry and prose to keep the poem in proper perspective. Other primary readings will include a selection of the early poetry, Comus, Areopagitica, Paradise Regained, and Samson Agonistes, as well as a number of modern adaptations of Milton's work.

3603 HISTORY OF THE ENGLISH LANGUAGE

3603-01 | Biel, William | Spring 2019

This course uses the example of the English language to explore how language has worked and continues to work. The course concerns the paradox between language as an inherently unstable system and yet one always governed by rules; and the socio-political ramifications of this reality. The semester does not progress linearly through the history of English but rather examines recurring phenomena which have and do exert great influence over how we speak today. This allows for studying the bases of English in the Indo-European language family alongside seeing what happens as contemporary global Englishes exceed this originary context. Evaluation is based on participation as well as several projects allowing for both traditional research methods as well as more creative engagements with the material.

3607 STUDIES IN LATINA/O LITERATURE

3607-01 | Sanchez, Lisa | Spring 2019

This course is an introduction to literature of communities considered “Latino” in the U.S. This nomenclature is highly contested and often misunderstood. For literary historians, Latinas and Latinos refer to American citizens living in regions annexed by the U.S., through warfare, in the nineteenth century (primarily the Northern Mexican territories in 1848 and Puerto Rico in 1898) and their descendants, wherever they live in the U.S. The term also includes migrants to the U.S. from Latin America during the twentieth century, whether they are U.S. citizens, residents, guest workers, or denizens. Latinos are a heterogeneous group; some are of European descent, some are of African descent, some are of Native American descent, some are of Asian descent, and some are of a mix of these and other regional, national, ethnic, or religious identities. What unites Latinos as a group is that the U.S. government, the U.S. mainstream media, and U.S. popular culture tend to mark them as a distinct (and inferior or dehumanized) ethnic group. Latino studies critically addresses the character and history of that marking.

Our main focus this semester is to explore the YA novel. Our task is not to evaluate how “authentically” these texts may or may not represent Latino culture, but to explore them as art; that is, as literary and historical texts motivated by the aesthetic and ethical inspiration of those who write them and those who read them.

This course is a study of a subaltern American literary tradition. Students will learn how and why the aesthetic, cultural, historical, geographical, and ethical complexities of this body of writing matter to contemporary readers.

Note: Students who would like to enroll in this upper division course before their junior year should e-mail the professor to request a permission number: Lisa.M.Sanchez@uconn.edu. Please provide your reasons for wanting to take the course.

3609 WOMEN’S LITERATURE

3609-01 | Eby, Clare | Spring 2019

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 turn to experimental twentieth-century writers who examine how gender intersects with other identity markers such as class position, ethnicity, sexual orientation, and national identity. Those texts will likely include Sylvia Plath's *The Bell Jar*, Nella Larsen's *Passing*, Julia Alvarez's *How the Garcia Girls Lost Their Accents*, and Jeanette Winterson's *Written on the Body*. The class will be discussion-based (with discussion a significant portion of the final grade); there will also be 4 short position papers, frequent quizzes, a midterm, and a final.

3611 WOMENS LITERATURE 1900 TO PRESENT

3611-01 | Breen, Margaret | Spring 2019

This course will offer us an opportunity to read works by famous as well as less well-known women writers from a variety of countries, including Egypt, Germany, Great Britain, India, Mexico, New Zealand, and the United States. Their works (short stories, novels, and memoir), published between the early twentieth century and the present time, address a number of themes, including coming of age, female friendship, flight and integration, political dissent and imprisonment, racial and gender passing, and same-sex desire.

Likely texts include the following: Katherine Mansfield, selected short stories; Nella Larsen, *Passing*; Toni Morrison, *Sula*; Nawal El Saadawi, *Memoirs from the Women's Prison*; Sandra Cisneros, *The House on Mango Street*; Anita Nair, *Ladies Coupé*; Sarah Waters, *Tipping the Velvet*; Jenny Erpenbeck, *Go, Went, Gone*

Written requirements: One in-class essay, two papers, 6-8 pages

3619 TOPICS IN LITERATURE AND HUMAN RIGHTS

3619-01 | Winter, Sarah | Spring 2019

“Gone Astray”: Precarious Lives of Migrants, Refugees, and Street-Folk

This course considers memoirs and novels as well as journalistic, ethnographic, and historical studies dealing with the improvised occupations and dwellings of the urban and rural poor, migrants, and refugees. We will pay close attention to physical spaces—city streets, urban slums, refugee camps, public housing, rural villages—and trajectories of movement—flight, exile, seasonal circuits of migration affecting displaced persons. The course will introduce discussions of the criminalization of vagrancy and the human rights of migrants and refugees, as well as the history of conventions governing political asylum. We will also focus on the techniques—advocacy, objective analysis, interviews, reporting, autobiography, history, imaginative portrayal, ethnography—through which the difficult conditions of

poverty, statelessness, and displacement are depicted by writers of fiction and memoir and studied by participant observers.

Readings include: Charles Dickens, selected journalism; Henry Mayhew, from *London Labour and the London Poor*; Thomas Hardy, *Tess of the D'Urbervilles*; Flora Thompson, *Lark Rise*; J. M. Coetzee, *Life & Times of Michael K*; Mitchell Duneier, *Sidewalk*; W. G. Sebald, *The Emigrants*; Hannah Arendt, from *The Origins of Totalitarianism*; and Marie Beatrice Umutesi, *Surviving the Slaughter: The ordeal of a Rwandan refugee in Zaire*; several shorter readings TBA. Course requirements: take-home midterm exam; one 5-7 page analysis paper on the novels; and one 8-10 page final research paper; two short class presentations.

3621 LITERATURE AND OTHER DISCIPLINES

(Prerequisite: [ENGL 1010](#) or 1011 or 2011; open to juniors or higher. May be repeated for credit with a change in topic)

3621-01 | Plum, Sydney Landon | Spring 2019

Sense of Place

This course was originally offered simply to re-introduce students to the essential relationship of humans to place — through study of literature and film. This remains a significant aspect of the course. However, in the intervening years, our need to understand the complexities of our relationship to place has become more urgent. Global climate instability is changing our physical world in ways we don't understand. Heat, drought, fires, floods, hunger, and the resulting violence. We are turning the places we live and love into ruins — how and why? How are we going to represent our changed world? How are we going to live in it? In this course you will study literary texts and films using ecocritical approaches: How has Romanticism shaped our response to the North American continent? What is environmental justice and what is the connection to extractive economies? What does the Frankenstein story tell us about the categories “human” and “non-human”? Can we understand (and perhaps accommodate) Other (Animal) lives? You will supplement analytical studies with creative work for a better understanding of your place and personal stake in “the sixth extinction.” The course is presented entirely through the university's online learning platform, HuskyCT. There are no synchronous class meetings; instructional materials are provided as online presentations. You are required to purchase texts, although some texts are available online. You will need to pay nominal fees to view films online. Grades are based upon thoughtful participation in discussions, short writings, and midterm and final examinations. Texts are both fiction and nonfiction. At this writing required texts and films are not decided, but it is likely some of the works studied previously will reappear: the novels *The Grapes of Wrath* and *Salvage the Bones*. We do not study films based upon literature, but pairings set in similar places; there is always a Western film and almost always one with an animal protagonist.

3627 STUDIES IN LITERATURE

3627-01 | Barreca, Regina | Spring 2019

Femmes Fatales

Description not available.

3633W THE RHETORIC OF POLITICAL DISCOURSE IN LITERATURE AND SOCIETY

3633W-01 | Fairbanks, Harris & Phillips, Jerry | Spring 2019

Rhetoric is the art of persuasion. As the presidential campaign of 2016 demonstrated, political rhetoric is a potent force in determining whom the American electorate will entrust to determine national policy and enact the laws. It could even be said that rhetoric is more influential than policy positions in determining elections because the rhetorical coloring thrown on policy proposals and applied favorably or unfavorably to candidates often determines how they will be received. Moreover, the polarization of the American electorate has largely been driven by extreme rhetoric fostered by websites, news outlets, and social media whose consumers hear only one side of every story and are encouraged to loathe those who think differently. An important purpose of this course is to create a forum with allegiance only to truth and rationality that examines all sides of the most contentious issues. Here you will have a chance to argue for your side and be respectfully heard. The price is that you must listen to the other side on the same terms.

In this course we will have plenty to say about rhetoric and voter responses to it in the midterm election campaigns of fall 2018, but we will also situate it both theoretically and historically. The content of the course falls into three categories: (a) critical concepts, heuristics, and skills of rhetorical analysis drawn from selected rhetorical texts and contemporary practice; (b) case studies of historical controversies including the Burke/Paine debate in Britain during the 1790's and American debates about slavery, civil rights, and civil disobedience; and (c) analysis of current debates in the print media, broadcasts, and websites concerning such issues as the immigration, the kind of leadership the U.S. should exercise in the world, trade policy, civil rights, and climate change. Some of the analysis of current debates will take the form of group presentations.

Course requirements: Quizzes, one short paper, a group presentation, a research paper, class participation, and a final examination.

3701 CREATIVE WRITING II

3701-01 | Cohen, Bruce | Spring 2019

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

3701-02 | Davis, Susanne | Spring 2019

In this intermediate creative writing course students will develop a prose portfolio of approximately 50 pages, fiction and nonfiction. We will study the craft of prose writing by reading *The Writer's Notebook II Craft Essays* from Tin House, short stories from *The Best American Stories 2018* and essays from *The Best American Essays 2018*. Reading theory and good contemporary literature will help support the heart of the course: the creative work produced by students, and shared in workshops. Writers wanting to advance craft and cultivate their unique vision, as well as get to the emotional depth of their writing are especially encouraged to join. Instructor consent is required, please email Susanne.davis@uconn.edu

3703 WRITING WORKSHOP

3703-01 | Pelizon, Penelope | Spring 2019

Poetry Workshop: Advanced Pyrotechnics

In this intensive poetry workshop, you'll deepen your skills with all aspects of poetic craft while paying special attention to some of the most thrilling fireworks in the poet's arsenal of delights: diction, metaphor, and line variation. We'll read a wide array of scintillating poems by both contemporary and older writers. You'll write new poems every week, often in response to projects designed to amplify your diction, figurative language, and line skills. Roughly half our class time will be spent discussing the assigned readings; in the other half, your poems will receive in-depth critique by the class. Be prepared to read avidly, write fearlessly, and give sustained feedback to the other class poets. Instructor's permission required: to apply, send a short e-mail describing your past writing experience, with a sample of 3-5 poems attached, to penelope.pelizzon@uconn.edu.

3713 LITERARY MAGAZINE EDITING

3713-01 | Dennigan, Darcie | Spring 2019

Would you like to be part of the editorial team for UConn's student-run literary journal, *The Long River Review*? If so, you must register for this class, an intellectual exploration of, and practicum in, contemporary literary journal publication. Students will conduct a broad survey of contemporary journals, from high & mighty literary pillars, to small niche publications, online zines, and handmade beauties, including *Paris Review*, *3am mag*, *Tin House*, *Callaloo*, and more. As we read, we'll consider questions of audience, demographics, aesthetics, editorial vision, politics, and relevancy. We'll also debate the responsibility of editors and of publishing writers. Expect readings, interviews with working editors, short essays and presentations, and an essay exam. Also expect to find and connect with writers over all the UConn campuses, to debate with fellow classmates on the literary merits of submissions, and to make editorial and aesthetic decisions for the journal. The class culminates in the release of the 2019 *Long River Review*. **Interested students should e-mail a one-page letter detailing past English classes and any other writing and editorial experience to Professor Dennigan at darcie.dennigan@uconn.edu by October 29.** Interviews will be arranged in early November.

3715 NATURE WRITING WORKSHOP

3715-01 | Dennigan, Darcie | Spring 2019

This is a nature writing course that asks you to consider what it means to be human, and how deeply you might be tied to the environments you live in and across. We who are living in this changing climate know what to fear, and increasingly know our own uncertainties about what kind of future is possible. But instead of narrating our own apocalypse, what if we imagined our way to new realities? Imagine wildly, urgently, deeply, and never tritely. That's what the crux of this course will be. Expect to read widely, and please feel welcome to experiment with fiction, poetry, nonfiction, playwriting, and to write across genres. You'll write abundantly each week and also undertake a self-directed final project. Also please expect to go outside a fair amount! The reading list likely includes Dionne Brand's *No Language Is Neutral*, Hiromi Ito's *Wildgrass and the Riverbank*, Richard Powers' *The Overstory*, Nalo Hopkinson's *Brown Girl in the Ring*, and Janice Lee's *The Sky Isn't Blue*.

4101W ADVANCED STUDY: BRITISH LITERATURE

4101W-01 | Mahoney, Charles | Spring 2019

Romantic Poetry and Poetics

“The literature of England,” Percy Bysshe Shelley wrote in “A Defence of Poetry” in 1821, “has arisen as it were from a new birth, and it is impossible to read the compositions of the most celebrated writers of the present day without being startled by the electric life which burns within their words.” Taking up Shelley’s confident pronouncement as to the achievements of a period we now denominate Romanticism (1785-1834), this seminar will examine some of the most celebrated poetry written in English after the Renaissance, writing which combines a wide range of formal experimentation with the cultivation of a startlingly modern voice and sensibility. (Poets likely to be considered include Charlotte Smith, Mary Robinson, William Wordsworth, Samuel Taylor Coleridge, John Thelwall, Anna Laetitia Barbauld, Leigh Hunt, Percy Bysshe Shelley, John Keats, Lord Byron, and Felicia Hemans.) In addition to lyric and narrative poetry, we will also carefully study a variety of contemporary critical prose writings which reflect on and contribute to this poetic practice. (e.g., Smith’s prefaces to *Elegiac Sonnets*, Wordsworth’s Prefaces to *Lyrical Ballads*, Coleridge’s *Biographia Literaria*, Keats’s letters, and Shelley’s “Defence”). Likely requirements: regular attendance and participation; in-class presentation; two 5-7 page essays; one 10 page essay (with prospectus).

4203W ADVANCED STUDY: ETHNIC LITERATURE

4203W-01 | Cutter, Martha | Spring 2019

Contemporary African American Literature and Film

This class will consider the overlap between African American literature and film—not only films that adapt literary texts, but also the ways in which various ideas and images prevalent in African American literature make their way into African American film and are (often) transformed in productive ways. Generally, but not always, the class will pair particular literary texts with particular films. Some of these pairings will include: *Black Panther* (the comic book, Volume I, 1998-2003) and *Black Panther* (the 2018

blockbuster hit film); Solomon Northup's memoir, *Twelve Years a Slave* (1852) and Steve McQueen's critically acclaimed film *12 Years a Slave* (2014); Percival Everett's novel about stereotypes of African American art and artists *Erasure* (2001) and Spike Lee's film about this topic, *Bamboozled* (2000); Toni Morrison's novel about childhood, *The Bluest Eye* (1970), and Spike Lee's film about childhood, *Crooklyn* (1994); Kyle Baker's graphic novel about Nat Turner, *Nat Turner* (2008) with Nate Parker's controversial film about Nat Turner, *Birth of a Nation* (2016), Toni Morrison's and Colson Whitehead's neo-slave narrative novels *Beloved* (1987) and *The Underground Railroad* (2016) with neo-slave narrative films such as Jordan Peele's *Get Out* (2016) and Boots Riley's *Sorry to Bother You* (2018); and Spike Lee's *Black KKKlansman* with the original memoir on which it was based by Ron Stallworth, *Black Klansman* (2014). We will also look at works of cinema that have had a profound impact (for better or worse) on African American literature and film, such as W.D. Griffith's racist screed *Birth of a Nation* (1915), and Quentin Tarantino's *Django Unchained* (2013).

Note: This class will be student-centered, and students should expect to present material on the films/books, lead discussion, and participate energetically in class on a regular basis. All films will be placed on reserve and MUST be watched outside of class. Formal requirements will include: presentations; a short paper; a long paper; Husky CT postings, quizzes, and class participation. There is a lot of reading and film watching, and I expect that students complete it all. Class participation is a requirement for successful completion of this course.

4601W ADVANCED STUDY: LITERARY CRITICISM AND THEORY

4601W-01 | Phillips, Jerry | Spring 2019

The Rise and Fall of the Subject: From Psychoanalysis to Marxism and From Phenomenology to Post-Structuralism

4965W ADVANCED STUDIES IN EARLY LITERATURE IN ENGLISH

4965W-01 | Tibble, Evelyn | Spring 2019

Shakespeare and Contemporaries

Shakespeare is usually taught in isolation from the other playwrights of the period, but this practice distorts our sense of his place within the context of playing in early modern England. Shakespeare was intimately involved in the theatre of his time, as playwright, sharer in his company, collaborator, and competitor. In this seminar we will investigate how Shakespeare participates in larger thematic, commercial and cultural trends in the early modern theatre.

We will look at thematic clusters such as witchcraft (*Macbeth*, *The Witch of Edmonton*); sorcery (*Doctor Faustus* and *The Tempest*); revenge (*Hamlet*, *The Spanish Tragedy*); gender-bending and cross-dressing (*Twelfth Night* and *The Roaring Girl*), as well as the ways that playwrights respond and rewrite popular material (for example, Ford's *'Tis Pity She's a Whore* as a revision of *Romeo and Juliet*—except that the two star-crossed lovers are brother and sister).

Requirements: As this is a capstone course, you will be asked to research, write, and revise a paper of 12-15 pages; drafts of the essay will be due at intervals through the semester. Other requirements include brief in-class response sheets; a ‘pitch’ in which you will try to convince an theatrical company in Shakespeare’s time to acquire a play; and a presentation of your research for a wider audience (which may be in the form of a brief talk, a podcast, a poster, or a performance).

Fall 2018

1012W BUSINESS WRITING I

1012W-01 | Bird, Trudi | Fall 2018

This course provides an introduction to the rhetorical and genre conventions of business writing. Expect to work on letters, memoranda, reports, press releases, proposals, resumes and cover letters for job applications, job descriptions, letters of reference, and mission statements. Expect to improve your persuasive skills and become a more effective writer. Depending on the interests of the class, we may also work on the various kinds of writings involved in conducting meetings, and on the etiquette of international correspondence.

Since one goal of business writing is to be concise, most of the assignments will be under a page in length. Revision of most assignments will be required, after peer review and instructor feedback. The course requires that these brief written assignments and revisions be submitted on a near-daily basis, beginning on the first day of class. You will write several short written “one-pagers”, responses to the course readings. You will need to purchase a hard-copy version of the required text. No electronics will be used during class meetings.

The course will not duplicate, but will rather supplement BADM4070W and BADM4075W. ENGL1012W supplements COMM 2100, Professional Communication. While the University suggests that other courses are prerequisites, ENGL1012W is open to all UConn students.

1012W-02 | Bird, Trudi | Fall 2018

(See Description Above)

1101 CLASSICAL AND MEDIEVAL WESTERN LITERATURE

1101-01 | Hasanfratz, Bob | Fall 2018

This course may strike you as an inherently conservative one, devoted as it is to the Western literary canon. Not so. In fact, we will examine this European tradition through a global perspective, reading classical and medieval European epics, lyrics, folktale, myth, drama, etc. beside similar and sometimes related works originating from north Africa, the near east, India, China, and Japan.

Come prepared to have a lively discussion about some remarkable texts. Assignments will include quizzes, a mid-term and final exams as well as two brief essays. Our readings will come from the Norton Anthology of World Literature, volumes A and B.

1101-02 | Gallucci, Mary | Fall 2018

No description provided

1103W RENAISSANCE AND MODERN WESTERN LITERATURE

1103W-01 | Phillips, Jerry | Fall 2018

Love, Death, Sickness and Blindness--these are the themes we will trace as we read a selection of great Western works, from the Renaissance to modern times. Our concern will be the development of modern selfhood, particularly as related to the vulnerabilities of the human body. As the self becomes more aware of its possibilities for "inner experience," it also recognizes its abandonment in a hostile, disordered and potentially meaningless world. Writers to be studied include: Voltaire, Goethe, Flaubert, Nietzsche, Thomas Mann, Sartre, Jose Saramago and Christa Wolf. Course requirements: three short papers and a final examination.

1103W-02 | King'oo, Clare | Fall 2018

HONORS SECTION

In this Honors course, we will encounter several works from the British and North American traditions judged to be literary masterpieces. Our aim will be to explore the art of imaginative story-telling over time, with particular reference to the Renaissance (ca. 1485-1660) and the modern period (ca. 1850 to today). We will consider questions of narration, representation, genre, authority, intertextuality, and canonicity. Our discoveries will be the focus of our own rigorous writing practices, as we work on improving our argumentative and stylistic skills through a range of reports, essays (with revisions), and timed exams. Lively participation in class discussion will be expected and warmly encouraged. Please note that ENGL 1103W is designed primarily with non-English-majors in mind.

1201 INTRODUCTION TO AMERICAN STUDIES

(Also offered as AMST 1201 and HIST 1503) (Not open to students who have passed INTD 276)

1201-01 | Testa, Richard | Fall 2018

Testa, Richard

What does it mean to be American? This course introduces ways of examining the United States while investigating significant historical and contemporary events and popular culture. How has America imagined itself through its history and culture? How does America imagine itself today? Students will also be introduced to the practice of American Studies; the course is designed to teach students to critically analyze United States culture and society.

Note: a major theme for this semester will be the 2018 mid-term elections; we will examine commercials, interviews, polling, and candidates' views of what it means to be an American in this age.

1503 INTRODUCTION TO SHAKESPEARE

1503-01 | Bohlin, Reme | Fall 2018

In this introductory course, we will study Shakespeare as a poet, playwright, and member of a professional acting company in sixteenth and seventeenth century London. My main goal is to familiarize you with his literary works as well as the historical conditions that produced them. To that end, we will consider historical context as well as dramatic structure, themes, language, performance conditions, and the major dramatic genres (tragedy, comedy, histories, etc.). We will also consider Shakespeare's continued relevance to contemporary culture through critical essays and one or two film adaptations of his most celebrated plays. Regular class participation will be crucial to your success in this class. Assignments include: quizzes, a midterm, several short response papers, and a final exam.

1503-02 | Bohlin, Reme | Fall 2018

(See Description Above)

1616 MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE

1616-01 | Marsden, Jean | Fall 2018

No description provided

1616-02 | Fairbanks, Ruth | Fall 2018

This course will examine important texts of British and American writers. We take a chronological perspective: *Sir Gawain and the Green Knight*; Shakespeare's *King Lear*; poems of John Donne; Austen's *Sense and Sensibility*; Hawthorne short stories; poems of Emily Dickinson; Bronte's *Wuthering Heights*; James's *The Turn of the Screw*; Joyce's *Dubliners*; Shaw's *Saint Joan*. Other texts may be added. Course Requirements: quizzes, midterm, final, two short papers, class participation.

1616W MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE

(Prerequisite: English 1010 or 1011 or 2011)

1616W-01 | Lawrence, Nicole | Fall 2018

"Nasty Women"

This class looks at the identity of women depicted in major works of English and American literature. We will explore questions of gender representation and identity across a range of major works of poetry, drama, short stories, and fiction, considering the major textual issues surrounding female characters, their story lines, and the lives they are presented as leading. Who is the woman in literature? What does she stand for? What issues concern her? How do authors "write" her? How do these elements shift or stay the

same across texts, genres, and time periods? These are some of the major questions we will tackle in class discussion and through writing. Texts may include works by writers such as Jonathan Swift & Lady Mary Wortley Montague, Shakespeare, the Brownings, Sandra Cisneros, Charlotte Perkins Gilman, Margaret Atwood, Angela Carter, Kate Chopin, Edith Wharton, Mary Elizabeth Braddon. Class will involve 15 pages of revised student writing, a formal student presentation, and a final exam, as well as a rotating schedule of student-led discussions. As a “W” course, class participation is essential and will include almost daily in-class writing assignments, and discussions of writing.

1616W-02 | Tonry, Kathleen | Fall 2018

This course gives you a semester to explore what literature can DO. The major works on this syllabus all set out to make an impact by challenging, inspiring, sassing, provoking, and shaking their readers. These are books – and plays and poems – with wit and imagination and heart. Selections may include, among others: Tony Kushner’s *Angels in America*, Junot Diaz’s *A Brief Wondrous Life of Oscar Wao*, Viet Thanh Nguyen’s *The Sympathizer*, Zadie Smith’s *White Teeth*, Michael Chabon’s *The Amazing Adventures of Kavalier & Clay*. Students will write and revise 4-5 short papers, post to online discussion boards, and be expected to contribute to seminar-style class discussions regularly.

1616W-03 | Sonstroem, David | Fall 2018

No description provided

1616W-04 | Testa, Richard | Fall 2018

We will read novels and short stories from some of the most popular genres of the 19th and 20th centuries. Works will include a transatlantic novel, detective stories, social realism fictions, comedies, and stories of suspense, among others. Movie adaptations of some of the works will also be discussed.

This will not be a lecture course; you will be expected to keep up with the reading and add to each class’s discussion. The course fulfills a general education requirement. And since this is also a W (writing) course requirement outside of your major, you will be expected to write and revise at least 15 pages (three 5-page papers) during the semester.

1616W-05 | Krzywda, Steve | Fall 2018

English 1616 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 will peruse eight poems by Andrew Marvell. Some students have surely read “To His Coy Mistress,” but regardless of the topic, Marvell is always scintillating. We cap off the course with what is arguably the best—and scariest—ghost story ever: *The Turn of the Screw*, by Henry James. Course requirements: three essays, each revised once. I also do a mini grammar lesson at the start of each class that will once and forever dispel your grammar phobia.

1701 CREATIVE WRITING I

1701-01 | Cohen, Bruce | Fall 2018

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

1701-02 | Davis, Susanne | Fall 2018

In this introductory creative writing course we will read good contemporary fiction and poetry and write stories and poems of our own, practicing and studying the various elements and techniques of the genres.

We will use a workshop format and the first half of the semester craft exercises to help develop a polished short story. The second half of the semester will focus on poetry; five poems to go into a final portfolio at the end of semester. We will read fiction by Hemingway, Diaz, Monroe, Carver, Packer, Alexie and others from our fiction text, *Writing Fiction*, by Janet Burroway. We will read poems by Rilke, Oliver, the Beats and those in our text, *The Discovery of Poetry*. But just like the craft of writing, this course relies upon the mysterious something, call it passion, or the creative spirit itself. It does not take a back seat—it wants to get in front and drive.

1701-03 | Forbes, Sean | Fall 2018

The Speaker: The Eye of the Poem and the Short Story

According to Frances Mayes, "the poet 'finds' the right speaker and the right listener, usually by trying out several approaches." In this introduction to creative writing class we will examine the different approaches that a writer can take when trying to establish a speaker in a poem or short story. We will look at exemplary works of poetry and fiction from writers like Elizabeth Bishop, Robert Hayden, Marilyn Nelson, and Justin Torres. Students will produce a final portfolio of their original work. Class participation is an essential component to this largely workshop-based course along with weekly writing prompts such as writing in iambic pentameter and challenging prose sketches.

1701-04 | Forbes, Sean | Fall 2018

(See Description Above)

1701-05 | Choffel, Jerry | Fall 2018

This course provides an introduction to the writer's workshop in poetry, short fiction, and creative nonfiction. 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. 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 short fiction, nonfiction, and poetry, and revise your strongest works 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.

1701-06 | Shea, Pegi | Fall 2018

No description provided

2100 BRITISH LITERATURE SURVEY I

(Prerequisite: English 1010 or 1011 or 2011)

2100-01 | Rumbo, Rebecca | Fall 2018

English Lit Survey is primarily a high-volume reading course; our text will be the Norton *Anthology of English Literature: Major Authors*, Volume 1, and a Shakespeare play to be named later. Our readings will cover 1000 years of English literature during the semester; works will be considered not only formally, but within social, historical, and artistic contexts. 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.

Assignments: papers, four quizzes, midterm and final exams.

2100-02 | Cordon, Joanne | Fall 2018

“Monsters, Mavericks, Mayhem”

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 monsters, mavericks and mayhem. Readings are in the Broadview Anthology of British Literature, concise Volume A, 2nd edition. Course requirements include class discussion, reading quizzes, final exam, one essay.

2100-03 | Gouws, Dennis | Fall 2018

This lecture course surveys British literature from the medieval period through the 18th century. Intended to provide preparation for more advanced courses in British literature, ENGL2100 is strongly recommended for English majors. The required texts are The Norton Anthology of English Literature (Tenth Edition), Package One: Volumes A, B, and C. Class participation, three tests, and a final exam determine the grade.

2100-04 | Cordon, Joanne | Fall 2018

See description above.

2101 BRITISH LITERATURE II

2101-01 | Barreca, Regina | Fall 2018

“Once you have removed all the dead language, the second-hand dogma, the truths that are not your own but other people's, the mottos, the slogans, the out-and-out lies of your nation, the myths of your historical moment - once you have removed all that warps experience into a shape you do not recognize and do not believe in - what you are left with is something approximating the truth of your own conception,” declares Zadie Smith. “That is what I am looking for when I read a novel; one person's truth as far as it can be rendered through language. This single duty, properly pursued, produces complicated, various results.” English 2101, dealing as it does with the “various results” of Modernism in British literature, assumes a serious commitment both to reading and writing. No computers, iPads, laptops, or other electronic equipment permitted. You’ll need to get paper copies of the texts; used and library copies are fine. No cellphones on during class; no exceptions. Notebooks, paper, pens, pencils, and stone tablets are fine. Attendance is required and will be taken at every class. I expect you to be prepared to participate in ALL discussions; you will be expected to comment on the text during every class session. 30% of your grade will depend on your performance in class. You are required to bring the text under discussion to every meeting. There is one at-home mid-term exam, worth 20% of your grade and a final exam, worth 20% of your grade. There are nearly daily quizzes and frequent homework assignments; these count heavily towards your grade--a full 30%-- and are given at the very start of class. You cannot make up quizzes you have missed. Please come by during office hours to discuss your ideas and your progress in the course.

Books include: *Adam Bede* by George Eliot, *A Christmas Carol* by Charles Dickens, *Dubliners* by James Joyce, *The Death of the Heart* by Elizabeth Bowen, *Saturday Night and Sunday Morning* by Alan Sillitoe, *The Prime of Miss Jean Brodie* by Muriel Spark, *Asylum* by Patrick McGrath and *White Teeth* by Zadie Smith.

2101-02 | Gouws, Dennis | Fall 2018

This lecture course surveys nineteenth- and twentieth-century British literature. Intended to provide preparation for more advanced courses in British literature, ENGL2101 is strongly recommended for English majors. The required texts are *The Norton Anthology of English Literature* (Tenth Edition), Package Two: Volumes D, E, and F. Class participation, three tests, and a final exam determine the grade.

2101-03 | Igarashi, Yohei | Fall 2018

This course surveys later eighteenth- through early twentieth-century British literature — that is, the periods in literary history called Romantic, Victorian, and Modern. The course is organized around selected major works which we will study intensively, sometimes over multiple class meetings, for how they respond to the concerns of their time, as well as to earlier literature. Intended to provide preparation

for more advanced courses in British literature, this course is strongly recommended for English majors. Requirements include attendance, written assignments, and a midterm and a final.

2201 AMERICAN LITERATURE TO 1880

2201-01 | Franklin, Wayne | Fall 2018

This course is designed as an introduction to major issues in American literature from the beginnings to 1880. It will be organized thematically and chronologically. There will be several brief quizzes, a midterm exam, and two papers.

2201-02 | Hogan, Patrick | Fall 2018

This course introduces some major works of American literature before 1880, focusing on the topic of national identity and the ways authors have dealt with conflicts over national identity. These conflicts may be external (e.g., concerning the relation between the U.S. and Britain) or internal (prominently involving divisions by race and sex). The course will begin with U.S.-British relations, treating Washington Irving among others. It will turn to relations between settlers and Native Americans, considering selections of works by James Fenimore Cooper, Catharine Maria Sedgwick, and the early Native American writer, William Apess. It will turn to the relations between European-Americans and African-Americans, treating Harriet Beecher Stowe, and autobiographical, slave narratives by Harriet Jacobs and Frederick Douglass. It will also consider selections from Melville's *Moby Dick* in relation to race, as well as sexuality. Gender and sexuality will be central to our treatment of Hawthorne, along with the topic of religious intolerance. We will consider a wider range of themes in stories by Poe and poetry by Dickinson and Whitman. (There may be some limited changes in this line-up of authors.) Requirements include group presentations, regular class participation, 250-word response papers to readings, a mid-term exam, and a final exam.

2201W AMERICAN LITERATURE TO 1880

2201W-01 | Duane, Anna Mae | Fall 2018

It seems that every time we turn on the news, a politician or pundit is talking about America's beginnings to determine what should happen in the present. This class looks at those beginnings, by exploring the writings of the Founders, but also of the indigenous and enslaved people whose contributions and experiences are vital to understanding both how the US was created, how it has been defined, and how those legacies affect our present moment.

2201W-02 | Goldman, Eric | Fall 2018

Captivity and Freedom in American Literature

This class will range broadly over American literature from the writings of the first European explorers and settlers to the works of Hawthorne, Emerson, Fuller, Whitman, Dickinson, Douglass, and other

writers of the “American Renaissance.” Our discussions will focus on the theme of captivity and freedom in some of their various forms: physical, legal, psychological, and artistic. More than merely affirm freedom and denounce captivity and other forms of restriction, the American authors we will study ask us to consider the complex questions of what kinds of freedom are worth having as well as what kinds of captivity are perhaps worth accepting. We will focus discussion not only on these authors’ ideas, but also on features of their writing that have made them so compelling and provocative to generations of readers.

Students will prepare a written response to discussion questions for each class, write and intensively revise three papers, and demonstrate comprehension of key terms and concepts in two in-class examinations.

2203 AMERICAN LITERATURE SINCE 1880

2203-01 | Reynolds, John | Fall 2018

This course is a survey in American literature from 1880 to the present. The syllabus is therefore designed to introduce you to a variety of different writers and to help you develop a sense of how literature and culture changed from the realist/naturalist period through the modernist period and the contemporary period. In doing so, we will also explore the different genres popular in these periods, from autobiographies to short stories, poems, novels, and plays. And, we will explore how each period regarded the purpose(s) of art/literature, and the choices of subject matter. While these concerns will help us draw connections between different readings from a variety of genres and periods, our class will also cover a range of other subjects, including the development of the American dream and representations of gender, class, and race, and discussions on how these issues relate to formal and stylistic concerns. The class will be primarily discussion with some lectures. I expect regular attendance and active participation in class discussions. Class assignments will include quizzes, a reading journal, and exams.

2203-02 | Eby, Clare | Fall 2018

One of America's most cherished narrative templates spotlights a figure often referred to as the self-made man. As that iconic and inspiring tale unfolds, a person who comes from nothing overcomes obstacles and attains dreams. *The Great Gatsby* marks one of the most famous iterations of this story. The familiar narrative of self-making, however, obscures the fact that the supposedly unencumbered individual is always embedded in the social world. What happens, then, when the individual’s rise is complicated by assumptions about race, gender, citizenship, or national origin, by the class bias that the myth of self-making ignores, or by intractable social conditions? Our syllabus pursues such complications—in *Gatsby* itself, and also in books that are likely to include: Theodore Dreiser’s *Sister Carrie*, Kate Chopin’s *The Awakening*, Toni Morrison’s *Sula*, William Faulkner’s *Light in August*, Jhumpa Lahiri’s *Unaccustomed Earth*, and Mohsin Hamid’s *The Reluctant Fundamentalist*. The class will be discussion-based (with

discussion a significant portion of the final grade); assignments include 4 short position papers, frequent quizzes, a midterm, and final exam.

2203W AMERICAN LITERATURE SINCE 1880

2203W-01 | Goldman, Eric | Fall 2018

No description provided

2203W-02 | Reynolds, John | Fall 2018

No description provided

2203W-03 | Courtmanche, Jason | Fall 2018

Power, Privilege, and Prejudice in Modern and Contemporary American Literature

The abuse of privilege, the arbitrary exercise of power, the stoking of prejudice for personal advantage. Of course I'm describing some of the major themes of *The Great Gatsby*—or any of the other works we will be reading, discussing, and writing about in this section of American Literature Since 1880.

Building on transactional theories of reading and writing, students will be asked to make connections between literature and the world, and to compose a term paper that interprets some aspect of our contemporary world through the lens(es) of the course texts.

Because this is a W, there will be regular writing work, including response groups and conferences, and the drafting and revising of six 750-word papers (around 4500 words or 15 pages). I expect regular attendance and participation. There will be some brief lectures, but expect mostly discussion and small group work.

Required Texts (a preliminary list)

Twain's *Huck Finn*, Faulkner's *As I Lay Dying*, Williams' *A Streetcar Named Desire*, Cather's *O, Pioneers!*, Baldwin's *Go Tell It On The Mountain*, Steinbeck's *Of Mice and Men*, Fitzgerald's *The Great Gatsby*, and McCarthy's *Blood Meridian*.

2203W-03 | Makowsky, Veronica | Fall 2018

We will explore American identities and American dreams in the contexts of American inequalities through discussions of drama, poetry, and fiction with particular attention to literary movements and ethnic literature. Students will write and revise a series of short papers totaling 15 pages. The textbook will be the *Norton Anthology of American Literature*, Volume 2 (Shorter 9th edition). Aside from occasional brief lectures, the class will be conducted through discussion, so students must be prepared for every class and willing to contribute questions and comments, as well as responses to brief daily writing prompts

2214W AFRICAN AMERICAN LITERATURE

2214W-01 | Cutter, Martha | Fall 2018

This course will be an investigation of African American literature written from 1845-2016. We will consider the origins of the African American novel in the genre of the slave narrative, early novels and fiction by African American writers, poetry and fiction written during the Harlem Renaissance, and contemporary works by authors such as Toni Morrison, Colson Whitehead, and Mat Johnson.

Particular attention will be paid to whether language and writing allow African American writers to construct an identity that resists discrimination. Authors from a wide range of backgrounds recognize the importance of gaining control of spoken and written language. Throughout the semester we will be sensitive both to how these authors manipulate language and literacy, but also to how they may seek an alternative language which allows them to reconcile their own cultural values and needs with the dominant society.

Readings will likely include Frederick Douglass, *Narrative of Life of Frederick Douglass*; Harriet Jacobs, *Incidents in the Life of a Slavery Girl*; short stories by Charles W. Chesnutt; Nella Larsen's *Passing*; short fiction by Richard Wright and Ralph Ellison; essays by James Baldwin; Zora Neale Hurston's *Their Eyes Were Watching God*; Toni Morrison's *Song of Solomon*; Colson Whitehead's *The Underground Railroad*; and poetry by Langston Hughes, Gwendolyn Brooks, and others.

Requirements will include: A short paper; a long paper; Husky CT postings, quizzes, a final exam of some sort, and class participation. This class will be centered on discussion of texts by students, and as such it necessitates that all students participate on a regular basis. There is a lot of reading, and I expect that students complete it all. Class participation is also a requirement for successful completion of this course.

2274W DISABILITY IN AMERICAN LITERATURE AND CULTURE

(Prerequisite: English 1010 or 1011 or 2011)

2274W-01 | Duane, Anna Mae | Fall 2018

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.

2301W ANGLOPHONE LITERATURES

2301W-01 | Mandal, Arpita | Fall 2018

Global Anglophone literatures will focus on literary works from the former colonies (India, Bangladesh, Nigeria, South Africa, etc). The reading will comprise of texts written in English. We will discuss the contexts of production of each text (i.e., under what historical and political urgencies were these texts formulated?) as well as discuss themes of violence, race, gender, and nation. The texts will be novels from the 20th and 21st century. Two summative papers and class discussion will follow. Class is heavily reading and participation oriented.

2301W-02 | Mandal, Arpita | Fall 2018

See Description Above.

2401 POETRY

2401-01 | Forbes, Sean | Fall 2018

HONORS SECTION

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 kinds of poems as ways of enjoying their wealth of rhythms, figures, and rhetorical effects. We'll pay attention to the way poems sound, you'll hear poems aloud in class, and at visiting writer events. 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.

2401-02 | Choffel, Julie | Fall 2018

This course will offer a survey of poetry in English across traditions. We will study conventions of poetic forms and genres, and how poets have seized, altered, or abandoned them. We will find out, from the poems themselves, how to read them and what they are for. Classes will consist of close readings, discussion, and class presentations. Students should expect to keep up with regular reading responses and a longer essay, to participate in collaborative research, and to lead conversations about poems.

2401-03 | Cohen, Bruce | Fall 2018

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.

2401-04 | Cohen, Bruce | Fall 2018

See Description Above.

2405 DRAMA

2405-01 | Winter, Sarah | Fall 2018

Winter, Sarah

This course will provide an introduction to the history and performance of drama. We will study major plays and changing theatrical conventions from classical Greek drama to the present. Requirements: a 4-5 page paper; a 7-9 page paper; midterm; a small group presentation on plays in performance; a review of an on-campus performance; and a final exam.

2407 THE SHORT STORY

2407-01 | Knapp, Kathy | Fall 2018

This course will examine short fiction, particularly that originally appearing in *The New Yorker*, and its role in reflecting, shaping, and educating the burgeoning middle class of the postwar years and resituating them in the contemporary era. By reading the stories of John Cheever, John Updike, Shirley Jackson, Philip Roth, and J.D. Salinger among others, as well as that of contemporary writers such as Jhumpa Lahiri, Jamaica Kincaid, George Saunders, and Junot Diaz, to name a few, we will see how this fiction has helped readers of the Professional Managerial Class (PMC) form their identity as they came to “arrive” in the suburbs or transform the city by way of gentrification. Indeed, many of these stories wrestle with the ephemeral anxieties peculiar to their readers’ station in life: numbing conformity, debilitated manhood, marital woes, perceived professional slights. Still others challenge readers to imaginatively engage in a rapidly changing and increasingly globalized world in ways both productive and problematic. These stories have alternately offered the middle class a glamorized version of themselves, exposed their weaknesses, preyed upon their fears, and both challenged and confirmed their assumptions concerning race, gender, class, and privilege. We will supplement our reading by sampling and discussing representations of the PMC in films and television. This course should fulfill the objectives of a General Education course, which is to say it is designed to help you write and think more critically about the way that fiction interacts with our perceptions of ourselves and the larger world, both reflecting and shaping our assumptions.

2407-02 | Knapp, Kathy | Fall 2018

See Description Above.

2407-03 | Codr, Dwight | Fall 2018

This course will entail the study of the formal properties of the short story. We will read classic, canonical writers like Poe and Hemingway as well as lesser-known writers in an attempt to discover what makes a story work. While we will attempt to understand the various meanings of the stories we will read, our primary concern throughout this course will be to understand the technical means and tools that authors employ to achieve certain effects. Classes will consist of a combination of lecture and discussion. Students will take a midterm and final exam, keep a reading journal, and write one longer interpretive essay. Students will also get to practice fiction writing using techniques studied in class

2407-04 | Fall 2018

TBD – Check Student Admin

2407-05 | Grossman, Leigh | Fall 2018

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 “pulp” 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, evoke particular emotional responses, and solve particular narrative problems. 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.

2407-06 | Mathews, Rebecca | Fall 2018

This course introduces the ever-popular genre of the short story through a critical study and an analysis of an extensive selection of short stories from different parts of the globe and from various periods in literary history. This study encourages an exploration of a set of wide-ranging themes and techniques employed by these writers and attempts to promote an in depth examination, interpretation and understanding of human nature.

Course Requirements: As this course involves discussions, quizzes, presentations and written responses, participation in classroom activities is mandatory. Students are expected to read the assigned literature for each class, as well as all the relevant material from the Commentary and the Casebook sections of the text in order to be prepared for in-class activities. These include active participation in discussions, presentations, in-class writing, a mid-term exam and a final essay.

2407-07 | Fairbanks, A.H. | Fall 2018

The short story is a form that permits us to enter the minds of characters at moments of difficult moral decisions or confrontations with life’s most intense joys or sorrows. Because the stories are contained in

such manageable packets, we are also allowed to examine closely the narratological magic by which their authors create these minds and situations and allow them to unfold and involve us. We will consider stories that belong to different periods and literary movements from the “dark Romantics” Hawthorne and Poe through writers of the Harlem Renaissance and the Lost Generation to recent representatives of minimalism and post-modernism. Some of the writers will be American, others such as Joyce, Chekhov, and Kafka will be European, and some may be African or Asian. A generous sampling will be from stories published within the last two or three years.

Requirements include occasional quizzes, two five-page papers, a midterm, and a final. Classes will include some lecture, but much more discussion.

2409 THE MODERN NOVEL (Formerly offered as 3409)

(Prerequisite: English 1010 or 1011 or 2011)

2409-01 | Lawrence, Nicole | Fall 2018

“Beyond the Marriage Plot”

This course will examine the modern novel as it moves beyond the Victorian marriage plot, from the end of the nineteenth century onward. We will consider how various writers use the modern novel form to explore human relationships beyond the context of marriage, writing in response to the narrative conventions of the marriage plot, or revising or rejecting the framework altogether. We will consider works by: Thomas Hardy, Radclyffe Hall, EM Forster, Nella Larsen, Octavia Butler, Margaret Atwood, Jeffrey Eugenides, and Sarah Waters. Class meetings will involve discussion of the readings and historical context of novels, with emphasis on student interests and contributions. Requirements: midterm; final; a short critical analysis paper and presentation; 6-7 page final paper.

2600 INTRODUCTION TO LITERARY STUDIES

2600-01 | Coundouriotis, Eleni | Fall 2018

This gateway course into the major introduces you to the range of activities and types of analysis that define literary study. We will cover topics such as what makes a text literary, the formal conventions of different genres, and key concepts of contemporary literary/critical theory. We will also explore different avenues for interdisciplinary and comparative studies. The course does not limit itself to a period or a genre, but uses an eclectic set of texts that open up to a wide range of different approaches. We will engage in close textual analysis throughout the course while also paying attention to how literature engages the world. You will also learn research skills, such as searching appropriate databases, distinguishing scholarly sources from other material, how to handle in-text quotations, and MLA style citations. Assignments include an annotated bibliography, a 5 page paper using a secondary source, a midterm and a final exam.

2600-02 | Igarashi, Yohei | Fall 2018

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.” Readings will probably include some Lydia Davis short stories, Vladimir Nabokov’s *Pale Fire*, portions of Edmund Spenser’s *The Faerie Queene* and an assortment of other poets, and readings about literary studies. Through our readings, and in conjunction with assignments, the course takes up the following methods and topics: literary interpretation; key literary and rhetorical terms; some background on English as a university discipline and its central concepts and practices; 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

2605 CAPITALISM, LITERATURE, AND CULTURE

2605-01 | Vials, Christopher | Fall 2018

This course is built around the main questions: what is capitalism, what have been its human impacts across different groups, and how has it changed over time? How did it spread from early modern Europe (particularly England) to encompass the entire globe, and under what terms? How it has been experienced differently across lines of class, race, and gender? What have been the main criticisms of it, and what have its critics meant by terms such as “socialism” or “communism”? The second half of the course will shift to a more specific historical focus, as we look at two distinct periods in post-WWII capitalism: the Keynesian period of ‘reformed capitalism’ from the 1940s to the 1970s, and the neoliberal period that we still inhabit today, which is in many ways a return to *laissez-faire*. Many of our discussions will take the United States as an example, but we will not limit ourselves to this country.

As an interdisciplinary course, we will use a variety of sources to examine these questions, including the scholarship of historians, works of philosophy, social theory, and writings by political economists. Most of your reading assignments, however, will be cultural works: novels, autobiographies, plays, essays, manifestoes, and reportage. Literary authors will likely include John Steinbeck, Olaudah Equiano, China Mieville, and Lorraine Hansberry.

2607 LITERATURE AND SCIENCE

2607-01 | Rumbo, Rebecca | Fall 2018

In this course, we will examine the origins of the scientific method (empiricism), and explore the use of science as an organizing principle or metaphor in a variety of literary texts. A selection of scientific theories will form the basis for the different works, including empiricism itself, environmentalism, evolution, the “Big Bang,” and DNA. Students will write two essays and deliver a class presentation. Participation in class discussion is required.

3003W ADVANCED EXPOSITORY WRITING

3003W-01 | Grossman, Leigh | Fall 2018

A hands-on approach to writing, the course focuses on composing and revising a longer work in each student's area of interest. Students will be expected to write quickly and effectively, and to learn how to usefully critique other students' work—as well as their own. Each student will set writing goals for an approximately 30,000-word project with the instructor at the beginning of the semester, and will be expected to achieve those goals. Between your project and written critiques, expect to write about 150 pages in standard manuscript format over the course of the semester.

3082 WRITING CENTER PRACTICUM

3082-01 | Tonry, Kathleen | Fall 2018

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

Instructor Consent Required

3091-01 | Fairbanks, Ruth | Fall 2018

Writing Internships

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

Placements have included Cashman & Katz Advertising, Connecticut Landmarks, Connecticut Public Broadcasting, Inc., Connecticut Public Radio, Connecticut State Museum of Natural History, Eastern Connecticut Healthcare Network, Globe Pequot Press, *The Hartford Courant*, *Hartford Advocate*, The Governor's Prevention Partnership, Legal Assistance Resource Center of Connecticut, The Dodd Research Center and Archive, Mystic Seaport, New Britain Museum of American Art, UConn Alumni Foundation, UConn School of Pharmacy, UConn Women's Center, and Von der Mehden Development Office. Many other placements are available. Consent Required. See Inda Watrous in CLAS 201B for application materials and review the information packet for additional information.

3111W MEDIEVAL ENGLISH LITERATURE

3111W-01 | Biggs, Frederick | Fall 2018

No description provided

3118W VICTORIAN BRITISH LITERATURE

3118W-01 | Winter, Sarah | Fall 2018

This course will introduce students to Victorian English literature and culture, with a special emphasis on changing conditions of rural and urban life, and the growth of the British Empire. Authors will include: Charles Darwin, Henry Mayhew, John Stuart Mill, Florence Nightingale, John Ruskin, Mary Prince (prose); Matthew Arnold, Elizabeth Barrett Browning, Robert Browning, Christina Rossetti, Alfred Tennyson (poetry); Douglas Jerrold, Oscar Wilde, George Bernard Shaw (drama). We will also study selected paintings by J. M. W. Turner, and read two novels, Emily Brontë's *Wuthering Heights* and *Hard Times* by Charles Dickens, as well as short stories by George Eliot, Elizabeth Gaskell, Thomas Hardy, Rudyard Kipling, and Arthur Conan Doyle. Requirements: one 15-page paper including at least one draft and revised final version; midterm; 3 short close analysis essays; 1 short digital database research assignment with presentation; final exam; writing workshop participation; class discussion participation.

3120 IRISH LITERATURE IN ENGLISH TO 1939

3120-01 | Burke, Mary | Fall 2018

This course will situate Irish drama, prose, and poetry up to the mid-twentieth century in its evolving linguistic, historical, social, political, economic and religious contexts. We will read works by some (but not all) of the following: Brian Merriman, G.B. Shaw, Oscar Wilde, James Joyce, W.B. Yeats, Lady Gregory, Elizabeth Bowen, and J.M. Synge. A number of Irish films or films on an Irish theme will be screened during the course. The course is predicated on group discussion. Writing: a practice essay, a mid-term paper, and a final exam. This class fulfills one of the four courses focusing on Irish Literature or Language required for the Concentration in Irish Literature, which is open to English majors.

3217 STUDIES IN AFRICAN AMERICAN LITERATURE AND CULTURE

3217-01 | Salvant, Shawn | Fall 2018

James Baldwin

Why should you read James Baldwin now? His voice continues to influence political commentary and artistic production today. Baldwin's work has recently inspired Ta-Nehisi Coates (*Between the World and Me*), Michelle Alexander, and Jesmyn Ward (*The Fire This Time*) just to name a few. Black Lives Matter designs a syllabus around his work (alongside speeches of Malcolm X). Last year a Baldwin documentary (*I am Not Your Negro*) was nominated for an Academy Award, and next year *Moonlight* director Barry Jenkins will release an adaptation of Baldwin's novel *If Beale Street Could Talk*. Why are so many artists

and commentators turning to Baldwin now? This course examines the continuing relevance of the thought and work of James Baldwin, one of the most important writers and thinkers of the twentieth century. Best known for his work produced during the Civil Rights era, Baldwin was a novelist and playwright, literary and cultural critic, and one of the greatest essayists of all time. Many of the topics that drew Baldwin's attention remain critical topics of our public discussions: race and racism, economic and social equality, gender and sexual orientation, the social role of the artist, the political role of literary art, as well as alienation, love, and faith. We will read selected major works by Baldwin and delve into his incredible insights into American race relations in the 1950s and 1960s, but we will also discuss the relevance of his thinking and writing for our own time. The class features a visit from Baldwin documentary film makers and individuals who knew Baldwin and helped to shape his legacy. Students should expect frequent assignments and opportunities for discussion. The final grade will be based on assignments, a midterm exam, essays, and class participation.

This course is crosslisted and also counts toward the requirements of the Africana Studies major and minor.

For those unfamiliar with James Baldwin, the clips below may give you a sense of Baldwin's work and importance. These clips also serve as an overview of the themes and topics we will discuss in this course.

View the trailer for *I Am Not Your Negro* (dir. Raoul Peck), one of two Baldwin documentaries featured in the course.

Watch Dr. Cornel West discuss James Baldwin's work and why Baldwin was "unpopular."

View a brief clip from Baldwin's extraordinary appearance on "The Dick Cavett Show."

3218W ETHNIC LITERATURES OF THE U.S.

3218W-01 | Makowsky, Veronica | Fall 2018

HONORS SECTION

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, 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 August Wilson's *Fences*); and works concerning immigrant experiences: a collection of short stories by Anzia Yezierska, Tina De Rosa's *Paper Fish*, Jhumpa Lahiri's *The Namesake*, some short stories by Junot Diaz, 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) 2 short (2-3 pp.) response papers and their revision; 3) an 8-10-page research paper and its revision.

3235W READING THE AMERICAN CITY

3235W-01 | Phillips, Jerry | Fall 2018

The human comedy has nowhere unfolded with such complexity as in the setting of the modern city. The Chicago School urban sociologist Robert Park contended that the city is something more than a congeries of individuals and an aggregation of buildings: "the city is, rather, a state of mind." This course will examine the vexed interplay between the city and the American literary writings, and what is revealed therein about the "state" of the American mind. By analyzing various literary "readings" of the American city, we shall bring into focus the cultural, political and historical factors that gave shaped the American experience, including "race" and class; gender and sexuality; immigration and social geography; industrialism and finance; and utopianism and dystopianism. We aim to understand the city not simply as an icon of American culture, but as a potent symbol of both the promises and pitfalls of modernity. Course requirements: three short papers and a final examination.

3318 LITERATURE AND CULTURE OF THE THIRD WORLD

3318-01 | Shringarpure, Bhakti | Fall 2018

Three Postcolonial Trilogies

This class will examine three trilogies emerging from postcolonial spaces. We will look for ways in which each text is connected to the others and what sort of thematic, genre and stylistic concerns can be developed from each trilogy. Working with three texts at a time will allow us to span long historical trajectories of postcolonial nations and think through connecting issues such as nation, gender, violence, displacement and trauma. Texts will likely include works by Ngugi wa Thiong'o, Parker Bilal, Nuruddin Farah. Deepa Mehta and Tsitsi Dangarembga.

3320 LITERATURE AND CULTURE OF INDIA

3320-01 | Mathews, Rebecca | Fall 2018

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.

As this course involves discussions, quizzes, presentations and written responses, participation in classroom activities is mandatory. Students are expected to read the assigned literature for each class and

be prepared for the activities in class. Course requirements include active participation in discussions and presentations, a mid-term exam, in-class writing and a final essay.

3420 CHILDREN'S LITERATURE

2420-01 | Capshaw, Katharine | Fall 2018

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 then investigate the role of children's literature to the Harlem Renaissance by reading poems by Langston Hughes, pageants by school teachers, 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. The second half of the course examines writers of color. Please note that this course does not focus on pedagogy.

3422 YOUNG ADULT LITERATURE

3422-02 | Capshaw, Katharine | Fall 2018

This course examines literary constructions of adolescence. We will investigate issues of collective and individual identity formation, dimensions of young adult texts (like violence and sexuality) that rupture conventions of children's literature and kindle censorship, and problems of generic boundaries and border crossings. We will pay particular attention to ethnicity and gender in contemporary texts. Although our readings will largely be novels by major authors, we will also study graphic novels and word/image hybrid texts. Our readings will include critical and theoretical texts in addition to primary sources. Assignments include a midterm exam, final exam, in-class exercises (including quizzes), and at least one formal paper. Please note that this course does not focus on pedagogy.

3501 CHAUCER

3501-01 | Somerset, Fiona | Fall 2018

In this course we will read a limited selection of Chaucer's *Canterbury Tales* and examine how these short stories have been told and retold up to the present. We will learn how to read a little bit of Middle English, but we will also make use of translations and a variety of media (youtube, film, animated retellings). Requirements include two short papers, a midterm, and a final.

3503 SHAKESPEARE I

2503-01 | King'oo, Clare | Fall 2018

In this course, we will read a selection of William Shakespeare's comedies and tragedies, as well as some poetry and one history play. Our primary objective will be to make Shakespeare accessible and enjoyable, even beyond the end of the semester. To that end, we will examine the most important themes, genres, and literary-theatrical techniques found in Shakespeare's works. In addition, we will place Shakespeare's writing within its historical context, investigating not only who Shakespeare was, but also what kind of world he lived in, what kind of theater he wrote for, and how his works first made it into print. Students will demonstrate their grasp of the material through a range of exercises, including performative reading assignments, formal writing, informal writing, timed exams, and participation in class discussion. Please note that ENGL 3503 is designed with English majors in mind; if you are not an English major, you may wish to take ENGL 1503 instead.

3503W SHAKESPEARE I

3503W-01 | Gallucci, Mary | Fall 2018

No description provided

3601 THE ENGLISH LANGUAGE

3601-01 | Sonstroem, David | Fall 2018

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 28 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 STUDIES IN LATINA/O LITERATURE

3605-01 | Sanchez, Lisa | Fall 2018

This course is an introduction to literatures of communities considered "Latino" in the U.S. This nomenclature is highly contested and often misunderstood. For literary historians, Latinas and Latinos refer to American citizens living in regions annexed by the U.S., through warfare, in the nineteenth century (primarily the Northern Mexican territories in 1848 and Puerto Rico in 1898) and their descendants, wherever they live in the U.S. The term also includes migrants to the U.S. from Latin America during the twentieth century, whether they are U.S. citizens, residents, guest workers, or denizens. Latinos are a heterogeneous group; some are of European descent, some are of African descent,

some are of Native American descent, some are of Asian descent, and some are of a mix of these and other regional, national, ethnic, or religious identities. What unites Latinos as a group is that the U.S. government, the U.S. mainstream media, and U.S. popular culture tend to mark them as a distinct ethnic group. Latino studies critically addresses the character and history of that marking.

Our main focus this semester is to explore the YA novel. Our task is not to evaluate how “authentically” these texts may or may not represent Latino culture, but to explore them as art; that is, as literary and historical texts motivated by the aesthetic and ethical inspiration of those who write them and those who read them.

This course is a study of a subaltern American literary tradition. Students will learn how and why the aesthetic, cultural, historical, geographical, and ethical complexities of this body of writing matter to contemporary readers.

Required Texts (All have been ordered at the UCONN Co-op Bookstore)

Benjamin Alire Sáenz, *Aristotle and Dante Discover the Secrets of the Universe*

Gabby Rivera, *Juliet Takes a Breath*

Julia Alvarez, *In the Time of the Butterflies*

Margarita Engle, *The Lightning Dreamer*

Lilliam Rivera, *The Education of Margot Sanchez*

Meg Medina, *Yaqui Delgado Wants to Kick Your Ass*

3613 INTRODUCTION TO LGBT LITERATURE

2613-01 | Breen, Margaret | Fall 2018

This course provides an overview of LGBT literature from the mid twentieth century forward. We will focus on the ways in which gender and sexual acts, desires, and identity categories shape our understanding and literature’s representation of LGBT culture. Some of the questions to which we will pay special attention are the following: Whose gender and sexual lives count; whose do not? How do gender, gender identity, gender and sexual acts, sex, sexuality, race, and class figure as determining factors as to whether or not one is considered fully human or, in terms of the state, a fully enfranchised citizen? How and when can literature (and, more specifically, storytelling) grant voice and agency to the disenfranchised? How are literary conventions (modes of storytelling, metaphors, images, and so on) gendered, raced, and so on? How do innovations in narrative form and style resist or even overturn readers’ class-, race-, and gender-marked assumptions and expectations? What does it mean to be a queer reader?

Likely texts include mid-twentieth-century novels such as Clare Morgan’s [Patricia Highsmith’s] *The Price of Salt* and James Baldwin’s *Giovanni’s Room*; late twentieth-century works such as Jeanette Winterson’s semi-autobiographical novel *Oranges are not the Only Fruit*, Leslie Feinberg’s trans classic, *Stone Butch Blues*, and Tony Kushner’s play *Angels in America*; and recent works such as Chinelo Okparanta’s *Under the Udala Trees*. Requirements: 2 in-class exams (essay format); 2 essays (6-7 pages).

3629 INTRODUCTION TO HOLOCAUST LITERATURE

3629-01 | Breen, Margaret | Fall 2018

What does it mean to create art from the ashes? In studying literature of the Holocaust we will explore how trauma shapes identity and consider the commitment to write: to document the unspeakable. We will engage a variety of genres, including essay, memoir, poetry, fiction, and documentary film. All of these share an absolute imperative – at times even a compulsion – to tell their story. If it is true, as Elie Weisel claims, that at Auschwitz not only man died but the idea of man, how do we now conceive of the human? How do we survive? As reader-listeners, we witness the human spirit's drive to remember and be remembered.

Likely texts include Wiesel's *Night*, Levi's *Survival in Auschwitz*, Tec's *Dry Tears*, Frank's *Diary of a Young Girl*, Delbo's *Auschwitz and After*, and Desbois's *Holocaust by Bullets*, as well Ida Fink's short story collection *A Scrap of Time*. Films/Documentaries: *Night and Fog*, *Shoah*, and *Weapons of the Spirit*. One 5-7-page midterm essay; one hourly exam; one 10-page final essay.

3631 LITERATURE, CULTURE, AND HUMANITARIANISM

3631-01 | Coundouriotis, Eleni | Fall 2018

War is the subject of humanitarianism par excellence. Humanitarian law, for example, is the “law of wars” that seeks to minimize the suffering of individuals in warfare. Humanitarian “intervention” more often than not means military intervention. Furthermore, the work of international humanitarian organizations to alleviate suffering caused by armed conflict forms a large part of our understanding of humanitarian emergency. In this course, we will examine how the war novel in its classic and contemporary forms engages with the ideals of humanitarianism. We will look at the varying aesthetic strategies (realism, naturalism, personal narrative, etc) that authors have deployed to capture the experience of war. We will also ask how (and if) a definition of humanitarianism arises from their work. Our discussions will take place in the context of a broader discussion of how humanitarianism is defined in the human rights field.

Assignments include a reading log, and take home essay exams at mid- and end of term.

3701 CREATIVE WRITING II

3701-01 | Davis, Susanne | Fall 2018

Fiction and Non-Fiction

In this intermediate creative writing course students will develop a prose portfolio of approximately 50 pages, fiction and nonfiction. We will study the anatomy of story by reading John Truby's “The Anatomy of Story: 22 Steps to Becoming a Master Storyteller,” short stories from *The Best American Stories 2014* and essays from *The Best American Essays 2014*. Reading theory and good contemporary literature will help support the heart of the course: the

creative work produced by students, and shared in workshop. Writers wanting to advance craft and cultivate their unique vision especially encouraged to join. Instructor consent is required, please email Susanne.davis@uconn.edu

3703 WRITING WORKSHOP

3703-01 | Choffel, Julie | Fall 2018

Advanced Poetry Workshop

This workshop will focus on the poetics of engagement. Poems create all kinds of connections, both on and off the page. But how do we make those connections, those opportunities in our poems? What might a poem ask, offer, or mediate for its reader? What do we expect of poetry in this time and place? In this class, we will explore what it means to write poems that reach out, that relay between worlds private and public, personal and universal, political, spiritual, other. How can poems written by one individual speak to the pluralities of human experience?

Drawing from an array of contemporary examples, our course texts will include documentary poetics, poetry of witness and protest, ecopoetries, and the deep engagements of the lyric. Students writing in all styles of poetry are welcome. Expect to fully participate in each class through discussion, writing experiments, workshop, and most importantly, the drafting and revision of your own poems. Permission of instructor is required; send a brief email describing your previous creative writing experience and 3-5 poems attached as a single document to julie.choffel@uconn.edu.

3711 CREATIVE WRITING FOR CHILD AND YOUNG ADULT READERS

3711-01 | Shea, M. Pegi | Fall 2018

The course is an instructor-guided workshop: a safe community in which students constructively critique each other's works, and revise their own works after receiving constructive criticism from others. After our first meeting, there will be a written assignment, ranging from 1 page to 4 pages due for each class. (No illustrations due or required—only writing.) The assignments go in this order: poetry, a baby board book, a picture book, a nonfiction picture book, a magazine piece (e.g. puzzle, article), novel outline and character sketches, novel chapter 1. After this stage, students can decide to continue with their novel (minimum 3 chapters) or return to writing short books.

TEXTS: *The Griblin Guide to Writing Children's Books* (ISBN: 1-889715-26-3)

FREE: *3711 Handout Packet* © Pegi Deitz Shea. Full of instruction aids, templates, skill worksheets, and publishing resources.

COURSE OBJECTIVES: to tailor your creative writing skills to the formats, quality, and developmental stages specified in the children's literature field; to develop analytical and editorial skills pertaining to

writing for children specifically, and to writing poetry and prose in general; to write manuscripts for submission to editors.

Grading: midterm portfolio, final portfolio, class participation (critique grade).

4201W ADVANCED STUDY: AMERICAN LITERATURE

4201W-01 | Eby, Clare | Fall 2018

American Dystopias

At the start of last year, the lead critic for the New York Times published an essay titled "Why '1984' is a 2017 Must-Read." While sales of George Orwell's classic have certainly spiked, numerous contemporary novelists have been drawn to the form as well. What is it about our historical moment that makes dystopias so resonant? Why do we like to read about environmental destruction, class warfare, nuclear catastrophes, and for that matter, zombies? The primary focus of this class is contemporary North American dystopian novels, but first we will revisit 1984. Other readings will likely include five or six of the following: Philip Roth's *The Plot against America*, about a Nazi takeover of America (yes, that's right); Cormac McCarthy's post-apocalyptic but poetic *The Road*; Chang-Rae Lee's lovely picaresque fable *On Such a Full Sea*; Dave Eggers's story of the dream job-turned-nightmare *The Circle*; Margaret Atwood's terrifying *Oryx and Crake*; Louise Erdrich's *Future Home of the Living God*, which follows a young pregnant woman of Ojibwe extraction seeking out her birth family after evolution has stopped (if it is due to be out in paperback by the fall); Gary Shteyngart's satirical and often vulgar social media-saturated *Super Sad True Love Story*; and, yes, a zombie narrative (but unlike any you've ever read), Colson Whitehead's *Zone One*. I will not be able to include all of those titles, so if you have any strong preferences, please email me (clare.eby@uconn.edu) before the end of the Spring term, when I have to put in my book order.

Because this is a capstone for the English major, I will also assign various entries from the marvelous resource *Keywords for American Cultural Studies* and other scholarly secondary readings. Requirements: one 5-6 page paper and one 10-12 page research paper, both of which must be revised; one 20-minute presentation on a scholarly book in addition to those on the syllabus; class discussion (a significant portion of the final grade); and quizzes.

4203W ADVANCED STUDY: ETHNIC LITERATURE

4203W-01 | Cutter, Martha | Fall 2018

Slavery and Freedom in Literature, Film, and Culture

This interdisciplinary class will consider the ways in which slavery and freedom were visually represented in the past, and the ways in which they are visually represented today. Why does slavery persist in the US cultural imagination to such a large degree? In what ways do contemporary artists and authors seek to revise the visual legacy of the past and its representation of the slavery and freedom? A variety of genres and forms will be considered such as novels, graphic narrative, photographs, illustrated books, slave narratives, short stories, and films.

Readings and films will most likely include: Henry Bibb, *Narrative of the Life and Adventures of Henry Bibb: An American Slave*; Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852); Solomon Northrup, *Twelve Years a Slave* (1853); Kate Chopin, "Désirée's Baby" and "La Belle Zoraïde" (1894); Kyle Baker, *Nat Turner* (graphic narrative) (2008); Toni Morrison, *Beloved* (1987); Octavia Butler, *Kindred* (1979); Ben H. Winter, *Underground Airlines* (2016); Colson Whitehead, *The Underground Railroad* (2016); Steve McQueen, *12 Years a Slave* (Film, 2013); artwork by Kara Walker, Glenn Ligon, and Wilmer Wilson IV; Quentin Tarantino, *Django Unchained* (Film, 2012); and Jordan Peele, *Get Out* (Film, 2016).

Requirements will include: A short paper; a long paper; Husky CT postings, quizzes, and class participation. This class will be centered on discussion of texts by students, and as such it necessitates that all students participate on a regular basis. There is a lot of reading, and I expect that students complete it all. Class participation is also a requirement for successful completion of this course.

A majority of the seats in this section of 4203W are being held for NEAG/ENGL dual degree students. Please email inda.watrous@uconn.edu to request a permission number. Please indicate if you are in the IB/M program

4401W ADVANCED STUDY: POETRY

4401W-01 | Pelizzon, Penelope | Fall 2018

Contemporary Anglophone Poetry

A study of recent trends in poetry from the U.S., England, Ireland, Scotland, and Canada. How do contemporary poets address subjects including romantic and familial love, race, gender, economic class, environmental risk, and national identity? What range of verse possibilities—from traditional meter and rhyme to experimental hybrid forms—are poets using to engage late 20th and 21st-century experience? We'll read the work of seven or eight dynamic contemporary poets likely to include Atsuro Riley, Ange Mlinko, Joshua Mehigan, Shane McRae, Anne Carson, Alice Oswald, Jackie Kay, and Paul Muldoon. This is a W class, and participants will write a significant research paper on a subject of their choice related to some aspect of our topic. To hone writing skills, we'll build up to the research paper through smaller steps, including the composition and revision of 1) a short poem analysis, 2) a formal research proposal 3.) an annotated bibliography, and 4) the 12-15 page research paper itself. Be prepared to read and write intensively, and to participate in lively class discussions.

"W" 4601 ADVANCED STUDY: LITERARY CRITICISM AND THEORY

(Prerequisite: [English 1010](#) or [1011](#) or [2011](#) or [3800](#); open to juniors or higher. May be repeated for credit with a change of topic)

4601W-01 | Hogan, Patrick | Fall 2018

Identity

What does it mean to be me, or you, or anyone else? We sometimes think of identity in relation to groups—religious, ethnic, national, and so on. But identity is also particular; it is also personal identity. As such, it is bound up with a series of questions and conundrums. What is the relation between self and self-narration? To what extent is one’s sense of self a matter of introspection or immediate experience and to what extent is it a matter of social ascription, or social presentation (“impression management”)? What is the relation between our sense of uniqueness and our various senses of group identification? To what extent is identity a matter of constancy or consistency (and what is the relation of this to “personality”)? Is identity at least in part a function of memory? If so, what are we to think about memory loss and identity? And what is the relation of identity to the future rather than the past, thus to aspiration? What happens when one finds one’s aspirations rendered impossible, by say age or disability? What is the relation of self or sense of self to such emotions as nostalgia, loneliness, hope, gratitude, and affection? What is the relation between identity and agency or free will and morality?

We will read some essays or book chapters treating the topic of identity and examine some of the preceding issues in literary works and one or more films. Possible works might include Kundera’s *Identity*, stories by Alice Munro, Coetzee’s *Summertime*, Blanchot’s *Thomas the Obscure*, Fellini’s *8½*, and Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde*. Requirements include class presentations, one shorter (1800-word) paper, and one longer (2700-word) paper, both papers preceded by drafts. The papers may be analytic or creative, but they must clearly and explicitly deal with the concerns of the course and the second must involve significant, academic research.

4965W ADVANCED STUDIES IN EARLY LITERATURE

4965W-01 | Marsden, Jean | Fall 2018

Restoration and 18th Century Drama

This course explores the “other” great age of English drama – the bawdy, passionate, and often exotic world of the Restoration and eighteenth-century stage. This is the age that saw the first professional actresses and the first women playwrights, sexually suggestive dramas as well as absurdist satires by writers such as John Gay and Henry Fielding. It was age when the playhouse was a topsy-turvy world in which audiences watched the actors and each other while shady ladies wandered the aisles looking for business. In order to understand the complex experience that was Restoration and eighteenth-century theatre, we will explore not only the drama of the years between the restoration of Charles II in 1660 and the Licensing Act of 1737, but theatrical practices, staging, and acting, using primary material from databases and other historical materials in order to recreate the world of the most important literary form of its time.

Course requirements will include presentations on character types, staging, and acting, a paper exploring a critical problem, and a longer research project. **Warning: This course will contain sexual content that some students may find offensive.**

