The pages that follow contain section-by-section descriptions of the Department of English undergraduate course offerings for the Fall 2019 semester at the Storrs campus. Prepared by individual instructors, these descriptions are much more precise and detailed than those given in the University Catalog.

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

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

THE UNDERGRADUATE ADVISORY OFFICE
All other questions about the department, its programs, courses, and requirements should be referred to Inda Watrous in the Department of English Undergraduate Advisory Office. Her office is in AUST 201B and you are welcome to stop by with questions. The office is open weekdays from 8:00-11:30 and 12:30-4:00. Inda keeps track of the records for English majors, assigns major advisors, and generally expedites registration procedures.

A variety of pamphlets are available to English Majors in the office, including "Writing Internship in the English Department," "English Majors With An Interest In Law," "If You Plan to be an English Teacher," "Advising Students With An Interest in Business," "Thinking of Graduate Study in English?", "Counseling Services," and "Career Services". Information on the concentrations in Creative Writing, Irish Literature, and Teaching English are also available in the Advising Office. All brochures are available on the department’s website http://english.uconn.edu/undergraduate/.

If you are considering a minor in English, stop by the office to declare the minor and obtain more information about the details. The minor in English requires that you take at least one of the courses in the two-semester sequence in British literature (English 2100 or 2001) and one of the courses in the two-semester sequence in American literature (English 2201/W or 2203/W). You have the freedom to put together your own selection of studies beyond that minimum, with a few exceptions.
Announcements and brochures concerning Department of English events and English major programs are posted on the bulletin boards on the second floor of AUST outside of 208 and 209, and are sent to English majors via the Department of English undergraduate Listserv.

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

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

HONORS COURSES
Honors courses are limited to fifteen to twenty students in each section. They are open only to Honors Students or with the consent of the instructor. This semester, we are offering Major Works of English & American Literature 1616W-01, The Modern Novel 2409-01, and Irish Literature in English to 1939 3120-01.

ADVANCED STUDY COURSES
All students pursuing a major in English must complete an Advanced Study or Capstone Course. These courses are restricted to students who have completed English 1010 or 1011 or 2011 or 3800 and have junior standing or higher. The advanced study courses offered this semester include British Literature 4101W-01, American Literature 4201W-01, Ethnic Literature 4203W-01, Anglophone Literature 4301W-01, and Advanced Studies in Early Literature in English 4965W-01.

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

“W” Courses: A “W” course is one in which special attention is devoted to teaching the student to write clearly and cogently. Substantial writing assignments (at least fifteen pages) are required. Students may expect to write successive drafts and consult with the instructor on their revisions. A substantial part of the grade for the course, at least half, must be based on the student’s writing. Writing is evaluated for both content and expression.
**Expository Writing:** A facility in expository writing is basic to all forms of writing, including poetry and fiction. English 3003W Advanced Expository Writing provides that groundwork. Remember that 85% of everything that is published is nonfiction, and professional guidance will expand your capacity to formulate your ideas with coherence and verve.

**Creative Writing:** This semester, the department offers Creative Writing I 1701, Creative Writing II 3701, and Creative Writing for Child and Young Adult Readers 3711. In order to register for the upper division Creative Writing courses, students must receive consent of the instructor. Students attempting to enroll in these courses must submit materials for review to the instructor(s). Please review the course descriptions for more details. Please contact the instructor directly with questions.

**Independent Study**
Advanced work in creative and expository writing may also be possible through Independent Study 3699. Independent Study is a one-to-one tutorial with an instructor of your choice.

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

Instructor consent is required to register for an internship. Internship packets are available online http://english.uconn.edu/overview/ and in the Undergraduate Advisory Office, Austin 201B.
“W” 1012 BUSINESS WRITING I
(Prerequisite: ENGL 1010 or 1011 or 2011)

1012W-01 (MWF 9:05-9:55) Bird, Trudi
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.

“W” 1013 TECHNICAL WRITING I
(Prerequisite: ENGL 1010 or 1011 or 2011)

1013W-01 (MWF 10:10-11:00) Morrison, Gabriel
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
(Prerequisite: ENGL 1010 or 1011 or 2011)

1101-01 (MWF 9:05-9:55) Gallucci, Mary
Description not available.

“W” 1101 CLASSICAL AND MEDIEVAL WESTERN LITERATURE
(Prerequisite: ENGL 1010 or 1011 or 2011)

1101W-01 (TuTh 12:30-1:45) Hasenfratz, Robert
Description not available.

1201 INTRODUCTION TO AMERICAN STUDIES
(Also offered as AMST 1201 and HIST 1503) (Not open to students who have passed INTD 276)

1201-01 (MWF 11:15-12:05) Testa, Richard
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    (TuTh 2:00-3:15)    Franklin, Wayne
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
Frederick Douglass, *Narrative*. Penguin 0143107305
Sarah Orne Jewett, *Country of the Pointed Firs*. Signet 0451531442
F. Scott Fitzgerald, *Great Gatsby*. Scribner 0743273567
Leslie M. Silko, *Ceremony*. Penguin 0143104918

1503 INTRODUCTION TO SHAKESPEARE
(Prerequisite: ENGL 1010 or 1011 or 2011)

1503-01    (TuTh 9:30-10:45)    Semenza, Gregory
"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
(Prerequisite: ENGL 1010 or 1011 or 2011)

1616-01    (TuTh 8:00-9:15)    Mahoney, Charles
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.
“W” 1616 MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE
(Prerequisite: ENGL 1010 or 1011 or 2011)

1616W-01  (MWF 8:00-8:50)    Makowsky, Veronica
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  (MWF 12:20-1:10)    Rowe, Rebecca
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  (MWF 12:20-1:10)    Testa, Richard
We will read novels that have been adapted for radio and the movies. A comparison of all forms of story-telling will highlight our discussions.

1616W-04  (MW 4:40-5:55)    Krzywda, Steven
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.
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, 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
(Prerequisite: ENGL 1010 or 1011 or 2011)

1701-01  (TuTh 8:00-9:15) Forbes, Sean
The Speaker: The Eye of the Poem and the Short Story
According to Frances Mayes, “the poet ‘finds’ the right speaker and the right listener, usually by trying out several approaches.” In this introduction to creative writing class we will examine the different approaches that a writer can take when trying to establish a speaker in a poem or short story. We will look at exemplary works of poetry and fiction from writers like 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  (TuTh 9:30-10:45) Choffel, Julie
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  (TuTh 11:00-12:15) Cohen, Bruce
This introductory class to creative writing will provide instruction to the craft, techniques and esthetics of writing poetry and creative nonfiction. Students will also focus on critical analysis of other students’ work and develop a “community” language for discussing literature; therefore, class participation will be essential. Students will be required to compose five-seven polished poems and two creative nonfiction essays. Students will learn to become acquainted with the “workshop” format and be required to read contemporary poetry and non-fiction with the end result being to better understand and deepen their appreciation of the practice of creative writing. Students will also be required to attend at least two readings on campus.
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.

“W” 2013 INTRODUCTION TO WRITING STUDIES
(Prerequisite: ENGL 1010 or 1011 or 2011)

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.

2101 BRITISH LITERATURE II
(Prerequisite: ENGL 1010 or 1011 or 2011)
This demanding class, designed with ambitious students in mind, includes works by some of the most well-known and significant British writers of the previous two centuries. We'll be reading books by Eliot, Dickens, Joyce, Bowen, Siltoe, Spark and McGrath and Smith. Class participation required; two exams and (almost) daily in-class writings; strict attendance policy.

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.

2201 AMERICAN LITERATURE TO 1880
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800)

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.

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.

Please see description above.

2203 AMERICAN LITERATURE SINCE 1880
(Prerequisite: ENGL 1010 or 1011 or 2011)
2203-01    (MWF 10:10-11:00)    Ziering, Anna
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.

2203-02    (MWF 12:20-1:10)    Ziering, Anna
Please see description above.

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

2203W-01    (MWF 9:05-9:55)    Goldman, Eric
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    (TuTh 3:30-4:45)    Courtmanche, Jason
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
(Prerequisite: ENGL 1010 or 1011 or 2011) (Also offered as AMST 2207 and HIST 2207)

2207-01    (TuTh 11:00-12:15)    Phillips, Jerry
Description not available.
“W” 2214 AFRICAN AMERICAN LITERATURE
(Prerequisite: ENGL 1010 or 1011 or 2011) (Also offered as AFRA 2214W.)

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, Charles Chesnutt). 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.

“W” 2274 DISABILITY IN AMERICAN LITERATURE AND CULTURE
(Prerequisite: English 1010 or 1011 or 2011)

2274W-01    (TuTh 5:00-6:15)    Duane, Anna Mae
The term “freaks,” like so many other derogatory epithets, has come to have a two-fold meaning. Originally meant pejoratively, the word freak has been reclaimed by many within the disabled community as a badge of difference, as a mark of one’s identity, and as an indication of being extraordinary. In this course we will explore the ways in which the extraordinary body has been used culturally to help reinforce ideas of normality. We will ask how disability has been enfolded in depictions of various “others.” We will also consider how ideas of disability continue to evolve, and how our quest for perfection shapes everyone’s future. In the process, we will also be engaging a variety of theoretical questions that have material consequences on social policy, and the lives of people affected by those policies.

“W” 2301 WORLD LITERATURE IN ENGLISH
(Prerequisite: ENGL 1010 or 1011 or 2011)

2301W-01    (MWF 9:05-9:55)    Dawson, Alexander
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 Ngũgĩ’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    (MWF 11:15-12:05)    Dawson, Alexander
Please see description above.

2401 POETRY
(Prerequisite: ENGL 1010 or 1011 or 2011)

2401-01    (TuTh 9:30-10:45)    Cohen, Bruce
This course will focus on the close reading and analysis of verse to expand your appreciation of the traditions of poetry. We will explore poetic techniques, forms and strategies and learn to critically analyze poetry. In essence, we will delve into what makes a poem a “poem.” We will discuss some of the various “schools” of poetry to
provide you with some historical context for the sensibilities and conventions of the poetry. The goal of the course is to expand your interest in poetry to the point that you will read it outside of class, well after the course has concluded. Course requirements include class participation, quizzes, two papers, and a final exam.

2401-02  
(TuTh 11:00-12:15)  
Forbes, Sean
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  
(TuTh 2:00-3:15)  
Cohen, Bruce
Please see description above.

2401-04  
(TuTh 3:30-4:45)  
Sneeden, Brian
Description not available.

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

2405-01  
(MWF 9:05-9:55)  
Rumbo, Rebecca
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  
(TuTh 2:00-3:15)  
Fairbanks, Ruth
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  
(TuTh 11:00-12:15)  
Daly, Kari
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  
(Prerequisite: ENGL 1010 or 1011 or 2011)
2407-01    (MWF 11:15-12:05)   Rumbo, Rebecca
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    (MW 6:10-7:25)   Krzywda, Steven
Students will sample a broad spectrum of short stories. Each tale serves to illustrate a particular style, topic or theme. Students also have an opportunity to hone their writing skills, as I review the essay format and common grammar pitfalls. The text is the 8th, full-length edition of *The Norton Anthology of Short Fiction*. There will be three short essays and an essay final. Those who do all three regular essays will have their lowest score dropped. The take-home essay final cannot be dropped. This is primarily, but not exclusively, a lecture course. We cover about nineteen stories in depth.

2407-03    (TuTh 8:00-9:15)   Fairbanks, Harris
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    (TuTh 9:30-10:45)   Codr, Dwight
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    (TuTh 2:00-3:15)   Mathews, Rebecca
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)
(Prerequisite: ENGL 1010 or 1011 or 2011)

2408-01 (TuTh 12:30-1:45) Dennigan, Darcie
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)
(Prerequisite: ENGL 1010 or 1011 or 2011)

2409-01 (TuTh 2:00-3:15) Winter, Sarah
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
(Prerequisite: ENGL 1010 or 1011 or 2011)

2411-01 (MWF 10:10-11:00) Rowe, Rebecca
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.

“W” 2411 POPULAR LITERATURE
(Prerequisite: ENGL 1010 or 1011 or 2011)

2411W-01 (TuTh 5:00-6:15) Grossman, Leigh
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
(Prerequisite: ENGL 1010 or 1011 or 2011. Not open to students who have passed ENGL 3621 when taught as “The Graphic Novel”)

2413-01    (MWF 11:15-12:05)   Schlund-Vials, Cathy
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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to English Majors, others with instructor’s consent)

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    (TuTh 9:30-10:45)   Knapp, Kathy
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
(Prerequisite: ENGL 1010 or 1011 or 2011. May be repeated for credit with change in topic.)
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.

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

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.

“W” 3013 MEDIA PUBLISHING
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher; not open to students who have completed English 3011)

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
(Prerequisite: ENGL 1010 or 1011 or 2011; instructor consent required.)

Description not available.
3091 WRITING INTERNSHIP
(Prerequisite: ENGL 1010 or 1011 or 2011. Open to juniors or higher. Credit and hours by arrangement, not to exceed six credits per semester. May be repeated for credit.)
Instructor Consent Required

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.

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

3115W-01 (TuTh 12:30-1:45) Marsden, Jean
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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher)
3120-01  (TuTh 11:00-12:15)  Burke, Mary
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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to sophomores or higher)
3207-01  (TuTh 9:30-10:45)  Eby, Clare
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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher) (Also offered as AASI 3212)
3212-01  (TuTh 5:00-6:15)  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-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.

“W” 3218 ETHNIC LITERATURES OF THE UNITED STATES
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher)
3218W-01  (MWF 9:05-9:55)  Makowsky, Veronica
What is an American? How does ethnicity affect one’s sense of identity? How do class, race, sexuality, gender, generation, and location(s) interact with ethnicity to form or challenge identity or to suggest identities contingent
upon context? In addition to these broad questions about ethnicity and identity, this course also considers how movement over time and space (within the US, to the US, from the US, and globally) may lead to unstable or fluid senses of identity. We will read a play, short stories, novels, 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.).

“W” 3235 READING THE AMERICAN CITY
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher)

3235W-01 (TuTh 8:00-9:15) Phillips, Jerry
Description not available.

3318 LITERATURE AND CULTURE OF THE THIRD WORLD
(Prerequisite: ENGL 1010 or 1011 or 2011. May be repeated for credit with a change in topic)

3318-01 (TuTh 2:00-3:15) Hogan, Patrick

**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 Laotze and/or Mencius. We will then work through some Chinese lyric poems, principally following Cai Zongqi’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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to sophomore or higher)

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.

3403 MODERN AND CONTEMPORARY POETRY
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher)

3403-01    (TuTh 11:00-12:15)   Mahoney, Charles
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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher)

3420-01    (TuTh 8:00-9:15)   Capshaw, Katharine
This course examines the features of the modern canon of children’s literature, analyzing children’s books both as works of art and as powerful cultural influences. The class begins by studying landmark fairy tales like Cinderella, Puss-in-Boots, and Sleeping Beauty, noting their roots in oral culture as well as their significance to contemporary child readers. We will then turn to the late nineteenth and early twentieth centuries, the “golden age” of children’s literature by examining Alice in Wonderland and The Secret Garden. We will 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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher)

3422-01    (TuTh 9:30-10:45)   Capshaw, Katharine
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**  
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher)

3501-01    (TuTh 12:30-1:45)   Tonry, Kathleen  
Description not available.

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

3503-01    (TuTh 2:00-3:15)   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.

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**  
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher. May be repeated for credit with a change in topic)

3509-01                                                    (TuTh 9:30-10:45)   Marsden, Jean  
***Austen and Bronte***  
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**  
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800; open to juniors or higher)

3601-01    (TuTh 9:30-10:45)   Biggs, Frederick  
Description not available.

**3605 LATINA/O LITERATURE**  
(Prerequisite: ENGL 1010 or 1011 or 2011 or instructor consent; open to juniors or higher) (Also offered as LLAS 3232)
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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher) (Also offered as WGSS 3609)

This course focuses on women's writing across different places as well as various genres such as poetry, drama, novels and memoirs written in or translated into English. The goal of this course is to explore the ways in which women have intervened in the formation of gender and sexuality frameworks through literary and creative writing. The class will read from a wide set of selections which will include Sappho, Enheduanna, Bao Linghui, Marguerite de Navarre, Aphra Behn, George Eliot, Emily Brontë, Sojourner Truth, Gabriela Mistral, Clarice Lispector, Virginia Woolf, Djuna Barnes, Nawal el Sadaawi, Buchi Emecheta, Ismat Chughtai, Toni Morrison and Arundhati Roy.

3613 INTRODUCTION TO LGBT LITERATURE
(Also offered as WGSS 3613)

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).

**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)

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<td>3621-01</td>
<td>Semenza, Gregory</td>
<td>TuTh 12:30-1:45</td>
<td>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.</td>
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**3623 STUDIES IN LITERATURE AND CULTURE**  
(Prerequisite: ENGL 1010 or 1011 or 2011. May be repeated for credit with a change of topic)

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<td>3623-01</td>
<td>Sibelman, Grae</td>
<td>Tu 3:30-6:30</td>
<td>How do your 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.</td>
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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.

**3627 STUDIES IN LITERATURE**
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher. May be repeated for credit with a change in topic)

3627-01    (Tu 5:00-7:30)    Barreca, Regina
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.

**3629 INTRODUCTION TO HOLOCAUST LITERATURE**
(Prerequisite: ENGL 1010 or 1011 or 2011; open to sophomores or higher. Not open for credit to students who have passed ENGL 3623 or 3619 when taught as “Holocaust Literature”)

3629-01    (TuTh 12:30-1:45)   Breen, Margaret
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 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, 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**
(Prerequisite: ENGL 1010 or 1011 or 2011; open to sophomores or higher) (Also offered as HRTS 3631)

3631-01    (TuTh 9:30-10:45)    Coundouriotis, Eleni
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**
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors and higher, others by consent)

**3635-01**
(TuTh 11:00-12:15)
King’oo, Clare
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**
(Prerequisite: ENGL 1701. May be repeated once for credit)
**Instructor Consent Required**

**3701-01**
(MW 6:10-7:25)
Davis, Susanne
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**
(TuTh 2:00-3:15)
Forbes, Sean
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**
(Prerequisite: ENGL 1701; may be repeated once for credit)
**Instructor Consent Required**
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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher; instructor consent required. Recommended preparation: ENGL 1701)
3711-01    (W 6:00-8:30)    Shea, Pegi
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.

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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to sophomores or higher. Recommended preparation: English 1701.)
3715-01    (TuTh 9:30-10:45)   Dennigan, Darcie
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 are who 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.
“W” 4101 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  (TuTh 11:00-12:15)  Winter, Sarah

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

4201W-01  (TuTh 12:30-1:45)  Eby, Clare

The Human Costs of Capitalism
In the United States, business interests reign supreme and largely unquestioned. That's partly because capitalism has been marketed as "free enterprise" (and who wants to stand against freedom?), partly because competition is understood to be a 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.

“W” 4203 ADVANCED STUDY: ETHNIC 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).

4203W-01  (TuTh 11:00-12:15)  Litman, Ellen

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.

“W” 4301 ADVANCED STUDY: ANGLOPHONE 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).

4301W-01       (Tu 5:00-7:30)   Shringarpure, Bhakti
What does the world of contemporary African literature look like and what sort of Africa is it projecting out to the world? This course will focus on the “world novel” coming out of the African continent after the end of the Cold War and at the start of our digital age. The African novel, in particular, has engaged global dynamics in innovative and creative ways in the past two decades. We will question with the framework of ”world literature" which has historically marginalized African literary histories and looks at the ways in which these new African works explore post-national modes that are transnational, cosmopolitan, worldly and Afropolitan. Films and theory will also be assigned for this course.


“W” 4965 ADVANCED STUDIES IN EARLY LITERATURE IN ENGLISH
(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.)

4965W-01       (TuTh 9:30-10:45)  Somerset, Fiona
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.