The pages that follow contain section-by-section descriptions of the Department of English undergraduate course offerings for the Spring 2020 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@uconn.edu, in Austin 125, or online at http://freshmanenglish.uconn.edu/about/. Information on English 2011 is available at http://www.honors.uconn.edu/academics/courselist.php

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

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

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

If you are considering a minor in English, stop by the office to declare the minor and obtain more information about the details. The minor in English requires that you take at least one of the courses in the two-semester sequence in British literature (English 2100 or 2001) and one of the courses in the two-semester sequence in American literature (English 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 Creative Writing 1701-03, Drama 2405-02, and American Literature since the Mid-Twentieth Century 3207W-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 Irish Literature 4302W-01, Seminars in Literature 4600W-01 and 4600-02, and Literary Criticism and Theory 4601W-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, Writing Workshop 3703, and Creative Writing 3715: Nature Writing Workshop. 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 8:00-8:50)  
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.

1012W-02  
(MWF 9:05-9:55)  
Bird, Trudi  
Please see description above.

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

1101W-01  
(MWF 9:05-9:55)  
Gallucci, Mary

“W” 1103 RENAISSANCE AND MODERN WESTERN LITERATURE  
(Prerequisite: ENGL 1010 or 1011 or 2011)

1103W-01  
(M 6:00-8:30)  
Pelizzon, Penelope  
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  
(TuTh 12:30-1:45)  
Vials, Christopher  
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**  
(Prerequisite: ENGL 1010 or 1011 or 2011)

1616-01 (TuTh 11:00-12:15) Fairbanks, Ruth  
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.

**“W” 1616 MAJOR WORKS OF ENGLISH AND AMERICAN LITERATURE**  
(Prerequisite: ENGL 1010 or 1011 or 2011)
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.

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.

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.

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
(Prerequisite: ENGL 1010 or 1011 or 2011)
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  (W 6:00-8:30)  Shea, Pegi
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  (TuTh 8:00-9:15)  Forbes, Sean
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  (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 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  (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 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.
2100 BRITISH LITERATURE I  
(Prerequisite: ENGL 1010 or 1011 or 2011)

2100-01    (MWF 9:05-9:55)   Tribble, Evelyn
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.


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    (MWF 11:15-12:05)   Cordon, Joanne
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    (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 
(Prerequisite: ENGL 1010 or 1011 or 2011)

2101-01    (MWF 12:20-1:10)   Madden, Gregory
2101-02    (MWF 8:00-8:50)   Rumbo, Rebecca
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.

2101-03       (TuTh 5:00-6:15)       Gouws, Dennis
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.


2200 LITERATURE & CULTURE OF NORTH AMERICA BEFORE 1800
(Also offered as AMST 2200) (Prerequisite: ENGL 1010 or 1011 or 2011)

2200-01       (MWF 10:10-11:00)       Franklin, Wayne
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
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800)

2201-01       (MWF 12:20-1:10)       Testa, Richard
2201-02       (TuTh 2:00-3:15)       Salvant, Shawn
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 Occom, 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.
“W” 2201 AMERICAN LITERATURE TO 1880
(Prerequisite: ENGL 1010 or 1011 or 2011 or 3800)

2201W-01    (TuTh 9:30-10:45)    Goldman, Eric
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    (TuTh 11:00-12:15)    Goldman, Eric
Please see description above.

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

2203-01    (MWF 9:05-9:55)    Pfeiffer, Daniel
“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    (MWF 11:00-12:15)    Pfeiffer, Daniel
Please see description above.

2203-03    (TuTh 3:30-4:45)    Hogan, Patrick
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.

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

2203W-01 (TuTh 5:00-6:15) Reynolds, John

2276 AMERICAN UTOPIAS AND DYSTOPIAS  
(Also offered as AMST 2276) (Prerequisite: ENGL 1010 or 1011 or 2011)

2276-01 (TuTh 2:00-3:15) Eby, Clare
This course focuses mostly on recent dystopian novels but begins with a series of short selections from The Utopia Reader (edited by Claeyes 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  
(Prerequisite: ENGL 1010 or 1011 or 2011)

2301W-01 (MWF 9:05-9:55) Coundouriotis, Eleni
A world literature in English is one legacy of the extended history of the British Empire and its aftermath. 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 (MWF 10:10-11:00) Kuiti, Samadarita
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 (MWF 12:20-1:10) Kuiti, Samadarita
Please see description above.

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

2401-01 (TuTh 8:00-9:15) Mahoney, Charles
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 (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 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 (TuTh 2:00-3:15) 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.

2401-04 (TuTh 12:30-1:45) Choffel, Julie
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 (TuTh 11:00-12:15) Lynn, Erin

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, complete weekly response exercises, compose three brief analytical essays, and take three exams (two midterms and a final).

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
(Prerequisite: ENGL 1010 or 1011 or 2011)

2407-01 (TuTh 12:30-1:45) Fairbanks, A. 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.

2407-02  (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.

2407-03  (TuTh 3:30-4:45)  Sanchez, Lisa
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.


2407-04  (TuTh 5:00-6:15)  Grossman, Leigh
The years from the 1930s through the 1970s were sort of a golden age for commercial short story writers. With a wide range of popular magazines and less competition from television, long-form novels, and the nonexistent internet (though more from movies), you could make a living as a commercial short story writer, and many did. Much of that writing was done, not in glossy literary magazines, but in popular genre magazines ranging from “pulps” to rack-sized digest magazines.

This class will look at some of the best short story writing in genre magazines from the 1930s to today, with a focus on the relationship between the writer and the audience, and the technical side of short story writing. We’ll look less at larger themes than on specific writing techniques and the ways stories achieve particular literary effects, 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)
(Prerequisite: ENGL 1010 or 1011 or 2011)

2408-01  (TuTh 2:00-3:15)  Dennigan, Darcie

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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 Ionesco 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)
(Prerequisite: ENGL 1010 or 1011 or 2011)

2409-01 (MWF 10:10-11:00) Cordon, Joanne
“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 (TuTh 11:00-12:15) Breen, Margaret
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
(Prerequisite: ENGL 1010 or 1011 or 2011)
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
(Prerequisite: ENGL 1010 or 1011 or 2011) (Not open to students who have passed ENGL 3621 when taught as “The Graphic Novel”)

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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to English Majors, others with instructor’s consent)

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.
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
(Prerequisite: ENGL 1010 or 1011 or 2011)

2603-01 (TuTh 11:00-12:15) King’oo, Clare
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
(Prerequisite: ENGL 1010 or 1011 or 2011)

2607-01 (MWF 10:10-11:00) Madden, Gregory

2627 STUDIES IN LITERATURE
(Prerequisite: ENGL 1010 or 1011 or 2011)

2627-01 (Tu 5:00-7:30) Barreca, Regina
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.

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

“W” 3010 ADVANCED COMPOSITION FOR PROSPECTIVE TEACHERS
(Prerequisite: ENGL 1010 or 1011 or 2011; designed primarily for English education majors.)

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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher; not open to students who have completed English 3011)

3012-01    (TuTh 3:30-4:45)   Grossman, Leigh
Where do books come from? This advanced publishing course delves into how book publishing works, and all of the steps a manuscript goes through in becoming a book or ebook—and why some books sell to mainstream publishers while others don't. The course also touches on the skills necessary to break into and 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
(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

3091-01    (Hours Arranged)   Fairbanks, Ruth
Writing Internships
Writing Internships provide unique opportunities for students to write in non-academic settings in which they are supervised by professional writers. Increasingly internships are recognized as an important aspect of undergraduate education; and many employers prefer applicants with internship experience. English majors have priority of choice for English 3091, but the course is open to students in other disciplines. Both on-campus and off-campus placements offering a wide variety of professional experiences are available. This is a variable-credit course, and students may elect from one to six credits of training. Grading is on the Satisfactory/Unsatisfactory scale. The course may be repeated for credit with no more than eight credits per placement.

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” 3111 MEDIEVAL LITERATURE
(Prerequisite: ENGL 1010 or 1011 or 2011)

3111W-01    (TuTh 11:00-12:15)   Biggs, Frederick
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.

“W” 3122 IRISH LITERATURE IN ENGLISH SINCE 1939
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher)

3122W-01    (MWF 9:05-9:55)   Kervick, Mollie
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 (MWF 11:15-12:05) Kervick, Mollie

Please see description above.

“W” 3207 AMERICAN LITERATURE SINCE THE MID-TWENTIETH CENTURY
(Prerequisite: ENGL 1010 or 1011 or 2011; open to sophomores or higher)

3207W-01 (TuTh 12:30-1:45) Phillips, Jerry

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
(Prerequisite: ENGL 1010 or 1011 or 2011)

3210-01 (TuTh 12:30-1:45) Jangula Mootz, Kaylee

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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher) (Also offered as AASI 3212)
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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher) (Also offered as AFRA 3213)

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.

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

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

“W” 3265 AMERICAN STUDIES METHODS
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher) (Also offered as AMST 3265W)

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
(Prerequisite: ENGL 1010 or 1011 or 2011)

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
(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.

3420 CHILDREN’S LITERATURE
(Prerequisite: ENGL 1010 or 1011 or 2011)
3420-01    (TuTh 11:00-12:15)   Smith, Victoria Ford
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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher)
3422-01    (TuTh 9:30-10:45)   Jangula Mootz, Kaylee
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
(Prerequisite: ENGL 1010 or 1011 or 2011)

3503-01 (MWF 11:15-12:05) 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).

Plays to be read include Much Ado about Nothing, Richard III, Hamlet, Twelfth Night, King Lear, and The Tempest.

3507 MILTON
(Prerequisite: ENGL 1010 or 1011 or 2011; open to sophomore or higher)

3507-01 (TuTh 12:30-1:45) Semenza, Gregory
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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher)

3509-01 (Tu 6:00-8:30) Pelizzon, Penelope
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
(Prerequisite: ENGL 1010 or 1011 or 2011 or instructor consent; open to juniors or higher) (Also offered as LLAS 3233)

3607-01 (TuTh 12:30-1:45) Sanchez, Lisa

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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher) (Also offered as WGSS 3609)

3609-01 (TuTh 12:30-1:45) Morrison, Kevin

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 hysterical, 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
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher. May be repeated for credit with a change of topic.) (Also offered as HRTS 3619)

3619-01 (TuTh 2:00-3:15) Winter, Sarah

“Gone Astray”: Precarious Lives of Migrants, Refugees, and Street-Folk
This course considers memoirs and novels as well as journalistic, ethnographic, and historical studies dealing with the improvised occupations and dwellings of the urban and rural poor, migrants, and refugees. We will pay close attention to physical spaces—city streets, urban slums, refugee camps, public housing, rural villages—and
trajectories of movement—flight, exile, seasonal circuits of migration affecting displaced persons. The course will introduce discussions of the criminalization of vagrancy and the human rights of migrants and refugees, as well as the history of conventions governing political asylum. We will also focus on the techniques—advocacy, objective analysis, interviews, reporting, autobiography, history, imaginative portrayal, ethnography—through which the difficult conditions of poverty, statelessness, and displacement are depicted by writers of fiction and memoir and studied by participant observers.

Readings include: Charles Dickens, selected journalism; Henry Mayhew, from London Labour and the London Poor; Thomas Hardy, Tess of the D’Urbervilles; Flora Thompson, Lark Rise; J. M. Coetzee, Life & Times of Michael K; Mitchell Duneier, Sidewalk; W. G. Sebald, The Emigrants; Hannah Arendt, from The Origins of Totalitarianism; and Marie Beatrice Umutesi, Surviving the Slaughter: The ordeal of a Rwandan refugee in Zaire; several shorter readings TBA. Course requirements: take-home midterm exam; one 5-7 page analysis paper on the novels; and one 8-10 page final research paper; two short class presentations.

3621 LITERATURE AND OTHER DISCIPLINES
(Prerequisite: ENGL 1010 or 1011 or 2011; open to juniors or higher. May be repeated for credit with a change in topic)

3621-01 (Online) Plum, Sydney Landon

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.

“W” 3633 THE RHETORIC OF POLITICAL DISCOURSE
(Prerequisite: ENGL 1010 or 1011 or 2011; open to sophomores or higher. May not be taken for credit by students who have passed ENGL 3623 when offered as “The Rhetoric of Political Discourse.”)

3633W-01 (TuTh 9:30-10:45) Fairbanks, Harris & Phillips, Jerry

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
(Prerequisite: ENGL 1701. May be repeated once for credit)
Instructor Consent Required

3701-01 (M 5-7:30) Barreca, Regina
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 (TuTh 11:00-12:15) 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 González 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

3703-01 (TuTh 12:30-1:45) Litman, Ellen
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  (Tu Th 2:00-3:15)  Cohen, Bruce  
**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  
(Prerequisite: ENGL 1010 or 1011 or 2011; open to sophomores or higher. Recommended preparation: One 3000-level creative writing workshop. May be repeated once for credit)  
**Instructor Consent Required**

3713-01  (Tu Th 3:30-4:45)  Dennigan, Darcie  
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  (Tu Th 11:00-12:15)  Dennigan, Darcie  
**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 (W 6:00-8:30) Pelizzon, Penelope
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 Harraway, 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.

“W” 4302 ADVANCED STUDY: IRISH 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)

4302W-01 (TuTh 11:00-12:15) Burke, Mary
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.

“W” 4600 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 (TuTh 9:30-10:45) Semenza, Gregory
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.

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.

“W” 4601 ADVANCED STUDY: LITERARY CRITICISM AND THEORY
(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).

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.