University of Connecticut
Waterbury Campus
Department of English
Course Description Booklet
Spring 2020

The pages that follow contain section-by-section details of the Department of English undergraduate course offerings for the Spring 2020 semester at the Waterbury campus. Prepared by individual instructors, these descriptions are much more precise and detailed than those given in the University Catalog. Each description also includes details about how the course applies toward applicable GenEds, major requirements, and optional concentrations.

Students should consult student admin to see which days and times courses are scheduled for.

“W” 1616 MAJOR WORKS OF ENGLISH & AMERICAN LITERATURE
This course satisfies the following:
- **General Education Requirements:** Content Area One (Arts & Humanities) and one Writing Competency course

1616W-W31 Falco, Daniela
1616W-W32 Falco, Daniela

2408 MODERN DRAMA
This course satisfies the following:
- **General Education Requirements:** Content Area One (Arts & Humanities)
- **English Major Requirements:**
  - 2008-2016 Plans: Section C (Methods) or Section F (Elective Courses)
  - 2017-2019 Plan: Section C (Genre) or Section F (Elective courses)
- Meets one of NEAG’s Secondary Education Genre requirements
- Meets the Genre requirement for the Concentration in Creative Writing

2408-W31 Dulack, Thomas
I consider Modern Drama to date from the first production of Ibsen's Doll House. We will read plays by Ibsen, Shaw, Chekov, Pirandello, Tennessee Williams, Brecht, Ionesco, Samuel Beckett, Harold Pinter, and Tom Stoppard, among others. This is obviously an absurdly superficial
glancing at 14 or so plays written since the end of the 19th century in a representative sampling of countries of the western world. None have been written in the past 50 years or so, as I consider some very great plays such as Angels in America to fall under the category of "Contemporary Drama." This will account also I hope for the absence of any writers exploring feminist issues, LGBT issues, especially female writers, and writers of color. As a practicing modern playwright myself, with a new play set to open in the winter of 2020, I think I bring to classroom discussions a point of view somewhat different from that of an instructor who might lack practical first-hand backstage experience of how plays function. They do not function, I can assure you, very much like a novel or a short story.

2600 INTRODUCTION TO LITERARY STUDIES
This course satisfies the following:

- **English Major Requirements:**
  - 2008-2019 Plans: Section A (Introduction to Literary Studies) - Required of all English majors and only offered once a year

2600-W31        Carillo, Ellen
This required course for English majors will introduce students to the field of literary studies, as well as the primary questions and methodologies of the field. Readings will largely come from the modernist period (roughly 1914-1945) and include the poetry and novels by authors such as T. S. Eliot, Virginia Woolf, and Ezra Pound. Students will explore and respond to readings during regular class discussions. Throughout the course, students will learn relevant critical and literary terms, as well as practice different theoretical approaches while reading the course’s primary texts. Students will also learn how to compose literary critiques and engage with other literary scholars. The course’s ultimate goal is to prepare newly-declared English majors for more advanced courses in the major.

3503 SHAKESPEARE I
This course satisfies the following:

- **English Major Requirements:**
  - 2008-2016 Plan: Section D (Major Author) or F (Elective courses) and Distribution requirement 1
  - 2017-2019 Plan: Section D (Major Author) or F (Elective courses) and Distribution requirement 1
  - Meets one of NEAG’s Secondary Education British Literature Requirements

3503-W31        Dulack, Tom
In English 3503 we will read and discuss a couple of comedies (TBD) and four or five tragedies of Shakespeare, including of course Hamlet, King Lear, and Othello, but (surprisingly perhaps) NOT Macbeth, instead of which I want to include what may well be Shakespeare's greatest tragedy (though one most often called a "history" play) Antony and Cleopatra. Maybe Julius Caesar, depending on time. Inasmuch as the only thing that makes any sense to me when teaching Shakespeare these days is to examine each play more or less scene by scene, if not exactly line by line, we obviously cannot cover more than 6 plays in any depth over 14 weeks (don't ask me how
some instructors assign as many as 15 plays in a semester when Shakespeare is essentially a foreign language to most students who require to be guided slowly and patiently through the baffling and complicated story lines and the intricate webs of dense poetic imagery. Slowly and patiently we will advance. Because I am a playwright myself with a new play currently in pre-production, I tend to discuss the plays as they might appear on stage, or in other words as Shakespeare intended that they be experienced. Imagining different ways of staging a scene, dismissing theories and interpretations which could not possibly be staged, makes for a livelier class than analyzing speeches as if they were isolated poems instead of someone speaking to someone else (or to himself) in a purely dramatic situation. Shakespeare was writing poetry, yes; he was, however, not writing poems to be recited by an actor. That's a big difference. In the recent past this has proven to be a pretty entertaining class for me as well as for many students. I love Shakespeare. The goal of the class is to maybe help you to love him too, or at least to like him more than you might have thought possible.

3509 STUDIES IN INDIVIDUAL WRITERS
This course satisfies the following:
- **English Major Requirements:**
  - 2008-2016 Plan: F (Elective courses)
  - 2017-2019 Plan: Section F (Elective courses)
- Meets a requirement for the Concentration in Irish Literature

3509-W31 (Tu 3:30-6:00) Lynch, Rachael

**Colm Tóibín**
Colm Tóibín is one of the most important, prolific and well-regarded Irish authors writing today. He was born in Enniscorthy, Co. Wexford, in 1955. He began his career as a journalist and travel writer, and while he is now primarily a novelist, his interest in current affairs and social issues continues to be evident. This multifaceted writer is bold, experimental, and relevant. He is particularly fascinated by families, usually dysfunctional families, and also by the importance of place. His books take us from Spain to Ancient Greece to the Brooklyn of the 1950s, and through his imagination we see stories as varied as that of Henry James and the Virgin Mary in her old age. In this class we will read a wide selection of his most important works, including *Blackwater Lightship* (1999), *The Heather Blazing* (reissued 2012), *Bad Blood: A Walk Along the Irish Border* (1987), *The Master* (2004), *Brooklyn* (2009), *Nora Webster* (2014), and *Testament of Mary* (2012). I will, as the need arises, lecture briefly on Irish history and the necessary background to individual novels, and will supply a list of useful supplementary reading.

3611 WOMEN’S LITERATURE 1900 TO THE PRESENT
This course satisfies the following:
- **General Education Requirements:** Content Area Four (Diversity & Multiculturalism – USA)
- **English Major Requirements:**
  - 2008-2019 Plan: Section F (Elective courses)
- Meets one of NEAG’s Multicultural Literature Requirements
In this class we will interrogate the fictional representation of women’s lives from 1900 to the present. We will read novels and short stories written during this period from the US, Canada, England, and Ireland, exploring the similarities and differences in the lives women lead across space and time. We will shine a spotlight on female coming of age, friendships between women, mothers and daughters, and lives lived in and out of the closet. Featured authors will include Alice Walker, Rita Mae Brown, Mona Awad, Margaret Atwood, Margaret Drabble, Fay Weldon, Janet Winterson, Jennifer Johnston, Edna O’Brien, and Emma Donoghue.