

## More Great Books (On Campus)

Come join a community of avid readers in this popular series of book discussions led by MCC faculty and staff members. Offering a provocative mix of new and classic literature each semester, the course meets at two-week intervals to allow time for reading. Books are available at local and online bookstores and at most libraries. Copies will be also available in the MCC Library on a first-come, first-served basis; availability may be limited, depending on the book's popularity or release date, so we recommend calling the Library at 860-512-2880 to confirm. Students coming to campus must observe the college's COVID-19 guidelines; please refer to the information at [www.manchestercc.edu/COVID](http://www.manchestercc.edu/COVID).

**CRN 30895 | Fee \$20**

**5 Wednesdays | 10/6, 10/20, 11/3, 11/17 and 12/1**

**(meets every other week)**

**3:30-5 p.m. | AST Room C210**

**Instructors: Jana Sime, Math faculty; Kimberly Hamilton-Bobrow, Lois Coleman, Lisa Sandoval, and Linsey Muldoon, English faculty; and Negussie Tirfessa, Physics faculty**

### **10/6 *The Other Alcott* by Elise Hooper**

This historical fiction novel focuses on May Alcott, the model for Amy in *Little Women* and the youngest sister of Louisa May Alcott. The story begins with the 1868 publication of *Little Women* that has started Louisa's path to literary stardom; Louisa, a prolific writer, becomes the breadwinner for her impoverished New England family. Hooper's story spotlights May – her challenges her art, and her deep desire to prove to Louisa that she is also a strong woman and serious artist. Hooper is masterful at depicting the complicated blend of devotion and jealousy so common among siblings. Simultaneously, Hooper gives insight to the valiant females trying to establish themselves as professional artists in the late 1800s.

**Instructors: Jana Sime and Kim Hamilton-Bobrow**

### **10/20 *Kitchen* by Banana Yoshimoto**

Faced with death and loss and loneliness, Mikage, the young woman narrator of *Kitchen*, is in search of a place of safety and belonging. In precise and whimsical language, Yoshimoto leads us through Mikage's world where "a kitchen represents some distant longing engraved on [one's] soul." *Kitchen*, first published in 1988, was an immediate best seller in Japan and was introduced to American audience's through Megan Backus' delightful 1993 translation.

**Instructor: Lisa Sandoval**

### **11/3 *The House of Mirth* by Edith Wharton**

First published in 1905, Wharton's novel *The House of Mirth* presents and interrogates the world in which Wharton herself grew up. The novel sheds light on the plight and expectations of women like her whose life goals and options were so narrowly defined and confined by their society. The Penguin 1985 edition calls it, "A black comedy of manners about vast wealth and a woman who can define herself only through the perceptions of others." It may be interesting to see how far (or not) we have come.

**Instructor: Lois Coleman**

### **11/17 *Weapons of Mass Destruction* by Cathy O'Neil**

This novel is about how big data is used to assess everything from credit worthiness to policing and how it influences our lives.

**Instructor: Negussie Tirfessa**

### **12/1 *England, England* by Julian Barnes**

Imagine being able to visit England—all of England—in a single weekend . . . [Each attraction] within easy distance of the other, accessible, and, best of all, each one living up to an idealized version of itself. This fantasy Britain is the very real (and some would say very cynical) vision of Sir Jack Pitman, a monumentally egomaniacal mogul . . . who proposes nothing less than to offer "the thing itself," a re-creation of everything that adds up to *England* in the hearts and minds of tourists looking for an "authentic" experience . . . [Barnes'] very funny novel offers a provocative meditation on the nature of identity, both individual and national, as the lines between the replica and *the thing itself* begin to blur. – Goodreads.com

**Instructor: Linsey Muldoon**