English Department
Summer 2015

May Term: Monday, May 11- Friday, May 29, 2015

2407 - The Short Story  Daily   9:00-12  Kate Capshaw
This survey of the short story will analyze its central features and consider its place within the literary canon. Our goal is to understand our own engagement with stories. Why do we like what we like? Why do some stories make us cringe? Why do others transport us emotionally or intellectually? How do stories build whole worlds in such limited space? We’ll find out which qualities in the short story move us (emotionally, intellectually, critically) and which perspectives permit us to see the world anew. In analyzing the approaches that generate our responses, we’ll examine diction, structure, tone, imagery, point of view, patterns, beginnings, and conclusions. Our readings are structured through particular ideas that writers pursue – ideas about love, war, childhood, loss, and the strange and surprising human condition.

Summer Session I: Monday, June 1 – Thursday, July 2, 2015

2101 – British Literature II  MWF  9:30-12  Michael Bartch
The nineteenth century marks a watershed moment in the role of literature in modern Anglo-American culture. Through a wide ranging selection of the British literature from 1800 to the mid-twentieth century, this course will explore the new roles and purposes of literature invented in this period. By employing a variety of critical lenses, we will come to see this literature as a powerful site of political and social transition that continues to inform our cultural practices today.
The course will require a midterm exam, final exam, and an academic essay. Possible longer readings include Confessions of an Opium Eater, Vathek, Aurora Leigh, Manfred, Hard Times, The Waves, and/or A Portrait of the Artist as a Young Man.

2301 – World Lit. in English  MWF  1:00-3:30  Rebecca Mathews
This course examines novels and short fiction from the colonial and postcolonial period and evaluates themes, issues, and critical perspectives of the colonial experience from the point of view of both the colonizer and the colonized.
It aims to achieve this by exploring the works of writers from England and from the former British colonies -Australia, Canada, Nigeria, Kenya, India and the Caribbean. In addition to issues related to gender, history and language, we will also look at recurring themes that are central to postcolonial studies such as loss of identity, migration, marginalization, hybridity and the need to decolonize the mind.
2401 - Poetry  MWF  6:00-8:30  David Abraham
"As you study “the techniques and conventions of the chief forms and traditions of poetry in English,” as well as the virtually limitless possibilities of figurative language, you will also develop the skill of CLOSE READING of many individual poems, and the ability to discuss and write about the relationship between form and expression, technique and content, in all really fine poetry. The Norton Anthology of Poetry (shorter 5th edition) and a really good dictionary are required. Quizzes, Midterm, Essay, and a Final."

3013W-Media Publishing  Online  Sydney Plum
This course introduces students to skills needed for professional opportunities in writing and publishing in online media. Students write, edit and revise four, different pieces and publish electronically. Students produce one electronic publication — a blog, website or newsletter. There is no extensive instruction in technology; gateway software is introduced. Development of good writing skills is a primary focus.

This online course is delivered via HuskyCT. Students must have experience with this learning system. To be successful in online coursework, students should be active learners who are motivated, disciplined, and responsible.

For further information about this course and the technological requirements, please consult, http://ecampus.uconn.edu/onlinecourses/syllabi/ENGL/ENGL3013W_Syllabus_SS1_2014.pdf

Alternate Summer I:  Monday, June 1-Friday, July 10, 2015

1012W – Business Writing I  MW  1:00-4:15  Trudi Bird
This course provides an introduction to the rhetorical and generic conventions of business writing for all who are interested in improving skills required for writing on the job. Expect to work on the many different kinds of letters, memoranda, reports, press releases, and proposals. Depending on the interests of the class, we may also work on resumes and cover letters for job applications, on job descriptions and letters of reference, on the various kinds of writings involved in conducting meetings, on power point presentations, and on the etiquette of international correspondence.
Since a goal of business writing is to be concise, most of the assignments will be under a page in length. Revision of most assignments is required, after peer review and instructor feedback. The course is open to all
2411W – Popular Literature  TUTH  1:00-4:15  Maria Seger
Popularity, Politics, and the Rise of the Multimedia Series
This course surveys contemporary popular literature, also called genre fiction, with a particular emphasis on interrogating the concepts of popularity, literariness, consumerism, and politics. We will consider the rise of the literary franchise and the popular and institutional categorization of literary works, as well as the circulation, consumption, and political nature of genre literature. Surveying genres such as science fiction, mystery, horror, western, fantasy, and romance, the course will include primary texts from multimedia series such as *Game of Thrones*, *Gone Girl*, *The Hunger Games*, *Sons of Anarchy*, *Twilight*, and *The Walking Dead*, among others. Critical readings from popular literary studies, popular culture studies, and American studies will also be assigned. Class time will consist of brief lectures, seminar-style discussions, small group work, and in-class writing. Over the course of the semester, students will be expected to produce at least fifteen pages of revised writing, including a brief midterm essay and a final research essay. In addition, students will demonstrate comprehension of key concepts and readings in a series of quizzes and a final examination.

3003W – Adv. Expository Writing  TUTH  8:30-11:45  Bruce Cohen
English 3003W is an intensive writing course that will focus on students’ particular interests. While students will be permitted, in fact encouraged, to write in the prose-genres that are of most interest to them, creative non-fiction, personal essay or memoir, their writing will be evaluated based upon high standards of proper expository writing. The course will be taught in a semi-workshop format that will be a combination of lectures, peer critical analysis of each student’s work, discussion of selected readings and visits from guest writers. The class will depend heavily on active student participation. A major focus of the writing portion of the class will be on the art of revision and students will be expected to generate and compose polished essays during the semester. The text for the course will be *Best American Essays 2014*. While the course is open to any upper division student, students who have a serious interest in writing and improving their writing skills are encouraged to take this class.

3503 – Shakespeare I  Online  Greg Semenza
"The remarkable thing about Shakespeare is that he is really very good, in spite of all the people who say he is very good."  -- Robert Graves
After 20 years of teaching and studying Shakespeare, I still marvel at how good he really is. My major goal in this introductory class is simply to share some of the things I've learned about his plays over the years, and to explore with you the reasons why his artistry continues to influence and move us nearly 400 years after his death. My more technical goal is to instill appreciation and understanding of the following: the major Shakespearean dramatic genres, comedy, tragedy, and history; the chief characteristics of Shakespeare's dramatic style: systematic indeterminacy, pervasive metatheatricality, and dialectical structuring; the basic terms and devices of Shakespearean drama, including soliloquy, aside, play-within-the-play, and exposition; the major characters, such as Hamlet, Macbeth, and Juliet; and the major dramatic themes, including nature vs. nurture, fate and freewill, and sacred and profane love.

In this online course, you will read 6 plays—*The Taming of the Shrew*, *Romeo and Juliet*, *The Merchant of Venice*, *Twelfth Night*, *Hamlet*, and *Macbeth*—as well as several essays and articles that contextualize Shakespeare's work historically and critically. Weekly readings will be complemented by brief video lectures, audio clips, and video clips. Assignments will include regular posts on the plays and articles, quizzes, critical engagement with classmates, and a final examination.
3623 – Studies in Lit. & Culture
Topic: Science Fiction
Online
Leigh Grossman

This course traces major themes and concepts in science fiction from the Golden Age writers of the 1930s, through the New Wave of the 1960s and 1970s, to the present day. You will read works by Asimov, Butler, Card, Clarke, Delany, Dick, Heinlein, Le Guin, and other seminal writers—some still well-known and some almost forgotten—and learn about their impact on the field. Mostly, the course traces the development and impact of particular ideas in speculative fiction, along with the relationship of science fiction literature to other genres and other media. The state of the SF publishing field today—including the dramatic editorial and demographic shifts of the last few years, and some of the most important current writers—will also be an ongoing focus of the course.

Summer Session II: Monday, July 13 -Friday, August 14, 2015

2407 – The Short Story
MWF 9:30-12:00
Chantelle Messier

Why do we tell stories, and what makes the short story form so compelling? This course will introduce you to modern short stories from major American and European authors. Readings will focus in on narrative voice, imagery, genre, and sense of place and mood. We will follow the emergence of genres in which the short story thrived, exploring the rise of horror and detective fiction by writers such as Edgar Allen Poe, Arthur Conan Doyle, and H. P. Lovecraft. This course will also consider the history and purpose of storytelling. We will examine the origin of the story in folklore and listen to tales from oral storytellers. The course will also consider newer forms of the short story, including graphic novels and micro-fiction.

3422 – Young Adult Literature
MWF 6:00-8:30
Christiana Salah

Once, young adult literature was infamous as the genre of suicide, abuse, sexual confusion, drug use, untimely death, failed rebellion, and angst. Today, YA is enormously popular with all ages, providing the kind of exciting, passionate, thought-provoking stories that readers struggle to find in contemporary adult literature. While YA has sometimes been dismissed by critics, we will spend this course taking the genre seriously. Our reading list includes works from the 1960s forward, including (among other things) realist fiction, historical fiction, a graphic novel, and dystopian narratives. The questions guiding our inquiry will include:

• What defines young adult literature? When did this concept emerge, and how has it changed over time?
• What can we learn about how culture perceives and prescribes the adolescent experience from the ways authors imagine young adult characters and readers?
• How do authors for young adults address social concerns about growing up in a variety of environments and circumstances?
• What sets the YA genre apart in terms of voice, point of view, narrative structure, and other technical aspects? Why are these works so often belittled?
• What critical frameworks are most useful in examining young adult literature?

Please note that this is not a course on pedagogical strategy. We may touch on the role of young adult literature in education, but we will not be discussing teaching practices.
Alternate Summer II:  Monday, July 13 – Friday, August 21, 2015

1616W – Major Works   MW   8:30-11:45   Gordon Fraser
This course will consider several literary works that regularly appear on “must read” or “100 Best Novels” lists. By examining the work of writers as diverse as Jane Austen and Harriet Jacobs, Ernest Hemingway and Toni Morrison, we will consider when and how “major” works become major works. When did Jane Austen become an important writer and why? Was Hemingway initially valued in the ways that we value him today? And, in a contemporary literary field littered with excellent-but-unknown writers, why do critics and scholars almost universally revere the work of Toni Morrison? Because this is a W course, students will be expected to write a total of fifteen pages of revised prose. This writing will come in the form of two essays. First, students will write a five-page reception history, examining how a major work became a major work. This will require some research, but we will discuss in detail how to accomplish this. Then, students will write a ten-page final essay that considers a single work more broadly. We will read Pride and Prejudice (1813), Incidents in the Life of a Slave Girl (1861), The Portrait of a Lady (1880-1881), The Call of the Wild (1903), A Farewell to Arms (1929), and A Mercy (2008).

3623 Studies in Lit. & Culture   Online   Leigh Grossman
Topic: Fantasy
This course traces major themes and concepts in fantasy from the pulp writers of the 1920s and 1930s to the present day. Students will focus on works by Edgar Rice Burroughs, J. R. R. Tolkien, T. H. White, Marion Zimmer Bradley, Ursula K. Le Guin, and other writers—both well-known and forgotten—as well as their impact on the field. The development and impact of particular ideas in fantasy will be traced as well, from the genre's roots in Medieval storytelling through its recent spread into other genres. The state of the fantasy publishing field today will also be examined—including the dramatic editorial and demographic shifts of recent years, and important current writers such as Michael Swanwick and Guy Gavriel Kay.