

# ENGLISH DEPARTMENT



## SPRING 2012 COURSE BOOKLET

[http://www.union.edu/academic\\_depts/english](http://www.union.edu/academic_depts/english)

## Spring '12 Course Schedule (by number)

EGL	100-01	Intro to Lit: Poetry	Stevenson	MWF 9:15-10:20
EGL	100-02	Intro to Lit: Poetry	Stevenson	MWF 11:45-12:50
EGL	100-03	Intro to Lit: Poetry	Sargent	T*TH 10:55-12:40
EGL	101-01	Intro to Lit: Fiction	Heinegg	MWF 8:00-9:05
EGL	101-02	Intro to Lit: Fiction	Murphy	T*TH 9:00-10:45
EGL	101-03	Intro to Lit: Fiction	Burkett	MW 3:05-4:45
EGL	101-04	Intro to Lit: Fiction	Bracken	MW 3:05-4:45
EGL	101-05	Intro to Lit: Fiction	Kuhn	MWF 10:30-11:35
EGL	101-06	Intro to Lit: Fiction	Pease	MWF 8:00-9:05
EGL	202	Workshop in Non-fiction Prose	Smith	MWF 9:15-10:20
EGL	205	Brit Lit in Hist Context: The Renaissance	Stevenson	MWF 1:50-2:55
EGL	209	Amer Lit in Hist Cont: Beginnings to 1800	Murphy	T*TH 10:55-12:40
EGL	218	Amer Lit in Hist Cont: 1960-Present	Selley	T*TH 1:55-3:40
EGL	224	Shakespeare after 1600	Wareh	T*TH 1:55-3:40
EGL	234	The Beats and Contemporary Culture	Smith	MWF 10:30-11:35
EGL	237	Women Writers, 18 <sup>th</sup> to 20 <sup>th</sup> Century	Lewin	MWF 9:15-10:20
EGL	250	Literature and Science	Pease	MWF 1:50-2:55
EGL	252	Changing Ireland	Bracken	T*TH 9:00-10:45
EGL	263	European Novel in Translation	Heinegg	MWF 9:15-10:20
EGL	269	Poetry in the Renaissance	Wareh	T*TH 10:55-12:40
EGL	270	Modern Poetry	Wineapple	MW 3:05-4:45
EGL	274	Introduction to Black Poetry	Lynes	T*TH 1:55-3:40
EGL	280	Satire	Sargent	MWF 10:30-11:35
EGL	283	Autobiography	Kuhn	MWF 1:50-2:55
EGL	288 Y	Studies in Major Film Genre: Horror	Hauser	T*TH 9:00-10:45
EGL	291	The Brontë Sisters	Lewin	MWF 11:45-12:50
EGL	301 Y	Fiction Workshop	Selley	T*TH 10:55-12:40
EGL	304 Y	Workshop in Screenwriting	Hauser	T*TH 1:55-3:40
EGL	305 Y	Jr. Seminar: Dickinson	Wineapple	M 6:00-9:30
EGL	306 Y	Jr. Seminar: Irish Literature and Sexual Identity	Bracken	T*TH 1:55-3:40
EGL	404 Y	Sr. Seminar: Hughes and Hurston	Lynes	T*TH 9:00-10:45

## Spring 2012 Schedule (By Time)

### MWF 8:00-9:05

EGL 101-01	Intro to Lit: Fiction	Heinegg
EGL 101-06	Intro to Lit: Fiction	Pease

### MWF 9:15-10:20

EGL 100-01	Intro to Lit: Poetry	Stevenson
EGL 202	Workshop in Non-Fiction Prose	Smith
EGL 237	Women Writers, 18 <sup>th</sup> – 20 <sup>th</sup> Century	Lewin
EGL 263	European Novel in Translation	Heinegg

### MWF 10:30-11:35

EGL 101-05	Intro to Lit: Fiction	Kuhn
EGL 234	The Beats and Contemporary Culture	Smith
EGL 280	Satire	Sargent

### MWF 11:45-12:50

EGL 100-02	Intro to Lit: Poetry	Stevenson
EGL 291	The Brontë Sisters	Lewin

### MWF 1:50-2:55

EGL 205	Brit Lit in Hist Context: The Renaissance	Stevenson
EGL 250	Literature and Science	Pease
EGL 283	Autobiography	Kuhn

### MW 3:05-4:45

EGL 101-03	Intro to Lit: Fiction	Burkett
EGL 101-04	Intro to Lit: Fiction	Bracken
EGL 270	Modern Poetry	Wineapple

### M 6:00-9:30

EGL 305 Y	Jr. Seminar: Dickinson	Wineapple
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### TTH 9:00-10:45

EGL 101-02	Intro to Lit: Fiction	Murphy
EGL 252	Changing Ireland	Bracken
EGL 288	Studies in Major Film Genre: Horror	Hauser
EGL 404 Y	Sr. Seminar: Hughes and Hurston	Lynes

### TTH 10:55-12:40

EGL 100-03	Intro to Lit: Poetry	Sargent
EGL 209	Amer Lit in Hist Cont: Beginnings to 1800	Murphy
EGL 269	Poetry in the Renaissance	Wareh
EGL 301 Y	Fiction Workshop	Selley

### TTH 1:55-3:40

EGL 218	Amer Lit in Hist Cont: 1960-Present	Selley
EGL 224	Shakespeare after 1600	Wareh
EGL 274	Intro to Black Poetry	Lynes
EGL 304 Y	Workshop in Screenwriting	Hauser
EGL 306 Y	Jr. Sem: Irish Literature and Sexual Identity	Bracken



**EGL 101-03**

*Intro to Lit: Fiction*

*MW 3:05-4:45*

Burkett

In this course we will investigate fictional narratives (e.g., novels, novellas, short stories, etc.) from a number of national contexts and historical periods. Course readings will likely include: Kazuo Ishiguro's *The Remains of the Day*, Mary Shelley's *Frankenstein*, Fyodor Dostoyevsky's *The Gambler*, Paul Auster's "City of Glass" from *The New York Trilogy*, Daniel Defoe's *Robinson Crusoe*, and W.G. Sebald's *Austerlitz*. *WAC*

**EGL 101-04**

*Intro to Lit: Fiction*

*MW 3:05-4:45*

Bracken

This course will examine the genre of fiction with a particular focus on narrative style and form. It will incorporate a study of some of the key terms and concepts in narratology, as well as considering theoretical readings practices. Examining storytelling in terms of a process of remembering, we will also be paying close attention to memory, style and structure in narrative and the way in which these intersect with historical and social conditions. We will be looking at a range of novels and short stories including Elizabeth Gaskell's *North and South*, James Joyce's *Dubliners*, Chinua Achebe's *Things Fall Apart* and Jeanette Winterson's *The Powerbook*. *WAC*

**EGL 101-05**

*Intro to Lit: Fiction*

*MWF 10:30-11:35*

Kuhn

This course will look at a wide range of techniques and strategies writers of fiction use to map the interior worlds of their characters. Our exploration will range from the Bible to the present day, and include works from Madame de Lafayette, Goethe, Turgenev, Melville, Woolf, Kafka, James, Faulkner, and Burroughs. Our focus will be on close readings of individual texts. *WAC*

**EGL 101-06**

*Intro to Lit: Fiction*

*MWF 8:00-9:05*

Pease

This course will introduce students to literary terminology, literary history, and the basics of several critical approaches. The emphasis will be on acquiring the vocabulary and the skills necessary for the appreciation of Literature as an Art form as well as on discovering the pleasure of active reading and re-reading. Assignments will include a careful examination of six to eight short stories (or novel chapters) per week and writing several drafts of two analytical essays of increasing length and complexity. Weekly quizzes and grammar reviews will also be an important part of this course. Faithful attendance and constructive participation are required of all students. *WAC*

**EGL 202**

*Workshop in Non-Fiction Prose*

*MWF 9:15-10:20*

Smith

Although this is a workshop course in the personal essay, the emphasis will not be on writing memoirs, but on using the first-person perspective to inform and interest a reader. Students will write a variety of essays over the course of the term, all of which will be submitted to the class for workshop discussion; revisions of these essays will be collected in a final portfolio. We will also read contemporary essays by Joan Didion, Christopher Hitchens, and other writers. *WAC*

**EGL 205** *British Lit in Historical Context: The Renaissance* **MWF 1:50-2:55**  
**Stevenson**

Attention to selected literary texts from ancient Greece and Rome, consideration of their “rebirth” and influence on aesthetic and intellectual work produced in western Europe from the 14th century to the 17th , and consequent close attention to the achievements of one or more major literary figures of the English Renaissance.

**WAC**

\*This course fulfills the pre-1700 historical requirement for majors and minors.

**EGL 209** *Amer. Lit in Hist. Context: Beginnings to 1800* **TTH 10:55-12:40**  
**Murphy**

We’ll begin this course reading about cannibalism, Jesuit martyrs, and anti-papist Puritan captives. Then, we’ll move on to the first best-seller of New England—the morbid doggerel of Michael Wigglesworth’s religious fanaticism, *The Day of Doom*—then we’ll read the subliminally spicy and subversive poetry of the first published poet of the New World, Anne Bradstreet, and finally we will turn to the elaborately metaphorical poetry of Edward Taylor. If that’s not enough to capture your interest, consider the remaining readings for the course—We’ll read the criminal narrative of a member of the first organized crime group in America and its accompanying execution sermon, and we’ll read the journal of a kindly Quaker. From there, we will turn our attention to George Whitefield and Jonathan Edwards, the sanctimonious preachers of the Great Awakening (a true misnomer, if ever there was one), and the first published African-American poet, Phillis Wheatley. After that we will examine the dissenting (and decidedly secular) voices of the American Revolution—Benjamin Franklin, Thomas Paine, and John Adams. And, finally, towards the end of the eighteenth century, America begins to produce its very first fiction. Hence, we will read a novel by a quirky and prolific gothic American writer, Charles Brockden Brown, and one of the very first epistolary novels written in America, Hannah Webster Foster’s *The Coquette*. We will also take a field trip to the Schoharie Valley to visit the Old Stone Fort, culminating in a hike up Vroman’s Nose to view the “Breadbasket of the Revolution.” **WAC**

**EGL 218** *Amer. Lit in Hist. Context: 1960-Present* **TTH 1:55-3:40**  
**Selley**

This course will survey American poetry and fiction, and possibly drama and nonfiction, of the postmodern era. Poets will be generously represented on the syllabus and might include Robert Lowell, Gwendolyn Brooks, Allen Ginsberg, James Dickey, W. S Merwin, Anne Sexton, Adrienne Rich, Sylvia Plath, Mary Oliver, Billy Collins, Simon Ortiz, Joy Harjo, Rita Dove, Alberto Rios, Cathy Song, and Li-Young Lee. We will read Toni Morrison’s novel *Song of Solomon* and probably one or two other novels. Other fiction writers might include Raymond Carver, Alice Walker, Louise Erdrich, James Baldwin, Amy Tan, Tim O’Brien, Sherman Alexie, Jhumpa Lahiri, and Alfredo Vea. We will also watch the movie *The Graduate* and parts of the documentary *Woodstock*. We will listen to some music, particularly from the 1960s and 1970s. Four papers, an oral report, and a final exam will be required. **WAC**

**EGL 224**  
**Wareh**

*Shakespeare after 1600*

**TTH 1:55-3:40**

In this course we will explore plays written in the second half of Shakespeare's career. We will emphasize Shakespeare's great tragedies—works that retain their ability to astound readers and audiences today—but we'll also make sure to explore his delightful romances and a “problem” play. We'll collaborate to appreciate the sounds and meaning of Shakespeare's language, to understand the cultural milieu in which his plays were written, and to make thematic connections across the plays. Some of the questions that we will ask include: How might choices made in performances affect our reading of a text? How does Shakespeare incorporate comedy into tragedy? How do structures of political and familial authority affect the characters' conceptions of their roles and duties? What possibilities do the plays offer for female empowerment? How do the plays offer a complicated perspective on the nature of revenge? As we explore all of these questions—and others generated by the class's interests—we will pay careful attention to the nuances of Shakespeare's rhetorical and poetic techniques. One important component of the class will be attention to making use of detailed textual analysis in your own writing. *WAC*

\*This course fulfills the Shakespeare requirement for majors and minors.

**EGL 234**  
**Smith**

*The Beats and Contemporary Culture*

**MWF 10:30-11:35**

This course will begin with a consideration of the famous poetry reading at the Six Gallery at which Allen Ginsberg presented his poem, "Howl," an event that led to important changes in American popular culture. We will read Ginsberg's poem, Jack Kerouac's account of the evening in *The Dharma Bums*, and Gary Snyder's assessment of the importance of that night, and then follow some of the paths that led from that moment, including the development of the counterculture of the 1960's, the transformation of rock music, the back to the land movement, the Buddhist connection, and the relationship between alternative culture and the internet. Among others, we will read work by Ginsberg, Kerouac, Snyder, Ed Sanders, Joanne Kyger, Patti Smith, Ken Kesey, Tom Wolfe, and Bob Dylan. Three papers, journal, class presentation. *WAC*

**EGL 237**  
**Lewin**

*Women Writers, 18<sup>th</sup> – 20<sup>th</sup> Century*

**MWF 9:15-10:20**

This course will trace the “tradition” of women's literary writing by, in Woolf's famous phrase from *A Room of One's Own*, “thinking back through our mothers.” Of course, this “tradition” has evolved as some writers, though influential in their time, have been rediscovered by modern readers because they (may) speak to modern sensibilities. Likewise, although the primary focus of this course will be British fiction, members of the class may also choose to include some poetry and prose from Europe and America as we discuss cross-currents in women's writing, women's rights and the rise of feminism. In this iteration we will read fiction and criticism by a few key authors, focusing on the long nineteenth century. Works include Mary Wollstonecraft's *Vindication of the Rights of Woman* and *Maria*, Jane Austen's *Northanger Abbey* and *Persuasion*, Charlotte Brontë's *Jane Eyre*, George Eliot's *A Mill on the Floss*, and Virginia Woolf's *A Room of One's Own* and *Mrs. Dalloway*. *WAC*

**EGL 250**

*Literature and Science*

**MWF 1:50-2:55**

**Pease**

Many people think that Literature and Science are two separate and incompatible worlds – one intuitive and creative, the other fact-driven and logic-based. Is that assumption true? In this course we will focus on two major topics: literature by scientists and the science of reading. The first category will include poetry and prose by astronomers, physicists, biologists, and medical doctors. These works creatively address science as a profession, as a calling, and as human endeavor. The second part of the course will be dedicated to the cutting-edge science of the reading brain. What happens in the brain when we read? How did humans come up with the idea of reading and writing? Why are some people unable to read? What is the role of reading Literature in the development of our minds? *WAC*

**EGL 252**

*Changing Ireland*

**TTH 9:00-10:45**

**Bracken**

This course will be looking at the changing nature of Irish society since the economic boom of the “Celtic Tiger” in the 1990’s. EU membership, US investment and the impacts of global internationalism have brought about radical cultural transformations in Ireland, which in turn are altering conventional meanings of Irishness and Irish identity. We will be looking at representations of this changing Ireland in literature and film, paying attention to issues such as new technologies, post-feminism, sexualities, race and ethnicity. Texts will include Kirsten Sheridan’s film *Disco Pigs*, John Carney’s film *Once*, Anne Enright’s novel *The Wig My Father Wore*, and the poetry of Leanne O’Sullivan. *WAC*

**EGL 263**

*European Novel in Translation*

**MWF 11:15-10:20**

**Heinegg**

A survey of 19<sup>th</sup>-and 20<sup>th</sup>-century French, Russian, and German masterworks, which, despite their enormous differences in style, setting, and character, have many common themes: lonely, alienated heroes; an oppressive social, cultural, and political environment; the breakdown of religion and traditional institutions; and the (often doomed) quest for personal fulfillment. Readings from Stendhal, Flaubert, Dostoyevsky, Turgenev, Proust, and Kafka. *WAC*

**EGL 269**

*Poetry in the Renaissance*

**TTH 10:55-12:40**

**Wareh**

In this course we will read poems on topics ranging from political intrigue, religious devotion, love, sex, and poetry itself. Exploring together works of stunning beauty and daring audacity, we’ll consider such questions as: How did the poets of the English Renaissance make use of both classical and continental predecessors (Ovid, Petrarch) to inaugurate their own national traditions? How did the requirements of form (sonnet, eclogue, epic, drama, etc.) affect the possibilities for poetic expression? How did Renaissance authors use a repertoire of poetic and rhetorical techniques for their own distinctive purposes? Authors whose poems we will study include Thomas Wyatt (who had to walk a tricky line in expressing his passion for Henry VIII’s wife, Anne Boleyn), Christopher Marlowe (who may have been a spy for Queen Elizabeth, and certainly was killed in a bar brawl), John Donne (a priest who wrote some jaw-droppingly blunt works of poetic seduction), Isabella Whitney, Edmund Spenser, Philip Sidney, William Shakespeare, and Ben Jonson. One important component of the class will be attention to making use of detailed textual analysis in your own writing. *WAC*

**EGL 270**  
**Wineapple**

*Modern Poetry*

**MW 3:03-4:45**

Selected poetry from the high modern period (from the turn of the twentieth century to circa 1945). We will focus on changing ideas about prosody and about the poet's paradoxical vocation as prophet, exile, and romantic in a materialist, consumerist world, and we will discuss the function of poetry, now and then, to soothe, subvert, or give voice to the unutterable. Authors will likely include W.B. Yeats, T.S. Eliot, Ezra Pound, Robert Frost, Wallace Stevens, William Carlos Williams, Elizabeth Bishop, Marianne Moore, others. *WAC*

**EGL 274**  
**Lynes**

*Intro to Black Poetry*

**TTH 1:55-3:40**

This course will survey poetry written by African Americans from the late 18<sup>th</sup> century to the present, with an emphasis on the poetry of social and literary movements. The emphasis will include the resistance to and rewriting of poetic traditions, as well as the using of and adherence to poetic practices. We will explore the poetry of the abolitionist and racial uplift movements, the Harlem Renaissance, and the Black arts movement. We will end by considering Spoken Word and experimental poetics of the late 20<sup>th</sup> and early 21<sup>st</sup> centuries. Most of the poetry is by poets who are American, but we will also include poets who are neither American nor British but who write in English. We will read poetry in anthologies; we will also read several full books by individual authors, and will listen to performance poetry on CD and DVD.

Some questions to consider in the course: How is poetry related to community, literacy, and activism? What is the function of poetry in power relationships? What is the function of poetry in relation to other forms of art? How does poetry and poetics function in the construction and reconstruction of communities? How does sound matter in these poems? Where does poetry live—in books? In public spaces? In ourselves? This course is collaborative in nature, and as such students should bring their own interests to add to the mix. We will collaborate as we follow our curiosities about the poetry we read. A partial list of poets we will read includes Phillis Wheatley, Frances EW Harper, Paul Dunbar, Langston Hughes, Claude McKay, Helene Johnson, Gwendolyn Brooks, Amiri Baraka, Lucille Clifton, Sonia Sanchez, Jayne Cortez, Tracie Morris, Harryette Mullen, Kamau Brathwaite, Yusef Komunyakaa, Vieve Francis, Camille Dungy and others. Attendance is required, as are the completion of short papers, reading-aloud performances, and quizzes. Engaged interaction with the poetry and with others in the class will be expected and appreciated. *WAC*

**EGL 280**  
**Sargent**

*Satire*

**MWF 10:30-11:35**

Satire is a paradoxical art that uses caustic humor to mock and scorn society in order to correct and improve. Since humanity provides a constant supply of follies and pretensions, satire remains an enduring and universal art. This course will study satire through time and in various cultures and may include works by Aristophanes, Horace, Juvenal, Boccaccio, Swift, Pope, Orwell, Thurber, Sedaris, Matt Groening, articles from *The Onion* and current newspapers, and Charlie Chaplin's *The Great Dictator*. *WAC*

EGL 283

*Autobiography*

MWF 1:50-2:55

Kuhn

“Who am I and how did I get this way?” This course is a study in the development of autobiography as literary genre from St. Augustine’s *Confessions* to the present. We will focus on autobiography as a space for exploring, expressing, and constructing the self as well as an inquiry into the developing relationship between mind and world. We will also examine the various motives behind writing one’s life-story from the existential and religious to the political and historical. Related issues to be discussed include the role of imagination, memory, and language in narrating the self, and the particular impact of minority, marginalized, and forbidden voices. We will also talk about scandals involving fabricated autobiographies. Does an autobiography have to be true? Readings may include Franklin’s *Autobiography*, Rousseau’s *Confessions*, Woolf’s *A Sketch of the Past*, Styron’s *Darkness Visible*, Anzaldúa’s *Borderlands/La Frontera*, Momaday’s *The Way to Rainy Mountain*, Spiegelman’s *Maus*, and Satrapi’s *Persepolis*. *WAC*

EGL 288

*Studies in a Major Film Genre: Horror*

TTH 9:00-10:45

Hauser

Why do we watch scary movies? What do these films tell us about our collective anxieties? Why is such a critically dismissed genre so successful at the box office (and vice versa)? Have horror films changed noticeably after 9/11? We will address all of these questions and more. This course provides a survey of the horror film with emphasis on its origins in silent film, development throughout the Twentieth Century, seminal examples, and historical/cultural/ideological resonances. Topics will include issues like violence and sexuality, the popularity of the “body genre,” horror films and gender, censorship, and the politics of horror. Weekly screenings will include horror films from throughout film history and across the globe, including *Nosferatu*, *Night of the Living Dead*, *The Shining*, *Alien*, *Silence of the Lambs*, *Ringu*, *Hostel*, and more. The required films will be paired with critical readings (also required) and an optional film each week that offers either a thematic or stylistic contrast to the main film. Students should come prepared to engage in close analysis of the films as well as enthusiastic class discussions. Each student will write several short essays and a longer final analysis paper. *WAC*

**\*\*\*Petition Course**

EGL 291

*The Brontë Sisters*

MWF 11:45-12:50

Lewin

This course will examine five first-person narratives by Charlotte Brontë and her sisters Emily and Anne. Readings will include *The Professor*, *Jane Eyre*, *Villette*, *Wuthering Heights*, *The Tenant of Wildfell Hall*, and Elizabeth Gaskell’s 19th-century biography *The Life of Charlotte Brontë*. We will consider biographical, interpersonal, and inter-textual relations alongside questions of gender, class, religious vocation, communal authorship, pseudonymous publication and the cult of genius. *WAC*

EGL 301

*Fiction Workshop*

TTH 10:55-12:40

Selley

This course is for serious writers with some previous creative writing experience who already have excellent writing skills, including an understanding of punctuation. There will be a significant amount of writing, and there will be no time to develop basic skills. It is also essential that students in this class be able to meet frequent deadlines.

It is strongly recommended, although not required, that students have already taken EGL-201. Please note that we will not be writing genre fiction, so students will not be able to hone skills in writing science and/or fantasy fiction, erotica, mysteries, or romances. . . or any stories involving talking animals.

Students will be asked to write at least five short stories outside of class. Some writing assignments will be very specific, and some will be more open. You will, for instance, write stories in which setting and dialogue are prominent. Your final story will be a minimum of ten pages long.

Most of the course will be devoted to workshop critiques of students' stories. We will workshop at least one story by every student in the class.

Students will also do several in-class exercises; write one or more essays on published works of fiction; write a review of a literary or artistic event; and provide both written and oral critiques of classmates' work. Class participation is essential. *WAC*

**\*\*\*Petition Course**

EGL 304

*Workshop in Screenwriting*

TTH 1:55-3:40

Hauser

Have you ever wanted to write for the movies or television? Do you already make movies with your friends, and you want to learn how to make those movies stronger? Maybe you've been writing short stories (or even working on a novel), and you want to be able to write the screenplay adaptation yourself. This is a first course in the writing of screenplays, emphasizing workshop critiques of student work. Class time will be divided between instruction in the techniques of writing for the screen and workshop sessions. Classroom instruction will be based on both the classic foundations of dramatic writing (Aristotle and Egri) as well as contemporary industry practice (Field, McKee, Dancyger, etc.). Students will be asked to complete and revise several writing assignments, including log lines, treatments, and a final formatted screenplay of 20 – 25 pages (a short film, or the first act of a feature screenplay). *WAC*

**\*\*\*Petition Course**

EGL 305

*Junior Seminar: Dickinson*

M 6:00 – 9:30

Wineapple

Close reading of the dense and highly original poetry of Emily Dickinson, one of the freshest, most enigmatic, and most beloved poets in the English language. We'll talk about her work in the context of her poetic contemporaries, her region (New England), her life (largely reclusive), her friends (myriad), her gender (self-conscious), her influence (on modern poetry) and the various issues (transcendentalism, abolition, feminism, fame) whirling around and in her amazingly contemporary work. Poetry torn up by the roots, said a friend; we'll mostly talk about that. The seminar will meet once a week on Monday evenings and students will be expected to attend all sessions.

**\*\*\*Petition Course**

EGL 306  
Bracken

*Gender and Sexuality in Irish Writing*

TTH 1:55-3:40

This course will examine a number of Irish literary texts, focusing on issues relating to gender and sexuality in the post-colonial culture of 20<sup>th</sup>-century Ireland. We will be looking at the ways in which traditional configurations of gender and sexuality are destabilised in these texts, operating as a response to conservative prescriptions of nationalist Irish identity. Attention will be paid to representations of the body, and the manner in which these representations are connected with language and writing. Texts will include James Joyce's *Ulysses* (selections), Samuel Beckett's story "First Love," Flann O'Brien's *The Third Policeman*, Marina Carr's *Portia Coughlan*, Eavan Boland's *Outside History* and Anne Enright's *The Forgotten Waltz*. *WAC*

\*\*\*Petition Course

EGL 404  
Lynes

*Senior Seminar: Hughes and Hurston*

TTH 1:55-3:40

Langston Hughes and Zora Neale Hurston shared a literary life. When Hughes died in 1967, he was well-known as a celebrated artist and activist. When Hurston died in 1960, she was buried in an unmarked grave: known by few, celebrated by even fewer. Through our explorations of their lives and their texts, we will begin to know the story of how Hurston was recovered by Alice Walker, how both Hurston and Hughes have come to represent African American literature, and how they both infused American culture with African American folk forms and literary traditions.

In this course, we will read their primary works of poetry, ethnography, short stories, drama, and essays; we will put their primary works into context with the critical readings of those works. For each artist, we will read the reception and criticism of their primary works.

Readings will likely include Zora Neale Hurston's autobiography *Dust Tracks on the Road*, her novels *Their Eyes Were Watching God* and *Jonah's Gourd Vine*, her ethnography *Mules and Men*, and selected short stories and essays; Langston Hughes's autobiography *The Big Sea*; *Complete Poems*; selected short stories, plays, and essays. We will also read letters between Hurston and Hughes, along with the play (*Mule Bone*) that ruptured—but did not destroy—their close friendship. Critics may include: Richard Wright, Cheryl Wall, Houston Baker Jr., Akasha (Gloria) Hull, and others. *LCC/WS*

\*\*\*Petition Course