

# English Department



Fall '19 Course Booklet

<http://www.union.edu/academic/majors-minors/english>

# Fall '19 Course Schedule

(By Number)

<b><u>Course #</u></b>	<b><u>Title</u></b>	<b><u>Prof.</u></b>	<b><u>Time</u></b>
EGL 100-01	Intro to Study of Lit: Poetry	Jenkins	MWF 8:00
EGL 100-02	Intro to Study of Lit: Poetry	Tuon	MWF 9:15
EGL 101-01	Intro to Study of Lit: Fiction	McAuliffe	MWF 1:50
EGL 101-02	Intro to Study of Lit: Fiction	Kuhn	TTH 9:00
EGL 101-03	Intro to Study of Lit: Fiction	Burkett	TTH 10:55
EGL 102-01	Intro to Study of Lit: Drama	Wareh	TTH 1:55
EGL 201	Shakespeare after 1600	Wareh	TTH 10:55
EGL 213	American Lit: Beginnings to 1800	Murphy	TTH 9:00
EGL 220	Romantic Revolution	Burkett	TTH 1:55
EGL 263	Literature and Sexuality	Mitchell	MWF 11:45
EGL 266	Black Women Writers	Lynes	MW 3:05
EGL 282	Theory of Things	Murphy	TTH 10:55
EGL 293	Poetry Workshop	Smith	MWF 9:15
EGL 304	Jr. Sem.: DeLillo and Postmodern	Kuhn	TTH 1:55
EGL 402	Sr. Honors Thesis Seminar	Lewin	MW 7:00
EGL 404	Sr. Seminar: Toni Morrison	Tuon	MWF 1:50

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**MWF 8:00**

EGL 100-01 Intro to Study of Lit: Poetry Jenkins

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EGL 101-02 Intro to Study of Lit: Fiction Kuhn  
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EGL 101-03 Intro to Study of Lit: Fiction Burkett  
EGL 201 Shakespeare After 1600 Wareh  
EGL 282 Theory of Things Murphy

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EGL 102-01 Intro to Study of Lit: Drama Wareh  
EGL 220 Romantic Revolution Burkett  
EGL 304 Jr. Seminar: DeLillo and the American Postmodern Kuhn

~All English Courses fulfill the CC: HUM / HUL requirements~

By petition every term: Intro to Poetry, Intro to Drama, and Junior and Senior seminars~

**EGL 100-01**  
**MWF 8:00**

**Intro to Study of Lit: Poetry**

**Jenkins**

We will look at, write about, and even try to imitate a variety of poetic forms and styles in this class. The purpose of all these exercises is to develop a sense of how language can be used really well and really effectively, whether by the world's greatest poets or by you yourselves. Poets will range from the great classics to contemporary poets like Thom Gunn and Chelsea Woodard, a Union alumna.

**EGL 100-02**  
**MWF 9:15**

**Intro to Study of Lit: Poetry**

**Tuon**

As an introduction to poetry, this class will introduce you to a wide range of poets whose differences in style and subject are representative of the way poets, writers, and artists individually understand the world and approach their craft. Some of the poetic themes covered in the class are: love, sex, loss, mourning, and joy, not necessarily in this particular order. We will look at how these thematic obsessions are rooted in history, family, place, nature, and the cosmos. We will try to yoke all these poets together by examining how they attempt to balance their private world and the public world. The good poets (i.e. this simply means that the poets I find interesting) are those who manage to connect the personal with the social, cultural, and political. Possible poets: Seamus Heaney, Li-Young Lee, Toni Hoagland, Maria Howe, Jim McCord, Clint Margrave, Sharon Olds, Dorriane Laux.

**EGL 101-01**  
**MWF 1:50**

**Intro to Study of Lit: Fiction**

**McAuliffe**

In this course, we will read, discuss, and write in response to fiction, considering elements of narrative that transcend or differ across historical periods, cultures, and genres, and the ways writers fulfill or thwart readers' expectations (What makes a "good story?" What makes us keep reading?). We'll consider the tools and techniques used by writers and storytellers, as well as those of readers, critics, and scholars, paying particular attention to the designs and structures of novels and short stories. We'll build critical vocabulary and analytical writing skills, and you'll have a chance to apply your ideas and imagination through creative exercises.

**EGL 101-02**  
**TTH 9:00**

**Intro to Study of Lit: Fiction**

**Kuhn**

This course looks at works of fiction whose focus is on characters' interior lives. What literary techniques do authors employ to depict states of mind that range from romantic love, alienation, depression, drug-induced psychosis, and everyday joy to autism? Our goal will be to develop a critical vocabulary for discussing works of fiction in general.

**EGL 101-03**  
**TTH 10:55**

**Intro to Study of Lit: Fiction**

**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*, Bram Stoker's *Dracula*, and Virginia Woolf's *Mrs. Dalloway*.

**EGL 102-01/ATH 104**  
**TTH 1:55**

**Intro to Study of Lit: Drama**

**Wareh**

In this course we will explore how plays engage audiences and readers in fundamental questions about human identity. Not only do plays acted on the stage abound in examples of characters who switch places or are mistaken for one another, they also provide a forum for individual characters to question their relationships with the people and culture that surround them. Even as plays stage the most private of feelings in a public setting, they also suggest that human interactions frequently involve playing a role. Examining mix-ups, imposters, and identity crises in plays that range from ancient times to the present day, we will explore the literary and theatrical devices on which plays rely. We will also explore the ways in which modern plays draw on literary tradition—often very explicitly—as they speak to contemporary concerns. This is a WAC course.

**EGL 201**  
**TTH 10:55**

**Shakespeare After 1600**

**Wareh**

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 will 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 does Shakespeare blend comedy and 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? How do they draw attention to the place of the theater itself?

As we explore all of these questions—and many others generated by the class's interests—we will pay careful attention to the nuances of Shakespeare's rhetorical, poetic, and theatrical techniques. We will explore how to "read" a play production through careful attention to its details, and we'll even do some informal acting of our own. A fundamental component of the course will be making use of detailed textual analysis in your own writing. This is a WAC class.

**\* One Shakespeare course is required of Majors, Minors and IDs\***



**EGL 266**  
**MW 3:05**

**Black Women Writers**

**Lynes**

Sojourner Truth famously said (and did not say) “Ain’t I a Woman?” In this course we will read literature by Black Women Writers, mostly of the 20<sup>th</sup> and 21<sup>st</sup> century, though we will begin with a short section on literature from the 19<sup>th</sup> century in the African American context to give us a grounding in the tradition(s).

This course provides an introduction to the major themes and interests of twentieth- and twenty-first century women writers of the African Diaspora. Using a variety of genre (novels, poetry, essays, plays), we will examine the ways in which black womanhood is characterized through intersecting categories of race, gender, class, and sexuality. We will explore how selected authors celebrate their culture(s) while also wrestling with stereotypical images of women of the African Diaspora; we will examine the connections between black womanhood, community (both local and global), and nation; and we will discuss the benefits and limitations of the concept of “black women’s writing.”

Students will be encouraged to bring their own curiosities and interests to the mix, including their interests in the intersections of “black womanhood” in the visual arts, music, and dance, among other areas. Possible writers include Frances Harper, Sojourner Truth, Anne Spencer, Zora Neale Hurston, Gwendolyn Brooks, Toni Morrison, Audre Lorde, Gloria Naylor, Octavia Butler, Sonia Sanchez, Harryette Mullen, Barbara Smith, bell hooks, Nnedi Okorafor and others. We will likely have the opportunity to attend a Dance performance by Philadanco, a dance company founded by National Medal of the Arts recipient Joan Myers Brown (awarded by President Obama).

LCC/WAC/HUL/HUM; Counts toward: Africana Studies, American Studies, GSWS, ESPE

**EGL 282**  
**TTH 10:55**

**Theory of Things**

**Murphy**

Everybody wants things, needs things, likes things, loves things! Things drive economies, incite wars, save lives; things help us communicate, work, play, move, talk, not talk, and so much more. But how are ‘things’ defined? According to material culture studies, everyday objects become things when they are misused or exploited, cease to function, or no longer fulfill their original purpose. The theory of things derives from humanity’s interest in material culture and the connections that can be made between people and physical objects. This may seem simple enough, but there is so much more to consider when discussing ‘things,’ such as those things that are not physical objects—love, hate, desire, thoughts, feelings, moods, pain, concepts, ideas, and words, just to name a few. In this course, students will discuss both material and immaterial ‘things’ and in particular how ‘things’ affect people, predominantly marginalized individuals and groups.

**EGL 293**  
**MWF 9:15**

**Poetry Workshop**

**Smith**

This is a class for students with a serious interest in writing poetry. We will combine readings from contemporary poets with discussions of poetic techniques in the context of workshop consideration of

student poems. Students will respond to regular writing prompts and will complete a final portfolio of revisions. Regular workshop participation is expected. Limited to 15 students. (Hu-L; WAC)

**EGL 304**  
**TTH 1:55**

**Jr Seminar: DeLillo and the American Postmodern Kuhn**

This course explores the novels of Don DeLillo, one of the more influential and prophetic American writers of the contemporary, post-modern, late-capitalist era. We will consider themes that run throughout his works and typify the American condition such as rampant consumerism, violence, the disintegration of the nuclear family, global terrorism, a pervasive sense of environmental disaster, the saturation of mass media, globalization and multi-national cyber-capitalism. What is the role of the novelist in this post-modern landscape dominated by the Internet, television, and film? We will begin with his novels from the 1980's, including the thriller *The Names* and his breakout work, *White Noise*. We will conclude with his latest novel, the futuristic *Zero K* about a billionaire who seeks immortality through cryogenics.

The goals of the course are to read the works of DeLillo, familiarize yourself with the community of thinkers (philosophers, literary critics, cultural critics) who have engaged with DeLillo's works, and to contribute to the critical conversation on DeLillo through daily class discussions, presentations, and a research paper.

**EGL 402**  
**MW 7:00**

**Senior Honors Seminar**

**Lewin**

A two-term course required for English majors writing an honors senior thesis. The course is a writing workshop to guide students through the writing process. Focus is on developing research and writing skills needed to complete a successful project. Numbers of weekly individual meetings with the instructor as well as weekly group meetings will vary. The course instructor will direct your thesis. By application and petition only.

**EGL 404**  
**MWF 1:50**

**Senior Seminar: Toni Morrison**

**Tuon**

In this seminar, we will read major works of one of the most important contemporary authors, Toni Morrison, the first and, thus far, only African American woman to win the Nobel Prize in literature, and examine the world according to the stories she tells. Topics include: slavery and its legacy; institutionalized and internalized racism; ancestors and the Great Mother; male and female friendships; race and masculinity; love and its many consequences; the use of the fantastic; ghosts and haunting; migration, identity, and home.

Goals for this seminar: (1) to familiarize yourself with some of the canonical works of Toni Morrison; (2) to understand the world of Toni Morrison, esp. the topics she consistently explores in her fiction: love, memory, history, family, beauty, and identity; (3) to appreciate the beauty and wisdom in Morrison's writing. WS