

English Department



Winter '20 Course Booklet

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

Winter '20 Course Schedule

(By Number)

<u>Course #</u>	<u>Title</u>	<u>Prof.</u>	<u>Time</u>
EGL 100-01	Intro to Study of Lit: Poetry	Lynes	TTH 9:00
EGL 100-02	Intro to Study of Lit: Poetry	Smith	TTH 10:55
EGL 101-01	Intro to Study of Lit: Fiction	Murphy	MWF 9:15
EGL 101-02	Intro to Study of Lit: Fiction	Doyle	TTH 1:55
EGL 101-03	Intro to Study of Lit: Fiction	Bracken	TTH 10:55
EGL 101-04	Intro to Study of Lit: Fiction	Mitchell	TTH 1:55
EGL 102-01	Intro to Study of Lit: Drama	Venning	MWF 9:15
EGL 200	Shakespeare to 1600	Wareh	MWF 1:50
EGL 205	The Road to Canterbury	Doyle	MWF 9:15
EGL 233	African-American Lit. to 1900	Lynes	TTH 1:55
EGL 250	The Beats & Contemporary Culture	Smith	TTH 9:00
EGL 254	Discourses on the Viet Nam War	Tuon	MWF 11:45
EGL 261	Modernism & Modernity	Mitchell	TTH 10:55
EGL 276	Literature of the Manor House	Burkett	MWF 1:50
EGL 279	Literature and Science	Kuhn	MWF 9:15
EGL 294	Workshop in Fiction	McAuliffe	TTH 10:55
EGL 302	Jr. Seminar: Literary Theory	Bracken	TTH 1:55
EGL 310	Jr. Seminar: American Dream on Stage	Venning	MWF 11:45
EGL 403	Senior Honors Thesis II	Lewin	MW 3:05
EGL 405	Sr. Seminar: The Lyric Essay	McAuliffe	TTH 9:00

Winter '20 Course Schedule

(By Time)

#2 MWF 9:15

EGL 101-01	Intro to Study of Lit: Fiction	Murphy
EGL 102/ATH 104	Intro to Study of Lit: Drama	Venning
EGL 205	The Road to Canterbury	Doyle
EGL 279	Literature & Science	Kuhn

#3 MWF 10:30

FYP/H Kuhn, Burkett, Tuon, Wareh, Murphy, Pease

#4 MWF 11:45

EGL 101-02	Intro to Study of Lit: Fiction	Doyle
EGL 310/ATH 305	Jr. Seminar: American Dream on Stage	Venning

#5 MWF 1:50

EGL 200	Shakespeare before 1600	Wareh
EGL 254	Discourses on the Viet Nam War	Tuon
EGL 276	Literature of the Manor House	Burkett

#6A MW 3:05-4:45

EGL 403 Sr. Honors Thesis II Lewin

#7 TTH 9:00

EGL 100-01	Intro to Study of Lit: Poetry	Lynes
EGL 250	The Beats & Contemporary Culture	Smith
EGL 405	Sr. Seminar: The Lyric Essay	McAuliffe

#8 TTH 10:55

EGL 100-02	Intro to Study of Lit: Poetry	Smith
EGL 101-03	Intro to Study of Lit: Fiction	Bracken
EGL 261	Modernism & Modernity	Mitchell
EGL 294	Workshop in Fiction	McAuliffe

#9 TTH 1:55

EGL 101-04	Intro to Study of Lit: Fiction	Mitchell
EGL 233	African-American Lit. to 1900	Lynes
EGL 302	Jr. Seminar: Literary Theory	Bracken

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

EGL 100-01
TTH 9:00

Intro to Study of Literature: Poetry

Lynes

In this course, we will read poetry closely on the page and experience poetry as we read it aloud to one another. We have two goals up front: first, we will learn a working vocabulary of poetic terms, such as rhyme and meter, so that we can write clearly about the connections between form and content. We will find these terms/elements used in specific forms of poetry, such as the sonnet, the ballad, free verse, and the blues. As we work with poetic forms, we will think about the place of poetry in our time while we follow the lineage poets follow and refute in order to see how traditions are continued, and how they are reborn in today's poetry. Please note: While we will be creative when we write, and there may be some creative writing done as we go, this is not a creative writing course, *per se*.

We will read poetry from several traditions, including British, EuroAmerican, African American, Latina/o American, and Asian American. Along the way, we will explore the question of what poetry is for: Why do we read it? Why do we write it? Why do we fear it, if we do? Why do we love it, if we do? What happens when we read it aloud? We will collaborate as we follow our own curiosities about the poetry we read. Readings for this section will likely include poetry by Shakespeare, John Donne, Camille Dungy, Langston Hughes, Helene Johnson, Robert Hayden, Jack Gilbert, TS Eliot, H.D., Li-Young Lee, Jimmy Santiago Baca, among others. Attendance for community conversation is required, as are the completion of short papers, reading-aloud performances, exams and quizzes. Engaged interaction with the poetry and with others in the class will be expected and appreciated. **CC: HUM / HUL/WAC**

EGL 100-02
TTH 10:55

Intro to Study of Literature: Poetry

Smith

In this class, we'll look closely at the work of four significant poets of the last century, James Wright, Elizabeth Bishop, Gary Snyder, and Thom Gunn and consider how their circumstances, preoccupations, and literary influences shaped their responses to the world. Classes will focus on the discussion of individual poems, questions of adaptation of literary technique to the poems' subjects, and poems by other authors that provide biographical or stylistic context. Students will complete several writing assignments and a class presentation. **CC: HUM / HUL/WAC**

EGL 101-01
MWF 9:15

Intro to Study of Literature: Fiction

Murphy

Students will read fictional works from several different cultures and time periods with an emphasis on classical texts. We will explore the art of narrative, considering the ways stories get told and the reasons for telling them. The fictional works we read will also promote our discussions of narrative point of view, storytelling strategies, and character development, as well as the relationship between oral and written narrative traditions and narrative theory. Particular attention will be given to developing critical reading skills and strengthening writing proficiency. **CC: HUM / HUL/WAC**

EGL 101-02
TTH 1:55

Intro to Study of Literature: Fiction

Doyle

Our goal in this course will be to practice the skill of reading attentively and with an appreciation for the artist's careful crafting of a literary work. Key concepts will include, among other things, structure, character, audience, point of view, symbolism, foreshadowing, narrative voice, and irony. We will delve into the ways in which writers use these devices to express and to provoke thought about culture, identity, and the limits of fiction. Readings for this section will include *Sir Gawain and the Green Knight*, Austen's *Sense and Sensibility*, Achebe's *Things Fall Apart*, Ward's *Sing, Unburied, Sing*, and Egan's *A Visit from the Goon Squad*. **CC: HUM / HUL/WAC**

EGL 101-03
TTH 10:55

Intro to Study of Literature: Fiction

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 James Joyce's *Dubliners*, Chinua Achebe's *Things Fall Apart*, Flann O'Brien's *The Third Policeman* and Jeanette Winterson's *The Powerbook*. **CC: HUM / HUL/WAC**

EGL 101-04
TTH 1:55

Intro to Study of Literature: Fiction

Mitchell

As a thematic approach to the introductory study of fiction, this course will focus on representations of childhood, adolescence, and early adulthood in constructed dystopias. Together, we will read a variety of literary works tied to the re-imagining of worlds and the re-imagining of youth. Such literature experiments with post-apocalyptic societies, human nature, the reconfiguration of gender and sexual roles, environmental anxieties, moral and

ethical corruption, and, of course, the coming-of-age story. Because dystopian literature expresses what people might see as possible, it is inherently a political, cultural, and social critique. When that critique incorporates an adolescent hero/heroine, it necessarily comments upon the construction of individual agency and identity. Accordingly, we will discuss big picture issues including but not limited to, age, gender, class, sexuality, and nature, as well as more localized issues, including, but not limited to imagery, diction, narrative, and aesthetics. **CC: HUM / HUL/WAC**

EGL 102/ATH 104
MWF 9:15

Intro to Study of Literature: Drama

Venning

Plays acted onstage provide both entertainment and a forum for audiences and actors to question their relationship with the people and culture that surround them, as we are encouraged to understand and empathize with texts and characters brought to life through performance. In this course we will survey selected plays central to and representative of the development of major trends in dramatic literature. The principles of dramatic analysis—plot, structure, genre, character, language, style, etc.—will be explored, as well as some of the economic, geographical, political, and intellectual factors that shaped the societies in which these plays were written and thus provide a context for the various plays and playwrights. Course readings will include plays such as *Oedipus the King*, *Pseudolus*, *The Importance of Being Earnest*, *Ubu the King*, *Machinal*, *Death of a Salesman*, *Waiting for Godot*, and more. **CC: HUM / HUL/WAC**

EGL 200
MWF 1:50

Shakespeare to 1600

Wareh

In this course we will explore plays written in the first half of Shakespeare's career, collaborating 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 might choices made in performances affect our reading of a text?

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; we will also explore how to "read" a play production through careful attention to its details, and we'll even do some informal acting of our own. One important component of the class will be attention to making use of detailed textual analysis in your own writing. **CC: HUM / HUL/WAC**

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

EGL 205
MWF 9:15

The Road to Canterbury

Doyle

Recipe for a classic: Put twenty-nine pilgrims from a variety of backgrounds together on the road to a major tourist destination, add a bumbling host and a slyly satirical narrator with keen powers of social observation, and let the fun begin! Romances, histories, tragedies, cautionary tales, moralizing sermons, bad poetry, saints' lives, sexcapades – you name it, Chaucer's hugely entertaining *Canterbury Tales* contains it. But Chaucer also plays with intriguing questions. How does the meaning of a particular story change as it passes from one literary or historical context to another? Where does narrative voice end and authorial intent begin -- especially in social satire? Who determines the meaning of a text: the writer, the speaker, or the audience? Our course will delve into these questions as Chaucer explores them through the refined wit, sly backbiting, slapstick humor, cosmic irony, one-upmanship, and romantic drama of the pilgrims' storytelling contest. **CC: HUM / HUL/WAC**

**** One pre-1700 (202-215) course is required of Majors, Minors and IDs****

EGL 233
TTH 1:55

African American Lit: Beginnings to 1900

Lynes

In this course we will read early African American literature, beginning with the first poetry and slave narratives, moving to the novels and essays of the Civil War period and Reconstruction, and ending with writings that move us toward the 20th century. Threads we will follow include: issues of identity (being American; being Black; racial and social passing); miscegenation; claims to culture through literature; social change through literature (is it possible?); gender roles in literary and social contexts; issues of audience and rhetorical persuasiveness; rebellion and resistance; courage and culture. Questions we will raise and explore in the course of the semester include: What is the relationship between the aesthetic and the political? What are the gendered aspects of the expressions of the writers and artists? How are “folk” forms incorporated into “literary” forms? What are the differences between the writing of the antebellum period and the writing of the post-bellum period?

Readings will likely include Phillis Wheatley, *Poems on Various Subjects* (1773); poetry from Joan Sherman (editor), *African-American Poetry of the Nineteenth Century*; David Walker, *Appeal* (1829/1848); Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845); Sojourner Truth, *Narrative of Sojourner Truth* (1875/1884); an account by a kidnapped free man from Saratoga Springs, Solomon Northup's *Twelve Years a Slave* (1853); Harriet Wilson, *Our Nig* (1859); Harriet Jacobs (Linda Brent), *Incidents in the Life of A Slave Girl* (1861); letters, poems, and essays (1853-1911) by Frances Ellen Watkins Harper, in *A Brighter Coming Day*; Charles Chesnutt, *The Conjure Woman* (1899); WEB Du Bois, *Souls of Black Folk* (1903). If holdings are available, archival work in the library will be included; if possible, trips to local Underground Railroad sites will be included; creative writing options are likely. **CC: HUM / HUL/WAC also LCC.**

Counts toward AFR, AMS.

**** One pre-1900 (216-236) course is required of Majors****

EGL 250
TTH 9:00

The Beats & Contemporary Culture

Smith

This course will present an overview of counter-cultural literature from the Beat writers of the 1950s through Bob Dylan and Ken Kesey in the 1960s to Patti Smith, Elaine Myles, and other writers who came out of the punk years and are still working. Class time will be divided between cultural history and discussion of particular works; the last three weeks of class will be given over to presentations of students' final projects. **CC: HUM / HUL/WAC**

Counts toward AMS.

EGL 254
MWF 11:45

Discourses on the Viet Nam War

Tuon

The Viet Nam War has been called by many names: The Vietnam War, The Conflict in Viet Nam, The American War, the Second Indochina War, and more. This diversity in naming attests to the war's divisive and confusing nature. This class will not seek to dissipate this "fog," but it will address some of the moral and ideological debates about the war from various perspectives.

In this spirit of diversity and inclusion, in which no one position will be privileged over another, we will examine with a critical and passionate eye the range of political, ideological, and moral positions from which various groups—such as the US government, American soldiers, US citizens, peace activists, the North and South Vietnamese people—perceive this historic event. To achieve this goal, we will read and discuss the following texts: Philip Caputo's *A Rumor of War*; Tim O'Brien's *The Things They Carried*; Michael Herr's *Dispatches*; Bao Ninh's *The Sorrow of War*, Duong Thu Huong's *No Man's Land*, Yusef Komunyakaa's *dien cai dau* and Thich Nhat Hanh's *Call Me by my True Names*; and songs from the 1960s about the war. **CC: HUM / HUL/WAC also LCC**

Counts toward AIS, AMS.

EGL 261
TTH 10:55

Modernism and Modernity

Mitchell

This course examines British fiction from the early twentieth-century, a period often referred to as the "modernist" era. Modernist writers experimented with new, different, and exciting ways of writing that perplexed many readers, yet these stylistic innovations have come to be seen as important innovations in style. In addition to being engaged with questions of form and style, modernists were also interested in subjects that were previously viewed as taboo, questionable, and, as such, often unspeakable. Such topics included trauma, the lasting effects of war, sexual experimentation, adultery, insanity, and newly carved out gender and familial roles. Throughout our term together, you will be asked to critically consider, discuss, and write about the relationship between the content of modernist writing and its dynamic form. **CC: HUM / HUL/WAC.**

EGL 276
MWF 1:50

Literature of the Manor House

Burkett

In this course we will investigate the rich and complex history of the genre of the English country house novel. Focusing on texts ranging from Jane Austen's *Northanger Abbey* and E. M. Forster's *Howards End* to Kazuo Ishiguro's *The Remains of the Day*, Sarah Waters's *The Little Stranger*, and Ian McEwan's *Atonement*, we will explore issues of gender, sexuality, race, and especially class in both course readings and class discussions. Furthermore, we'll examine a number of filmic representations of British manor house life, including Robert Altman's *Gosford Park* and Julian Fellowes's *Downton Abbey*. In addition to crafting course papers, students will have the option to research, design, build, and showcase their own virtual English manor house by working with Tinkercad a (freely accessible) three-dimensional architectural modeling program. **CC: HUM / HUL/WAC**

EGL 279
MWF 9:15

Literature and Science

Kuhn

An interdisciplinary examination of the interactions between literature and science. Topics will vary from year to year and may include science writing, the representation of science and scientists in literature, literature inspired by science, literature and science as competing ways of knowing the world, the figurative dimension of scientific writing, and speculative fiction. **CC: HUM / HUL/WAC**

Counts toward AMS, SMTC

EGL 294
TTH 10:55

Workshop in Fiction

McAuliffe

This is a course for students with a serious interest in writing fiction and imaginative prose. We'll read and discuss plenty of contemporary fiction, with a particular focus on the short story, considering each piece from a writer's perspective: How is it put together? What makes it unique and interesting? How and what can we learn or steal from it for our own writing? Students will put into practice what we discover in our reading, developing skills at building characters, exploring narrative form, and honing their use of image and voice. Students will complete and revise a variety of exercises and short stories. A portion of class time will be devoted to workshop discussion of student stories. **CC: HUM / HUL/WAC**

EGL 302
TTH 1:55

Jr. Seminar: Literary Theory

Bracken

This course will explore 20th and 21st century theories and philosophies that have impacted the ways we read and interpret literature and culture. We will survey an array of different approaches, which will be organized in the categories of Language (New Criticism, Structuralism, Post-structuralism), Identity (Psychoanalysis, Feminism, Post-colonialism) and the Post-Human (Cyber-theory, Eco-criticism and Affect Theory). Each approach will be applied to cultural texts so as to ascertain the theory in critical practice. **CC: HUM / HUL/WAC**

EGL 310/ATH 305
MWF 11:45

Jr. Seminar: American Dream on Stage

Venning

This course is an examination of the ways the quest for the American Dream has been portrayed--and frequently critiqued--in plays and musicals written by notable American playwrights. From Arthur Miller and Lorraine Hansberry to Lin-Manuel Miranda and Matthew Lopez, playwrights have questioned the promises of our (relatively) young nation: the idea that through positivity and hard work, we can all achieve a life of liberty and happiness. Some of the topics explored in these plays include the ideals of American exceptionalism, pulling oneself up by one's bootstraps, individualism, and personal identity. Furthermore, we will work to understand how works from diverse writers address crucial interactions between literature, theatrical performance, race, culture, gender, sexuality, and American society today. Plays will be read in pairs, emphasizing differing perspectives on similar themes. **CC: HUM / HUL/WAC**
Counts toward ATH, GSW, AMS.

EGL 403
MW 3:05-4:45

Sr. Seminar: Honors Thesis II

Lewin

Second term of the two-term honors thesis class. Only for students who took 402.

EGL 405
TTH 9:00

Sr. Seminar: The Lyric Essay

McAuliffe

This seminar will focus on reading and writing creative nonfiction, a broad category that includes memoir and personal essay, literary journalism, travel writing, micro-essays and flash nonfiction, the lyric essay, and more. We'll focus particularly on lyric essays, a contemporary form that draws from and combines poetry, memoir, research writing, and the personal essay and plays inventively with fragments, juxtaposition, and association to build narrative and argument. Readings will include texts such as Claudia Rankine's *Citizen*, Maggie Nelson's *Bluets*, Valeria Liusselli's *Tell Me How It Ends*, and essays by Anne Carson, Dinty Moore, and Eula Biss. Assignments will include writing exercises and research that will lead to complete essays, and much of our class time will be spent discussing student work. Prior creative writing class/es recommended, although not required **CC: HUM / HUL/WS**