English Department

Spring ’20 Course Booklet

http://www.union.edu/academic/majors-minors/english
# Spring ’20 Course Schedule

(By Number)

<table>
<thead>
<tr>
<th>Course #</th>
<th>Title</th>
<th>Prof.</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>EGL 100-01</td>
<td>Intro to Study of Lit: Poetry</td>
<td>Tuon</td>
<td>TTH 9:00</td>
</tr>
<tr>
<td>EGL 100-02</td>
<td>Intro to Study of Lit: Poetry</td>
<td>Smith</td>
<td>TTH 10:55</td>
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<tr>
<td>EGL 100-03</td>
<td>Intro to Study of Lit: Poetry</td>
<td>Lynes</td>
<td>TTH 1:55</td>
</tr>
<tr>
<td>EGL 101-01</td>
<td>Intro to Study of Lit: Fiction</td>
<td>Doyle</td>
<td>MWF 8:00</td>
</tr>
<tr>
<td>EGL 101-02</td>
<td>Intro to Study of Lit: Fiction</td>
<td>Pease</td>
<td>MWF 9:15</td>
</tr>
<tr>
<td>EGL 101-03</td>
<td>Intro to Study of Lit: Fiction</td>
<td>Kuhn</td>
<td>MWF 10:30</td>
</tr>
<tr>
<td>EGL 101-04</td>
<td>Intro to Study of Lit: Fiction</td>
<td>McAuliffe</td>
<td>MWF 11:45</td>
</tr>
<tr>
<td>EGL 101-05</td>
<td>Intro to Study of Lit: Fiction</td>
<td>Doyle</td>
<td>MWF 1:50</td>
</tr>
<tr>
<td>EGL 101-06</td>
<td>Intro to Study of Lit: Fiction</td>
<td>Burkett</td>
<td>TTH 9:00</td>
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<tr>
<td>EGL 102-01</td>
<td>Intro to Study of Lit: Drama</td>
<td>Wareh</td>
<td>MWF 9:15</td>
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<tr>
<td>EGL 201</td>
<td>Shakespeare after 1600</td>
<td>Jenkins</td>
<td>MWF 10:30</td>
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<tr>
<td>EGL 210</td>
<td>17th Century Literature</td>
<td>Jenkins</td>
<td>MWF 1:50</td>
</tr>
<tr>
<td>EGL 220</td>
<td>The Romantic Revolution</td>
<td>Burkett</td>
<td>TTH 10:55</td>
</tr>
<tr>
<td>EGL 237</td>
<td>Black Lit 1900 to Black Arts</td>
<td>Lynes</td>
<td>TTH 10:55</td>
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<tr>
<td>EGL 257</td>
<td>Irish American Lit</td>
<td>Bracken</td>
<td>MWF 11:45</td>
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<tr>
<td>EGL 274</td>
<td>Uncanny Texts</td>
<td>Mitchell</td>
<td>TTH 9:00</td>
</tr>
<tr>
<td>EGL 275</td>
<td>Autobiography</td>
<td>Kuhn</td>
<td>MWF 9:15</td>
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<tr>
<td>EGL 283</td>
<td>Lit &amp; Walking</td>
<td>McAuliffe</td>
<td>MW 3:05</td>
</tr>
<tr>
<td>EGL 291</td>
<td>From the Drama Desk: Performance, Venning</td>
<td></td>
<td>TTH 10:55</td>
</tr>
<tr>
<td></td>
<td>Culture, and Creativity</td>
<td></td>
<td></td>
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<tr>
<td>EGL 292</td>
<td>Contemporary Theatre and Drama</td>
<td>Venning</td>
<td>TTH 1:55</td>
</tr>
<tr>
<td>EGL 295</td>
<td>Workshop in Creative Non-Fiction</td>
<td>Tuon</td>
<td>TTH 10:55</td>
</tr>
<tr>
<td>EGL 300</td>
<td>Jr. Seminar: Poetry Workshop</td>
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</tr>
</tbody>
</table>


# Spring ’20 Course Schedule
## (By Time)

### #1 MWF 8:00
- **EGL 101-01**: Intro to Study of Lit: Fiction  
  - **Doyle**

### #2 MWF 9:15
- **EGL 101-02**: Intro to Study of Lit: Fiction  
  - **Pease**
- **EGL 102-01**: Intro to Study of Lit: Fiction  
  - **Wareh**
- **EGL 275**: Autobiography  
  - **Kuhn**

### #3 MWF 10:30
- **EGL 101-03**: Intro to Study of Lit: Fiction  
  - **Kuhn**
- **EGL 201**: Shakespeare after 1600  
  - **Jenkins**

### #4 MWF 11:45
- **EGL 101-04**: Intro to Study of Lit: Fiction  
  - **McAuliffe**
- **EGL 257**: Irish American Lit  
  - **Bracken**

### #5 MWF 1:50
- **EGL 101-05**: Intro to Study of Lit: Fiction  
  - **Doyle**
- **EGL 210**: 17th Century Literature  
  - **Jenkins**

### #6A MW 3:05
- **EGL 283**: Lit & Walking  
  - **McAuliffe**

### #7 TTH 9:00
- **EGL 100-01**: Intro to Study of Lit: Poetry  
  - **Tuon**
- **EGL 101-06**: Intro to Study of Lit: Fiction  
  - **Burkett**
- **EGL 274**: Uncanny Texts: Lit and Psychoanalysis  
  - **Mitchell**
- **EGL 300**: Jr. Seminar: Poetry Workshop  
  - **Smith**

### #8 TTH 10:55
- **EGL 100-02**: Intro to Study of Lit: Poetry  
  - **Smith**
- **EGL 220**: The Romantic Revolution  
  - **Burkett**
- **EGL 237**: Black Lit 1900 to Black Arts  
  - **Lynes**
- **EGL 291**: From the Drama Desk: Performance, Culture, & Creativity  
  - **Venning**
- **EGL 295**: Workshop in Creative Non-Fiction  
  - **Tuon**

### #9 TTH 1:55
- **EGL 100-03**: Intro to Study of Lit: Poetry  
  - **Lynes**
- **EGL 292**: Contemporary Theatre and Drama  
  - **Venning**
- **EGL 306**: Jr. Seminar: Queer Theory  
  - **Mitchell**
~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  
Intro to Study of Literature: Poetry  
TTH 9:00  
Tuon

In this course we will study the art of poetry, paying particular attention to structure, imagery, voice, and sound. We will examine lyrical and narrative elements in an eclectic mix of the old and the new in poetry and sample various forms that poetry takes. We will read the poems out loud, discuss them in class, and write critical essays on poetic arts. Poets for this section may include William Blake, Walt Whitman, Li-Young Lee, Linda Gregg, Seamus Heaney, and Bao Phi.

EGL 100-02  
Intro to Study of Literature: Poetry  
TTH 10:55  
Smith

This course is an introduction to reading and discussing and writing poetry. We'll focus on a selection of poets whose work took on the formal and psychological challenges writing poetry in the mid-20th century (Elizabeth Bishop, Robert Hayden, Thom Gunn, WS Merwin, Adrienne Rich) as a way of considering the connections between the confessional, the political, and the visionary.

EGL 100-03  
Intro to Study of Literature: Poetry  
TTH 1:55  
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, Euro American, 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.
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 Achebe’s *Things Fall Apart*, Egan’s *A Visit from the Goon Squad*, and Powers' *The Overstory*.

In this section of English 101, you will read short stories and novellas from around the world. You will explore, discuss, and analyze many genres and approaches to literary fiction — e.g. magical realism, horror, cyberpunk. You will have weekly reading quizzes. Moreover, you will hone your writing skills by working on several essays. Expect to read, write, and think a lot.

Students will explore fictional works from at least three cultures. Emphasis will be placed on exploring the art of narrative - considering the ways stories get told and the reasons for telling them. Attention may be paid to such concerns as narrative point of view, storytelling strategies and character development, the relationship between oral and written narrative traditions, and narrative theory. Particular attention will be given to developing reading and writing skills.

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 101-06 Intro to Study of Literature: Fiction
TTH 9:00
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/ATH 104 Intro to Study of Literature: Drama
MWF 9:15
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.

EGL 201 Shakespeare after 1600
MWF 10:30
Jenkins

Crude, grasping villains. Ruthless, conniving women. Countries laid waste by greed and ambition. The best lacking all conviction or all too easily duped. Do Shakespeare’s great tragedies prepare us for the worst realities of modern politics and the worst fantasies of modern popular culture?

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

EGL 210 17th Century Literature
MWF 1:50
Jenkins

Corrupt, autocratic rulers. Politically motivated revenge plots. Religious strife. Racism. Sexual conflict between puritans and libertines. An economy producing massive wealth and massive inequalities. Seventeenth-century England or twenty-first-century America? The literature read in this course provides a distant mirror of what we are experiencing today. The way writers and thinkers in England at this time examined and often intervened in the conflicts of their time provides a way of examining art’s social and political impacts and can provide us with examples and lessons relevant to our own troubled times. So as we read these writers, we can ask not only what they might think of Donald Trump, but also what Donald Trump might think of them.

** One pre-1700 (202-215) course is required of Majors, Minors and IDs**
EGL 220  The Romantic Revolution
TTH 10:55  Burkett

The Romantic period was one of Britain's most "revolutionary" eras in a number of important ways. For England, the age was marked by dramatic social, political, literary, and scientific upheaval and change. In this course we will investigate the various causes that were envisioned, promoted, and enacted during this era and trace their often wide-ranging and revolutionary effects. Readings will likely include selections from the following authors: William Wordsworth, Samuel Taylor Coleridge, William Blake, Mary Shelley, Lord Byron, Jane Austen, Percy Bysshe Shelley, Sir Walter Scott, and John Keats.

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

EGL 237  Reclamation & Renaissance: Black Literary Arts 1900 to 1968
TTH 10:55  “Dark Like Me — That is my Dream!”
Lynes

In this course we will read literatures of African diaspora from the United States and from the English-speaking African Diaspora more broadly speaking, written in the early to mid- 20th century. This course is deliberately using the adjective Black instead of African American to highlight our awareness that the literature of the early 20th century is part of a Pan-African movement. Threads we will follow include: issues of identity (being American; being Black; racial and social passing); miscegenation; claims to culture through literature; political and social change through literature (is it possible?); self-representation and activism through literary arts; rise of pride in being part of African diaspora; gender roles in literary and social contexts. Questions we will raise and explore in the course of the term include: What is the relationship between aesthetic production and political action? What are the gendered aspects of the expressions of the writers and artists? How are “folk” forms incorporated into “literary” forms? How does self-representation operate in the reclamation of a sense of self? We will engage with the complexities of cultural diversities within the African diaspora while we contemplate the traditions we follow.

We will begin, as the title of the course suggests, around the turn of the 20th century, when Du Bois writes that the “problem of the twentieth century is the problem of the color line” (Souls of Black Folk 45). We will move through what some called the Harlem Renaissance, during which time writers such as Langston Hughes celebrated being Black in a reclamation of the self: “Dark like me—That is my dream!” (Selected Poems 14). We will explore the literature of the pre- and post- WWII era, ending the term with what was known as the Black Arts Movement. The goal, in terms of content, is to provide you with a broad sampling of literature of the African Diaspora literature of the early 20th century, with a particular focus on literature (prose in the form of essays, short stories, novels; poetry; plays) generated from the United States while also reaching toward its more global pan-Africanist roots. I hope you will follow your interests and curiosities, after the course is over, to explore this literature further. (Also counts for Africana and American Studies).
EGL 257  Irish American Literature  
MWF 11:45  
Bracken  

This course will provide an introduction to Irish American literature from the 19th century to the present day, looking at a number of issues, including immigration, representations of belonging, religion, and class politics. Specific attention will be paid to constructions of race, gender, and sexuality and the texts examined here will be explored with questions relating to these in mind. Throughout the course, we will especially consider race relations in 19th and 20th century US culture, new scholarship on the “Black and Green Atlantic,” and Irish America’s problematic (self) construction of whiteness. Authors under study will include Mary Ann Sadlier, Kate Chopin, Eugene O’Neill, Flannery O’Connor, Mary McCarthy, and Ann Patchett, in addition to many others. We will also be looking at films of Irish America such as Gangs of New York, Gone with the Wind, and In America.

EGL 274  Uncanny Texts: Literature and Psychoanalysis  
TTH 9:00  
Mitchell  

The uncanny describes not so much a literary theme or movement as an aesthetic quality that provokes eerie, strange, creepy, unsettling, haunting, or disturbing feelings. It is one of Sigmund Freud’s most significant contributions to literary and cultural theory. By interrogating literary, cultural, and psychoanalytical texts, this course examines the relationship between literature and psychoanalysis; the two have been in close conversation since the early theoretical developments that began to define psychoanalysis. From Freud’s use of Hamlet and “The Sandman” as cornerstones of his own work to the way that J.K. Rowling’s Harry Potter and the Sorcerer’s Stone illustrates Jacques Lacan’s notion of the Mirror Stage, literature and psychoanalysis have been intimate bedfellows. During our term, we will look at theoretical writings by Sigmund Freud, Jacques Lacan, and others in conjunction with transhistorical literary and cultural texts, examining specific psychoanalytical concepts including, but not limited to, the uncanny, the unconscious, desire, the primal horde, infantile sexuality, and mourning and melancholia. (Also counts for GSWS).

EGL 275  Autobiography  
MWF 9:15  
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 Knausgaard’s My Struggle. 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 Montaigne’s Essays, Rousseau’s Confessions, Woolf’s A Sketch of the Past, Styron’s Darkness Visible, Wurtzel’s Prozac Nation, Spiegelman’s Maus, and Bechdel’s Fun Home.
EGL 283  Pilgrims, Flâneurs, & Pranksters: The Walk in Literature
MW 3:05
McAuliffe

From the poems of William Wordsworth to contemporary novels such as Teju Cole's *Open City*, literary narratives often feature journeys taken on foot. Among other things, a walk, in literature, can structure plot, serve as metaphor, or anchor a stream-of-consciousness narrative within a physical setting. A walker, like a reader, is a consumer of sights, but she is also a producer of thoughts, words, and creative pathways through the world.

In this course we will investigate the relationships between walking, thinking, reading, and writing, considering the ways we move through spaces (natural, urban, public, solitary) and the forces and questions that shape our experiences in those spaces. Our texts will include standard novels and essays, as well as work by walking artists like Richard Long, audio-video artist Janet Cardiff, and street artists, for whom the world is the page and the walker is the reader. You will write traditional academic papers, but we will also walk, and some assignments will encourage you to create walking texts of your own.

EGL 291/ ATH 240  From the Drama Desk: Performance, Culture, and Creativity
TTH 10:55
Venning

This is an intensive and practical course on theatrical and dramatic criticism, both in theory and practice. Students will engage with what it means to be a critic, whether as a theorist, dramaturg, reviewer, or individual audience member. Through the reading and discussion of contemporary examples of dramatic criticism and directed studies in techniques of journalistic writing students will gain an understanding of the nature and function of artistic criticism. Through class discussions, presentations and reports, in-class responses, essays, critical reviews of play-texts and performances, and creative writing assignments, students will hone their thinking and writing about drama and live performance.

EGL 292/ ATH 245  Contemporary American Theatre and Drama
TTH 1:55
Venning

This course is an examination of the sorts of dramatic literature and theatrical performance being created now, from successful commercial shows on Broadway and mainstays of regional theatres across the country to avant-garde works produced by new playwrights and young and up-and-coming companies in alternative venues. We will work to understand how works from diverse artists are having a direct impact in today’s theatrical landscape, and, in so doing, will discuss crucial interactions between literature, theatrical performance, race, culture, gender, sexuality, and American society today. Students may also examine how their own work can fit into the ever-changing literary and theatrical scene. (Also counts for GSWS and American Studies).
This course is intended for students who are committed to the craft of writing. Students are expected to have excellent writing skills and to be familiar with elements of storytelling. We will study memoirs and creative nonfiction (CNF) by established and emerging writers as well as read craft essays on the pleasures, problems, and struggles of writing about the personal. Students are expected to engage in discussion and provide thoughtful feedback in each workshop. Students will write and revise four creative nonfiction pieces by the end of the term.

This is a workshop class for students with a serious interest and some experience in writing poetry. Students will respond to a variety of prompts with poems that will be submitted for workshop discussion and will put together a final portfolio of about ten pages of well-revised poetry. Class time will be divided between considerations of literary technique, discussions of poetic models, and workshop critiques.

The word “queer” is a complicated term with a long, often fraught history. For the most part, it has been more recently adopted to invoke genders and sexualities that lie outside traditional, “normative” configurations, though critics of the term often focus on its problematic all-encompassing use as a synonym for gay and lesbian, its popular co-optability, and its potential prioritization of one facet of identity at the expense of others. This seminar will interrogate queer theory and queer studies as fields of interdisciplinarity. We will pay particular attention to questions of desire, identity, citizenship, bodies, pleasure, and the construction of gender and sex. We will also examine the relationships between queerness and race, class, material conditions, age, able-bodiedness, and community formation. Throughout our term we will likely be reading groundbreaking theoretical and historical works and also examining relevant literature, film, television, and popular culture. (Also counts for GSWS).