

# English Department



Fall '20 Course Booklet

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

## ENGLISH DEPT Fall '20 Course Schedule (By Mode/Time)

### InPerson:

<b>MWF 8:00</b>	EGL 099	The Bible: An Introduction	Jenkins
<b>MWF 10:30</b>	EGL 201	Shakespeare after 1600	Jenkins
<b>MWF 11:45</b>	EGL 267 EGL 294	Virginia Woolf Fiction Workshop	Mitchell McAuliffe
<b>TTH 9:00</b>	EGL 102-01/ATH 104 EGL 282	Study of Lit: Drama The Theory of Things	Venning Murphy
<b>TTH 10:55</b>	EGL 271	Dark Deeds: Crime in the Adirondacks	Murphy

### Remote-Synchronous:

<b>MWF 9:15</b>	EGL 101-01 EGL 102-03/ATH 104 EGL 220	Study of Lit: Fiction Study of Lit: Drama Romantic Revolution	Kuhn Wareh Burkett
<b>MWF 10:30</b>	EGL 202	Amazons, Saints and Scholars	Doyle
<b>MWF 11:45</b>	EGL 101-02 EGL 102-03/ATH 104	Study of Lit: Fiction Study of Lit: Drama	Lewin Wareh
<b>MWF 1:50</b>	EGL 288	Film as Fictive Art	Troxell
<b>TTH 10:55</b>	EGL 101-03	Study of Lit: Fiction	Bracken
<b>TTH 1:55</b>	EGL 101-04 EGL 305	Study of Lit: Fiction Jr. Seminar: Jane Austen	Bracken Doyle

### Remote-Asynchronous:

EGL 100-01	Study of Lit: Poetry	Tuon
EGL 100-02	Study of Lit: Poetry	Lynes
EGL 247	Studies in Modern Poets: Dylan & Cohen	Smith
EGL 255	Asian-American Literature	Tuon
EGL 280	Nature & Environmental Literature	Lynes
EGL 400	Sr. Sem. Poetry Workshop	Smith

### Hybrid

<b>MW 3:05-4:45</b>	EGL 402	Honors Thesis I	Mitchell
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### Experiential Education

<b>W 3-5</b>	EXP 206(EGL)	Literature and Labor: Working during the Pandemic	McAuliffe
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### Minervas Online

<b>TTH 1:55</b>	MIN 303(GSW)	Countering Homophobia: Critical Queer Culture	Mitchell
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**By petition every term: Intro to Poetry, Intro to Drama, and Junior and Senior seminars~**

**EGL 099**  
**MWF 8:00**

**The Bible: An Introduction**

**Jenkins**

In November of this year, we will know who our president will be for the next four years and we should have more concrete information about a global pandemic and what, if anything, we can do about either of these events. Whatever transpires, many people will turn to the Judeo-Christian Bible for advice, solace, or confirmation. The point is that, whether or not the Bible was written by humans, it is certainly a document used by humans. This course will examine some of these uses, from creationists using Genesis to Civil Rights leaders and gospel singers using Exodus to snake handlers, Christian communists, homophobes, preachers of tolerance, and a whole bunch of others using Abr(ah)am, David, Jesus, St. Paul and all those other biblical characters for their own purposes.

This is a non-WAC course, so grading will be based mostly on tests and short response papers.

CC: HUM, HUL

**EGL 100-01**  
~~**TFH 9:00**~~

**Study of Literature: 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 the ones I find interesting) are those who manage to connect the personal with the social, cultural, and political.

Possible poets: Seamus Heaney, Li-Young Lee, Tony Hoagland, Maria Howe, Jim McCord, Clint Margrave, Tony Gloeggler, Barbara Ungar, Dorriane Laux. CC: HUL, WAC, HUM

**EGL 100-02**  
~~**TFH 10:55**~~

**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 lineation, 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, or free verse. 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 and revised in today's poetry. Please note: There will be some creative writing in this course, as well as some analysis of poetry.

As we read and listen to the poetry, 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 Harryette Mullen, 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: HUL, WAC, HUM

**EGL 101-01**  
**MWF 9:15**

**Study of Literature: Fiction**

**Kuhn**

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. CC: HUL, WAC, HUM

**EGL 101-02**  
**MWF 11:45**

**Study of Literature: Fiction**

**Lewin**

This course introduces students to the study of fiction. We will consider some of the unique characteristics of fiction and develop an array of key terms and ideas about narrative that will lay the groundwork for further study of narrative, whether in future English classes or for personal enjoyment. Sharon Hamilton's *Essential Literary Terms* will guide us as we think about what the author does (for us/ to us) when she writes and what we, as readers, do (to the text/ to ourselves) when we read. Our primary sources will range from oral stories, epics and modern fairytales to classical realism and modern experimental realism to postmodern novels. Books may include: selections from *The Odyssey* and *Bikeman*, *The Arabian Nights* and *Haroun and the Sea of Stories*, *Pamela* and *Griffin & Sabine*, *Daisy Miller*, *To the Lighthouse*, and other contemporary works we choose together. CC: HUL, WAC, HUM

**EGL 101-03/ TTH 10:55**  
**EGL 101-04/ TTH 1:55**

**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 Mark Haddon's *The Curious Incident of the Dog in the Night-Time*. CC: HUL, WAC, HUM

**EGL 102-01**  
**TTH 9:00**

**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: HUL, WAC, HUM

**EGL 102-02/ MWF 9:15                      Study of Literature: Drama                      Wareh**  
**EGL 102-03/ MWF 11:45**

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. CC: HUL, WAC, HUM

**EGL 201    Shakespeare After 1600    Jenkins**  
**MWF 10:30**

**Shakespeare in the Age of Trump and *Game of Thrones*.** 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? CC: HUL, WAC, HUM

**\*This course fulfills the Shakespeare requirement for Majors and Minors\***

**EGL 202    Amazons, Saints and Scholars    Doyle**  
**MWF 10:30**

This course explores the medieval and early modern female writers of England and France. We will ask: how did women respond in writing to the male-defined literary traditions and conventions of these eras? The course also provides an introduction to some of the major questions and works of feminist literary criticism, including: Why should we read the works of women? What aesthetic standards should we apply when discussing their works? Is there a difference between "masculine" and "feminine" writing? We will focus on six female writers: Marie de France, Christine de Pizan, Elizabeth Carey, Isabella Whitney, Amelia Lanyer, and Mary Sidney. Counts for: GSW. CC: HUL, WAC, HUM

**\*This course fulfills the Pre-1700 requirement for Majors and Minors\***

**EGL 220    The Romantic Revolution    Burkett**  
**MWF 9:15**

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.

**Please be aware that this course meets synchronously (if online in the fall).** CC: HUL, WAC, HUM

**\*This for course fulfills the Pre-1900 requirement for Majors\***

**EGL 247**  
**~~TTH 10:55~~**

**Studies in Modern Poets: Bob Dylan and Leonard Cohen**

**Smith**

In this class, we'll be checking out the work of two contemporary writers who have used words and music to enliven the possibilities and extend the audience for lyric poetry. At the same time they have explored some of the traditional questions about the connection between poetry and autobiography, the creation of a poetic self, the recycling of cultural materials, and the political and spiritual significance of verse. Because these writers have created such a large range of material, we will concentrate on a few periods in their long professional lives: Dylan's shift from acoustic folk to electric rock and back in the mid-to-late-1960s and the remarkable quartet of albums that Cohen recorded in the last decade of his life (we'll check out earlier Cohen and later Dylan too). And we will read some of their more conventionally literary works as well. The assignments will work on the assumption that the best way to understand a writer is to try to write something similar to their work; there will be several short assignments which will be shared with the class and a final project. CC: HUL, WAC, HUM

**EGL 255**  
**~~TTH 10:55~~**

**Asian American Literature & Film**

**Tuon**

If you are interested in the diverse history of Asian immigration to the U.S., take this course. Together as a class, we will examine major historical moments in Asian America: the first wave of Asian immigration in the mid-nineteenth century, the anti-Asian laws of the late nineteenth century, Japanese internment during the Second World War, the emergence of Asian American studies during the 1960s Civil Rights Movement, the arrival of Southeast Asian refugees after the Viet Nam/American War, and the contemporary turns to the transnational and the pan ethnic. To cover these historical moments, we will read the following texts: *Island: Poetry and History of Chinese Immigrants on Angel Island*, *Eat a Bowl of Tea*, *Farwell to Manzanar*, *When Broken Glass Floats*, *American Born Chinese*, and *American Son*. Counts for: Asian Studies, Film Studies, AMS. CC: HUL, WAC, HUM

**EGL 267**  
**MWF 11:45**

**Virginia Woolf**

**Mitchell**

Virginia Woolf is, quite frankly, one of the most significant writers, both transnationally and transhistorically. Aside from her acclaimed, now often canonical novels, Woolf wrote short stories and essays; indeed, her letters and diaries have also become a core part of modernist literary history. This class examines Woolf and *much*, though notably not all, of her work within their social, cultural, and historical contexts. By tracing the evolution of Woolf's work, we will interrogate her stylistic innovations, shifting political ideologies, remarkable social circles, and her complex life. Counts for: GSW. CC: HUL, WAC, HUM

**EGL 271**  
**TTH 10:55**

**Dark Deeds: Crime in the Adirondacks**

**Murphy**

*Merriam Webster* defines a crime as “an illegal act for which someone can be punished by the government; especially: a gross violation of law.” A crime, however, is also defined in moral and ethical terms, as “a grave offense, especially against morality”; “something reprehensible, foolish, or disgraceful.” Students in this course will explore a variety of literary and historical illustrations of each of these types of “crimes” as they have occurred in the Adirondack Mountains throughout history. As we investigate various illegal acts in the Adirondacks, we will also examine underlying moral crimes, such as

poverty and economic depression, which have the potential to lead individuals toward a life of crime. We will explore Chester Gillette's sensationalized 1906 murder of Grace Brown at Big Moose Lake, alongside Theodore Dreiser's 1925 novel that was based on the murder. We will analyze the prison system in the Adirondacks, particularly criminal justice in relation to North Country teenagers and education. From there we will view the Showtime series *Escape at Dannemora*, based on the 2015 escape of two inmates from the Clinton Correctional Facility. We'll also take a look at mobsters who stayed in Saratoga Springs during the Prohibition Era, alongside selections from William Kennedy's novel *Legs*, which highlights the flamboyant career of notorious Prohibition Era gangster Jack "Legs" Diamond, who was gunned down in a rooming house in Albany, NY. We will also explore the "crime of contagion" as we read 16 year-old Evelyn Bellak's 1918 diary, written while she was recuperating from tuberculosis at Ray Brook Sanatorium in Saranac Lake. Finally, we will consider petty crimes and the role they play in various Adirondack communities. Part of our class time will be held at the Kelly Adirondack Center (KAC), working in the Adirondack Research Library (ARL). Counts for: ESPE, AMS.  
CC: HUL, WAC, HUM

**EGL 280**  
**TTH 1:55**

### **Nature and Environmental Writing**

**Lynes**

What is nature, and what is our place in it? What kinds of conversations can we have if we think of nature from multiple angles: literary, artistic, scientific, political, among others? This course will focus on the traditions of nature and environmental writing in the American context, with an emphasis on the social and cultural dynamics of the environment and environmental action. Among other questions, we will ask ourselves: How do class, gender, and race enter into the nexus of social interactions that shape our environment? What is the place of literature in community, literacy, and environmental activism? What are the connections between the ways we speak and write about the environment and our actions toward the environment? How does the wilderness concept affect the ways citizens have access to public spaces? How do we talk about global concerns when we talk about nature? We may also have a viewing of a documentary by Prof. de Seve, about a trip to China by a faculty group in 2016. We will consider the concept of "nature" as we move through the course, culminating (if you like) with some nature writing of your own. If it can be arranged, we will wander in some green spaces.

Attendance for participation in community conversation is required, as are the completion of short papers, reading-aloud performances, some quizzes or exams. Engaged interaction with the texts we read and with others in the class will be expected and appreciated.

Readings may include (among others):

Selections from *Reading the Roots: American Nature Writing Before Walden*; Henry David Thoreau, selections from *Walden and Other Writings*; Rachel Carson, *Silent Spring*; selections from *Colors of Nature*; Aldo Leopold: selections from *Sand County Almanac*; Lauret Savoy, *Trace: Memory, History, and the American Landscape*; F. Marina Schaffler, *Turning to Earth: Stories of Ecological Conversion*; Barbara Kingsolver, *Small Wonder*; Bill McKibben, *Hope, Human and Wild*; Wang Xiaoni, *Something Crosses my Mind*; Zang Di, *The Roots of Wisdom*. Counts for: ESPE, SMT, AMS  
CC: HUL, WAC, HUM

**EGL 282**  
**TTH 9:00**

### **The 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



**EGL 400**  
~~**TFH 9:00**~~

**Senior Seminar: Poetry Workshop**

**Smith**

This is a class for students with some experience and a serious interest in writing poetry. Class time will be divided between workshop consideration of student poems, discussions of literary technique, and examinations of poems that will serve as models for the possibilities of poetry. Students will respond to several writing prompts and complete a final portfolio of revised work. CC: WS

**EGL 402**  
**MW 3:05**

**Honors Thesis Seminar I**

**Mitchell**

This is a class for senior majors who have applied and were accepted into the Honors program and who maintain their qualifications to participate and an interest in their topics, in independent work, and the fortitude to benefit from this exceptional experience to produce excellent writing. Students work together with the same thesis director but individual second readers. This course is part one of two terms required for credit. Class time will be divided between workshop consideration of student writing, and general discussions of theoretical questions and literary technique. CC: WS