

English Department



Spring '21 Course Booklet

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

Spring '21 Course Schedule (By Time, Petition, Mode)

#1 MWF 8:00

EGL 101-01	Study of Lit: Fiction	Doyle		R-Sync
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#2 MWF 9:30

EGL 101-02	Study of Lit: Fiction	Kuhn		In Person
EGL 102-01	Study of Lit: Drama	Wareh	Y	R-Sync

#3 MWF 11:00

EGL 200	Shakespeare to 1600	Wareh		R-Sync
EGL 279	Literature & Science	Kuhn		In Person

#4 MWF 12:30

EGL 101-03	Study of Lit: Fiction	McAuliffe		In Person
EGL 259	Irish Literature & Film	Bracken		R-Sync

#6A MWF 3:30

EGL 288	Film as Fictive Art: Am. Indep. Cinema	Troxell		R-Sync
EGL 301	Jr. Sem: Fiction Workshop	McAuliffe	Y	In Person

#7 TTH 9:15

EGL 100-01	Study of Lit: Poetry	Tuon	Y	R-Sync
EGL 406	Sr. Sem: The Beatles & Afr-Am Music	Jenkins	Y	In Person

#8 TTH 11:25

EGL 100-02	Study of Lit: Poetry	Tuon	Y	R-Sync
EGL 237	Black Arts 1900-1960	Lynes		R-Sync
EGL 306	Romanticism & Natural History	Burkett	Y	R-Sync

#9 TTH 2:35

EGL 101-04	Study of Lit: Fiction	Burkett		R-Sync
EGL 212	The Restoration	Jenkins		In Person
EGL 245	NEW: Experimental Texts	Mitchell		In Person

#10 MWF 7:00

EGL 296	NEW: Screenwriting Workshop	Troxell		R-Sync
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Asynchronous

EGL 100-03	Study of Lit: Poetry	Lynes	Y	R-Async
EGL 249	Contemporary Poetry	Smith		R-Async
EGL 293	Workshop in Poetry	Smith	Y	R-Async

~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 & 02

Intro to Study of Literature: Poetry

TTH 9:15; 11:25

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 Gloegler, Barbara Ungar, Dorriane Laux. **CC:** HUL, WAC, HUM **Note:** Introductory courses are open to all students.

EGL 100-03

Intro to Study of Literature: Poetry

ASYNC

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. **CC:** HUL, WAC, HUM **Note:** Introductory courses are open to all students.

EGL 102-01

Intro to Study of Literature: Drama

MWF 9:30

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. **CC:** HUL, WAC, HUM **Note:** Introductory courses are open to all students.

EGL 200

Shakespeare to 1600

MWF 11:00

Wareh

We'll explore in this course some of the most entertaining, moving, and provocative theater the world has ever known. Focusing mainly on Shakespeare's comedies and histories, we'll discover characters who offer us complicated and engaging perspectives on topics such as love, magic, revenge, family relationships, "outsiders," and political power. We will work together to appreciate both the nuances of Shakespeare's poetry and the excitement of his works in performance (whether on stage or screen).

Prerequisite(s): EGL 100 or EGL 101 or EGL 102 or a grade of 5 on the AP English Literature or Language test. **CC:** HUL, HUM, WAC

EGL 212

The Restoration

TTH 2:35

Jenkins

This course will closely examine the culture that produced both the first official poet laureate of England, John Dryden, and the most notoriously libertine poet in English, the Earl of Rochester. Also appearing will be the first English woman to make a living from literature, Aphra Behn; the wittiest playwrights in English dramatic history (Wycherley, Etherege, Congreve); John Milton; some very early English novels; and some pretty good philosophers, including Thomas Hobbes, John Locke, and maybe even Sir Isaac Newton. All that and the Great Fire of London, outbreaks of the plague, several wars, and major revolutions in politics and science. **Prerequisite(s):** EGL 100 or EGL 101 or EGL 102 or a grade of 5 on the AP English Literature or Language test. **CC:** HUL, HUM, WAC

EGL 237

Black Arts 1900-1960

TTH 11:25

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 PanAfrican 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.

Prerequisite(s): EGL 100 or EGL 101 or EGL 102 or a grade of 5 on the AP English Literature or Language test. **CC:** HUL, LCC, HUM, WAC

EGL 245

Experimental Texts

TTH 2:35

Mitchell

Experiments in writing have a long history and are often some combination of fascinating, weird, complex, risky, and wild. This course will cross genre-boundaries in order to discover what it means to read, write, and experience “experimental” literature, which usually attempts to challenge the traditions, formal devices, and audience expectations of literary engagement. With a focus on the relationship between form and contents as well as attention paid to the limitations associated with strict categorical delineation of literary and cultural objects, we will spend the term analyzing and producing experimental texts. We will spend time considering primarily contemporary textual responses to cultural, social, and political shift and the ways in which such shifts inform and affect our reading practices. Readings will include poetry, fiction, theory, and contemporary media. Writing assignments will include interpretive and creative works. Collaborative projects will also be a part of this course. **Prerequisite(s):** EGL 100 or EGL 101 or EGL 102 or a grade of 5 on the AP English Literature or Language test. **CC:** HUL, HUM, WAC

EGL 249 **Contemporary Poetry** **(ASync)**
Smith

In this course, we will take a close look at the work of five poets, three whose lives have spanned the American experience from the 1960s to the present (Peg Boyers, Carl Phillips, Frank Bidart) and two younger poets (Chelsea Woodard and Diane Mehta, both Union graduates). We'll take a look at the problem of the speaker in the poems (who may be the poet, more or less, or a mask, or a fiction, or some combination), which is also a way of asking questions about identity, history, and culture, as well as about freedom and restraint, the possibilities and limitations of language. **Prerequisite(s):** EGL 100 or EGL 101 or EGL 102 or a grade of 5 on the AP English Literature or Language test. **CC:** HUL, HUM, WAC

EGL 259 **Irish Literature and Film** **MWF 12:30**
Bracken

The aim of this course is to introduce you to the field of Irish Studies, examining how issues relating to language, identity and nationhood are intimately connected in Irish literature and film. In this course we will be studying Irish literary texts from the beginning of the 19th century to the late 20th century, examined alongside a selection of contemporary films. This course will ask you to consider the ways in which cultural concerns of the Irish past continue to haunt the landscape of the present day, paying attention to issues of gender, class, race and sexuality. Texts will include Lady Morgan's *Wild Irish Girl*, Bram Stoker's *Dracula*, Samuel Beckett's *Waiting for Godot* and Neil Jordan's film *Michael Collins*. **Prerequisite(s):** EGL 100 or EGL 101 or EGL 102 or a grade of 5 on the AP English Literature or Language test. **CC:** HUL, LCC, HUM, WAC

EGL 279 **Literature and Science** **MWF 11:00**
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. **Prerequisite(s):** EGL 100 or EGL 101 or EGL 102 or a grade of 5 on the AP English Literature or Language test. **CC:** HUL, HUM, WAC

EGL 288 **Film as Fictive Art: American Independent Cinema** **MW 3:30**
Troxell

What exactly does the designation "indie" mean when both filmmakers who disseminate their work online and specialized divisions within Hollywood studios claim this term as their own? In this course we will trace the development of the independent cinema from the late 1960s when first-time directors challenged Hollywood norms to create the New American Cinema, through its heyday the 1990s, into the present era-where many argue it has become thoroughly institutionalized. In examining the enormously flexible characterization "independent" we will draw on of a variety of code systems (cultural, artistic, narrative, cinematic, and intertextual) to analyze the work of such directors as George

Romero, Julie Dash, Todd Haynes, Mira Nair, Jim Jarmusch, Spike Lee, and Kelly Reichardt.

Prerequisite(s): EGL 100 or EGL 101 or EGL 102 or a grade of 5 on the AP English Literature or Language test. **CC:** HUL, HUM, WAC. This course also counts toward Film Studies (FS).

EGL 293 **Workshop in Poetry** **(ASYNC)**
Smith

This is a course for students with a serious interest in writing poetry. Classes will be divided between discussions of literary technique, workshop critiques of student writing, and consideration of the work of several contemporary poets. Students will prepare a final portfolio of ten to fifteen pages.

Prerequisite(s): EGL 100 or EGL 101 or EGL 102 or a grade of 5 on the AP English Literature or Language test. **CC:** HUL, HUM, WAC

EGL 296 **Screenwriting Workshop** **MW 7:00**
Troxell

This course is designed to introduce students to the art and craft of screenwriting. In addition to screenplay format, we will investigate character development, structure, narrative style, dialogue, and techniques of visual storytelling. Screenings, screenplay analysis, outside readings, in-class discussions, as well as guest lectures will broaden students' understanding of the screenwriting process. By the end of the term, students will have completed several short scenes and one short screenplay. **CC:** WAC. Counts also for Film Studies.

EGL 301 **Jr Sem: Fiction Workshop** **MW 3:30**
McAuliffe

"It seems to me," writes Toni Morrison, "that the best art is political, and you ought to be able to make it unquestionably political and irrevocably beautiful at the same time." In this section of fiction workshop, Morrison's statement will serve as our central challenge. We'll read and write fiction that considers issues of social and environmental justice and/or aims to inspire social change. How do fiction writers use their work to address the issues most important to them? What moves, excites, or incites readers in unquestionably political, irrevocably beautiful fiction? How do we integrate our personal viewpoints, knowledge, experiences, and politics with artful expression and entertainment? Why and when does such writing sometimes earn the dismissive labels of "one-dimensional" or "didactic?" This workshop course is intended for students with some experience and an interest in writing fiction, including that which addresses social and environmental issues. Most of the course will be devoted to workshop critiques of students' stories. Students will be asked to write at least three stories outside of class, as well as several in-class exercises; to write one or more essays on published works of fiction; and to provide both written and oral critiques of classmates' work. **Prerequisite(s):** It is strongly recommended, although not required, that students have already taken EGL 294. **Prerequisite for 300-level courses:** one 100-level and two 200-level English courses or instructor's permission. **CC:** HUL, WAC, HUM

EGL 306

Jr Sem: Romanticism and Natural History

TTH 11:25

Burkett

Until the Romantic period in Britain, our planet was generally assumed to be 6,000 years old, as dictated by the orthodoxies of biblical accounts. However, by the turn of the twentieth century, roughly one hundred years later, few intellectuals would argue with what had increasingly come to be accepted, since the dawning of the Romantic age, as the absolute ancientness of the Earth—a concept that we today refer to as the "deep time" reality of our multimillion-year-old planet. How did the idea of "deep time" emerge and develop in the Romantic era and ultimately become the reigning paradigm for accounts of planetary temporalities? In this course, we will search for answers to this and related questions by studying the intersections of Romantic imaginative literature and culture, nineteenth-century natural histories, and theories of temporality. Readings include: William Wordsworth's *The Prelude* and *Guide to the Lakes*, John McPhee's *Basin and Range*, Sir Walter Scott's *Waverley*, Robert MacFarlane's *The Old Ways: A Journey on Foot*, Nan Shepherd's *The Living Mountain*; selections of natural histories by Charles Darwin, James Hutton, Charles Lyell, and William Paley; and poetry by Charlotte Smith, Percy Bysshe Shelley, William Wordsworth, and Samuel Taylor Coleridge. **Prerequisite(s):** It is strongly recommended, although not required, that students have already taken EGL 220. **Prerequisite for 300-level courses:** one 100-level and two 200-level English courses or instructor's permission; **CC:** HUL, HUM, WAC

EGL 406

Sr Sem: "Hitsville, Abbey Road and Paisley Park: The Beatles and African-American Music"

TTH 9:15

Jenkins

The Beatles are generally considered the most important band of the rock era. Their influence has been profound and long-lasting, not just in terms of music but also in a broader cultural context, in art, fashion, style, gender and sexuality, and politics. Thus, studying the Beatles raises important questions about the role of artists in shaping or reshaping culture. But the Beatles were the first to admit their huge debt to African-American music and cultural expression, a debt that raises important and timely questions about cultural influence and appropriation. Did the Beatles appropriate African-American culture or were they, as John Lennon once said, "making love with it"? Such questions are compounded and made more interesting by the Beatles' own influence on African-American cultural expression, in artists ranging from Jimi Hendrix to George Clinton to Prince to Drake.

Prerequisite(s): Two 100-level and four 200-level English courses **CC:** HUL, HUM, WS