# Winter ’19 Course Schedule

(By Number)

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<td>Tuon</td>
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<td>EGL 100-02</td>
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<td>EGL 276</td>
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<td>EGL 294</td>
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<td>Honors Thesis Seminar 2</td>
<td>Troxell</td>
<td>MW 3:05</td>
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# Winter ’19 Course Schedule

*(By Time)*

## MWF 9:15
- EGL 100-01  Intro to Study of Lit: Poetry  Tuon
- EGL 101-04  Intro to Study of Lit: Fiction  Doyle
- EGL 201  Shakespeare after 1600  Jenkins
- EGL 230  Seduction, Cross-dressing & Homo-erotica in the Early American Republic  Murphy

## MWF 11:45
- EGL 205  Road to Canterbury  Doyle
- EGL 255  Asian American Literature and Film  Tuon
- EGL 265  Jewish Women Writers  Lewin

## MWF 1:50
- EGL 101-03  Intro to Study of Lit: Fiction  Lewin
- EGL 102-01  Intro to Study of Lit: Drama  Wareh
- EGL 294  Workshop in Fiction  McAuliffe
- EGL 305  Jr. Seminar: Black Nature Writing  Lynes

## MW 3:05
- EGL 403  Honors Thesis Seminar II  Troxell

## TTH 9:00
- EGL 275  Autobiography  Kuhn
- EGL 400  Sr. Seminar: Poetry Workshop  Smith

## TTH 10:55
- EGL 100-02  Intro to Study of Lit: Poetry  Smith
- EGL 101-01  Intro to Study of Lit: Fiction  Bracken
- EGL 276  Literature of the Manor House  Burkett

## TTH 1:55
- EGL 101-02  Intro to Study of Lit: Fiction  Burkett
- EGL 302  Jr. Seminar: Literary Theory  Bracken
~All English Courses fulfill the CC: HUM / HUL requirements~

*By petition every term: Intro to Poetry and Drama; writing workshops; Junior and Senior seminars.*

**EGL 100-01**  
Intro to Study of Literature: Poetry  
Tuon  
MWF 9:15 *By Petition*

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 will possibly include William Blake, Walt Whitman, Li-Young Lee, Linda Gregg, Seamus Heaney, and Bao Phi. **WAC**

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

This course is an introduction to reading, writing, and discussing poetry. We will look at books by several contemporary poets including Judith Hall, Peg Boyers, Terrance Hayes, David St. John, and Paula Meehan as well as the poets represented in *The Vintage Book of Contemporary American Poetry*. Students will be asked to complete five writing assignments and an in-class presentation. **WAC**

**EGL 101-01**  
Intro to Study of Literature: Fiction  
Bracken  
TTH 10:55

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*. **WAC**

**EGL 101-02**  
Intro to Study of Literature: Fiction  
Burkett  
TTH 1:55

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*. **WAC**
EGL 101-03  Intro to Study of Literature: Fiction  Lewin
MWF 1:50

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. WAC

EGL 101-04  Intro to Study of Literature: Fiction  Doyle
MWF 9:15

Our goal in this course will to 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. WAC

EGL 102  Intro to Study of Literature: Drama  Wareh
MWF 1:50 By Petition

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. Course readings will include texts such as A Midsummer Night’s Dream, The Bacchae, Venus in Fur, Water by the Spoonful, A Raisin the Sun, Clybourne Park, and more. WAC

EGL 201  Shakespeare After 1600  Jenkins
MWF 9:15

Shakespeare After 1600, or Shakespeare in the Age of Trump and Game of Thrones. Crude, grasping villains. Ruthless, conniving women. Countries laid waste due to greed and ambition. The best lacking conviction or easily duped. Do Shakespeare’s great tragedies prepare us for the worst realities of modern politics and the worst fantasies of modern popular culture? WAC

*This course fulfills the Shakespeare requirement for majors, minors and IDs.*
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. WAC

*This course fulfills the pre-1700 requirement for majors, minors and IDs.*

In her seminal study, Revolution and the Word: The Rise of the Novel in America, Cathy N. Davidson writes, “literature is not simply words upon a page but a complex social, political, and material process of cultural production” (viii). The eighteenth-century sentimental novel serves to highlight a moment in history lodged among judgments, anxieties, and controversies about the direction the newly formed American Republic would take at the end of the Revolution. Embedded within these narratives are questions about both men’s and women’s power and authority in the public and private spheres, the negation of the female self, the social function of romance and courtship, and the nature of women as moral, social, and biologic commodities. This course seeks to explore disjunctions between the sentimental structure of the early American novel and its contradictory attitudes toward liberty and self-expression. Questions that will guide our discussion include: How and why does the seduction plot of earlier novels reinforce American values and ideals distinct from European standards of morality? Why does the seduction plot virtually disappear from American sentimental fiction by 1820? In what ways does the cult of “true womanhood,” prominent during the first few decades of the nineteenth century, suppress the plea for women’s equality? And, how do later sentimental novels and parodies of this genre attempt to resolve this cultural stasis? WAC

*This course fulfills the pre-1900 requirement for majors.*

If you are interested in the diverse history of Asian immigration in 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, the Japanese internment during the Second World War, the emergence of Asian American studies during the 1960s Civil Rights Movement, 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. LCC, WAC
EGL 265    Jewish Women Writers      Lewin
MWF 11:45

In this course we read Jewish women’s fiction. Our discussions focus on the question of being Jewish and being a women author—what does that mean at different times and in different places? How do those aspects of an author’s identity contribute to the stories she may choose to tell? The selected texts offer a variety of representations of gender, class, sexual orientation and specific ethnicity within the larger grouping of “Jewish”. In this iteration of the syllabus, I will consult with those preregistered to solicit your input regarding syllabus priorities including popular genres, topics, and geographical settings, (such as Holocaust fiction, Israel, LGBT, England, crypto-Jewry, Orthodoxy, intermarriage, New York, Persia, and Ancient and medieval historical fiction). You will find that our texts’ publication dates are recent and the issues are current. WAC

EGL 275    Autobiography       Kuhn
TTH 9:00

“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 Frank McCourt’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 the recent 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. WAC

EGL 276   Literature of the Manor House            Burkett
TTH 10:55

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’ 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 SketchUp, a (freely downloadable) three-dimensional architectural modeling program. WAC

EGL 294    Workshop in Fiction             McAuliffe
MWF 1:50 By Petition

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 creative pieces, including 3 short stories. A portion of class time will be devoted to workshop discussion of student stories. WAC

**EGL 302**  
Jr. Seminar: Literary Theory  
Bracken  
TTH 1:55 By Petition

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. WAC

**EGL 305**  
Jr. Seminar: Black Nature Writing  
Lynes  
MWF 1:50 By Petition

OutdoorAfro.com: Why does it exist? What do they do? What is their prevailing ethos? In Black Nature Writing, we will talk about this organization, among others, while we explore literary genre by writers of the African Diaspora that focus on the intersections of race and nature, with an emphasis on the social and cultural dynamics of the environment and environmentalist action. We’ll take a look at how the literary imagination informs and shapes ideas about what nature is and about who among us has access to natural spaces. Topics include: the pleasures taken in the relationships between humans and other-than-human nature; the connections — real and imagined — between ancestral lands and the lands of the diaspora; the connections between other-than-human nature and the history of enslavement and lynching; the impact of colonialism on attitudes toward nature; the shaping of the social justice movement. LCC, WAC

**EGL 400**  
Sr. Seminar: Poetry Workshop  
Smith  
TTH 9:00 By Petition

This is a class for students with experience and a serious interest in writing poetry. We will focus on the technique of both formal and free verse in the work of contemporary poets including Judith Hall, John Ashbery, James Schuyler, and James Merrill. Students will submit poems regularly for workshop discussion and will complete a final portfolio. WS

**EGL 403**  
Honors Thesis Seminar 2  
Troxell  
MW 3:05 By Petition

A two-term course required for all English majors who are writing an honors senior thesis. The course is conducted mainly as a writing workshop to guide students through the process of writing a thesis. Workshops focus on developing the research and writing skills needed to complete a successful thesis. There will be weekly individual meetings with the instructor as well as weekly group meetings. The course instructor will direct your thesis. WS