ENG 330 Old English Language and Literature  
Dr. Candace Barrington  
MW 3:05 – 4:20 PM  
CRN 11924  
ENG 330, Old English Language and Literature, gives you the opportunity to try something entirely new: learning to read tenth-century English. *Hwæt?* It’s true! After learning some basic Old English vocabulary and grammar, you’ll be able to read and appreciate poems and prose written in this majestic language of old. In one short semester, you’ll know enough to impress friends and strangers for the rest of your life. *Sôplece!*

ENG 337 Victorian Ecologies: The Environment in Victorian Poetry and Prose  
Dr. Deborah Spillman  
MW 12:15 – 1:30 PM  
CRN 11926  
While a distinctly modern interest in the environment, both natural and humanly made, has informed British literature and thought since the Industrial Revolution, the English word “ecology,” referring to the relationship between living organisms and their surroundings, first appeared in British Victorian prose. Victorians were among the first to confront the large-scale effects of human activity on the natural world at the beginning of our current geological era: the Anthropocene. In this course, we will explore Victorians’ changing ideas about nature, development, and justice in an age of unprecedented industrial growth while also considering how these ideas continue to speak to twenty-first-century concerns about the environment and our relationship to it. Readings include selected poetry and prose by Emily Brontë, Elizabeth Barrett Browning, Charles Darwin, Gerhard Manly Hopkins, William Morris, Christina Rossetti, Alfred Tennyson, and John Ruskin, among others.

ENG 340 Early American Literature  
Dr. Gil Gigliotti  
MW 9:25 – 10:40 AM  
CRN 11928  
An examination of the Anglo-American experience (environmental, religious, and political) as reflected in the literature (poetry, non-fiction, and drama) of the 17th and 18th Centuries.

English 348: Topics in American Literature  
Trauma and Contemporary American Literature  
Dr. Aimee Pozorski  
TR 1:40 – 2:55 PM  
CRN 13668  
This course considers how trauma theory illuminates contemporary American literary responses to national catastrophe and crises. We will discuss how this literary period depicts historical and personal trauma even as national political discourse turned a blind eye to such difficult problems as illness, poverty, housing insecurity, women’s struggles, and racial violence. This course will focus on the turmoil beneath our fantasies of a peaceful American Eden. We will begin our discussion with literary responses to slavery and follow through with contemporary examples of personal grief and social unrest from the 1980s to 9/11 and into the present day. Assignments include three close reading papers, a class presentation, and a final exam.
English 350 Cinema Studies: Laughter, Blood, and Tears—Studies in Film Genre Course Information
Dr. Burlin Barr
TR 1:40 – 2:55 PM
CRN 11870
This course looks in depth at the codes, conventions, and cultural baggage that appears in different genres of film. This semester we will focus on the enigmatically related genres of Horror and Melodrama. Although these genres appear at first glance to be unrelated, they share many concerns in their representation of the home, the family, and restrictions placed on what one can desire or who one might love. In both genres, the restrictions and curbs placed on women are glaring, so one can expect lots of discussion in this class on gender expression and gender identity. We will look at a variety of work, from experimental films to classic films, to music videos, to television series. The materials all come from the 1940s-present and are primarily American.

ENG 358 Surprising British Novels to 1832
Dr. Jaclyn Geller
MW 4:30 – 5:45 PM
CRN 11933
Why, in the late seventeenth and early eighteenth centuries, did the English-language novel take off as a genre, becoming so popular that it eventually outstripped more prestigious literary forms that had long been taught in universities (i.e. history, epic, romance, drama)? This question still nettles literary historians, who produce diverging answers. We are not equipped to answer such a challenging question, but this course reviews some of the main explanations of how the English-language novel, originally a lowbrow form based on criminal biography and written for money, developed into an aesthetically serious, and finally, canonical genre. Toward this end the class includes a range of formally experimental works produced by writers both male and female, famous and obscure, married and living in non-marital families and configurations. The syllabus kicks off with Mary Davies (1674?-1832) and ends with Jane Austen (1775-1817), including a few surprises along the way. All of the syllabus’s novels are short; where longer novels are included (as two must be) they are read in brief (5-10 page) experts, to get a sense of the authors’ styles.

Class is a combination of lecture and discussion. While the course is ideal for students who want to better understand fiction, since the novel itself is an impure genre that includes lyric, satire, letters, sermons, journalism, drama, and other styles, anyone interested in these forms of literary expression should benefit from close readings and lively discussions.

ENG 361 The Bible as Literature: Christian Texts
Dr. Mary Anne Nunn
TR 12:15-1:30
CRN 11934
The course considers the innovative central genre of the Christian texts--the literary Gospel--and contextualizes the four canonical Gospels within the biblical tradition of the Hebrew texts as well as the one-of-a-kind Book of Acts, which maps the beginnings of Christian faith and practice, and the Book of Revelation that describes the ending of all things.

ENG 398 William Faulkner
Dr. Katherine Sugg
T 4:30-7:10pm
CRN 11936
398 is the upper-level gateway course in the English Department curriculum and is prerequisite for 400 level English classes. It has been designed to meet three goals for advanced literary study: 1) Introduce students to
the critical and literary theory and give them opportunity to apply and practice those theories in their own writing and thinking and 2) take a specific literary work or figure and read that work closely, deeply, and repeatedly and apply and explore the literary theory to it. 3) Teach the best practices and strategies for producing extended independent research and long essays on literary topics, including the correct and effective use of secondary sources and literary and critical theory.

The literary focus in this class will be the work of 20th century American writer, William Faulkner (1897-1962) with a sustained consideration of his two intertwined masterpieces: *The Sound and the Fury* (1929) and *Absalom! Absalom!* (1936). Although these novels are considered some of the most important, and most difficult, in American literature, they are also notable for their humor, passion, and memorable characters and their resounding influence on the novel form, both in the U.S. and globally. Faulkner’s writing offers the opportunity for deep reading as well as for engaging his work through the methods and ideas of literary theory.

**ENG 398 Wordsworth**  
Dr. Brian Folker  
TR 4:30 – 5:45 PM  
CRN 11937

*ENG 398, Topics in Literary Theory and Research*, is the gateway to upper-level course work in the English major; it is a prerequisite for 400 level English classes. The course is intended to have a triple function: It directs attention to a narrowly defined subject of literary study; it serves as an introduction to contemporary critical methods and literary theory; and it provides students with an opportunity to practice and reflect upon the fundamentals of research, analysis, and argumentation. Our literary focus is the English poet William Wordsworth (1770-1850), with particular emphasis on his 1805 autobiographical poem, *The Prelude*. *The Prelude* is sometimes considered the finest long poem in English since *Paradise Lost*. At moments frankly confessional, at other times evasive and even deceitful, it is an attempt to turn Wordsworth’s turbulent young manhood into an enabling myth for the aspiring artist. We’ll consider what sense various critical frames can make of this fragmented and flawed masterpiece.

**ENG 449 Emerson & Thoreau**  
Dr. Robert Dunne  
R 4:30 – 7:10 PM  
CRN 13485

Ralph Waldo Emerson and Henry David Thoreau are usually studied as the primary proponents of Transcendentalism. But in understanding their beliefs that the “ever blessed ONE” resides in each and every individual and that one’s primary goal in life is to manifest the divine within while leading a life of self-reliance and simplicity, it is easy to forget that both writers were also astute social critics of antebellum America. As industrialism, urbanization, and the rise of the middle class took root in the country, both writers, using their Transcendentalist beliefs as a foundation, attacked what they perceived to be growing trends in American society: materialism, conformity, misuse of technology and media, corruption of language, and automatic deference to government and other institutions. Without exaggerating the comparison, antebellum America has its parallels in contemporary America, for these kinds of issues prevalent in the early nineteenth century may be more urgent today than they were in antebellum America.

In this interdisciplinary course, we will immerse ourselves in writings by Emerson and Thoreau to gain an understanding of their philosophy and social criticism within a nineteenth-century context; we should also be able to determine what they might say about twenty-first-century America along the way.
ENG 445 American Drama  
Dr. Rob Dowling  
TR 9:25 – 10:40 AM  
CRN 11944  
Course Description: American Drama offers a comprehensive survey of American drama over the course of the twentieth century and into the twenty-first. Playwrights studied include Susan Glaspell, Eugene O’Neill, Tennessee Williams, LeRoi Jones, Edward Albee, Sam Shepard, Wendy Wasserstein, and Tony Kushner, among many others. The broader literary periods of realism and naturalism, modernism, social realism, and postmodernism are covered. Each student is expected to respond to each week’s readings with a short writing assignment designed to promote active reading, give one presentation on a week’s readings, write a 7-10 page final research paper, and take a mid-term and a final written exam. (Graduate students are required to submit longer papers and presentations, each more focused on secondary sources.) We also attend at least one live performance at either the Hartford Stage or the Long Wharf Theater.

American Drama is designed to further develop students’ abilities to read, write, and discuss literature with the analytical skill, fluency, and research capabilities of an English major. To facilitate this, we explore the development of American drama over the last century: the alienation and disillusionment caused by World War I and the modern industrial order; the early stylistic developments away from melodrama and romance and toward realism and naturalism; the avant garde expressionistic developments of the 1920s; and the blend of naturalism and expressionism that ultimately came to define the “American style” of drama. We also cover race relations across the century and into our own time, our nation’s increasingly complex gender relations prior to and following the women’s suffrage movement, and the influence of America’s uniquely diverse racial and ethnic groups on the stage and on the national dialogue writ large.

ENG 461 Shakespeare: Major Comedies  
Dr. Stephen Cohen  
CRN 13486  
W 4:30 – 7:10 PM  
In ENG 461 Shakespeare: Major Comedies we will read six plays: A Midsummer Night’s Dream, As You Like It, Twelfth Night, The Taming of the Shrew, The Merchant of Venice, and Measure for Measure. Our focus will be on how not only the plays themselves but also the form they have in common—romantic comedy—invite us to think and feel about such important issues as gender identity, religious discrimination, the limits of legal and political authority, the role of art in society, and of course, how and why we fall in love. Our goal is to learn to think critically not only about Shakespeare’s comedies but about the function of romantic comedy (and other genres) in our own culture.

English 478 Modern American Poetry  
Dr. Susan Gilmore  
M 4:30 – 7:10 PM  
CRN 13488  
We will work collaboratively to explore diverse and often dazzlingly innovative works by a broad range of modern poets. We will consider not only their radical breaks with the past, as championed by Pound’s directives to “make it new,” but their ongoing, uneasy dialogues with literary traditions and influential predecessors including, most notably, Whitman. We will scrutinize tensions between the expatriate practitioners of an internationalized “high modernism” and poets attempting to write, as Williams describes it, “in the American grain.” We will also consider a literary scene enriched by the presence of newly-enfranchised women writers, and, following Langston Hughes’s assertion, “I, too, sing America,” by the bold poetries and authoritative claims of the Harlem Renaissance writers. We will explore the cultural impact of modern poetry: its interplay with new
urban landscapes and art forms such as Cubism, jazz, and film; its dialogues with social watersheds ranging from suffrage to the two World Wars; and the cultural experiments of poets who cultivated public personae and popularized their work through new media and performance practices. Finally, we will look at a selection of post-WWII and contemporary poets including Beat and confessional writers and language poets, slam/spoken word poets, and contemporary poets of diverse races and ethnicities to examine how these poets continue to articulate and redefine what makes poetry modern and American on either side of the millennium. Two “centerpieces” we’ll consider are American inaugural poems, 1961-2021, and Claudia Rankine’s exploration and interrogation of race and racism in 21st-century America in her 2014 book-length, hybrid-genre, “American lyric” Citizen.

Dr. James P. Austin
WRT 401 Advanced Composition
MW 10:50 AM - 12:05 PM
CRN 12083
This writing course is ideal for future K-12 teachers and a strong accompaniment to English-area studies of literature, linguistics, and creative writing.

WRT 401 presents relevant, interdisciplinary theories in genre studies, which will be applied to analysis and production of digital, academic, professional, and/or popular writing. Additionally, we will research and write about writing development across the lifespan, from early childhood onward.

WRT 385 Writing About Health and Politics
Professor Mary Collins
MW 4:30 to 5:45
CRN 13494
Students will write narrative and informative nonfiction, with a special focus on integrating storytelling techniques into stories that explore the complex currents at work in American society in Health and Politics! Learn to tell a good fact-based story, translate complex information for the average reader, and identify fresh angles on established topics. Write about now! Discover more about yourself. This course is open to students from any major and counts as an elective under the Creative Writing Minor and the Writing and Publishing Minor. For additional information, contact Professor Mary Collins at collinsmae@ccsu.edu.