Spring 2027 Upper-Level Course Descriptions

ENG 310 Close Reading the Sentence
TR 10:50 a.m. – 12:05 p.m.
CRN 45460
Dr. Candace Barrington
This course will be unlike any other English course you have taken.
It is an intensive workshop in which you will learn (1) to analyze literature at the sentence level, and (2) to be in control of the sentences you write.
It will be fun.
It assumes you are ready and eager to be an active learner. Be prepared to spend at least two (but probably closer to three) hours studying for each class meeting. *If you do all the course asks, you can expect to be a better reader and writer of English sentences by the end of the term.*
This course is open (without permission) to all English majors, Creative Writing minors, Cinema Studies minors, and Linguistics minors. Other majors will need instructor's permission. The course cap of 20 students will be strictly held.

ENG 345 Modern African American Literature
W 4:30 p.m. – 7:10 p.m.
CRN 48553
Modern African American Literature examines the literary culture, traditions and standards embedded in African American fiction from the mid-20th century to modern times. Critical analysis of the African American experience with a focus on major themes such as identity, empowerment, and community awareness as well as the literature's impact on American literary traditions are also key aspects of this course.

ENG 347 Latinx Literature
MW 12:15 p.m. – 1:40 p.m.
CRN 47142
Dr. Natalie Catasus
Over the last century, Latinx literature has established itself as a substantial and enduring area of study within the broader field of U.S. American literature. This body of work emerges out of the intercultural exchange resulting from Spanish colonization of the Indigenous Americas, the transatlantic slave trade, and the expansion of the U.S. empire. In this course, we will explore rich texts that touch on themes such as migration, political struggle, historical memory, and identity formation. As we do so, we will concertedly foreground literary modes of investigation, examining not only *what* these writers have to say, but also the extraordinary formal innovations that comprise *how* they say it.

We will begin by exploring recent debates on umbrella terms such as "Latinidad" and the formation (and contestation) of a Latinx literary canon. The bulk of the course will then focus on book-length literary works from various genres written from the 20th century through the present. Throughout, we will engage regularly with secondary scholarship to help situate our readings within their literary and historical contexts. To foster lively discussion and practice the essential skills of literary study and literary professional life, assignments will consist of in-class presentations, discussion facilitation, a reading journal, in-class essays, and a final essay and presentation.

English 348 Riot on the American Cultural Stage
R 4:30 p.m. – 7:10 p.m.
CRN 48342
Dr. Susan Gilmore
How does a riot speak? How does riot as a mode of protest or giving voice to what Martin Luther King, Jr., called "the language of the unheard"? King's conceptualization of the riot as the voice and language of the oppressed and silenced has inspired the work of several American poets, playwrights, and filmmakers whose work we'll explore. Works we'll consider include Gwendolyn Brooks' 1969 poetry chapbook Riot, Anna Deavere Smith's one-woman interview-based play Twilight: Los Angeles, 1992, Luis Valdez's 1978 play, Zoot Suit, and Amanda Gorman's January 2021 inaugural poem "The Hill We Climb," which speaks to the Capitol Riots and reminds us that not all voices that speak through riot are progressive. We'll also consider Spike Lee's 1989 film Do the Right Thing and the literature and voices of the Stonewall Riots and the LGBTQ rights movement it expressed and accelerate.

ENG 363 Greek Literature
MW 8:00 a.m. – 9:15 a.m.
CRN 48681
Dr. Gil Gigliotti
Greek Literature in Translation will examine a variety of texts originally written around the Greek world in the fifth, sixth, and seventh centuries BCE. The readings will encompass a wide range of genres: epic, tragic, comic, didactic, and lyric. So, if the Oedipus Complex is your Achilles' heel, this is the class for you!

ENG 364 Latin Literature in Translation
MW 9:25 a.m. – 10:40 a.m.
CRN 48343
Dr. Gil Gigliotti
Latin Literature in Translation will examine a variety of texts originally written in Latin, from ancient Rome through the Middle Ages. The readings will encompass a wide range of genres: comedy, epic, history, lyric, memoir, oratory, and satire. Come and read the works that have influenced many of the most famous writers of the last two millennia!

ENG 398 Dystopias: Wells to LeGuin
MW 4:30 p.m. – 5:45 p.m.
CRN 47144
Dr. Deborah Spillman
If the word "utopia," meaning "no place," had long referred to an ideal world existing only in the imagination, the Victorian coinage "dystopia" pointed to a world gone wrong that was only too real. Dystopian fiction by authors like H. G. Wells, George Orwell, and Ursula Le Guin has since challenged readers to engage in forms of social critique that parallel many of the methods of contemporary literary and critical theory. While focusing on such works, this course provides English majors with an introduction to literary theory and research and serves as a prerequisite for advanced studies in English at the 400-level. Students will therefore learn how to use library tools and resources while also reviewing selected theoretical approaches, identifying these approaches in secondary readings, and incorporating them in writing assignments.

ENG 398 Shakespeare
TR 1:40 p.m. – 2:55 p.m.
CRN 48344
Dr. Stephen Cohen
This course will focus on a single play by Shakespeare which we will read closely and explore from a variety of critical perspectives, using Shakespeare to teach us about literary criticism and vice-versa. The course culminates in a research project that allows students to apply the critical approach of their choice to one of Shakespeare's plays.

ENG 448 Transcendentalists and Their Discontents
W 4:30 p.m. – 7:10 p.m.
CRN 48345
The antebellum period in American literary history is commonly regarded as the bastion of transcendentalism, and the writers associated with this movement included Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, among others. But the transcendentalists did have some notable detractors, such as Nathaniel Hawthorne, Herman Melville, and Edgar Allan Poe, and others. This course will entail platting-out the broader context of transcendentalism, which will include works by other key players; it will also give close attention to the movement's detractors and focus on the eventual dissolution of the movement by the 1860s.

ENG 466 American Cinema in the 60's and 70's
TR 12:15 p.m. – 1:30 p.m.
CRN 48335
Dr. Burlin Barr
This course looks at the extraordinary changes in film culture in the United States during the time of the civil rights movement, the countercultures of the 60s, and the war in Viet Nam. Many of the films of this period actively re-imagine the cultural and political entity that goes by the name of "The United States" and the films offer many opportunities in which we can hear American culture talking to itself during this period. We will look at popular cinema as well as works by independent film-makers. The emphasis for the course will be on narrative cinema, although final projects are possible on non-fiction or documentary works.

ENG 477 Modern British Poetry
T 4:30 – 7:10 p.m.
CRN 48556
Dr. Heidi Hartwig
This course is structured around several topical and historical modules including: "fathers" of modern British poetry; war poetry; high modernism; the politicized thirties; postwar poetics and the "Movement"; and the Celtic Fringe. Throughout we will be concerned with charting shifts in the development of poetry over the century, exposing the tension between traditional forms and avant-garde or postmodern forms, looking at the relationship between poetry and the other arts or media, observing the construction of a cosmopolitan, multicultural, and postcolonial poetics, and questioning what preoccupations and precedents shape women's poetry. The course will address the basics of prosody, poetic devices (such as diction, metaphor, image, tone), and major verse forms (such as the sonnet, elegy, ode, ballad, dramatic monologue, free verse).

WRT 401 Advanced Composition
TR 1:40 p.m. – 02:55 p.m.

CRN 47170
Dr. Carrie Kilfoil
This course will build your understanding of composition (and rhetoric!) as you write about culture/s. You will conduct close research with a local community you are already a part of: a workplace, club, team, church, etc. All of our class activities (readings, writing exercises, discussions, fieldwork, writing workshops, etc.) will culminate in a final written product: an ethnographic research paper in which you use rich, detailed descriptions to explore the experience of being a part of your chosen community. Your writing will expose the complexities of local contexts and the meanings that circulate in them.

Your work this semester will take a number of forms.

- You will read short ethnographies as models of the rhetorical moves you can employ in your own writing.
- You will propose and conduct original fieldwork.
- In writing exercises, you will use the data you collect to practice aspects of ethnographic writing.
- You will participate in writing workshops in which you will read and critique peers' work.
- At the end of the semester, you will revise your exercises into a final ethnographic narrative.

Ultimately, this course will help you develop marketable skills—primary research, writing, and analysis—that will serve you no matter what your academic and career goals might be. You will learn how to conduct systematic qualitative research by observing closely and taking careful notes, interviewing individuals and groups and listening carefully, and writing up and analyzing your data thoughtfully and ethically. Using all of the information you collect, you will learn how to tell a lively, focused, well-supported, logically and ethically sound story about the culture you study.