



TO

MAJORS

AND INTERESTED OTHERS

English & CW Courses

2020-2021

November 13, 2020

Hollins University  
[www.hollins.edu](http://www.hollins.edu)

## *NOTES*

### **The English & CW department has established the following prerequisites:**

- **100-level courses:** open to entering first-year students.
- **200-level courses** other than creative writing: the prerequisite is at least one semester of college work, including a writing requirement course, or permission of the instructor. Students are strongly encouraged to take a 100-level literature course before enrolling in a 200-level course. Students with AP scores in English of 4 or 5 may enroll in a 200-level ENG course with permission but are encouraged to take a 100-level course of their choice. First-Year Seminars (FYS) in the department fulfill the 100-level requirement for the English or creative writing major.
- **300-level courses:** sophomore standing or higher; previous course work in English at the 100 and 200 level is strongly encouraged. Sophomores wishing to enroll in 300-level courses are advised to consult with the instructor before registration.
- **Creative Writing courses:** the prerequisites for ENG 207 and ENG 208: Advanced Creative Writing are ENG 141: Fundamentals of Writing Poetry and Fiction and ENG 142: Intermediate Creative Writing, or permission of Director of the Jackson Center for Creative Writing. The prerequisite for ENG 142 is ENG 141 or by multi-genre portfolio submission and permission of Director of the Jackson Center for Creative Writing.

**Majors within the department:** A student can undertake only one major in the English & Creative Writing department: English (with or without a concentration) or Creative Writing.

**Minors:** If a student majors in the department, she may not pursue a minor in the department. If a student majors in something other than English or Creative Writing, she may pursue two minors in the department.

**Concentrations:** A student can declare two concentrations, but a single course cannot count toward both concentrations. Students are reminded that only **60** credits in one department can count toward the **128** credits required for graduation. If credits in English exceed 60, then extra credits must be taken outside of the major for graduation (more than 128 credits will be needed).

**Exchange Program:** The department's junior year exchange programs with the University of East Anglia and with the School of Irish Studies at the University of Dublin are officially approved by the University. Inquiries about foreign study should be made to the Director of International Programs.

**Hollins Abroad Courses:** ENG 310L (Hollins Abroad London Program): Shakespeare as Dramatist fulfills either the pre-17th century area or the Genre, Theory, or Transhistorical area. No other off-campus substitutions are allowed in fulfillment of 300-level area requirements for the major. One pre-approved literature course taken abroad can count as an elective and fulfill the 200-level literature requirement in either major.

**Honors Thesis:** During the spring semester of their junior year, English majors who have the required GPAs will be invited to submit an application to undertake an analytic or creative honors thesis in their senior year.

**Independent Study in English or CW:** Application for Independent Study in English must be made in the preceding semester. Approval of faculty director and chair of the department is required before registration.

**Literature Recommendation for Potential or Declared English Majors:** The department recommends that English majors take one 100-level literature course prior to taking a 300-level course, preferably during the first or sophomore year. We also recommend that majors take ENG 223: Major British Writers I or ENG 281: American Literature to 1860, or both, during their sophomore year. Selected 300-level courses have established other prerequisites.

**Transfer Credit Toward the Majors:** Once a student has transferred to Hollins and declared a major in either English or creative writing, she may petition the Chair of the department for no more than two courses to be applied toward the major. The student must submit course descriptions and syllabi. Approvals are dependent on those courses being equivalent to 100- or 200-level courses offered at Hollins. Transfer credits are not approved for substitution at the 300-level.

## FALL 2020

Course & Number	Time	Instructor
<b>English 141</b> <b>Fundamentals of Writing Poetry and Fiction</b>	(1) MW 11:30-1:00 (2) MW 1:10-2:40 (3) TR 8:50-10:20 (4) TR 1:10-2:40	Starks Gallo Reed Wright

Fundamentals of writing poetry and fiction; discussion of student work and of the creative process; readings in contemporary poems and short stories. Frequent conferences with the instructor. No prerequisite. Offered both terms. (f, o, w, CRE)

<b>English 142</b> <b>Intermediate Creative Writing</b>	MW 11:30-1:00	Burnside
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The writing of poetry, nonfiction, and fiction; intermediate level. Includes discussion of student work and work by classic and contemporary writers. Frequent conferences with the instructor. Prerequisite: ENG 141. Offered both terms. (f, w, CRE)

<b>English 162</b> <b>Imaginary Cities from Plato to Pratchett</b>	TR 2:50-4:20	De Groot
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Almost as soon as humans began to aggregate in cities, they imagined fantastical versions of their communities that were often much more involved in dramatic and divinely guided workings of the universe than their muddy real-world counterparts. The Jewish God cares enough about Babel to prevent its construction; the Greek gods sink Atlantis because they want history to follow a different path; the Celestial Jerusalem descends from the sky to supplant all previous communities that had been prone to suffering and death.

The topos of the imaginary city, steeped in mysterious and often supernatural power, has remained remarkably durable in western literature, perhaps in part because it is connected to very durable human questions: What does it mean to live in community, for a group of disparate people to say they are a single entity? What do we owe to the people in our community, and to people outside of it? What becomes of the individual when subsumed into a large group, and is there any part of an individual that isn't subject to the material forces inherent in political thinking?

In this course we will look at these questions as they arise in cities with varying states of fictionality. Texts start with Plato and the Bible and include medieval poetry, *The Emerald City of Oz*, the comic *Astro City*, and Italo Calvino. These "unreal" cities are battlegrounds for the questions that our own "real-world" cities resist answering.

This course fulfills the first-year writing requirement and is designed to serve as an introduction to literary study; we'll be doing a lot of close reading and learning how to write literary essays. There will also be a few creative opportunities, including a chance to design your own imagined city. No prerequisite. Offered Term 1. (f, w, x, AES)

<b>English 197F</b> First year seminar – open only to first-year students <b>Digital Literature</b>	TR 10:30-12:00	Burnside
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In this course we will consider the potentialities of digital literature while wrestling with critical issues about craft, digital ethics, internet culture, and the implications of our online artistic creations. Some representative works: Porpentine's *With Those We Love Alive*, Shelley Jackson's *My Body: A Wunderlammer*, David Clark's *88 Constellations for Wittgenstein*. Offered Term 1. Placement to be determined during the summer. (f, w, x, AES, MOD)

Course & Number	Time	Instructor
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<b>English 197F</b> First year seminar – open only to first-year students <b>Edible Poetry</b>	TR 10:30-12:00	Moeckel
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Close reading and discussion of poems that deal with food, its raising, gathering, preparation, sharing, and eating. As we explore these works, many questions will emerge, among them some of the following: What is our responsibility to the land from which we gather our food? How do our food choices impact larger cultural and ecological realities? How might food, in poetry, spark taste buds of memory, community, diversity, illness, health, the senses, tradition, fantasy, feeling, form, the spiritual, the heathenish, the political, the romantic? Offered Term 1. (f, w, x, r)

<b>English 197F</b> First year seminar – open only to first-year students <b>Women/Bodies/Voices</b>	TR 10:30-12:00	Pfeiffer
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This class takes as its starting point the flexible body and its use in literary texts. We will read a variety of texts that deal with the question of transformation. How have concepts of female adolescence changed historically? How does a recognition of gender fluidity complicate the idea that growing up is a movement into gendered identity? How do race, class, and ability intersect with gender in coming-of-age stories? How do literary texts give us access to a variety of voices and experiences?

We'll start with the premise that “knowledge is power” and consider the ways that self-knowledge leads to personal and community empowerment. Reading from a feminist perspective, we'll think about how literature helps us better understand ourselves and our communities. Course texts include stories, essays, poems and novels by authors such as Louisa May Alcott, bell hooks, Guadalupe Garcia McCall, Robin McKinley, and Anne Sexton.

This is a seminar for women who love to read and write; who are interested in learning more about how the physical intersects with the emotional, intellectual, and spiritual; and who are open to thinking about the ways they are shaped by and can shape their communities. Students will develop their skills as writers and thinkers, participate in experiential workshops, and become part of a community of women committed to supporting and challenging each other. Also listed as GWS 197F. Can be used to fulfill the 100-level literature course requirement for the English major. Offered Term 1. Placement to be determined during the summer. (f, w, x, r, AES)

<b>English 207/ 407</b> <b>Advanced Creative Writing</b>	(1) W 6:00-8:00 pm	Bender
	(2) W 6:00-8:00 pm	Burnside
	(3) W 6:00-8:00 pm	van Eerden
	(4) R 12:35-2:35 pm	Anderson

A seminar in creative writing. May be repeated for credit. Seniors, with permission, may elect this course for four credits (ENG 407) each term during the senior year. Prerequisites: ENG 141 and ENG 142, or permission. Offered both terms. (w, CRE) First-year creative writing MFA students will also be enrolled in this course.

<b>English 211</b> <b>Multicultural Women Writers</b>	MW 2:50-4:20	Kaldas
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This course focuses on the work of 20<sup>th</sup>-century women writers whose work explores issues of culture, ethnicity, and American identity. Issues discussed include how each character struggles to create a sense of female identity within the often conflicting influences of family and American culture; how authors respond to stereotypes of their cultural heritage; and how they depict the history of their group within the larger context of American history. Also listed as GWS 211. Prerequisite: one semester of college work or permission. Offered Term 1. (w, x, AES, DIV)

Course & Number	Time	Instructor
<b>English 223</b> <b>Major British Writers I</b>	TR 1:10-2:40	Moriarty
<p>This course will survey British literature from the medieval to the early modern period. We will read the work of Geoffrey Chaucer, Christopher Marlowe, William Shakespeare, and others. Prerequisite: one semester of college work or permission. Offered Term 1. (AES)</p>		
<b>English 242</b> <b>Introduction to Children’s Literature</b>	MW 1:10-2:40	De Groot
<p>Introduction to the critical study of children’s literature. Themes include ideas of childhood; the relationship between didacticism, folklore, and “high” art; text vs. image; and the gendering of children’s literature. Possible authors include the brothers Grimm, E. Nesbit, Virginia Hamilton, Zylpha Keatley Snyder, and David Almond. Prerequisite: one semester of college work or permission. Offered Term 1. (w, x, AES)</p>		
<b>English 250 – Special Topic</b> <b>LGBTQ Literature: An Introduction</b>	TR 2:50-4:20	Rosen
<p>This course is an introduction to Anglophone LGBTQ literature from the late nineteenth century to the present. Our aim is to analyze the generic range and political messages of texts by queer writers during this period. Authors include Gertrude Stein, Patricia Highsmith, James Baldwin, Audre Lorde, Alison Bechdel, Carmen Maria Machado, Natalie Diaz, Ocean Vuong, and Danez Smith. We will be reading them on their own, and through the lens of queer theory by critics including Jack Halberstam, Eve Sedgwick, Judith Butler, Gayle Salomon, and José Esteban Muñoz. Also listed as GWS 250. Prerequisite: one semester of college work or permission. Offered Term 1. (o, AES, DIV, MOD – pending)</p>		
<b>English 282</b> <b>United States Literature from 1860 to Present</b>	MW 2:50-4:20	Anderson
<p>The development of prose and poetry in the United States from the Civil War to the present, including the schools of regionalism, realism, and naturalism in fiction, the emerging African-American literary tradition, and the growing multicultural nature of U.S. literature in the 20<sup>th</sup> century, along with the development of Modernism and post-Modernism. Prerequisite: one semester of college work or permission. Offered Term 1. (o, AES, MOD)</p>		
<b>English 303</b> <b>Literary History and Theory I</b>	TR 10:30-12:00	Moriarty
<p>This course offers an opportunity to examine philosophical, historical, literary, and theoretical writings. The course will focus on the issue of representation from classical to poststructural thought. We will consider mimetic and expressive views of representation as well as the postmodern crisis in representation. Also listed as PHIL 303. Prerequisite: sophomore standing or permission. Offered Term 1. (MOD)</p>		

Course & Number	Time	Instructor
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<b>English 304</b> <b>Advanced Expository Writing</b>	MW 11:30-1:00	Kaldas
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This course focuses on writing nonfiction prose with an overview of expository writing as a literary genre. Students will read, analyze, and write exploratory essays, research-based essays, articles, and creative criticism with focus on voice, audience, and style. Prerequisite: sophomore standing or permission. Offered Term 1. (w, x)

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<b>English 320</b> <b>Immigrant Literature</b>	TR 1:10-2:40	Kaldas
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This course focuses on the literature of first generation immigrants in the United States from the early 1900s to the present. Through books and movies, students explore the varied and complex experiences of immigrants from different cultural backgrounds. Issues raised for discussions include: the way in which the process of immigration disrupts one's sense of identity, the struggle between alienation and assimilation, how men and women experience cultural conflicts differently, and the concept of home in the lives of immigrants. Written requirements consist of a series of short papers and a final creative/critical project. This course is conducted as a discussion seminar with emphasis on student participation. Prerequisite: junior standing or permission. Offered Term 1. (AES, DIV)

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<b>English 321</b> <b>Screenwriting I</b>	T 6:00-9:00 pm	Harleston
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An intensive hands-on course in the art of writing for the screen, for beginners and for writers experienced in other genres (fiction, poetry, and creative nonfiction). Screenings, writing exercises, and workshop-style critiques comprise the course. Also listed as FILM 321. Prerequisite: sophomore standing or permission. Offered Term 1. (w, CRE)

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<b>English 330</b> <b>17<sup>th</sup>- &amp; 18<sup>th</sup>-Century Literature</b>	TR 10:30-12:00	Rosen
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In this course, we will study transatlantic Anglophone literature of the seventeenth and eighteenth centuries. Over the course of the semester, students will close-read poetry, prose, drama, periodicals, and other forms produced by the cultures and conflicts of the Atlantic world societies. Prerequisite: sophomore standing or permission. Offered Term 1. (w, x, AES, MOD)

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<b>English 332</b> <b>Shakespeare and the Theatre</b>	MW 1:10-2:40	Moriarty
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In *When The Theater Turns to Itself*, Sidney Homan writes, “there are certain moments when the theater abandons the metaphors – night, day, the ocean, caves and so on – available to other media and turns to itself for metaphors taking their source not directly from life but from art – acting, the imagination, the stage itself, the pleasure in illusion which is at the very heart of the drama.” Plays that reflect on their own artfulness, characters that examine their thoughts and behavior as acting, or plays-within-the-play that reflect/refract the action of the main play are considered metadrama. In this course we will examine theatrical self-awareness in select plays of Shakespeare (*Hamlet* and *Henry IV Part I* among others) and related metadramatic works, including Tom Stoppard’s *Rosencrantz and Guildenstern Are Dead*. We will also view some films. Sophomore standing or permission. Offered Term 1. (PRE)

Course & Number	Time	Instructor
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**English 350 – Special Topic** MW 2:50-4:20 De Groot  
**Reimagining the Middle Ages: The Literary Uses of the Past from Shakespeare to Science Fiction**

Why won't we let the Middle Ages die? "Modernity" defines itself in large part by negating, rejecting, and in some cases literally destroying its own past. The ongoing fascination of the Middle Ages from Shakespeare to sci-fi, however, suggests that the ghosts of the past are not easily laid to rest. Sometimes those ghosts are friendly, reminding us to complicate our views of good and evil, of racial or religious politics, and of story-telling. At other times, those ghosts are profoundly malignant, as we see in the contemporary white supremacist fascination with their version of the Middle Ages. We will pair medieval texts with later re-fashionings to examine the ways in which "modern" literature sometimes rejects and sometimes rewrites the idea of "the medieval." Possible medieval authors include Dante, Chrètien de Troyes, Thomas Malory, the *Beowulf* poet, and the authors of the York mystery plays. Possible modern authors include Shakespeare, Tolkien, Tony Harrison, Anne Radcliffe, T.S. Eliot, Derek Walcott, John Crowley, Mark Twain, and Gloria Naylor. Prerequisite: sophomore standing or permission. Offered Term 1.

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**English 353/ 553** MW 2:50-4:20 Dillard  
**Film as a Narrative Art I: Fellini** and M 8:00-10:00 pm

A study of films by directors such as Sir Alfred Hitchcock, Ingmar Bergman, and Roman Polanski as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Prerequisite: sophomore standing or permission of instructor. Also listed as FILM 353. Offered Term 1.

For Fall 2020:  
Celebrating the centennial of Federico Fellini. Such films as *The White Sheik*, *I Vitelloni*, *La Strada*, *Nights of Cabiria*, *La Dolce Vita*, *8½*, *Juliet of the Spirits*, *Fellini Satyricon*, *The Clowns*, *Amarcord*, *Fellini Casanova*, *Ginger and Fred*, and *Intervista*.

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**English 356** MW 11:30-1:00 Anderson  
**Contemporary U.S. Poetry**

Contemporary American poetry and its roots. A study of the origins and the present modes and voices of poetry in North America, with emphasis on works written since World War II. We will consider the lives of poets in our times, the issues that have mattered to them, and the ways they have found to make art from words. Prerequisite: sophomore standing or permission. Offered Term 1.

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**English 482** TR 1:10-2:40 Pfeiffer  
**Senior Seminar in English Literature**

What is the purpose of literary criticism? The pleasure? Why write about what we read? This seminar for senior English majors builds on the skills you have developed as careful readers and thoughtful writers and guides you through the process of writing an extended essay. Students will be introduced to a variety of advanced research techniques, write a major essay in an area of English literature of their choosing, and reflect on post-graduate plans. Prerequisite: senior standing AND permission of the instructor. Offered Term 1.

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Course & Number	Time	Instructor
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**English 486**  
**Advanced Studies in Creative Nonfiction**

MW 1:10-2:40

van Eerden

This is a course on the literary form that has come to be known as “Creative Nonfiction.” We will read and discuss various modes of writing about personal experience and the aesthetic and ethical issues raised by such writing. Written assignments will include discursive prose, as well as students’ original creative nonfiction. Open to creative writing M.F.A. students, and senior English majors with permission of instructor. Offered Term 1.

For Fall 2020:  
More specifically, we will focus on the nonfiction genre that creates an explicit meeting place for self and world: the essay.

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## SPRING 2021

Course & Number	Time	Instructor
<b>English 132</b> <b>Folk and Fairy Tales</b>	MWF 10:20-11:20	Burnside
<p>Fairy Tales provide a rich treasure-trove for critical and creative exploration. In this course, we will examine stories with their roots in oral tradition, as well as the literary tales inspired by and entwined with them. We will also examine different critical approaches to analyzing these tales, the interplay of oral and literary traditions, and modern creative work in a variety of genres. No Prerequisite. Offered Term 2. (f, w, x, AES)</p>		
<b>English 141</b> <b>Fundamentals of Writing Poetry and Fiction</b>	(1) MW 11:30-1:00 (2) MW 1:10-2:40 (3) TR 10:30-12:00 (4) TR 1:10-2:40	Gallo Wright Reed Starks
<p>Fundamentals of writing poetry and fiction; discussion of student work and of the creative process; readings in contemporary poems and short stories. Frequent conferences with the instructor. No prerequisite. Offered both terms. (f, o, w, CRE)</p>		
<b>English 142</b> <b>Intermediate Creative Writing</b>	(1) TR 10:30-12:00 (2) MW 11:30-1:00	Burnside van Eerden
<p>The writing of poetry, nonfiction, and fiction; intermediate level. Includes discussion of student work and work by classic and contemporary writers. Frequent conferences with the instructor. Prerequisite: ENG 141. Offered both terms. (f, w, CRE)</p>		
<b>English 150 (1) – Special Topic</b> <b>Literature of Resistance</b>	MW 11:30-1:00	Anderson
<p>This course examines how writers have used literature as a response to subjugation and oppression stemming from cultural, gender, religious, ethnic and national identity. Examining the relationship between art and politics, students will learn to write critically and analyze various ideas and practices of resistance. A theoretical context will be provided that will focus on a particular theme, group, or literary genre (fiction, poetry, drama, etc.). Students will develop and understanding of how writers have become socially engaged and how their artistic production has inspired cultural and political movements. No prerequisite. Offered Term 2. (w, AES, DIV – pending)</p>		

Course & Number	Time	Instructor
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<b>English 150 (2)</b> <b>Medicine and Ethics in Harry Potter</b>	TR 1:10-2:40	Rosen
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In this course, we will explore how concepts of healing, medicine, and moral behavior are coded and narratively represented in J. K. Rowling’s Harry Potter series. Whether Harry is re-growing bones or wrestling with the legacy of his father’s choices, these novels present a system of moral and physical injury and healing bound up in ancient and modern ideas about ethical behavior and health. Using literary theory, narrative medicine, medical history, and moral philosophy texts to guide our analyses, we will interrogate the ways in which the world of the series presents moral and medical choices to its inhabitants. By the end of the term, the class will have discussed the gendering of medical care in the Potterverse; created their own dispensatory in small groups based on the needs of Hermione, Ron, Harry, and their allies; and collaborated as a class to create a guide for visitors seeking medical and legal redress in Rowling’s fictional world. No prerequisite. Offered Term 2. (AES)

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<b>English 151</b> <b>Close Reading, Critical Writing: Four by Shakespeare</b>	MW 1:10-2:40	De Groot
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An introduction to literary studies at the college level. This is a course about how important stories and ideas are reanimated across genre, time, and cultures. Along the way you will experience your own transformation as a reader, thinker, and writer. Topics in literature vary from term to term. This course meets the 100-level literature course requirement for potential majors, but all are welcome. No prerequisite. Offered Term 2. (f, w, x, AES)

For Spring 2021:

This course aims to provide students with a basic toolkit for studying literature through close examination of four plays by Shakespeare. You will learn basic grammar, rhetorical devices, and general theoretical approaches to serve as a basis for close reading and critical writing.

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<b>English 208/ 408</b> <b>Advanced Creative Writing</b>	(1) R 12:35-2:35 pm (2) W 6:00-8:00 pm (3) W 6:00-8:00 pm (4) W 6:00-8:00 pm	Kaldas Burnside van Eerden Sharp
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A seminar in creative writing. May be repeated for credit. Seniors, with permission, may elect this course for four credits (ENG 408) each term during the senior year. Prerequisites: ENG 141 and ENG 142, or permission. Offered both terms. (w, CRE)

ENG 508: a multi-genre seminar in creative writing, limited to second-semester creative writing MFA students. Meets W 6:00-9:00 pm. Taught by Dillard.

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<b>English 210</b> <b>Creative Nonfiction</b>	MW 2:50-4:20	Kaldas
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This course focuses on the writing of creative nonfiction, including personal essays as well as nonfiction about nature, sport, and culture. Students will develop their writing through the process of sharing their work with others, reading a variety of authors, experimenting with new ways of writing, responding to each other’s work, and focusing on revision. The course is open to beginning as well as advanced nonfiction writers. Prerequisite: sophomore standing or permission. Offered Term 2. (w, CRE)

Course & Number	Time	Instructor
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**English 221**  
**African American Literature**

MW 2:50-4:20

Anderson

This survey course will focus on African American literature from the 1920s to the present. Topics include the Harlem Renaissance, the Black Arts Movement, and black women writers. We will examine the various ways the black experience has been depicted in poetry, fiction, and drama, as we discuss issues of aesthetics, community, and gender. Prerequisite: one semester of college work or permission. Offered Term 2. (DIV, MOD)

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**English 230**  
**Textual Construction of Gender**

TR 1:10-2:40

Moriarty

Beginning with the premise that sex (biological difference) differs from gender (the significance attributed to sexual difference), this course historically and thematically surveys various models of gender construction. Readings are drawn from the classics, the Bible, Freud, Foucault, and contemporary writers including David H. Hwang, Alice Walker, Jeffrey Eugenides, and Maxine Hong Kingston. Prerequisite: one semester of college work or permission. Offered Term 2. (AES, PRE)

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**English 250 – Special Topic**  
**History of the English Language**

TR 2:50-4:20

De Groot

Derek Walcott wrote: “The English language is nobody’s special property. It is the property of the imagination: it is the property of the language itself.” This survey course tracks English’s growth from a localized Germanic dialect to a global literary language. We will look at the mechanics of grammar, as well as historical themes including linguistic change, the question of standardization, and the value of dialect and slang. Prerequisite: one semester of college work or permission. Offered Term 2.

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**English 263**  
**Holocaust Literature**

MW 1:10-2:40

Moriarty

We will read a variety of literature of the Holocaust to examine how writers tried to create meaning from their experience. Our readings will be drawn from a range of genres, including survivor memoirs, testimonies, (non)fictional narrative, graphic novels, poetry, essays, and film. Each genre approaches the representation of the Holocaust in a different way. When speaking of the Final Solution, Holocaust scholar, Raul Hilbert said, “It was an authorization to invent, an authorization that was not yet as capable of being put into words.” Perpetrators turned to euphemisms. For the survivors, there remained the question: what words could tell the story? Prerequisite: sophomore standing or permission. Offered Term 2.

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Course & Number	Time	Instructor
<b>English 281</b> <b>American Literature to 1860</b>	MW 1:10-2:40	Rosen
<p>Questions of identity have long dominated the thoughts and discourse of those who live on this continent. In this course, we will explore the roles of race, gender, class, and ethnicity in the development of American literature and how various visions of America have complemented, cohered, and competed with each other from the oral traditions of Native Americans up to 1860. Prerequisite: one semester of college work or permission. Offered Term 2. (w, x, AES, DIV)</p>		
<p>For Spring 2021:            This survey course presents a fresh look at the meaning of encounter in American literature of the pre-national, early national, and antebellum periods. We will close-read narratives that focus on the experiences, religious beliefs, family lives, political goals and bodily treatment of the enslaved, the captured, the faithful, and the aggressive. Our class goals will include attentiveness to the voices of women and people of color as actors in early American and the Atlantic world; the interrogation of settler colonial paradigms; and analysis of the relationship between genre, message, and audience. In addition, we will examine genres and forms that proved popular during this period, among them the captivity narrative, slave narrative, seduction novel, oratory, and the gothic. Authors include Anne Bradstreet, Phillis Wheatley, Mary Rowlandson, Olaudah Equiano, William Apess, Ralph Waldo Emerson, Frederick Douglass, Herman Melville, Emily Dickinson, Walt Whitman, and Harriet Jacobs.</p>		
<b>English 310</b> <b>Chaucer: <i>The Canterbury Tales</i></b>	MW 11:30-1:00	De Groot
<p>In this course, we'll take a deep dive into one of the most famous works of the Middle Ages, Chaucer's <i>Canterbury Tales</i>. This compendium of stories, set the frame of a story-telling competition to pass the time on a pilgrimage to Canterbury, offers a pastiche of medieval genres and voices and a cross-section of medieval English society. By turns serious and bawdy, heartfelt and wry, <i>The Canterbury Tales</i> is justly considered one of the most important artistic creations of English literature. Themes it raises include ideas of character and community; gender (Chaucer was once called "all women's friend," but is it true?); genre; religion and nascent Western secularity. We will read the poem in Chaucer's dialect of Middle English, which you will find is very easy to pick up with a little bit of guidance. No prior knowledge of the Middle Ages or Middle English is expected. Prerequisite: sophomore standing or permission. Offered Term 2. (w, x, AES, PRE)</p>		
<b>English 313</b> <b>Literature of the Renaissance</b>	TR 10:30-12:00	Moriarty
<p>This course examines the creation of political, textual, and rhetorical authority in (primarily) English works of prose, drama, and poetry. After examining the way that the earth was conceived in classical and new world writings, we consider the role of politics and princes, reading Machiavelli's <i>The Prince</i> for its advice as well as its rhetorical construction, and put it up against Webster's <i>The Duchess of Malfi</i>. Lovers, like political subjects, are often supplicants, so we read the poetry of the period, focusing on the sonnet tradition and the use of the blazon. Prerequisite: junior standing or permission. Offered Term 2. (AES, MOD)</p>		

Course & Number	Time	Instructor
<b>English 322</b> <b>Screenwriting II</b>	MWF 10:20-11:20	Price
<p>An intermediate course in screenwriting in which students go through the various stages of developing and writing a feature-length film script, from outline to treatment to presentation and group critiques to finished screenplay, including the analysis of previously produced screenplays and films. Also listed as FILM 322. Prerequisite: ENG/FILM 321, ENG/FILM 323, or permission. Offered Term 2. (CRE)</p>		
<b>English 335</b> <b>Milton</b>	TR 1:00-2:30	Pfeiffer
<p>An analysis of <i>Paradise Lost</i>. We will use close readings of the poem's language, structure, and themes to understand Milton's epic as a literary masterpiece; we will consider literary responses to the poem as a means of determining the epic's cultural significance. Prerequisite: junior standing or permission. Also listed as REL 335. Offered Term 2. (o, w, x)</p>		
<b>English 339</b> <b>18<sup>th</sup>-Century British Novel</b>	MW 2:50-4:20	Rosen
<p>Exploration of the genesis and early development of the novel as a dominant literary form in English. Themes include genre and form; gender; subjectivity; and cultural difference. Possible authors include Daniel Defoe, Samuel Richardson, Henry Fielding, Frances Burney, Ann Radcliffe, and Jane Austen. Be aware that these novels are long; reading will average at least 200 pages per week and probably more—but these novels are worth it! Prerequisite: sophomore standing or permission. Offered Term 2.</p>		
<b>English 342</b> <b>Advanced Studies in Children's Literature: Multicultural Authors</b>	MW 11:30-1:00	Kaldas
<p>Close study of various topics in children's literature. Recent topics have included the tomboy character and gender and girls fiction. Prerequisites: junior standing or permission; English majors must have completed both a 100-level and a 200-level literature course in English. Offered Term 2. (w, x, AES, MOD)</p>		
<p>For Spring 2021:  This course will focus on picture books and young adult novels written by multicultural authors. We will consider how these texts explore issues related to identity and belonging within American society. A variety of writing assignments will offer students different ways to engage with the study of this literature.</p>		
<b>English 350 – Special Topic</b> <b>The Brontës</b>	TR 2:50-4:20	Pfeiffer
<p>Seminar on the Brontës: We will read the novels of the three Brontë sisters in the context of the conflict between their public lives as domestic women and their private lives as wildly imaginative artists. Through a careful investigation of the work of one family of talented writers, we will consider the larger issues of art and gender in the nineteenth century. Prerequisite: sophomore standing. Offered Term 2.</p>		

Course & Number	Time	Instructor
<b>English 351/ 552 – Writer-in-Residence Prose Poem/ Flash Prose Seminar</b>	MW 1:10-2:40	Chin
<p>This class is an electrifying experience for both poets and prose writers alike. First, we shall read various brilliant practitioners of this border-crossing, genre-bending “short” form, invoking the magic of both past and living masters: from Charles Baudelaire’s Paris meanderings, to Francis Ponge’s contemplation of objects, from Basho’s poetic diaries (haibun), to Jean Toomer’s ecstatic lyric portraits of southern black life, from Galeano’s tiny historical essays to Mina Loy’s feminist manifestos! Charles Simic, Russell Edson, Jamaica Kincaid, Lydia Davis, Amy Hempel, Lady Murasaki might also appear in our palette of international all-stars. We shall examine the power of compression and intricate craft—and exult in the rich variety of styles through personal, political, historical, spiritual lenses. Ultimately, our intensive reading will inspire us to create our own wondrous prose poems and flash proses and develop a fine sequence by the end of the semester. Prerequisite: ENG 142 and sophomore standing or permission. Offered Term 2.</p>		
<b>English 354/ 554 Film as a Narrative Art II: Hitchcock</b>	MW 2:50-4:20 and M 8:00-10:00 pm	Dillard
<p>This course focuses on a study of films by directors such as Federico Fellini, Akira Kurosawa, Stanley Kubrick, and Orson Welles, as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Also listed as FILM 354. Prerequisite: Sophomore standing or permission of instructor. Offered Term 2.</p>		
<p>For Spring 2021: We’ll be studying such Sir Alfred Hitchcock films as <i>The 39 Steps</i>, <i>Sabotage</i>, <i>Young and Innocent</i>, <i>Shadow of a Doubt</i>, <i>Notorious</i>, <i>Rear Window</i>, <i>To Catch a Thief</i>, <i>Vertigo</i>, <i>North by Northwest</i>, <i>Psycho</i>, <i>The Birds</i>, <i>Marnie</i>, and <i>Family Plot</i>.</p>		
<b>English 358 Literature of the African Diaspora</b>	TR 10:30-12:00	Anderson
<p>This course examines the African continent in the imagination of diasporic writers and the politics of identity. The course explores how these writers have reclaimed or reinvented an understanding of African culture and history within a Western context. The course addresses the development of a literature that establishes a discourse rooted in the trauma of the Middle Passage and the struggle for justice. Writers included are: Aimé Césaire (Martinique), M. NourbeSe Philip (Tobago), Grace Nichols (Guyana), Kamau Brathwaite (Barbados), Amiri Baraka (USA), and others. Prerequisite: sophomore standing or permission of instructor. Offered Term 2. (AES, GLO)</p>		
<b>English 487 Advanced Studies in Short Fiction</b>	TR 10:30-12:00	Bender
<p>Close readings of representative stories past and present that define or defy our expectations for the form. Attention to building a vocabulary for discussion and to the analysis of technique and structure. Includes focused study of several contemporary masters of the form. Open to creative writing M.F.A. students, and senior English majors with permission of instructor. Offered Term 2.</p>		

## English Major: Courses Meeting Distribution Requirements

**(F) = Offered Fall**  
**(S) = Offered Spring**  
**# = Not offered 2020-2021**

**Note: Not all Writer-in-Residence courses meet the Genre, Theory, or Transhistorical requirement; varies by year.**

### Genre, Theory, or Transhistorical

ENG 303: Literary History and Theory I (F)  
# ENG 307: Literary History and Theory II  
# ENG 306: How Writing is Written  
ENG 310: Chaucer (S)  
ENG 310L: Shakespeare as Dramatist (London)  
# ENG 311: Origins of Poetry  
# ENG 314: Seminar in Jane Austen  
# ENG 315: Dante  
# ENG 319: The Jazz Aesthetic in Literature  
ENG 320: Immigrant Literature (F)  
# ENG 324: Poetry in Performance  
# ENG 325: Romantic Poetry  
# ENG 328: 19th-Century Women Writers  
ENG 330: 17<sup>th</sup>- & 18<sup>th</sup>-Century Literature (F)  
# ENG 331: Shakespeare's Rome  
ENG 332: Shakespeare and the Theatre (F)  
# ENG 333: Shakespeare's Women  
ENG 335: Milton (S)  
# ENG 336: Shakespeare's Tragedies  
# ENG 337: 17th-Century Poetry  
ENG 339: 18<sup>th</sup>-Century British Novel (S)  
# ENG 340: Shakespeare as Screenwriter  
ENG 342: Adv. Studies in Children's Literature (S)  
# ENG 343: The Modern Novel I  
# ENG 344: The Modern Novel II  
# ENG 345: Arab Women Writers  
# ENG 346: Arab American Literature  
# ENG 347: Studies in Short Fiction  
ENG 350: Reimagining the Middle Ages (F)  
ENG 350: The Brontës (S)  
ENG 353: Film as Narrative Art I (F)  
ENG 354: Film as Narrative Art II (S)  
# ENG 355: Modern British & American Poetry  
ENG 356: Contemporary American Poetry (F)  
ENG 358: Literature of the African Diaspora (S)  
# ENG 367: Cross-Genre and Experimental Writing  
# ENG 373: Black Aesthetic Movement in Literature  
# ENG 379: Feminist Theory  
# ENG 382: Adv. Studies in American Literature  
# ENG 484: Advanced Studies in Poetry  
# ENG 485: Advanced Studies in the Novel  
ENG 486: Adv. Studies in Creative Nonfiction (F)  
ENG 487: Advanced Studies in Short Fiction (S)

### 17th or 18th Century

# ENG 314: Seminar in Jane Austen  
ENG 330: 17<sup>th</sup>- & 18<sup>th</sup>-Century Literature (F)  
ENG 335: Milton (S)  
# ENG 337: 17<sup>th</sup>-Century Poetry  
ENG 339: 18th-Century British Novel (S)

### Pre-17<sup>th</sup> Century

ENG 310: Chaucer (S)  
ENG 310L: Shakespeare as Dramatist (London)  
# ENG 311: Origins of Poetry  
ENG 313: Literature of the Renaissance (S)  
# ENG 315: Dante  
# ENG 317: Medieval Literature  
# ENG 331: Shakespeare's Rome  
ENG 332: Shakespeare and the Theatre (F)  
# ENG 333: Shakespeare's Women  
# ENG 336: Shakespeare's Tragedies  
# ENG 340: Shakespeare as Screenwriter  
ENG 350: Reimagining the Middle Ages (F)

### 19<sup>th</sup>, 20<sup>th</sup>, or 21<sup>st</sup> Century

# ENG 306: How Writing is Written  
# ENG 318: Imagining Race in American Letters  
# ENG 319: The Jazz Aesthetic in Literature  
ENG 320: Immigrant Literature (F)  
# ENG 324: Poetry in Performance  
# ENG 325: Romantic Poetry  
# ENG 328: 19<sup>th</sup>-Century Women Writers  
ENG 342: Adv. Studies in Children's Literature (S)  
# ENG 343: The Modern Novel I  
# ENG 344: The Modern Novel II  
# ENG 345: Arab Women Writers  
# ENG 346: Arab American Literature  
# ENG 347: Studies in Short Fiction  
ENG 350: The Brontës (S)  
ENG 353: Film as Narrative Art I (F)  
ENG 354: Film as Narrative Art II (S)  
# ENG 355: Modern British & American Poetry  
ENG 356: Contemporary American Poetry (F)  
ENG 358: Literature of the African Diaspora (S)  
# ENG 367: Cross-Genre and Experimental Writing  
# ENG 373: Black Aesthetic Movement in Literature  
# ENG 375: Writing Out of Multicultural Experience  
# ENG 382: Adv. Studies in American Literature  
# ENG 385: Victorian Literature  
# ENG 484: Advanced Studies in Poetry  
# ENG 485: Advanced Studies in the Novel  
ENG 486: Adv. Studies in Creative Nonfiction (F)  
ENG 487: Advanced Studies in Short Fiction (S)

## **English Major: ENG 350 Courses that Fulfill 300-Level Requirements** **2013-14 forward**

### **Genre, Theory, or Transhistorical**

ENG 350: Holocaust Literature (2016-17)  
ENG 350: Latinx Literature (2017-18)  
ENG 350: Literature of the Holocaust (2018-19)  
ENG 350: Madness in Shakespeare (2015-16; 2018-19)  
ENG 350: Milton and His Literary Afterlife (2019-2020)  
ENG 350: Native American Life Writing from Occum to the Present (2018-19)  
ENG 350: Reading and Writing Memoir (2015-16)  
ENG 350: Reimagining the Middle Ages (2018-19; 2020-2021)  
ENG 350: Studies in the 19th-Century Novel: The Brontës (2017-18)  
ENG 350: The Black Aesthetic Movement (2015-16)  
ENG 350: The Brontës (2020-2021)  
ENG 350: The Gothic Novel (2013-14, 2014-15, 2015-16)  
ENG 350: The Problem with Memoir (2013-14 W-in-R)  
ENG 350: Wit and Wisdom in 18<sup>th</sup>-Century British Literature (2013-14, 2014-15)

### **The 17<sup>th</sup> and 18<sup>th</sup> Centuries**

ENG 350: Milton and His Literary Afterlife (2019-2020)  
ENG 350: The Gothic Novel (2013-14, 2014-15, 2015-16)  
ENG 350: The Seduction Narrative in the Early Modern Atlantic World (2018-19, 2019-2020)  
ENG 350: Wit and Wisdom in 18<sup>th</sup>-Century British Literature (2013-14, 2014-15)

### **Pre-17<sup>th</sup> Century**

ENG 350: Madness in Shakespeare (2015-16; 2018-19)  
ENG 350: Reimagining the Middle Ages (2018-2019; 2020-2021)  
ENG 350: Women's Voices in the Middle Ages (2019-2020)

### **The 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> Centuries**

ENG 350: Holocaust Literature (2016-17)  
ENG 350: Latinx Literature (2017-18)  
ENG 350: Literature of the Holocaust (2018-19)  
ENG 350: Native American Life Writing from Occum to the Present (2018-19)  
ENG 350: Reading and Writing Memoir (2015-16)  
ENG 350: Studies in the 19th-Century Novel: The Brontës (2017-18)  
ENG 350: The Black Aesthetic Movement (2015-16)  
ENG 350: The Brontës (2020-2021)  
ENG 350: The Problem with Memoir (2013-14 W-in-R)



## **Creative Writing Major: Courses Meeting Distribution Requirements**

**(F) = Offered Fall**

**(S) = Offered Spring**

**# = Not offered 2020-2021**

### **Prior to 1900**

- ENG 310: Chaucer **(S)**
- ENG 310L: Shakespeare as Dramatist (London)
- # ENG 311: Origins of Poetry
- ENG 313: Literature of the Renaissance **(S)**
- # ENG 314: Seminar in Jane Austen
- # ENG 315: Dante
- # ENG 317: Medieval Literature
- # ENG 325: Romantic Poetry
- # ENG 328: 19<sup>th</sup>-Century Women Writers
- ENG 330: 17<sup>th</sup>-& 18<sup>th</sup>-Century Literature **(F)**
- # ENG 331: Shakespeare's Rome
- ENG 332: Shakespeare and the Theatre **(F)**
- # ENG 333: Shakespeare's Women
- ENG 335: Milton **(S)**
- # ENG 336: Shakespeare's Tragedies
- # ENG 337: 17<sup>th</sup>-Century Poetry
- ENG 339: 18th-Century British Novel **(S)**
- # ENG 340: Shakespeare as Screenwriter
- # ENG 350: Madness in Shakespeare (2018-19)
- # ENG 350: Milton and His Literary Afterlife (2019-2020)
- ENG 350: Native American Life Writing (2018-19)
- ENG 350: Reimagining the Middle Ages (2018-19; 2020-2021) **(F)**
- ENG 350: The Brontës (2020-2021) **(S)**
- # ENG 350: The Seduction Narrative (2018-19, 2019-2020)
- # ENG 350: Women's Voices in the Middle Ages (2019-2020)
- # ENG 385: Victorian Literature

### *Requirements for a Major in English*

- **8 courses (32 credits), including:**
  - **One 100-level literature course** (first-year seminars in English can fulfill this requirement)
  - **One 200-level literature course**
  - **Four 300-level literature courses (one in each of the following areas):**
    - Genre, Theory, or Transhistorical
    - Pre-17<sup>th</sup> Century
    - 17<sup>th</sup> or 18<sup>th</sup> Century
    - 19<sup>th</sup>, 20<sup>th</sup>, or 21<sup>st</sup> Century
  - **Eight credits of additional English electives**

It is strongly recommended that potential or declared majors take one 100-level literature course prior to taking a 300-level course, preferably during the first or sophomore year. It is also recommended that majors take ENG 223: Major British Writers I or ENG 281: American Literature to 1860, or both, during their sophomore year.  
**No course may be counted for fulfillment of more than one requirement.**

### *Requirements for a Major in English with a Concentration in Creative Writing*

- **44 credits, including:**
  - **One 100-level literature course** (first-year seminars in English can fulfill this requirement)
  - **One 200-level literature course**
  - **Four 300-level literature courses (one in each of the following areas):**
    - Genre, Theory, or Transhistorical
    - Pre-17<sup>th</sup> Century
    - 17<sup>th</sup> or 18<sup>th</sup> Century
    - 19<sup>th</sup>, 20<sup>th</sup>, or 21<sup>st</sup> Century
  - **20 additional credits from among:**
    - ENG 141: Fundamentals of Writing Poetry and Fiction
    - ENG 142: Intermediate Creative Writing
    - ENG 207, 208: Advanced Creative Writing (ENG 207 and 208 may be repeated for credit)
    - ENG 210: Creative Nonfiction
    - ENG 304: Advanced Expository Writing
    - ENG 306: How Writing is Written
    - ENG 308: Reading and Writing Memoir
    - ENG 321: Screenwriting I
    - ENG 322: Screenwriting II
    - ENG 323: Cinematic Adaptation
    - ENG 324: Poetry in Performance
    - ENG 350: Advanced Seminar in Fiction Technique (2013-14, 2017-18)
    - ENG 350: Keeping the Moment Alive (2012-13)
    - ENG 351: Writer-in-Residence courses (offered each Spring) – can be repeated for credit
    - ENG 367: Cross-Genre and Experimental Writing
    - ENG 375: Writing Out of the Multicultural Experience
    - ENG 407, 408: Advanced Creative Writing (senior option)
    - ENG 490: Senior Honors Thesis (creative thesis)
    - THEA 364: Playwriting

***Requirements for a Major in English  
with a Concentration in Multicultural U.S. Literature***

This concentration focuses on the multicultural nature of literature and the intersection of cultural identity and national identity. Courses in this area explore the literature emerging from diverse experiences related to ethnicity, class, race, religion, and sexuality. While some courses highlight the experiences of a single group and their unique struggle to formulate and express their identity, others focus on the negotiation of multiple identities within the larger context of American culture. Through this concentration, students will gain a greater understanding of the diverse and complex nature of U.S. literature.

Courses taken for the concentration may count toward other requirements for the English major as long as the total number of credits in English is at least 36 (up to eight credits can be taken in departments other than English, with permission of the department).

▪ **44 credits (11 courses), including:**

▪ **One 100-level literature course** (first-year seminars in English can fulfill this requirement)

▪ **One 200-level literature course**

▪ **Four 300-level literature courses (one in each of the following areas):**

Genre, Theory, or Transhistorical

Pre-17<sup>th</sup> Century

17<sup>th</sup> or 18<sup>th</sup> Century

19<sup>th</sup>, 20<sup>th</sup>, or 21<sup>st</sup> Century

▪ **20 additional credits from among:**

ENG 211: Multicultural Women Writers

ENG 220: Early African American Literature: Race and Rebellion, Slavery and Song

ENG 221: African American Literature

ENG 230: The Textual Construction of Gender

ENG 250: Native American Poetry and Fiction (2019-2020)

ENG 263: Holocaust Literature

ENG 281: American Literature to 1860

ENG 282: United States Literature from 1860 to present

ENG 284: The Beat Generation

ENG 308: Reading and Writing Memoir

ENG 318: Imagining Race in American Letters

ENG 319: The Jazz Aesthetic in Literature

ENG 320: Immigrant Literature

ENG 324: Poetry in Performance

ENG 250: Special Topics (as approved by the chair)

ENG 330: 17<sup>th</sup>- and 18<sup>th</sup>-Century Literature: The Savage and the Civilized

ENG 346: Arab American Literature

ENG 350: Holocaust Literature (2016-17)

ENG 350: Latinx Literature (2017-18)

ENG 350: Native American Life Writing from Occom to the Present (2018-19)

ENG 350: The Seduction Narrative in the Early Modern Atlantic World (2018-19)

ENG 356: Contemporary U.S. Poetry

ENG 358: Literature of the African Diaspora

ENG 373: The Black Aesthetic Movement in Literature

ENG 375: Writing Out of the Multicultural Experience

ENG 379: Feminist Theory

ENG 382: Adv Studies in American Literature—Gothic America: Monsters, Madness, & the Macabre

***Requirements for a Major in English  
with a Concentration in Literature and Performance***

This concentration pays attention to the way that meaning is performed rather than stated. Courses may or may not imply deference to an original script or text. When a script or text is involved, it functions like a musical score rather than a command, rule, or law; as such, it is enacted rather than obeyed. Performances may be embodied in different media, among them film, music, the spoken and written word, and/or the body in motion. It is assumed that every performance creates a discrete event; that there is no authority conferred on firsts, lasts, or bests; and that performances create a plurality of texts.

Courses taken for the concentration may count toward other requirements for the English major as long as the total number of credits in English is at least 36.

- **44 credits (11 courses), including:**
  - **One 100-level literature course** (first-year seminars in English can fulfill this requirement)
  - **One 200-level literature course**
  - **Four 300-level literature courses (one in each of the following areas):**
    - Genre, Theory, or Transhistorical
    - Pre-17<sup>th</sup> Century
    - 17<sup>th</sup> or 18<sup>th</sup> Century
    - 19<sup>th</sup>, 20<sup>th</sup>, or 21<sup>st</sup> Century
  - **20 additional credits, to be distributed as follows:**

**12 credits from among:**

ENG 284: The Beat Generation  
ENG 303: Literary History and Theory I  
ENG 307: Literary History and Theory II  
ENG 311: Origins of Poetry  
ENG 319: The Jazz Aesthetic in Literature  
ENG 321: Screenwriting I  
ENG 322: Screenwriting II  
ENG 323: Cinematic Adaptation  
ENG 324: Poetry in Performance  
ENG 332: Shakespeare and the Theatre  
ENG 333: Shakespeare's Women  
ENG 340: Shakespeare as Screenwriter  
ENG 350: Adv Study in Shakespeare (2013-14)  
ENG 350: Madness in Shakespeare (2015-16)  
ENG 353: Film as Narrative Art I  
ENG 354: Film as Narrative Art II  
ENG 356: Contemporary U.S. Poetry  
ENG 367: Cross-Genre & Experimental Writing  
ENG 373: The Black Aesthetic Movement in Lit

**8 credits from among:**

ART 323: Art & Ideas: Modern-Contemporary 1910-2010  
ART 365: American Art  
DANC 237: Dance History I  
DANC 239: Dance History II  
DANC 240: Imaginative Thinking, Moving, & Crafting I  
DANC 260: Performance Workshop  
DANC 340: Imaginative Thinking, Moving, & Crafting II  
FILM 272: American Cinema  
HUM 212: The French Absurd Theatre  
MUS 256: Women in Western Music  
PHIL 207: Philosophy of Art  
THEA 212: Acting Studio: Voice, Body, and Text  
THEA 258: Viewpoints  
THEA 262: Non-Western Theatre  
THEA 263: History of Western Theatre I  
THEA 264: History of Western Theatre II  
THEA 284: Writer as Performer  
THEA 335: Multimedia  
THEA 364: Playwriting

Other courses taken outside of English may count toward the concentration with permission of the department.

### ***Requirements for a Major in Creative Writing***

▪ **46-50 credits, including:**

- ENG 141: Fundamentals of Writing Poetry and Fiction
- ENG 142: Intermediate Creative Writing
- Three semesters of 207 or 208: Advanced Creative Writing
- Two 100- or 200-level literature courses
- One course in art, dance, music, theatre, or film
- Three 300- or 400-level ENG courses, at least two of which must be in literature prior to 1900
- One additional 4-credit ENG course at the 200, 300, or 400 level
- ENG 407, 408, or Senior Honors Thesis in Creative Writing
- Senior Creative Portfolio: resume, brief statement of post-grad plans, 25 pages of revised poetry (at least 6 pages) and prose (at least 12 pages of fiction and/or nonfiction) representative of the student's best work, eight one-page responses to department-sponsored readings and Q&As, *and* a one-page statement on the student's editorial or internship experience in a related field.

Creative Writing majors should work as readers or editors on one of the department's student literary publications and/or complete one internship in a related field, such as publishing or nonprofit literary arts, in preparation for completion of their senior portfolio.

### ***Requirements for a Minor in English***

**5 courses (20 credits), including:**

- Two 200-level literature courses [**Note:** for students using academic catalogs prior to 2018-19, the requirement is two of the following courses: ENG 281, 282, 223, 224.]
- Two 300-level literature courses
- One additional literature course at any level

### ***Requirements for a Minor in Creative Writing***

**20 credits, including:**

- **ENG 141: Fundamentals of Writing Poetry and Fiction**
- **16 additional credits from among:**
  - ENG 142: Intermediate Creative Writing
  - ENG 207, 208: Advanced Creative Writing (ENG 207 and 208 may be repeated for credit)
  - ENG 210: Creative Nonfiction
  - ENG 304: Advanced Expository Writing
  - ENG 306: How Writing is Written
  - ENG 321: Screenwriting I
  - ENG 322: Screenwriting II
  - ENG 323: Cinematic Adaptation
  - ENG 324: Poetry in Performance
  - ENG 350: Advanced Seminar in Fiction Technique (2013-14, 2017-18)
  - ENG 350: Advanced Seminar in Fiction Technique (2013-14, 2017-18)
  - ENG 351: Writer-in-Residence courses (offered each Spring) – can be repeated for credit
  - ENG 367: Cross-Genre and Experimental Writing
  - ENG 375: Writing Out of the Multicultural Experience
  - ENG 407, 408: Advanced Creative Writing (senior option)
  - THEA 364: Playwriting