

# Contents

2020-2021

About Hollins University	1
Mission	1
Graduate Programs	2
Graduate Facilities	2
Academic Support Programs	2
Admission Guidelines	5
Readmission to Hollins	7
Tuition and Fees	7
Financial Assistance	8
Federal Title IV Financial Aid	9
Academic Regulations	10
Auditing	10
Adding/Dropping courses	10
Class Attendance	10
Grades	11
Honor Code	11
Incompletes	11
Transfer Credit	12
Withdrawals	12
Business Office Policies	12
Housing	14
Tuition Fee/Refund Policies	14
Policy on Return of Unearned TA Funds to the DOD	15
Notification of Rights under FERPA	15
Children's Literature (M.A. /M.F.A.)	17
Courses	18
Faculty	21
Children's Book Writing and Illustrating (M.F.A.)	24
Courses	25
Faculty	27
Certificate in Children's Book Illustration	31
Courses	32
Faculty	33
Creative Writing (M.F.A.)	34
Courses	35
Faculty	38
Dance (M.F.A.)	40
Courses	41
Faculty	45
Master of Arts in Liberal Studies (M.A.L.S.)	49
Certificate of Advanced Studies (C.A.S.)	51
Courses	51
Faculty	65
Medical Communication Certificate	68
Courses	68
Faculty	70
Playwriting (M.F.A.)	71
Concentrations	72
Courses	74
Faculty	78
Certificate in New Play Directing	80
Courses	81
Faculty	82
Certificate in New Play Performance	83

Courses	84
Faculty	85
Screenwriting and Film Studies (M.A. /M.F.A.)	86
Courses	87
Faculty	88
Master of Arts in Teaching (M.A.T.)	91
Courses	92
Faculty	94
Master of Arts in Teaching and Learning (M.A.T.L.)	95
Courses	95
Faculty	96
Administration	97
Graduate Center Staff	98
Telephone Numbers	99
University Calendar	100

# About Hollins

Hollins was founded in 1842 as Virginia's first chartered women's college. Coed graduate programs were established in 1958, and university status was granted in 1998. The transition affirms the long tradition of graduate programs at Hollins, originating over 60 years ago. Today, a number of distinctive graduate programs serve men and women who want a graduate degree from a nationally acclaimed liberal arts university. These include the M.A. and M.F.A. in children's literature; M.F.A. in children's book writing and illustrating; M.F.A. in creative writing; M.F.A. in dance; M.A. in liberal studies; M.F.A. in playwriting; M.A. in screenwriting and film studies and M.F.A. in screenwriting; M.A. in teaching, M.A. in teaching and learning; and certificate programs in advanced studies, children's book illustration, medical communication, new play directing, and new play performance.

Hollins has long been recognized for the many highly regarded writers it has produced. This includes four Pulitzer Prize winners (Mary Wells Knight Ashworth, Henry Taylor, Annie Dillard, and Natasha Trethewey), an achievement that has earned Hollins the nickname "Pulitzer U." Other well-known writers who have attended Hollins are beloved children's book creator Margaret Wise Brown; Kiran Desai, the youngest-ever winner of the Man Booker Prize; and bestselling authors Elizabeth Forsythe Hailey, Beth Macy, and Lee Smith.

Hollins enrolls approximately 250 students in coeducational graduate programs throughout the year and more than 660 in its undergraduate programs for women. The student body represents 39 states and more than 20 countries.

Hollins has 67 full-time faculty members of which 100 percent hold a Ph.D. or highest degree in their field. The individual graduate programs enlist the talents of Hollins' permanent faculty, as well as those of distinguished visitors from other institutions.

Hollins' 475-acre campus is located in Roanoke, Virginia, a metropolitan area of 315,000 set in the heart of the Blue Ridge Mountains. The Roanoke Regional Airport is 10 minutes from campus; the Appalachian Trail and Blue Ridge Parkway are minutes away.

Hollins is accredited by the Southern Association of Colleges and Schools Commission on Colleges, 1866 Southern Lane, Decatur, Georgia 30033-4097, telephone: 404-679-4500, at <http://www.sacscoc.org> to award degrees at the bachelor's and master's levels. Contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097 or call 404-679-4500 for questions about the accreditation of Hollins University.

Harassment on the basis of gender, race, color, ethnic origin, nationality, disability, sexual orientation, marital status, age, and political and religious beliefs will not be tolerated at Hollins University. In asserting this policy, Hollins reaffirms its commitment to both the right of free speech and the preservation of an atmosphere conducive to learning. This policy applies to all members of the community, including students, staff, faculty, and administrators; and to family members of faculty, staff, or students, who are themselves participating in the Hollins community. This policy applies to members of the Hollins community in off-campus settings where only members of the Hollins community are involved.

## Mission

Hollins is an independent liberal arts university dedicated to academic excellence and humane values. Hollins University offers undergraduate liberal arts education for women, selected graduate programs for men and women, and community outreach initiatives. The Hollins curriculum and co-curricular programs prepare students for lives of active learning, fulfilling work, personal growth, achievement, and service to society.

The Hollins community sustains talented students engaged in challenging study, and productive scholars and artists devoted to teaching and to the advancement of knowledge. Experiential learning, study abroad, and internships enhance the academic program. The hallmarks of a Hollins education are creativity and effective self-expression, problem solving and critical thinking skills, and independent inquiry and the free exchange of ideas.

Hollins nurtures civility, integrity, and concern for others, encourages and values diversity and

social justice, and affirms the equal worth of women and men. Our university motto, *Levavi Oculos*, calls us to leadership and service in accord with Hollins values and traditions.

## Graduate Programs

Hollins offers master of arts (M.A.) degrees in children's literature, liberal studies, screenwriting and film studies, teaching, and teaching and learning. Master of fine arts (M.F.A.) degrees are offered in children's book writing and illustrating, children's literature, creative writing, dance, playwriting, and screenwriting.

The general requirement for admission to these programs is a bachelor's degree or the equivalent from a regionally accredited college or university. Individual graduate programs have additional requirements.

Consideration of exceptional applicants without an undergraduate degree may be taken under advisement by the M.F.A. Dance Admission Committee with a second review by the Graduate Academic Affairs Committee. Demonstration of experience equivalent to a B.A. or B.F.A. and articulation by the applicant regarding his/her ability to be successful in graduate level study is required.

Hollins also offers the following certificate programs: the certificate of advanced studies (C.A.S.) for people who already hold both the baccalaureate and master's degrees; the certificate in children's book illustration for those who have completed the bachelor's degree and have an interest in developing their artistic talents to appeal to tomorrow's picture book market; the certificate in medical communication is available for those who hold a bachelor's degree and desire course work to prepare them for careers in the medical field requiring they be prepared to write, edit, and develop materials about medicine and health as well as communicating, gathering, and interpreting scientific and clinical data; the certificate in new play directing and the certificate in new play performance for those who already hold a bachelor's degree and desire to pursue graduate-level instruction from leading theatre professionals, along with practical experience in playmaking. Graduate programs at Hollins are coeducational. Students enjoy a challenging and supportive academic environment. Small classes provide maximum attention from the faculty.

## Graduate Facilities

The graduate center, located in Eastnor, was originally built in 1929 as the president's residence. It now houses the graduate studies offices as well as a lounge for horizon and graduate students. Convenient parking is available for students making brief stops at the center. The East parking lot is within easy walking distance of Eastnor.

Summer check-ins for graduate students and information sessions for prospective graduate students are held in this building along with special events for graduate and horizon students. During the summer term the graduate writing tutor holds office hours in Eastnor. Appointments are encouraged but walk-ins are welcomed.

## Academic Support Programs

### **CENTER FOR CAREER DEVELOPMENT AND LIFE DESIGN**

---

The Hollins Center for Career Development and Life Design offers comprehensive career development, including individual counseling, educational workshops and mentoring/networking events involving alumnae, employers, and other industry experts, such as the annual Career Connections Conference. Our programs highlight the innovative mindset and transferable skills that ensure ongoing employability while encouraging our graduates to envision and lead lives of consequence.

Career Center advisors can administer self-assessment inventories, review application materials, offer career/life design coaching, and teach the wide range of skills relevant to identifying employment opportunities and applying or interviewing for jobs effectively. Interactive online resources include the Career Center's jobs and internships database, Handshake, which is available to all students and alumnae/i, along with the Big Interview web-based interview practice site. A videoconferencing area for interviews is available by appointment, along with a Business Boutique to lend attire appropriate for interviews and conferences. The Myer-Briggs Type Indicator and Strong Interest Inventory assessments are available for a nominal fee. All other services are provided free of charge.

The Center is located on the first floor of West on Front Quad and is open Monday through Friday, 8:30am-4:30pm. For an appointment, email [careercenter@hollins.edu](mailto:careercenter@hollins.edu) or call 540-362-6364. For more information, resources, and workshop/event scheduling, see the Career Center's home page at <http://careercenter.press.hollins.edu>.

## **CENTER FOR LEARNING EXCELLENCE**

---

The R. Lowell Wine Center for Learning Excellence (CLE), located on the first floor of Wyndham Robertson Library, is comprised of the Writing Center and the Quantitative Reasoning (QR) Center. The space includes a large classroom, a modular tutoring space with whiteboards, and a seminar classroom. The Center for Learning Excellence provides academic assistance to students through resources, workshops, and one-on-one tutoring.

The Writing Center's primary goal is to help students of all ability levels gain a sense of confidence and control over their writing, by providing feedback at all stages of the writing process. A staff of trained, conscientious student tutors representing a variety of academic disciplines and the director of the center offers friendly support in a comfortable environment. They will work with students on a wide range of writing issues, from developing a thesis statement, to integrating source material and avoiding plagiarism, to revising creative writing projects.

The CLE is open during the academic year in the evenings Sunday through Thursday, and during the day Monday through Friday. Specific hours of operation, a variety of resources, and an online appointment request link are available on our web pages, linked from the Academics page of my.hollins. Students may walk in, call extension 6387 for an appointment, or request an appointment online. Walk-ins are welcome but appointments are encouraged, especially during midterms and finals.

## **ELEANOR D. WILSON MUSEUM**

---

The Eleanor D. Wilson Museum is named after Eleanor D. Wilson '30, an actress, director, and artist who was determined to make it possible for her beloved Hollins to have a world-class art museum. Founded in 2004, the museum is a climate-controlled, secure facility with three interconnected galleries totaling approximately 4000 square feet of exhibition space located on the first floor of the Richard Wetherill Visual Arts Center. The museum is a vital, welcoming, and accessible resource for object-based, hands-on learning opportunities to enrich Hollins and the greater Roanoke community. Whether you want to pursue scholarship or enjoy new ways of looking at art, we hope to see you in the museum.

Each year, EDWM presents 10-15 exhibitions including shows organized in-house and traveling exhibits from regional arts organizations and nationally recognized institutions. The museum collaborates with departments across the university campus to present exhibitions featuring the senior studio art majors, the Frances Niederer Artist-in-Residence, the Women Working with Clay Symposium, the M.F.A. Dance program, and the M.F.A. Children's Illustration program. The museum's supplementary programs include tours, lectures, workshops, gallery talks, classroom instruction, hands-on MakerSpace programs, and Kids Make Art for community children. A J-term internship is available for first-year students; additional internship and volunteer opportunities are available for upper-class and graduate students throughout the year. The professional museum staff is involved in teaching a class every other year on behind-the-scenes

museum practicum and work with student curators in organizing an exhibition from concept to installation.

The museum's growing permanent collection includes over 1500 objects ranging from ancient to contemporary in a variety of media. The Eleanor D. Wilson Museum is open to the public every day except Mondays and is available to Hollins classes anytime by appointment.

## HEALTH AND COUNSELING SERVICES

---

The mission of Health and Counseling Services is to assist students in achieving and maintaining their health. The central focus is on incorporating health promotion, disease prevention activities, and outpatient medical and psychological care for common/minor illnesses and life stresses.

All full-time graduate students are charged for Health and Counseling Services:

- All **residential graduate students** are required to provide a recent physical exam with a completed health record and immunization record.
- All **non-residential full-time graduate students** are eligible and encouraged to use Health and Counseling Services once completing the required medical health packet.

Counseling services provide students ten (10) free sessions per academic year.

Health and Counseling services is staffed with a director/nurse, a certified registered nurse practitioner, a certified medical assistant, licensed professional counselors, and a secretary/receptionist. A family practice physician is available by appointment and a psychiatrist is on site for two sessions per month.

For additional information on hours of operation and services, please refer to our Health and Counseling Services website <https://healthservices.press.hollins.edu/>.

## INFORMATION TECHNOLOGY

---

Hollins University's Information Technology department supports the student experience, faculty technology needs, and the administrative needs of the university. The department maintains and operates the network infrastructure, telecommunications, cable TV, classroom technology (including undergraduate, graduate, and distance learning programs), staff/faculty/lab desktops, servers, as well as multimedia support for classrooms. The university promotes an integrated, collaborative work environment through technology. The Information Technology department maintains all facilities and services associated with computer technology at Hollins University. Faculty, staff, and students are provided with a comprehensive selection of technology for use in the classroom, office, and residence halls. Most computers are replaced every three to five years to keep ahead of the ever-changing and increasing demand of hardware and software.

As a Hollins student, your computer and other network devices will play an important role in your education. You will access not only campus software, but the Internet at large via a network designed for speed and reliability. Most application servers run Microsoft Server operating systems or Linux-based platforms. The computers in the Hollins labs run Windows 10 and Mac OSX operating systems. Most computer labs are available to students 24-hours per day, seven days per week during each semester. All computer labs, dorms, and printers are linked through a high-speed fiber-optic network. All labs provide access to the latest Microsoft Office suite, as well as mathematical software, like Maple and Minitab, programming languages, like Python, and statistical software, such as RStudio and SPSS. Multi-function color laser printers are available from all labs and the library. These devices allow documents to be scanned to an external USB drive or personal network drive (H:\drive) or email address. Our Internet connection also allows the Hollins community to send and receive email, exchange documents, and share a wealth of resources including library databases and catalogs, and academic research via the shared catalog of the Hollins University and Roanoke College libraries. In addition, many courses utilize the Moodle learning management system.

Our computer labs and help desk support are staffed with trained student assistants and full-time staff to assist with computing questions and problems. Students are encouraged to bring or purchase computing equipment compatible with Hollins' infrastructure. Contact the Information Technology department if you require assistance. To ensure compatibility with the campus network, students who bring computers to Hollins should confirm that their equipment meets or

exceeds Hollins' specifications. For more information and sources, see the Information Technology department's home page at <http://it.press.hollins.edu>.

## LEARNING ACCOMMODATIONS

---

Learning accommodations are made available to students who provide appropriate documentation demonstrating need. Appropriate documentation would be information obtained from the student's physician or counselor outlining his or her suggestions for necessary accommodations. Documentation must be dated within one year of presentation. Graduate students who need learning accommodations should talk with their program director and/or the manager of graduate services.

## WYNDHAM ROBERTSON LIBRARY

---

The Wyndham Robertson Library, a winner of the ACRL's prestigious Excellence in Academic Libraries Award, provides the Hollins community with a rich variety of collections, research and instructional services, and unique spaces for study or community gatherings.

The library's collections consist of more than a half million resources, including books, journals, films, rare items, and archival materials, and we share a book and film collection with nearby Roanoke College to expand our offerings. You can easily search all materials, including items at Roanoke College, using OneSearch on the Library's homepage. Items from Roanoke College may be requested through OneSearch and will be available to pick up the next business day. We also have an active InterLibrary Loan system to ensure that our students have access to materials worldwide. All of these services help foster the rich research that takes place at Hollins. To recognize this exemplary scholarship the library hosts an online collection of material produced by students, faculty, and staff in the Hollins Digital Commons.

When classes are in session, the library is open seven days a week to meet the needs of the Hollins community. The library has professional librarians who are subject specialists and are available to provide personalized research assistance. Students can use an online scheduler to make an appointment or contact their librarian via email, chat, or by phone. Librarians also provide instruction sessions throughout the year in conjunction with academic courses and create online guides to help students navigate the library's physical and electronic collections.

To support academic work from start to finish, the library provides ample study seating, group study rooms, and a number of comfortable reading spaces. WiFi is available throughout the building and there are numerous computers on each floor and three networked printers. The library also hosts extensive media facilities, including a television studio and control room, a video editing suite, and a film screening room.

Take advantage of the outdoor reading porch on a nice day, next to the library's Greenberry's Coffee, where busy researchers can grab coffee and snacks in the evening. Ride one of our exercise bikes on the third floor, or visit the Hollins Room – a beautiful space that showcases the Hollins Authors Collection. This room is a popular meeting location for the entire campus community, with lectures, workshops, and readings held here throughout the year.

## Admission Guidelines

Candidates for admission to Hollins' graduate programs must have a bachelor's degree from a regionally accredited college or university. Consideration of exceptional applicants without an undergraduate degree may be taken under advisement by the M.F.A. Dance Admission Committee with a second review by the Graduate Academic Affairs Committee. Demonstration of experience equivalent to a B.A. or B.F.A. and articulation by the applicant regarding his/her ability to be successful in graduate study is required.

All applicants must submit the following credentials:

1. A completed application form, including the personal statement of educational objectives.

2. A \$40 application fee.
3. An official copy of the undergraduate transcript. (In the case of applicants to the M.F.A. in Dance without an undergraduate degree, a transcript of any college course work should be submitted along with a document clearly articulating and demonstrating work in the professional field and why this work is equivalent to an undergraduate experience. This document must also address why the applicant feels capable of moving successfully through graduate level study.)
4. Three letters of recommendation.
5. Submission of manuscripts or other types of writing as required by the program to which application is being made.
6. Applicants to the M.F.A. in Children's Book Writing and Illustrating or the Certificate in Children's Book Illustration must also present a digital portfolio of 6 – 10 images representing their best work.
7. Applicants to the M.F.A. in Dance must submit a DVD of selected works (12 minutes maximum length).
8. While not required, test scores from the Graduate Record Examination are admissible to aid in supporting the application.

## INTERNATIONAL APPLICANTS

---

Hollins University welcomes students from around the world to apply for admission. **In addition to the application materials required of all applicants**, the following are required from international applicants:

1. Evaluation of college or university course work by a foreign credential evaluation service.
2. The International Student Certification of Finances form and bank statement.
3. Required from students who come from a country where English is not the official language: Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS) score, or Duolingo. Hollins requires a minimum TOEFL test score of 550 (paper-based) or 80 (internet based), a score of 6.5 on the IELTS or 105 on Duolingo. [Note: English proficiency requirement can be waived if student has graduated from an institution in the United States.]
4. A scanned copy of passport identification page.

## APPLICATION DEADLINES

---

Deadlines vary as indicated below for the various programs:

Program	Deadline
M.F.A. in Children's Book Writing & Illustrating	February 15
M.A./M.F.A. in Children's Literature	February 15
M.F.A. in Creative Writing	January 6
M.F.A. in Dance	December 1
Master of Arts in Liberal Studies	Rolling Admission
M.F.A. in Playwriting	February 15
M.A. in Teaching/M.A. in Teaching & Learning	Rolling Admission
M.A./M.F.A. in Screenwriting and Film Studies	February 15
Certificate of Advanced Studies	Rolling Admission
Certificate in Children's Book Illustration	February 15
Certificate in Medical Communication	Rolling Admission
Certificate in New Play Directing	February 15
Certificate in New Play Performance	February 15

Circumstances will occasionally allow the admission of a qualified student after the deadline for all programs.



The application form, other materials, and \$40 nonrefundable processing fee should be sent to:

Hollins University  
Graduate Center  
Box 9603, 7916 Williamson Road  
Roanoke, VA 24020

For more information:  
(540) 362-6575  
(540) 362-6288 (fax)  
[hugrad@hollins.edu](mailto:hugrad@hollins.edu)  
[www.hollins.edu](http://www.hollins.edu)

## Readmission to Hollins

Regulations governing readmission to Hollins University varies by program. Students who leave the university on their own or who have been withdrawn by the University from the MFA in Creative Writing are not eligible for readmission. The Creative Writing MFA is a two-year full-time program and leaves are not permitted.

Students admitted to the MFA in Dance are expected to remain enrolled in the program continuously until graduation requirements are met. Occasionally an exception may be made if initiated by the student and is approved by the program director.

Students enrolled in Hollins' other graduate programs who leave the university on their own or have exceeded the time limit allowed for completion of the program in which they were enrolled, may apply for readmission. A new application for admission is required along with the appropriate processing fee and a letter to the program director requesting readmission. The letter must state why completion was not possible prior to the time the student was withdrawn, the student's proposed plan for completion of the program, and an anticipated timeline for completion, if readmitted. Students may also be required to submit updated letters of recommendation.

Application for readmission materials should be submitted to the Hollins University Graduate Center, Box 9603, 7916 Williamson Road, Roanoke, VA 24020.

The readmission decision is made by the program director in consultation with other members of the department in most cases. In the event a program director and/or department is not familiar with the student petitioning for readmission or is not comfortable making the decision, materials will be submitted to the Graduate Academic Affairs Committee for review and discussion. Once a decision is made, the student will be notified by the program director of the committee's decision and given guidance regarding completion of the degree, if readmitted.

## Tuition and Fees

Tuition varies by program. The cost for 2020-2021 is stated within the individual program descriptions. The following fees are charged to all enrolled students.

**Application fee:** \$40

**Graduation fee:** \$110 to offset the costs of commencement such as programs, rentals, sound system, food service, and diplomas. This nonrefundable fee is assessed in the final term for all students being tracked for degree completion.

**Health Services fee:** \$375 (\$187.50 per term) charged to all full-time graduate students for the academic year. \$40 will be charged to all summer graduate students in residence.

**Housing:** Students in residence during the 2021 summer term are charged \$1,300 for the six-week term or \$215 per week.

**Parking fee:** The cost for parking during the academic year for commuter students is \$50. The cost for parking during the academic year for residential students is \$75. The cost for parking during the summer term is \$10.00. Have your license plate number with you when you register your car. (Unpaid fines for violations are billed to your account.)

**Returned Check fee:** \$35

<b>Technology fee:</b> Full-time students during the academic year	\$440 (\$220 per term)
Part-time students during the academic year	\$220 (\$110 per term)
Summer session	\$100 (6 weeks)

**Thesis Binding fee:** \$22.50

**Transcript fee:** \$10 per transcript

**Special fees for art students only** (subject to change):

Studio art classes have additional fees based on consumable materials provided and used. The fees range from \$50 to \$300, depending on the course. Students should check with the instructor at the beginning of the term for a lab fee estimate.

Additional fees may be charged to students enrolled in various programs for expenses exclusive to their course of study.

## Financial Assistance

Students interested in receiving financial assistance must be enrolled at least half time (six credit hours per term during the academic year, four credits during the summer). Some grants are available only to students enrolled on a full-time basis (nine hours per term during the academic year; six hours during the six-week summer term). **Financial aid is not available for J-Term.**

If you would like to apply for financial aid, completion of a FAFSA at <https://fafsa.gov> as well as the Graduate Application for Financial Assistance (which is available for download on the Hollins Graduate Programs website) is required. Students will be asked to accept or decline the aid offered to them on-line using the Hollins Information System (H.I.S.) on the My.Hollins website. A signed award certification form, a signed Terms and Conditions form, and/or e-signed federal loan documents will need to be on file for financial aid to be processed. It is each student's responsibility to follow up with the Office of Scholarships and Financial Assistance to make sure his/her financial aid paperwork is in order.

Financial aid applicants must be United States citizens or permanent resident aliens. Applicants must be enrolled or accepted for enrollment in a degree or approved certificate program and have earned a bachelor's degree in order to qualify for federal student aid. All applicants must maintain satisfactory academic progress. It is recommended that students maintain the number of credit hours for which they apply. Reducing the number of credit hours carried risks loan ineligibility, and students may be asked to repay all or part of their loan immediately. Contact the Office of Scholarships and Financial Assistance if you are considering dropping classes once the semester has begun to find out the impact it may have on your financial aid eligibility. In some cases, your loan eligibility will be reduced. In addition, if you drop below half-time attendance you will no longer qualify for federal loan funds and deferred student loans you may have borrowed in the past may go into repayment.

**Students must maintain satisfactory academic progress to remain eligible for assistance.** There is both a quantitative and qualitative component to maintaining satisfactory academic progress. Students who take incompletes in all course work and/or withdraw from all course work during a term may be impacted financially as well as academically. Maintaining satisfactory academic progress means attending and successfully completing courses during the term in which they are registered. A GPA of 3.0 is required for graduation from any of the

master's programs offered at Hollins University. Students who fail to maintain satisfactory academic progress will be placed on financial warning. Students who do not maintain satisfactory academic progress for their second consecutive term are immediately ineligible for financial aid. This places the students on 'unsatisfactory academic progress' status for financial aid. Such students may reapply for aid after they have removed themselves from financial aid academic probation. Also, students who feel that they have extenuating circumstances may appeal this financial aid decision **once**. Information on financial assistance specific to particular programs is included with the program description. The Office of Scholarships and Financial Assistance may provide additional information as well as the appropriate application forms. They can be contacted at (540) 362-6332 or [SFA@hollins.edu](mailto:SFA@hollins.edu).

Hollins University began offering the Federal TEACH Grant to students enrolled in our M.A.T. program in fall 2014. This non-need based award provides up to \$4,000 in grant funding per year to students who plan to become teachers. The grant is available for students who are enrolled full time or part time in the M.A.T. program, but part-time students will have their awards prorated. Students accepted into the M.A.T. program who would like to apply for the Federal TEACH Grant should complete a FAFSA and notify the Office of Scholarships and Financial Assistance of their interest in the award. As a condition for receiving a TEACH Grant, students must agree to teach full time in a high-need field for at least four academic years at an elementary school, secondary school, or educational service agency that serves low-income families. Grant recipients must complete their required four years of teaching within eight years of completing, or ceasing to be enrolled in, their program of study. If that service obligation isn't met, TEACH Grant funds convert to a Federal Direct Unsubsidized Stafford student loan that must be repaid. Interest on that loan accrues as of the date the TEACH Grant funds were disbursed. Students must have and maintain a 3.25 grade point average.

Students who borrow excess funds in order to help cover living expenses must request a refund in writing for every term that they are expecting a refund. A refund request form and direct deposit form may be obtained at the Office of Scholarships and Financial Assistance. Refunds may be requested and processed once financial aid for the term hits the student account and creates a credit balance. Refunds are processed by the Business Office once a week on a fixed schedule. Refunds for the summer term are not available until mid-July.

## Federal Title IV Financial Aid

The Office of Scholarships and Financial Assistance is required by federal statute to recalculate federal financial aid eligibility for students who withdraw, drop out, are dismissed, fail to successfully complete at least one course in a semester, or take a leave of absence prior to completing 60% of a payment period or term. The federal Title IV financial aid programs must be recalculated in these situations.

If a student leaves the institution prior to completing 60% of a payment period or term, the financial aid office recalculates eligibility for Title IV funds. Recalculation is based on the percentage of earned aid using the following Federal Return of Title IV funds formula:

Percentage of payment period or term completed = the number of days completed up to the withdrawal date divided by the total days in the payment period or term. (Any break of five days or more is not counted as part of the days in the term.) This percentage is also the percentage of earned aid.

Funds are returned to the appropriate federal program based on the percentage of earned aid using the following formula: Aid to be returned = (100% of the aid that could be disbursed minus the percentage of earned aid) multiplied by the total amount of aid that could have been disbursed during the payment period or term.

If a student earned less than was disbursed, the institution would be required to return a portion of the funds and the student would be required to return a portion of the funds. Keep in mind that when Title IV funds are returned, the student borrower may owe a debit balance to the institution.

If a student earned more aid than was disbursed to him/her, the institution would owe the student a post-withdrawal disbursement, which must be paid within 180 days of the student's withdrawal.

The institution must return the amount of Title IV funds for which it is responsible no later than 45 days after the date of the determination of the date of the student's withdrawal.

Refunds are allocated in the following order:

- Unsubsidized Federal Direct Stafford Loans
- Subsidized Federal Direct Stafford Loans
- Federal Direct Graduate PLUS Loans
- Federal TEACH Grants

When a student who has received a federal student loan and/or federal TEACH grant graduates, withdraws, or drops below half-time status, he/she is required to complete exit counseling to learn about his/her rights and responsibilities as well as provide updated demographic and reference information. Exit counseling may be performed on-line and/or in person with a representative from the Office of Scholarships and Financial Assistance. It is the student's responsibility to notify his/her federal student loan servicer of any changes to his/her name, address, e-mail address, and phone number so that the loan servicer may successfully communicate with the borrower about loan matters, including billing. Federal loan borrowers may qualify for a deferment, forbearance, and/or income-based repayment arrangement once they are in repayment. Please contact either your loan servicer or the Office of Scholarships and Financial Assistance for more information.

## Academic Regulations

Hollins offers 11 master's degrees, each with unique requirements for graduation. A description of the requirements for each degree is within the individual sections. Students must complete the requirements for graduation with a GPA of 3.0 or above. No more than one "C" can be counted toward degree requirements. No course with a grade of "D" will be counted toward graduation. A grade of "F" in any course will result in dismissal from the program.

### AUDITING A COURSE

---

Students may request to audit a course after discussing this option with the professor of the course. The faculty member sets the requirements regarding attendance and written work. An audit form must be completed and signed by the faculty member granting permission for the audit. Upon successful completion, the course will be transcribed and a final grade of AU will be recorded. Students who fail to meet the conditions of the audit agreement will have no notification of the audit on the transcript. Audit credits do not count toward any requirements for graduation. The charge for auditing a course is the same as the charge for taking it for credit.

### ADDING/DROPPING COURSES

---

Students may add courses until September 7, 2020 (Term 1) and February 10, 2021 (Term 2). They may drop courses until September 28, 2020 (Term 1) and March 3, 2021 (Term 2). The add/drop deadline for Short Term 2020 is January 6, 2021. The add/drop deadline for Summer Term 2021 is June 25, 2021. Note: Students dropping courses once a term has begun remain responsible for tuition and fees according to the Tuition Fee Refund Policy (pg. 13 - 14).

### CLASS ATTENDANCE

---

Because students are responsible for the full work of the courses in which they are registered, including participation in class discussions and daily work, regular class attendance is important. Students are responsible for work missed for any reason.

The university recognizes diversity in teaching methods and does not impose a uniform class attendance policy. Instead, it directs faculty in each course to set the requirements for attendance and to communicate those requirements to the students at the beginning of each term.

## **GRADES**

---

Course work is evaluated as A+, A, A-, B+, B, B-, C+, C, C-, D+, D, D-, F on a 4.0 scale. Faculty members set standards for evaluation in their courses. Hollins does not permit more than one C to count toward a graduate degree. No courses with a grade of D will be counted toward graduation. A grade of F in any course will result in dismissal from the program. All candidates for graduation must have a 3.0 or better in order to receive the degree.

All work for a course should be completed by the end of the last day of classes, except when other arrangements are made by the instructor for the class. An incomplete (I) may be assigned for work which for good reason has not been completed at the close of the term. Students must submit the appropriate paperwork with faculty signature in order to receive an incomplete. If a grade is not submitted or a formal request to extend an incomplete approved, the "I" will be converted to an "F" according to the following uniform completion dates: March 10 for fall term and October 10 for spring and summer terms.

Students working on their thesis may receive the grade of Y indicating the work is continuing in the following term(s).

## **HONOR CODE PLEDGE**

---

In class work as well as on examinations, students are governed by the Honor Code Pledge:

I pledge to conduct myself in an honorable and trustworthy manner at Hollins University by not lying, stealing, or cheating. I understand that my responsibilities to the Honor System are as follows when an Honor offense occurs:

I will

- a. report myself to the Honor Court and/or
- b. ask another to report herself/himself for an offense and/or
- c. report the violation to Honor Court if the student does not do so.

## **INCOMPLETES**

---

Students who need an extension of time to complete course work should seek permission from the appropriate faculty member and complete the appropriate paperwork. Forms for extensions are available online and in the graduate studies office. Students must submit the appropriate paperwork with faculty signature in order to receive an incomplete. If a grade is not submitted or a formal request to extend an incomplete approved, the "I" will be converted to an "F" according to the following uniform completion dates: March 10 for fall term and October 10 for spring and summer terms.

Students with two or more incompletes from previous semesters may not register for additional course work until grades for those incomplete courses have been submitted.

### **Incomplete Theses**

Students who register for the thesis/essay will have the amount of time allotted by their particular program to complete the work. The time limits for each program are:

- M.A.L.S. – 3 terms (includes summer)
- Children's Literature – 2 years
- Screenwriting – 2 years
- Playwriting – 2 years
- M.A. in Teaching and Learning – 4 terms
- Dance – 2 terms

## Creative Writing – fall and spring terms of 2<sup>nd</sup> year

Once the thesis/essay has been registered, students will carry a grade of “Y” each term they have not completed the work up until the deadline indicated above. At the end of the deadline, if the work is still not complete, the faculty director should check in with the student to determine the student’s status and plan for completing the work. If the professor is in agreement with extending the time available for the student to complete the work, the student and faculty director will need to complete a “Request for Incomplete.” They will agree on a time limit for extension, **not to exceed one year**. The form will be sent to the manager of graduate services for approval and to the Registrar’s Office for the grade change to occur. At that time the grade of “Y” will be replaced by an “I”. At the end of the extension period, the faculty director will need to submit a grade for the student based on what he/she has produced.

If the student does not finish the work and receives a grade that does not permit completion of the degree, with approval of the graduate program director and manager of graduate services, a student may register for the thesis a second time. **A second thesis registration is not eligible for financial assistance.**

## PURSUIING COURSE WORK IN ANOTHER GRADUATE PROGRAM

---

Students wishing to pursue course work in graduate programs other than the one in which they are enrolled, may do so with the permission of the instructor, the director of the program, and the manager of graduate services. Students should consult the graduate studies office regarding the rate at which they will be charged for pursuing work in a different program. Course work may only be counted toward one degree.

## TRANSFER CREDIT

---

A course taken in any Hollins graduate program may be transferred to another Hollins program with permission of the program director, but the course cannot count toward more than one degree.

Transfer of up to two graduate courses is permitted in most of Hollins’ graduate programs as long as it is in keeping with the student’s course of study. The credit must come from a regionally accredited college or university. The student must have received a grade of “B” or better (no pass/fail credit will count) and the course cannot have been used toward any other degree. Students seeking permission for a course to be transferred in, must submit an original transcript to have the course approved by the program director.

No transfer credit is accepted toward the M.F.A. in creative writing or the M.F.A. in dance.

## WITHDRAWALS

---

Students with withdrawals from three or more courses on their transcript who wish to continue in the program must write a letter to the director explaining their circumstances. The letter will be reviewed by members of the Graduate Academic Affairs Committee at its next scheduled meeting and a decision communicated to the student within two weeks.

Students who withdraw repeatedly from courses are not considered as making satisfactory progress toward graduation and will not be eligible for SFA funds.

# Business Office Policies

**BILLING POLICIES:** **Paper bills are not mailed to students.** Students will receive and pay their tuition bill online through Nelnet Enterprise Online Billing and Payment System. Electronic bills (e-bills) are generated through Nelnet Enterprise and serve as the official bill of the university.

Students will access Nelnet Enterprise through Hollins University's Information System (HIS) secure portal at My.Hollins. Students can permit others to receive email notifications regarding their e-bill and allow others to make electronic payments on their behalf by adding an Authorized Party on Nelnet Enterprise. For further instructions and additional information regarding Nelnet Enterprise, please refer to the **Nelnet Enterprise User Guide** located on HIS.

Students and Authorized Parties will receive an email notification that an e-bill has been generated. Notification will be sent to the student's official Hollins email address as well as any personal email addresses the student has added in Nelnet Enterprise. Email notifications will also be sent to any Authorized Party's email address added in Nelnet Enterprise. E-bills will be generated monthly by the 15th. The e-bill provides:

- an easy to read format
- a central location for current account activity, making payments, and viewing bills
- the ability to designate a third-party to view the bill and make payments
- access to view real-time account activity and balances
- access to view previous bills

It is important to recognize that the e-bill is a snapshot in time. Activity on a student's account may have occurred after the bill has been generated. Therefore, it is recommended that students periodically check their account on Nelnet Enterprise.

Students are required to pay tuition and fees in full or have approved financial aid for any outstanding balances by the due dates. **There is a late charge of 3% per month on any past due balance. In addition, a hold flag will be placed on a student's account if the balance is not paid by the due date, which will prevent future registration and receipt of an official transcript and/or diploma.** Students will not be admitted or allowed to return to campus until all outstanding balances are paid in full. The university reserves the right to officially withdraw students with past-due balances. By federal law, students for whom the Veteran's Administration has not yet paid tuition and fees for their veteran's benefits under the Post-9/11 GI Bill® (Chapter 33) or Vocational Rehabilitation and Employment Services (Chapter 31) are not subject to the university's usual holds, restrictions, or late fees for such monies.

Students with a delinquent account, who are no longer attending the university, will be contacted in writing by the Business Office. Students will be expected to pay their outstanding balance in full. If a student does not respond, his/her account will be referred to a collection agency, where it may also be sent to credit bureaus for reporting purposes. The student will be responsible to reimburse the university the fees of any collection agency, which may be based on a percentage at a maximum of 40% of the debt, and all costs and expenses, including reasonable attorney's fees, incurred in such collection efforts. Once an account is placed with a collection agency, a student will no longer be able to negotiate with the university. The student must deal directly with the collection agency.

**CHANGES:** The University reserves the right to change fees.

**GRADUATION:** The University will not issue a diploma unless bills are paid in full. If all academic requirements are met, the Board of Trustees and faculty confer degrees, finances notwithstanding. Diplomas will be held until accounts are cleared. Graduation fees are used to offset the costs of commencement such as programs, rentals, sound system, food service, and diplomas. In order for students to walk across the stage at graduation and receive a diploma, they must have successfully completed all degree requirements and be in good current financial standing.

**REGISTRATION:** If a student has a hold on his/her account in the current academic term, the student will not be permitted to participate in registration for the following term until the hold issue(s) has been resolved. A hold can be placed on registration for the following reasons:

- failure to pay an outstanding financial balance with the Business Office
- failure to complete required paperwork in Financial Aid

- failure to complete outstanding academic assignments (i.e. incompletes)

## Housing

Housing is available to students participating in the on-campus summer graduate programs. The cost for the six-week term in summer 2021 will be \$1,300. Housing is available in dormitories located on campus. For students enrolled in the M.F.A. in dance, housing will be \$215 per week for the five weeks students are in residence at Hollins.

Additional information may be obtained from the graduate studies office related to summer housing.

## Tuition Fee/Refund Policies

Registration for any term constitutes an obligation to pay tuition. The policies that follow pertain to the percent of tuition due should a student withdraw from a course or from the university once the term has begun.

Students must formally notify the manager of graduate services in person or in writing of their intent to withdraw from a course or from the program. The appropriate form must be completed and approved in order to drop a course. After the drop date, students must complete an official withdrawal form signed by the instructor and the manager of graduate services. The date on which the withdrawal form is presented determines the amount of tuition due. If a student withdraws prior to the beginning of the term, there is no tuition liability. The nonrefundable enrollment deposit paid at the time of registration or acceptance of position within the program will remain as a credit on the student's account up to one academic year for future costs. Refunds will not be issued.

Withdrawal prior to the beginning of the term: Charges for tuition and fees related to enrollment (other than the nonrefundable enrollment deposit) will be removed from the student's account.

Students who withdraw on or after the first day of the term will be responsible for tuition as indicated below:

### Fall Term

10% tuition due for withdrawal by September 15, 2020  
 50% tuition due for withdrawal by September 22, 2020  
 75% tuition due for withdrawal by October 13, 2020  
 100% tuition due for withdrawal beginning October 14, 2020

### Spring Term

10% tuition due for withdrawal by February 25, 2021  
 50% tuition due for withdrawal by March 4, 2021  
 75% tuition due for withdrawal by March 25, 2021  
 100% tuition due for withdrawal beginning March 26, 2021

### Summer Term

10% tuition due for withdrawal by June 25, 2021  
 Beginning after 4:30 p.m. June 25, 2021 no tuition refund.

### Room and Other Fees (technology fees, etc.)

No refund under any circumstances.

*Hollins reserves the right to suspend or expel a student or put a student on administrative leave at any time if her/his conduct is unsatisfactory or if she/he violates the rules and regulations as set forth by the university. In the event either is necessary, there is no refund.*



## **POLICY ON RETURN OF UNEARNED TA FUNDS TO THE DOD - GOARMY**

In accordance with the Department of Defense regulations, the University is required to return unearned TA funds for students on a proportional basis that have received TA funds and drop or withdraw from a course prior to completing 60% of the course. Once a student has completed at least 60% of the course for which the TA funds were approved, the student is considered to have earned 100% of the TA funds. If

a service member stops attending due to a military service obligation, the University will work with affected service members to identify solutions that will not result in a student debt for the returned portion.

The University's schedule for Return of Unearned TA:

Before or during Week 1-2	100% return
During Weeks 3-4	75% return
During Weeks 5-7	50% return
During Week 8-9	40% return (60% of course completed)
During Weeks 10-14	0% return

## **Notification of Rights under FERPA for Hollins University**

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education. It is the policy of Hollins University to follow those guidelines to protect the privacy of students. The following student rights are covered by the act and are afforded to all eligible students of the university:

1. The right to inspect and review the student's education records.
2. The right to request the amendment of the student's education records that the student believes are inaccurate or misleading.
3. The right to consent to disclosures of personally identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent.
4. The right to notify the university in writing if the student does not want any or all of the information designated as directory information to be released internally or externally.\*
5. The right to file a complaint with the U.S. Department of Education concerning alleged failures by Hollins University to comply with the requirements of FERPA.

The annual notification of these rights is found in the student handbook.

\*All or individual directory items may be declared confidential provided written expression is received by the manager of graduate services' office no later than three days from the beginning of any term. Hollins designates the following as directory information:

- A. Category I – Campus Directories and Publications: Student name, class year or program, nickname, local mailing address, local residence address, local telephone number, student's permanent mailing address, email address, weight and height of athletes, photographs, date and place of birth, participation in officially recognized activities and sports, most recent previous school attended, field of study, dates of attendance, degree awarded and date, awards and honors, and full- or part-time status.
- B. Category II – External Requests: The university reserves the right to provide the following directory information to callers external to the university who request information such as

confirmation of a student's attendance at Hollins; dates of attendance (if known); degree awarded and date (if known); and withdrawal date (if known).

**Social security numbers and other personally identifiable information may be used in reporting student enrollment and demographic data on mandated federal and state reports.** Effective January 3, 2012, the U.S. Department of Education's FERPA regulations expanded the circumstances under which students' education records and personal identifiable information (PII) – including social security number and grades – may be accessed without the student's consent. Organizations and offices which may request student records and PII without consent include the U.S. Comptroller General, the U.S. Secretary of Education, and Federal and State authorities.

The data may be used within evaluations of federal- or state-supported research studies. Federal and State authorities must obtain certain use-restriction and data security promises from entities they authorize to receive and compile student PII. They may also track student participation in education and other programs by linking PII to additional personal information obtained from other federal and state data sources including workforce development, unemployment insurance, child welfare, juvenile justice, military service, and migrant student records systems.

# Children's Literature

M.A./M.F.A.

Hollins University offers a graduate program devoted exclusively to the study and writing of children's literature, leading to an M.A. or M.F.A. degree earned over the course of three to five summers, during six-week sessions held from mid-June through July.

The graduate degree in children's literature was initiated in the summer of 1992 and draws its instructors from the ranks of Hollins' permanent faculty as well as distinguished visiting scholars and writers from other institutions. Running concurrently and in collaboration with the Certificate in Children's Book Illustration and the M.F.A. in Children's Book Writing & Illustrating, the graduate programs in children's literature offer a uniquely diverse community of writers, scholars, and artists learning from each other on Hollins' historic and beautiful campus. Each summer students organize the Francelia Butler Conference on Children's Literature to celebrate the best work coming out of the program.

## VISITING SPEAKERS

A writer-in-residence and a scholar-in-residence visit each summer and consult individually with students on their manuscripts and scholarly papers. Anika Aldamuy Denise, Kara LaReau, Maude Hines, and Kenneth Kidd have recently participated in the summer program in those roles. In addition, many other visiting writers, scholars, artists, and publishing professionals lecture and teach workshops each summer. Children's Literature has hosted Ben Hatke, E.B. Lewis, Kelly Murphy, Terri Windling, Amanda Firestone, Marah Gubar, Uma Krishnaswami, Jane Harrington, Kaitlyn Johnson, Sasha Illingworth, and many others.

In even years alumni hold a reunion on campus, and the slate of speakers includes distinguished Hollins alumni who are working in academia or in publishing as authors, illustrators, editors, and agents. In 2020, the program held its first virtual reunion.

## REQUIREMENTS FOR THE DEGREES

### M.A. Degree

Forty credits are required for the M.A. degree, including ENG 542: History and Criticism of Children's Literature. Each student will generally undertake eight four-credit courses (usually two per summer), plus a thesis (eight credits). Students must demonstrate proficiency in reading a foreign language. At least half the courses taken must be literature courses that include writing critical papers. The thesis offered for the degree may consist of an extended critical essay or an original work of poetry, fiction, drama, or creative nonfiction for children. Students have nine years from matriculation to complete the degree.

### M.F.A. Degree

Forty-eight credits are required for the M.F.A. degree, including ENG 542: History and Criticism of Children's Literature. Each student will generally undertake ten four-credit courses (usually two per summer), plus a thesis (eight credits). Each student will be required to complete a minimum of four creative writing courses including ENG 560: The Craft of Writing for Children and ENG 561: Genre Study in the Craft of Writing for Children or ENG 562: Creative Writing Workshop. Two other creative courses approved by the program director are required. Four of the courses undertaken must be literature courses that include writing critical papers. The thesis offered for the degree will consist of a book-length original work in poetry, fiction, or drama for children, accompanied by a critical essay. Students have nine years from matriculation to complete the degree.

## Transfer Credit

Students may transfer in up to eight credit hours (or the equivalent of two graduate courses). Students seeking permission for a course to be transferred in must submit an original transcript from the regionally accredited college or university where the course work was completed. The course must be approved by the program director and the student must have received a grade of "B" or above in order for the course to transfer; no Pass/Fail credit will be approved for transfer. The course work may not have counted toward any other degree.

## INDEPENDENT STUDY

.....

A student may complete up to 16 Hollins credits through independent study and/or online courses outside the summer terms. No more than eight of those credits may be in independent study. At least 16 credits for the M.A. degree and 24 credits for the M.F.A. degree must be completed on campus.

## TUITION AND FINANCIAL ASSISTANCE

.....

Tuition for the 2021 summer term is \$850 per credit hour or \$6,800 for the normal load of two four-credit courses. Student loans and scholarships are available. Applicants should indicate their financial need on the application for admission.

A nonrefundable deposit of \$400 is due from new students. This deposit will be credited to the student's account and reflected on the summer term billing.

A nonrefundable deposit of \$200 is due from returning students by May 15. This deposit indicates the student's intent to enroll for the coming term and will be credited to his or her account.

Students withdrawing prior to the beginning of the term do not incur tuition charges. However, the nonrefundable enrollment deposit will remain as a credit on the student's account and may be used during the subsequent summer term for future tuition charges. Refunds will not be issued.

# Courses in Children's Literature

### ENG 528: CHILDREN'S BOOK ILLUSTRATORS (4)

Phillips

The role of art in children's literature; a survey of traditional and contemporary works emphasizing but not limited to the European and American tradition; an examination of how artists interpret and reinterpret the text.

### ENG 535: RETELLINGS AND ADAPTATIONS IN CHILDREN'S AND YA LITERATURE (4)

Department

From its earliest roots in older oral and written sources, literature for children has a rich tradition of retellings and adaptations. This course explores how adaptation works in various forms and genres for young readers and audiences, from alphabet books to film series. The particular focus of each section will vary.

### ENG 536: THE FANTASTIC IN CHILDREN'S AND YA LITERATURE (4)

Department

From OZ and the Hundred Acre Wood, to the Night Kitchen and the Road Not Taken, to Middle-earth and Outer Space and a contemporary graveyard, the Fantastic has been a major element in children's and YA fiction and picture books for over 125 years. The Fantastic needs to be understood as different from realistic fiction, a category with its own rules for writing and its own approaches in criticism.

### ENG 538: CULTURAL REPRESENTATION IN CHILDREN'S AND YOUNG ADULT LITERATURE (4)

Department

This course will examine contemporary picture books, chapter books, and middle grade novels. What themes emerge in these books? What do the characters look like? Who are their families? What are their obstacles? How do these stories contribute to a larger cultural narrative? What are

the elements that render a “multicultural” book universal? Guided by questions such as these class participants will engage in close reading and discussion in an attempt to define this category while identifying particular artistic decisions evident in the texts.

**ENG 539: CHILDREN’S LITERATURE AND CRITICAL THEORY (4)**

**Department**

The distinctive character of literature written for young people requires a careful and critical approach to the use of existing literary theories; merely applying a theoretical model oriented to peer-directed work (that is, adults writing for other adults) often results in a distorted reading of a children’s text. This course will thus serve as an introduction to the literary and critical theories that have developed around notions of subjectivity, authority, readership, and textuality, but will also involve an examination of how these theories may (and must) be adjusted to gain a fuller understanding of works that function not only as aesthetic objects, but also as apprentice texts for the acquisition of both literary and literacy competencies. Special attention will be given to recent developments in cognitive studies and multimodal theories so that we can develop a more nuanced understanding of picture books and children’s poetry as well as traditional narrative.

**ENG 542: HISTORY AND CRITICISM OF CHILDREN’S LITERATURE (4)**

**Coats**

An introduction to British and American literature for children, from its roots in the oral tradition and medieval literature through 20<sup>th</sup>-century works. Required for all students; offered every year.

**ENG 545: CHILDREN’S LITERATURE IN TRANSLATION (4)**

**Department**

Is translated children’s literature a means of bridging cultural differences or of obscuring them? What survives in the process of translation, and what is the spectrum of choices along with translators of children’s literature must decide to place themselves? Knowledge of one or more languages besides English is desirable, but not necessary.

**ENG 551: ANALYSIS OF AWARD WINNERS (4)**

**Department**

Writers, librarians, publishers, teachers, and readers all await the announcement of the annual winner of The Newbery Award given by the ALSC for “the most distinguished American children’s book published the previous year.” But who decides what makes a work the most distinguished, how is that decision made, and what is the criteria for bestowing the coveted bronze medal? This critical study of recent award-winning books focuses on the answers to those questions and, in particular, considers what has made contemporary children’s book “most distinguished.” It will also familiarize students with criteria for other major awards for children’s literature.

**ENG 558: STUDIES IN MYTH AND FOLKTALE (4)**

**Department**

An examination of myths and folktales from diverse cultures and the ways in which they express and shape collective values. Geographical focus will vary (i.e., African Diaspora, Scandinavian, Celtic).

**ENG 560: THE CRAFT OF WRITING FOR CHILDREN (4)**

**Department**

Writing books for children and adolescents involves a two-fold trick. The author, usually an adult, must craft a narrative that convinces the reader that they have the authority to report on the authentic experiences of childhood and adolescence. Additionally, they must build a text, using techniques such as figurative language and sensory details, to create a fully realized world and satisfying story. We’ll be examining the forms of several genres as well as age categories in order to uncover the tricks of the trade, and how to apply the same approaches in our own writing.

**ENG 561: GENRE STUDY IN THE CRAFT OF WRITING FOR CHILDREN (4)**

**Homzie**

Study of a particular genre or theme, with subject matter varying from year to year. Offered every year.

**ENG 565: INQUIRY INTO FAIRY TALES (4)**

**Department**

Each term this course will focus on fairy tales’ relationship with other constructs or ideas: these might include ideology, other traditional literature, narrative and oral traditions, revisions and updates, or psychology, for instance.

**ENG 572: STORYTELLING (4)****Department**

Storytelling literature, the history of storytelling, and the practical applications of storytelling will be surveyed, but the practice of telling stories orally will receive the major emphasis. Students will be introduced to techniques for selecting and learning stories. Performance techniques will be demonstrated by the instructor. While the focus will be on traditional tales, some time will be devoted to an exploration of the telling of original, personal, family, historical, and ghost stories. Students will be expected to read certain texts on the art of storytelling, to familiarize themselves with traditional folktales, to select appropriate stories for telling, and to learn, workshop, and perform at least three stories for the class. Students will begin the development of a personal style and repertoire of stories.

**ENG 576: CRITICAL STUDIES IN FORM AND GENRE (4)****Martin**

Close analysis of a particular form or genre (e.g., picture books, poetry, young adult novels, historical fiction, science fiction). Students will apply critical approaches to academic essays about literature.

**ENG 577: GENDER STUDIES IN CHILDREN'S AND YOUNG ADULT LITERATURE (4)****Attebery**

Literature for young readers is a powerful tool for examining how we acquire identities, including gender roles and the finding of selfhood. From the beginnings of children's literature to the present, some books have been concerned primarily with the maturation of boys and designed explicitly for a male reading audience, while others have been concerned with the maturation of girls and written primarily for them. Some genres, such as historical fiction, represent our culture's traditional gender divisions, while others, such as fantasy and science fiction, may reconceive them. Varying iterations of this course will explore in depth one or more aspects of gender and identities.

**ENG 583: ADVANCED CREATIVE WRITING TUTORIAL (4)****LaFaye**

Graduate tutorial seminar in the generation, examination, and interpretation of texts in children's literature in the light of literary history and theory with attention to the writing of the students in the class. The exact contents of any given seminar will be determined by the needs and interests of its members. Limited to students in the M.F.A. program in children's literature. Prerequisite: permission of instructor. Offered every year.

**ENG 597: CHILDREN'S LITERATURE GRADUATE INTERNSHIP (4)****Fraustino**

This course provides experiential learning experiences through supervised internships in professional areas related to the academic study of children's literature, illustration, and culture. Through applied practice, students will become active participants in the diverse community of creators, publishers, sellers, sharers, and others who work with texts and images intended for children and young adults.

In order to receive graduate credit for internship, all students will be required to:

- Identify objectives for seeking an internship with a particular sponsor.
- Research the company or sponsor where interning and provide a paragraph on what the company does as it relates to student's objective.
- Document the experience of the internship in detail.
- Reflect on experience gained through the internship through a narrative essay.
- Present learning outcomes to advisor and share with other students through Moodle.

**ENG 598: CAPSTONE SEMINAR (8)****Department**

M.A. students may undertake ENG 598: Capstone Seminar in place of ENG 599: Thesis. The capstone seminar consists of a written examination of three short essays and an oral examination based on a reading list and accompanying essay.

**ENG 599: THESIS (8)****Department**

M.A. students may choose either a scholarly or a creative thesis. Students who choose to do a creative thesis must have taken ENG 510: Creative Writing Seminar or ENG 560: The Craft of Writing for Children and ENG 561: Genre Study in the Craft of Writing for Children or ENG 562: Creative Writing Workshop.

M.F.A. students will complete a book-length manuscript of fiction, poetry, drama, or literary nonfiction for children. Theses in both programs are accompanied by an essay situating the work in the historical and critical context of children's literature.

## Faculty

**Brian Attebery**, professor of English and director of American studies, Idaho State University; Ph.D., Brown University. He is the author of *Decoding Gender in Science Fiction*, *Strategies of Fantasy*, *The Fantasy Tradition in American Literature: From Irving to Le Guin*, and the *Teachers Guide to the Norton Book of Science Fiction*, and coeditor, with Ursula K. Le Guin, of *The Norton Book of Science Fiction*.

**Rhonda Brock-Servais**, professor of English, Longwood University; Ph.D., University of South Carolina. Her work has appeared in *Children's Literature in Education* and *The Encyclopedia of American Children's Literature*. Besides children's literature, her interests include literary horror, Romantic and Victorian literature, and fairy tales.

**Karen Chandler**, associate professor of English, University of Louisville; Ph.D., University of Pennsylvania. Her essays on literature and film have appeared in journals such as *Children's Literature Association Quarterly*, *Arizona Quarterly*, and *African American Review*, and collections such as *Who Writes for Black Children?* She is currently writing a book about African American history in children's literature.

**Dhonielle Clayton** is a *New York Times* bestselling author of multiple books for teens and middle grade, COO of the nonprofit We Need Diverse Books, and CEO of the diversity focused lit packaging company Cake Literary. She's a former elementary and middle school librarian. She earned an M.A. in children's literature from Hollins University and an M.F.A. in writing for children at The New School.

**Karen Coats**, professorial fellow in Education, Homerton College, University of Cambridge; Ph.D., The George Washington University. She is the author of *Looking Glasses* and *Neverlands: Lacan, Desire, and Subjectivity in Children's Literature*, which earned a Children's Literature Association Honor Award for Best Book in Literary Criticism in Children's Literature. She is also co-editor of *Handbook of Research on Children's and Young Adult Literature* and *The Gothic in Children's Literature: Haunting the Borders*, a reviewer for the *Bulletin of the Center for Children's Books* and a former board member of the Children's Literature Association.

**Renée Englot**, M.A. in children's literature, Hollins University. She is a professional storyteller working with schools, libraries, and corporations. Her storytelling has taken her across Canada and the United States, and her stories can be found on the recordings *Tales on the Wind*, *World of Story 2009*, and *Undaunted Enchantments*. She is also the author of *The Stranger Who Snored: An Intercultural Folktale Exploration*.

**Lisa Rowe Fraustino**, director of the Graduate Programs in Children's Literature at Hollins University; Ph.D., Binghamton University. Among her books are *I Walk in Dread: The Diary of Deliverance Trembley*; *Witness to the Salem Witch Trials*, part of Scholastic's Dear America series; the critically acclaimed picture book *The Hickory Chair*, and *Ash*, an ALA Best Book for Young Adults. She has edited several young adult short story anthologies as well as the 2018 ChLA Edited Book Award-winning collection of essays, *Mothers in Children's and Young Adult Literature* (coedited with Karen Coats). Her scholarship also includes the 2016 ChLA Article Award-winning essay "The Rights and Wrongs of Anthropomorphism in Picture Books." In 2006 she was a Fulbright Scholar teaching and consulting in children's literature at Mahasarakham University, Thailand.

**Hillary Homzie**, M.A. Hollins University; M.Ed., Temple University. She is the author of *Things are Gonna Get Ugly*, *The Hot List*, and the chapter book series *Alien Clones from Outer Space*. Her short stories have been published in anthologies and numerous children's magazines.

**Ellen Kushner** is the author of *The Golden Dreydl*, *Thomas the Rhymer*, winner of both the World Fantasy Award and the Mythopoeic Award; *The Privilege of the Sword*, winner of the Locus Award; *Swordspoint*; and with Delia Sherman, *The Fall of the Kings*. Stories for younger readers have appeared in anthologies including *The Beastly Bride* and *Troll's Eye View*. Her newest book is the anthology *Welcome to Bordertown* (coedited with Holly Black). She is also the host of PRI's award-winning National Public Radio series "*Sound & Spirit*" and a cofounder of the Interstitial Arts Foundation, an organization encouraging work that falls between genre categories. She was writer-in-residence in 2011.

**Alexandria LaFaye**, associate professor of English, Greenville College; M.F.A., University of Memphis; M.A. Hollins College and Mankato State University. Her newest book is *Walking Home to Rosie Lee*. She is also the author of *Worth*, which won the 2005 Scott O'Dell Award for Historical Fiction, *Water Steps*, *Stella Stands Alone*, *The Year of the Sawdust Man*, *Edith Shay*, *Strawberry Hill*, *The Keening*, and *Nissa's Place*, and her book on writing, *The Primed Mind*.

**Michelle H. Martin**, Beverly Cleary Endowed Professor for Children and Youth Services in the Information School at the University of Washington; Ph.D., Illinois State University. She is a renowned author, essayist, lecturer, book critic, community literacy activist, past president of the Children's Literature Association, and champion of diversity in children's literature. Her publications include *Brown Gold: Milestones of African-American Children's Picture Books, 1845-2002* and *Sexual Pedagogies, Sex Education in Britain, Australia, and America, 1879-2000* (co-edited with Claudia Nelson).

**Claudia Mills**, retired associate professor of philosophy at the University of Colorado at Boulder; Ph.D., Princeton University. She is the author of over fifty books for young readers, including the popular chapter book series, Franklin School Friends. A past president of the Children's Literature Association, she has published articles on Laura Ingalls Wilder, Louisa May Alcott, Maud Hart Lovelace, Betty MacDonald, Rosamond du Jardin, and Eleanor Estes. She won the ChLA Edited Book Award in 2006 for her collection of essays *Ethics and Children's Literature*.

**Nancy Ruth Patterson**, M.A.T., University of North Carolina at Chapel Hill. Three of her novels for children (*The Christmas Cup*, *The Shiniest Rock of All*, and *A Simple Gift*) have been adapted as plays and performed professionally. Her latest works are *the Winner's Walk* and *Ellie Ever*, published fall of 2010. Her work has been honored on Master Lists in ten states. Retiring after 33 years as a teacher and administrator with Roanoke City Schools, she joined the adjunct faculty of the University of Virginia, teaching graduate courses in children's and young adult literature.

**Julie Pfeiffer**, professor of English, Hollins University; Ph.D., University of Connecticut; editor of the annual of the Children's Literature Association, *Children's Literature* (Johns Hopkins University Press). She has published on Charlotte Brontë, gender and children's literature, and on 19<sup>th</sup>-century revisions of *Paradise Lost* for children.

**Anne Phillips**, professor of English at Kansas State University, teaches courses in children's and adolescent literature, including courses in illustration and adaptation. She has published and presented on illustrations and artists' interpretations of works such as *The Secret Garden*, *The Wonderful Wizard of Oz*, Wilder's *Little House* series, *Frindle*, and other works. She has coedited several books and published essays in *Children's Literature*, *The Lion and the Unicorn*, *Children's Literature Association Quarterly*, and other venues.

**Candice Ransom**, M.F.A., Vermont College; M.A., Hollins University. She is the author of over 100 books for children of all ages, including the novels *Finding Day's Bottom* and *Seeing Sky-Blue Pink*; picture books including *Tractor Day*, *I Like Shoes*, *Liberty Street*, and *The Promise Quilt*; and Time Spies books, among dozens of others.



**Ruth Sanderson**, author and illustrator, is a graduate of the Paier College of Art. Among her many books for children are *The Enchanted Wood*, *Cinderella*, and *The Snow Princess*. Her book *The Golden Mare, the Firebird, and the Magic Ring* won the Texas Bluebonnet Award in 2003. She recently illustrated *The Golden Key*, a Victorian fairy tale by George MacDonald, with 47 scratchboard illustrations. Her original artwork from *The Twelve Dancing Princesses* is now in the permanent collection of the Norman Rockwell Museum. Her illustrations for *The Twelve Dancing Princesses* and *Papa Gatto* adorn our Web page and poster. She resides in Massachusetts.

**Delia Sherman**, Ph.D., Brown University. Her newest young adult novel, *The Freedom Maze*, won the Andre Norton Award and the Mythopoeic Award. She is also the author of *Changeling* and *The Magic Mirror of the Mermaid Queen*, and with Ellen Kushner, *The Fall of the Kings*. Her short stories have appeared in the young adult anthologies *The Green Man*, *Troll's Eye View*, *Firebirds*, *The Faery Reel*, *A Wolf at the Door*, and *Coyote Road*. Her adult novel *The Porcelain Dove* won the Mythopoeic Award.

**C. W. Sullivan III**, retired professor of English, East Carolina University; Ph.D., University of Oregon. He is a full member of the Welsh Academy, author of *Fenian Diary: Denis B. Cashman on Board the Hougoumont, 1867-1868* and *Welsh Celtic Myth in Modern Fantasy*, and editor of numerous books including *The Mabinogi: A Book of Essays*, *Science Fiction for Young Readers*, and *Young Adult Science Fiction*.

**Ashley Wolff**, B.F.A., Rhode Island School of Design. She is the author and/or illustrator of over 60 children's picture books including *Baby Beluga*; *Stella and Roy Go Camping*; *Me Baby, You Baby*; *Who Took the Cookies from the Cookie Jar?*; *Mama's Milk*; and the beloved *Miss Bindergarten* series. Wolff's books have won numerous state and national awards. She lives and works in Vermont.

**Sharon Dennis Wyeth**, M.F.A., Hunter College. She is the author of award-winning picture books, early readers, middle grade, and young adult novels – both contemporary and historical. She has taught at Hollins, Fordham, and The New School. She is also a published poet and member of Cave Canem Fellowship for African American poets.

# Children's Book Writing & Illustrating

M.F.A.

Hollins University offers a summer M.F.A. program devoted exclusively to the study, writing, and illustrating of children's books, leading to an M.F.A. degree earned over the course of four to five summers, during six-week sessions held from mid-June through July.

This degree represents a marriage of courses offered through the M.F.A. in Children's Literature and the illustration courses offered for the Certificate in Children's Book Illustration.

Designed as a summer graduate program to run concurrently and in collaboration with the M.A./M.F.A. courses in Children's Literature and the Certificate in Children's Book Illustration, this M.F.A. in Children's Book Writing & Illustrating requires a total of 60 credits. The concurrent programs offer a uniquely diverse community of writers, scholars, and artists learning from each other on Hollins' historic and beautiful campus; visits from a nationally known writer-in-residence; an exceptional array of visiting speakers and artists; and the chance to participate in an annual student organized Francelia Butler Conference on Children's Literature. All students in their final semester will receive a review of their portfolio and personal feedback from an art director from a major publishing house.

## VISITING SPEAKERS

A writer-in-residence and a scholar-in-residence visit each summer and consult individually with students on their manuscripts and scholarly papers. Anika Aldamuy Denise, Kara LaReau, Maude Hines, and Kenneth Kidd have recently participated in the summer program in those roles. In addition, many other visiting writers, scholars, artists, and publishing professionals lecture and teach workshops each summer. Children's Literature has hosted Ben Hatke, E.B. Lewis, Kelly Murphy, Terri Windling, Amanda Firestone, Marah Gubar, Uma Krishnaswami, Jane Harrington, Kaitlyn Johnson, Sasha Illingworth, and many others.

In even years alumni hold a reunion on campus, and the slate of speakers includes distinguished Hollins alumni who are working in academia or in publishing as authors, illustrators, editors, and agents. In 2020, the program held its first virtual reunion.

## REQUIREMENTS FOR THE DEGREE

### M.F.A. Degree

M.F.A. students take four 500-level art courses of six credits each: a four-credit elective in art or creative writing based on the student's specific focus; six 500-level English courses of four credits each, including ENG 542: History and Criticism of Children's Literature; plus eight thesis credits for a total of 60 credits to obtain the degree. The English courses must be a combination of writing and critical study of children's literature and children's book illustration. Students who have completed the Certificate in Children's Book Illustration may count those 24 credits toward this M.F.A. degree.

### Transfer Credit

Students may transfer in up to eight credit hours (or the equivalent of two graduate courses). Students seeking permission for a course to be transferred in must submit an original transcript from the regionally accredited college or university where the course work was completed. The course must be approved by the program director and the student must have received a grade of "B" or above in order for the course to transfer; no Pass/Fail credit will be approved for transfer. The course work may not have counted toward any other degree.

## TUITION AND FINANCIAL ASSISTANCE

---

Tuition for the 2021 summer term is \$850 per credit hour or \$8,500 for the normal load of one four-credit course and one six-credit course. Student loans and scholarships are available.

Applicants should indicate their financial need on the application for admission.

A nonrefundable deposit of \$400 is due from new students. This deposit will be credited to the student's account and reflected on the summer term billing.

A nonrefundable deposit of \$200 is due from returning students by May 15. This deposit indicates the student's intent to enroll for the coming term and will be credited to his or her account.

Students withdrawing prior to the beginning of the term do not incur tuition charges. However, the nonrefundable enrollment deposit will remain as a credit on the student's account and may be used during the subsequent summer term for future tuition charges. Refunds will not be issued.

## Courses in Children's Book Writing & Illustrating

### **ART 523: CHILDREN'S BOOK PORTFOLIO (4)**

**Begin**

Students will continue to study a variety of contemporary children's book media and illustrators, and a few advanced techniques will be demonstrated to the class. Students will work on character development, composition and color design, with the aim of applying these in their medium of choice for a professional portfolio. Class time will include Power Point presentations, in-class demonstrations, review of books and resources, critique and discussion time.

*Prerequisites: ART 527 and ART 568.*

*\$75 supply fee*

### **ART 523S: CHILDREN'S BOOK PORTFOLIO STUDIO (2)**

**Begin**

Studio time will place an emphasis on hands-on exposure to more advanced approaches to image making. Students will focus on their medium of choice and create three to four finished illustrations for a professional portfolio, as well as designing a professional postcard and business card showcasing their best work. *Prerequisites: ART 527S and ART 568S.*

### **ART 527: INTRO TO CHILDREN'S BOOK MEDIA (4)**

**Wolff/Denise**

Today's book publishing technology allows for huge variety in approaches to illustration. In this introduction to children's book media, students will experiment with a range of media commonly used for children's book illustration, while learning to identify and analyze the media and styles of contemporary published illustrators. By the end of the term everyone will give a detailed analysis and presentation of a contemporary illustrator whose style and use of a medium is inspirational and potentially influential in the development of the student's own personal style and medium.

*\$75 supply fee*

### **ART 527S: INTRO TO CHILDREN'S BOOK MEDIA STUDIO (2)**

**Wolff/Denise**

Studio time will place an emphasis on hands-on exposure to color theory and basic media skills for creating picture books for children. Both black-and-white and color media will be covered, such as pen and ink, watercolor, gouache, scratchboard, colored pencil, collage, and an introduction to mixed media/digital techniques. Class time will include critique and discussion time.

### **ART 568: CHILDREN'S BOOK DRAWING FUNDAMENTALS (4)**

**Sanderson**

Drawing is the most important skill to develop in order to become a working children's book illustrator. Course will ground students in basic drawing skills as they first work on their powers of observation and the craft of drawing in light and shade. Through a variety of class exercises, the students will learn about form, value, texture, quality and styles of line, perspective, drawing architecture and interiors, drawing people, animals, nature, and landscapes. Students will work mainly in graphite pencil, charcoal, and pen and ink, and will explore drawing in a variety of styles, using perspective, exaggeration, and learning how to develop their own "signature" style. Drawing styles of a variety of published illustrators will be examined in detail.

*\$75 supply fee*

**ART 568S: CHILDREN'S BOOK DRAWING FUNDAMENTALS STUDIO (2)****Sanderson**

Studio time will place an emphasis on hands-on exposure to basic and more advanced drawing techniques. Every class will include critique and discussion time.

**ART 578: CHILDREN'S BOOK DESIGN (4)****Dulemba**

This class will cover the theory and practice of 2-D design for children's book illustration, using both traditional and digital methods. The elements of successful design in a wide variety of published picture books and (some) graphic novels and illustrated novels will be examined. Students will build on the skills they have developed in ART 527 and ART 568 in a variety of challenging exercises and assignments to solve problems of visual organization while considering the interplay of text and pictures. *Prerequisites: ART 527 and ART 568.* \$75 supply fee

**ART 578S: CHILDREN'S BOOK DESIGN STUDIO (2)****Dulemba**

Studio time will place an emphasis on hands-on exposure to basic and more advanced approaches to 2-D design. Every class will include critique and discussion time, and students will be expected to participate in critiques in a constructive manner. Perry Nodelman's *Words About Pictures* will be required reading, and students will be asked to do an in-depth presentation on the design of a picture book of their choice. *Prerequisites: ART 527S and ART 568S.*

**ENG 528: CHILDREN'S BOOK ILLUSTRATORS (4)****Phillips**

The role of art in children's literature; a survey of traditional and contemporary works emphasizing but not limited to the European and American tradition; an examination of how artists interpret and reinterpret the text.

**ENG 542: HISTORY AND CRITICISM OF CHILDREN'S LITERATURE (4)****Coats**

An introduction to British and American literature for children, from its roots in the oral tradition and medieval literature through 20<sup>th</sup>-century works. *Required for all students; offered every year.*

**ENG 560: THE CRAFT OF WRITING FOR CHILDREN (4)****Department**

Writing books for children and adolescents involves a two-fold trick. The author, usually an adult, must craft a narrative that convinces the reader that they have the authority to report on the authentic experiences of childhood and adolescence. Additionally, they must build a text, using techniques such as figurative language and sensory details, to create a fully realized world and satisfying story. We'll be examining the forms of several genres as well as age categories in order to uncover the tricks of the trade, and how to apply the same approaches in our own writing..

**ENG 561: GENRE STUDY IN THE CRAFT OF WRITING FOR CHILDREN (4)****Homzie**

Study of a particular genre or theme, with subject matter varying from year to year. Offered every year.

**ENG 576: CRITICAL STUDIES IN FORM AND GENRE (4)****Martin**

Close analysis of a particular form or genre (e.g., picture books, poetry, young adult novels, historical fiction, science fiction). Students will apply critical approaches to academic essays about literature.

**ENG 577: GENDER STUDIES IN CHILDREN'S AND YOUNG ADULT LITERATURE (4)****Attebery**

Literature for young readers is a powerful tool for examining how we acquire identities, including gender roles and the finding of selfhood. From the beginnings of children's literature to the present, some books have been concerned primarily with the maturation of boys and designed explicitly for a male reading audience, while others have been concerned with the maturation of girls and written primarily for them. Some genres, such as historical fiction, represent our culture's traditional gender divisions, while others, such as fantasy and science fiction, may reconceive them. Varying iterations of this course will explore in depth one or more aspects of gender and identities.

**ENG 583: ADVANCED CREATIVE WRITING TUTORIAL (4)****LaFaye**

Graduate tutorial seminar in the generation, examination, and interpretation of texts in children's literature in the light of literary history and theory with attention to the writing of the students in the

class. The exact contents of any given seminar will be determined by the needs and interests of its members. *Offered every year. Prerequisite – ENG/ART 527 and ENG 560 or 561.*

**ENG 597: CHILDREN'S LITERATURE GRADUATE INTERNSHIP (4)**

**Fraustino**

This course provides experiential learning experiences through supervised internships in professional areas related to the academic study of children's literature, illustration, and culture. Through applied practice, students will become active participants in the diverse community of creators, publishers, sellers, sharers, and others who work with texts and images intended for children and young adults.

In order to receive graduate credit for internship, all students will be required to:

- Identify objectives for seeking an internship with a particular sponsor.
- Research the company or sponsor where interning provide a paragraph on what the company does as it relates to student's objective.
- Document the experience of the internship in detail.
- Reflect on experience gained through the internship through a narrative essay.
- Present learning outcomes to advisor and share with other students through Moodle.

**ENG 599: THESIS (8)**

The thesis will consist of text and complete sketch dummies for either three picture books, two easy readers, one chapter book, one illustrated novel, or one graphic novel, plus six finished illustrations, accompanied by a 10-15 page critical essay situating the student's creative work in the historical and critical context of children's literature.

**ENG 5XX:** Elective critical course related to the genre of the student's work (4)

## Faculty

**Brian Attebery**, professor of English and director of American studies, Idaho State University; Ph.D., Brown University. He is the author of *Decoding Gender in Science Fiction*, *Strategies of Fantasy*, *The Fantasy Tradition in American Literature: From Irving to Le Guin*, and the *Teachers Guide to the Norton Book of Science Fiction*, and coeditor, with Ursula K. Le Guin, of *The Norton Book of Science Fiction*.

**Mary Jane Begin**, Chair of Illustration; B.F.A. in Illustration, Rhode Island School of Design. An adjunct professor in the Illustration Department at the Rhode Island School of Design (RISD), she has taught there for 25 years and serves as the Internship and Professional Development Advisor. Her latest teaching venture includes on line video courses with Lynda.com: *Foundations of Color*, *Elements of Composition for Illustrators*, *Artist at Work* series and *Character Development and Design*, as well as *Color Fundamentals* and *Illustrating Characters* and *The Stories They Tell* with CreativeLive. She is an award-winning illustrator and author of picture books including *Little Mouse's Painting*, *A Mouse Told His Mother*, *The Sorcerer's Apprentice* and *Willow Buds*, tales inspired by *The Wind in the Willows*, a classic tale that she also illustrated. Her latest picture books are *My Little Pony: Under the Sparkling Sea* and *The Dragons on Dazzle Island*, published by Little Brown in collaboration with Hasbro. She lives and works in Rhode Island.

**Rhonda Brock-Servais**, professor of English, Longwood University; Ph.D., University of South Carolina. Her work has appeared in *Children's Literature in Education* and *The Encyclopedia of American Children's Literature*. Besides children's literature, her interests include literary horror, Romantic and Victorian literature, and fairy tales.

**Karen Chandler**, associate professor of English, University of Louisville; Ph.D., University of Pennsylvania. Her essays on literature and film have appeared in journals such as *Children's Literature Association Quarterly*, *Arizona Quarterly*, and *African American Review*, and collections such as *Who Writes for Black Children?* She is currently writing a book about African American history in children's literature.

**Dhonielle Clayton** is a *New York Times* bestselling author of multiple books for teens and middle grade, COO of the nonprofit We Need Diverse Books, and CEO of the diversity focused lit packaging company Cake Literary. She's a former elementary and middle school librarian. She earned an M.A. in children's literature from Hollins University and an M.F.A. in writing for children at The New School.

**Karen Coats**, professorial fellow in Education, Homerton College, University of Cambridge; Ph.D., The George Washington University. She is the author of *Looking Glasses* and *Neverlands: Lacan, Desire, and Subjectivity in Children's Literature*, which earned a Children's Literature Association Honor Award for Best Book in Literary Criticism in Children's Literature. She is also co-editor of *Handbook of Research on Children's and Young Adult Literature* and *Young Adult Literature* and *The Gothic in Children's Literature: Haunting the Borders*, a reviewer for the *Bulletin of the Center for Children's Books* and a former board member of the Children's Literature Association.

**Christopher Denise**, B.F.A. in illustration, Rhode Island School of Design, is the illustrator of many critically acclaimed books for young readers including Alison McGhee's *Firefly Hollow*, Rosemary Wells' *Following Grandfather*, Anne Marie Pace's *Groundhug Day*, as well as several in Brian Jacques's Redwall series. His books have appeared on the New York Times bestseller list and have been recognized by Bank Street College of Education, Parents' Choice Foundation, and the Society of Illustrators. His extensive teaching background includes courses for the Rhode Island School of Design.

**Elizabeth O. Dulemba**, M.F.A. in Illustration, University of Edinburgh. She is an award-winning author/illustrator of many books including: *The 12 Days of Christmas in Georgia*; the bilingual Jack Tale adaptations *Paco and the Giant Chile Plant* and *Soap, soap, soap*; and one of the first children's book apps, *Lula's Brew*. Her first middle-grade novel, *A Bird On Water Street*, garnered her Georgia Author of the Year. Her Coloring Page Tuesdays have garnered over a million visits to her website annually and over 3,000 subscribers to her weekly newsletter featuring interviews with authors and illustrators, and her 2016 TEDx talk has had over 140,000 views. She currently resides in Rock Hill, South Carolina.

**Renée Englot**, M.A. in children's literature, Hollins University. She is a professional storyteller working with schools, libraries, and corporations. Her storytelling has taken her across Canada and the United States, and her stories can be found on the recordings *Tales on the Wind*, *World of Story 2009*, and *Undaunted Enchantments*. She is also the author of *The Stranger Who Snored: An Intercultural Folktale Exploration*.

**Lisa Rowe Fraustino**, director of the Graduate Programs in Children's Literature at Hollins University; Ph.D., Binghamton University. Among her books are *I Walk in Dread: The Diary of Deliverance Trembley*; *Witness to the Salem Witch Trials*, part of Scholastic's Dear America series; the critically acclaimed picture book *The Hickory Chair*, and *Ash*, an ALA Best Book for Young Adults. She has edited several young adult short story anthologies as well as the 2018 ChLA Edited Book Award-winning collection of essays, *Mothers in Children's and Young Adult Literature* (coedited with Karen Coats). Her scholarship also includes the 2016 ChLA Article Award-winning essay "The Rights and Wrongs of Anthropomorphism in Picture Books." In 2006 she was a Fulbright Scholar teaching and consulting in children's literature at Mahasarakham University, Thailand.

**John Steven Gurney** is the author and illustrator of the graphic novel *Fuzzy Baseball* and the picture book *Dinosaur Train*. He has illustrated over 140 chapter books, including the *A to Z Mysteries*, the *Bailey School Kids*, and *The Calendar Mysteries* series. He has illustrated board games, advertising, posters, puzzles, and a shopping bag for the Macy's Thanksgiving Day parade. John has worked as a caricature artist from Atlantic City to Las Vegas, to the streets of New York City, but now he primarily works in New England. He studied illustration at Pratt Institute in Brooklyn, NY, and received his MFA in Illustration from the Hartford Art School.

**Hillary Homzie**, M.A. Hollins University; M.Ed., Temple University. She is the author of *Things are Gonna Get Ugly*, *The Hot List*, and the chapter book series *Alien Clones from Outer Space*. Her short stories have been published in anthologies and numerous children's magazines.

**Ellen Kushner** is the author of *The Golden Dreydl*, *Thomas the Rhymer*, winner of both the World Fantasy Award and the Mythopoeic Award; *The Privilege of the Sword*, winner of the Locus Award; *Swordspoint*; and with Delia Sherman, *The Fall of the Kings*. Stories for younger readers have appeared in anthologies including *The Beastly Bride* and *Troll's Eye View*. Her newest book is the anthology *Welcome to Bordertown* (coedited with Holly Black). She is also the host of PRI's award-winning National Public Radio series "*Sound & Spirit*" and a cofounder of the Interstitial Arts Foundation, an organization encouraging work that falls between genre categories. She was writer-in-residence in 2011.

**Alexandria LaFaye**, professor of English, Greenville College; Lee University; M.F.A., University of Memphis; M.A. Hollins College and Mankato State University. Her newest book is *The Keening*. She is also the author of *Worth*, which won the 2005 Scott O'Dell Award for Historical Fiction, *Water Steps*, *Stella Stands Alone*, *The Year of the Sawdust Man*, *Edith Shay*, *Strawberry Hill*, and *Nissa's Place*.

**Michelle H. Martin**, Beverly Cleary Endowed Professor for Children and Youth Services in the Information School at the University of Washington; Ph.D., Illinois State University. She is a renowned author, essayist, lecturer, book critic, community literacy activist, past president of the Children's Literature Association, and champion of diversity in children's literature. Her publications include *Brown Gold: Milestones of African-American Children's Picture Books, 1845-2002* and *Sexual Pedagogies, Sex Education in Britain, Australia, and America, 1879-2000* (co-edited with Claudia Nelson).

**Claudia Mills**, retired associate professor of philosophy at the University of Colorado at Boulder; Ph.D., Princeton University. She is the author of over fifty books for young readers, including the popular chapter book series, Franklin School Friends. A past president of the Children's Literature Association, she has published articles on Laura Ingalls Wilder, Louisa May Alcott, Maud Hart Lovelace, Betty MacDonald, Rosamond du Jardin, and Eleanor Estes. She won the ChLA Edited Book Award in 2006 for her collection of essays *Ethics and Children's Literature*.

**Nancy Ruth Patterson**, M.A.T., University of North Carolina at Chapel Hill. Three of her novels for children (*The Christmas Cup*, *The Shiniest Rock of All*, and *A Simple Gift*) have been adapted as plays and performed professionally. Her latest works are *the Winner's Walk* and *Ellie Ever*, published fall of 2010. Her work has been honored on Master Lists in ten states. Retiring after 33 years as a teacher and administrator with Roanoke City Schools, she joined the adjunct faculty of the University of Virginia, teaching graduate courses in children's and young adult literature.

**Julie Pfeiffer**, associate professor of English, Hollins University; Ph.D., University of Connecticut; editor of the annual of the Children's Literature Association, *Children's Literature* (Johns Hopkins University Press). She has published on Charlotte Brontë, gender and children's literature, and on 19<sup>th</sup>-century revisions of *Paradise Lost* for children.

**Anne Phillips**, professor of English at Kansas State University, teaches courses in children's and adolescent literature, including courses in illustration and adaptation. She has published and presented on illustrations and artists' interpretations of works such as *The Secret Garden*, *The Wonderful Wizard of Oz*, Wilder's *Little House* series, *Frindle*, and other works. She has coedited several books and published essays in *Children's Literature*, *The Lion and the Unicorn*, *Children's Literature Association Quarterly*, and other venues.

**Candice Ransom**, M.F.A., Vermont College; M.A., Hollins University. She is the author of over 100 books for children of all ages, including the novels *Finding Day's Bottom* and *Seeing Sky-Blue Pink*; picture books including *Tractor Day*, *I Like Shoes*, *Liberty Street*, and *The Promise Quilt*; and Time Spies books, among dozens of others.

**Ruth Sanderson**, author and illustrator, is a graduate of the Paier College of Art. Among her many books for children are *The Enchanted Wood*, *Cinderella*, and *The Snow Princess*. Her book *The Golden Mare, the Firebird, and the Magic Ring* won the Texas Bluebonnet Award in 2003. She recently illustrated *The Golden Key*, a Victorian fairy tale by George MacDonald, with 47 scratchboard illustrations. Her original artwork from *The Twelve Dancing Princesses* is now in the permanent collection of the Norman Rockwell Museum. Her illustrations for *The Twelve Dancing Princesses* and *Papa Gatto* adorn our Web page and poster. She resides in Massachusetts.

**Delia Sherman**, Ph.D., Brown University. Her newest young adult novel, *The Freedom Maze*, won the Andre Norton Award and the Mythopoeic Award. She is also the author of *Changeling* and *The Magic Mirror of the Mermaid Queen*, and with Ellen Kushner, *The Fall of the Kings*. Her short stories have appeared in the young adult anthologies *The Green Man*, *Troll's Eye View*, *Firebirds*, *The Faery Reel*, *A Wolf at the Door*, and *Coyote Road*. Her adult novel *The Porcelain Dove* won the Mythopoeic Award.

**C. W. Sullivan III**, retired professor of English, East Carolina University; Ph.D., University of Oregon. He is a full member of the Welsh Academy, author of *Fenian Diary: Denis B. Cashman on Board the Hougoumont, 1867-1868* and *Welsh Celtic Myth in Modern Fantasy*, and editor of numerous books including *The Mabinogi: A Book of Essays*, *Science Fiction for Young Readers*, and *Young Adult Science Fiction*.

**Ashley Wolff**, B.F.A., Rhode Island School of Design. She is the author and/or illustrator of over 60 children's picture books including *Baby Beluga*; *Stella and Roy Go Camping*; *Me Baby, You Baby*; *Who Took the Cookies from the Cookie Jar?*; *Mama's Milk*; and the beloved *Miss Bindergarten* series. Wolff's books have won numerous state and national awards. She lives and works in Vermont.

**Sharon Dennis Wyeth**, M.F.A., Hunter College. She is the author of award-winning picture books, early readers, middle grade, and young adult novels – both contemporary and historical. She has taught at Hollins, Fordham, and The New School. She is also a published poet and member of Cave Canem Fellowship for African American poets.



# Certificate in Children's Book Illustration

---

Hollins University offers a graduate level certificate in children's book illustration. Closely associated with Hollins' longstanding graduate program in the study and writing of children's books, this program is taught by noted illustrators. Students undertake four courses over two six-week summer terms. Intro to Children's Book Media and Children's Book Drawing Fundamentals in the first summer are followed by Children's Book Design and Children's Book Portfolio in the second summer. No transfer credit is accepted for the certificate.

The Illustration Certificate program runs concurrently with the graduate program in children's literature and includes an exceptional array of visiting speakers and the chance to participate in the annual student-run Francelia Butler Conference on Children's Literature.

Classes are held in the Richard Wetherill Visual Arts Center. It is one of the best of its kind for both the study of art history and studio practice. With 60,000 square-feet of space, the building offers beautiful, light-filled studio spaces for painting, drawing, and printmaking. The visual arts center also houses the Eleanor D. Wilson Museum.

## VISITING SPEAKERS

---

A writer-in-residence and a scholar-in-residence visit each summer and consult individually with students on their manuscripts and scholarly papers. Anika Aldamuy Denise, Kara LaReau, Maude Hines, and Kenneth Kidd have recently participated in the summer program in those roles. In addition, many other visiting writers, scholars, artists, and publishing professionals lecture and teach workshops each summer. Children's Literature has hosted Ben Hatke, E.B. Lewis, Kelly Murphy, Terri Windling, Amanda Firestone, Marah Gubar, Uma Krishnaswami, Jane Harrington, Kaitlyn Johnson, Sasha Illingworth, and many others.

In even years alumni hold a reunion on campus, and the slate of speakers includes distinguished Hollins alumni who are working in academia or in publishing as authors, illustrators, editors, and agents. In 2020, the program held its first virtual reunion.

## TUITION AND FINANCIAL ASSISTANCE

---

Tuition for the 2021 summer term is \$850 per credit hour or \$10,200 for the normal load of 12 credits. Student loans and scholarships are available. Applicants should indicate their financial need on the application for admission.

A nonrefundable deposit of \$400 is due from new students. This deposit will be credited to the student's account and reflected on the summer term billing.

A nonrefundable deposit of \$200 is due from returning students by May 15. This deposit indicates the student's intent to enroll for the coming term and will be credited to his or her account.

Students withdrawing prior to the beginning of the term do not incur tuition charges. However, the nonrefundable enrollment deposit will remain as a credit on the student's account and may be used during the subsequent summer term for future tuition charges. Refunds will not be issued.

## To Apply

Candidates must have a bachelor's degree from a regionally accredited college or university. They must give evidence, by undergraduate record, submission of portfolio, and letters of recommendation, of their capacity to undertake the program. Application forms and further information on the program may be requested from:

Hollins University Graduate Programs  
Box 9603, 7916 Williamson Road  
Roanoke, VA 24020 Phone: (540) 362-6575  
Fax: (540) 362-6288 Email: [hugrad@hollins.edu](mailto:hugrad@hollins.edu)

# Courses in Children's Book Illustration

## **ART 523: CHILDREN'S BOOK PORTFOLIO (4)**

**Begin**

Students will continue to study a variety of contemporary children's book media and illustrators, and a few advanced techniques will be demonstrated to the class. Students will work on character development, composition and color design, with the aim of applying these in their medium of choice for a professional portfolio. Class time will include Power Point presentations, in-class demonstrations, review of books and resources, critique and discussion time.

*Prerequisites: ART 527 and ART 568.*

*\$75 supply fee*

## **ART 523S: CHILDREN'S BOOK PORTFOLIO STUDIO (2)**

**Begin**

Studio time will place an emphasis on hands-on exposure to more advanced approaches to image making. Students will focus on their medium of choice and create three to four finished illustrations for a professional portfolio, as well as designing a professional postcard and business card showcasing their best work. *Prerequisites: ART 527S and ART 568S.*

## **ART 527: INTRO TO CHILDREN'S BOOK MEDIA (4)**

**Wolff/Denise**

Today's book publishing technology allows for huge variety in approaches to illustration. In this introduction to children's book media, students will experiment with a range of media commonly used for children's book illustration, while learning to identify and analyze the media and styles of contemporary published illustrators. By the end of the term everyone will give a detailed analysis and presentation of a contemporary illustrator whose style and use of a medium is inspirational and potentially influential in the development of the student's own personal style and medium.

*\$75 supply fee*

## **ART 527S: INTRO TO CHILDREN'S BOOK MEDIA STUDIO (2)**

**Wolff/Denise**

Studio time will place an emphasis on hands-on exposure to color theory and basic media skills for creating picture books for children. Both black-and-white and color media will be covered, such as pen and ink, watercolor, gouache, scratchboard, colored pencil, collage, and an introduction to mixed media/digital techniques. Class time will include critique and discussion time.

## **ART 568: CHILDREN'S BOOK DRAWING FUNDAMENTALS (4)**

**Sanderson**

Drawing is the most important skill to develop in order to become a working children's book illustrator. This course will ground students in basic drawing skills as they first work on their powers of observation and the craft of drawing in light and shade. Through a variety of class exercises, the students will learn about form, value, texture, quality and styles of line, perspective, drawing architecture and interiors, drawing people, animals, nature, and landscapes. Drawing styles of a variety of published illustrators will be examined in detail.

*\$75 supply fee*

## **ART 568S: CHILDREN'S BOOK DRAWING FUNDAMENTALS STUDIO (2)**

**Sanderson**

Studio time will place an emphasis on hands-on exposure to basic and more advanced drawing techniques. Students will explore drawing in a variety of styles, using perspective, exaggeration, and learning how to develop their own "signature" style. Every class will include critique and discussion time.

## **ART 578: CHILDREN'S BOOK DESIGN (4)**

**Dulemba**

This class will cover the theory and practice of 2-D design for children's book illustration, using both traditional and digital methods. The elements of successful design in a wide variety of published picture books and (some) graphic novels and illustrated novels will be examined. Students will build on the skills they have developed in ART 527 and ART 568 in a variety of challenging exercises and assignments to solve problems of visual organization while considering the interplay of text and pictures. *Prerequisites: ART 527 and ART 568.*

*\$75 supply fee*

## **ART 578S: CHILDREN'S BOOK DESIGN STUDIO (2)**

**Dulemba**

Studio time will place an emphasis on hands-on exposure to basic and more advanced approaches to 2-D design. Every class will include critique and discussion time, and students will be expected to participate in critiques in a constructive manner. Perry Nodelman's *Words About*

*Pictures* will be required reading, and students will be asked to do an in-depth presentation on the design of a picture book of their choice. *Prerequisites: ART 527S and ART 568S.*

## Faculty

**Mary Jane Begin**, program chair, Certificate in Children's Book Illustration; B.F.A. in Illustration, Rhode Island School of Design. An adjunct professor in the Illustration Department at the Rhode Island School of Design (RISD), she has taught there for 25 years and serves as the Internship and Professional Development Advisor. Her latest teaching venture includes on line video courses with Lynda.com: *Foundations of Color*, *Elements of Composition for Illustrators*, *Artist at Work* series and *Character Development and Design*, as well as *Color Fundamentals* and *Illustrating Characters* and *The Stories They Tell* with CreativeLive. She is an award-winning illustrator and author of picture books including *Little Mouse's Painting*, *A Mouse Told His Mother*, *The Sorcerer's Apprentice* and *Willow Buds*, tales inspired by *The Wind in the Willows*, a classic tale that she also illustrated. Her latest picture books are *My Little Pony: Under the Sparkling Sea* and *The Dragons on Dazzle Island*, published by Little Brown in collaboration with Hasbro. She lives and works in Rhode Island.

**Christopher Denise**, B.F.A. in illustration, Rhode Island School of Design, is the illustrator of many critically acclaimed books for young readers including Alison McGhee's *Firefly Hollow*, Rosemary Wells' *Following Grandfather*, Anne Marie Pace's *Groundhog Day*, as well as several in Brian Jacques's Redwall series. His books have appeared on the New York Times bestseller list and have been recognized by Bank Street College of Education, Parents' Choice Foundation, and the Society of Illustrators. His extensive teaching background includes courses for the Rhode Island School of Design.

**Elizabeth O. Dulemba**, M.F.A. in Illustration, University of Edinburgh. She is an award-winning author/illustrator of many books including: *The 12 Days of Christmas in Georgia*; the bilingual Jack Tale adaptations *Paco and the Giant Chile Plant* and *Soap, soap, soap*; and one of the first children's book apps, *Lula's Brew*. Her first middle-grade novel, *A Bird On Water Street*, garnered her Georgia Author of the Year. Her Coloring Page Tuesdays have garnered over a million visits to her website annually and over 3,000 subscribers to her weekly newsletter featuring interviews with authors and illustrators, and her 2016 TEDx talk has had over 140,000 views. She currently resides in Rock Hill, South Carolina.

**John Steven Gurney** is the author and illustrator of the graphic novel *Fuzzy Baseball* and the picture book *Dinosaur Train*. He has illustrated over 140 chapter books, including the *A to Z Mysteries*, the *Bailey School Kids*, and *The Calendar Mysteries* series. He has illustrated board games, advertising, posters, puzzles, and a shopping bag for the Macy's Thanksgiving Day parade. John has worked as a caricature artist from Atlantic City to Las Vegas, to the streets of New York City, but now he primarily works in New England. He studied illustration at Pratt Institute in Brooklyn, NY, and received his MFA in Illustration from the Hartford Art School.

**Ruth Sanderson**, author and illustrator, is a graduate of the Paier College of Art. Among her many books for children are *The Enchanted Wood*, *Cinderella*, and *The Snow Princess*. Her book *The Golden Mare, the Firebird, and the Magic Ring* won the Texas Bluebonnet Award in 2003. She recently illustrated *The Golden Key*, a Victorian fairy tale by George MacDonald, with 47 scratchboard illustrations. Her original artwork from *The Twelve Dancing Princesses* is now in the permanent collection of the Norman Rockwell Museum. Her illustrations for *The Twelve Dancing Princesses* and *Papa Gatto* adorn our Web page and poster. She resides in Massachusetts.

**Ashley Wolff**, B.F.A., Rhode Island School of Design, is the author and/or illustrator of over 40 children's picture books including *Baby Beluga*; *Stella and Roy Go Camping*; *Me Baby, You Baby*; *Who Took the Cookies from the Cookie Jar?*; *Mama's Milk*, and the beloved *Miss Bindergarten* series. Her most recent books are *Baby Bear Sees Blue*, *Baby Bear Counts One*, and *Where Oh Where is Baby Bear?* Her books have won numerous state and national awards. She lives and works in Vermont.

.....

This intensive, two-year master of fine arts program offers an individualized approach in an atmosphere of cooperation and encouragement for the college graduate writer who wants to concentrate on his or her craft in a community of writers and who seeks to expand his or her knowledge of the creative process, criticism, and contemporary literature.

The students enrolled in this highly regarded program have a strong interest in and aptitude for writing and literary study. They work successfully in every genre and cross-genre, including poetry, short fiction, novels, creative nonfiction, and essays on literature.

The Hollins program has one of the highest publishing records of any graduate school in the country. Among the many renowned writers who have graduated from the program are Pulitzer Prize winners Annie Dillard, Henry Taylor, and Natasha Trethewey; novelists and story writers Madison Smartt Bell, Kiran Desai, Tony D'Souza, David Huddle, Jill McCorkle, Anna Caritj, and Jake Silverstein; poets and essayists Adrian Blevins, Jenny Bouilly, Scott Cairns, Wyn Cooper, Brandon Courtney, Luke Johnson, Kevin Prufer, Mary Ruefle, and Will Schutt; novelists and memoirists Richard McCann and Karen Salyer McElmurray; photographer Sally Mann; filmmaker George Butler; and television producer and screenwriter Andy Reaser.

At Hollins, faculty members take considerable time to work with students, both in and out of the classroom. Poet and fiction writer R.H.W. Dillard, the program's former director, notes, "We do not produce writers who write a certain way. We do provide the guidance of professionals, and we do everything we can to make the program what the students here need." The graduates echo Dillard's words, saying that the criticism and guidance of Hollins' professors and visiting writers help shape and discipline their writing without squeezing them into a mold.

Each academic year, Hollins sponsors a readings series, a literary festival, and the Louis D. Rubin, Jr. Writer-in-Residence, bringing talented writers of many backgrounds to campus for readings, discussion sessions, classes, and informal contact with students. In recent years visitors have included: Kelly Cherry, Judith Ortiz Cofer, Eduardo Corral, Lydia Davis, Carl Dennis, Mark Doty, Cornelius Eady, Claudia Emerson, Nick Flynn, Alice Fulton, Joy Harjo, David Huddle, Mat Johnson, Edward P. Jones, Jamaica Kincaid, Carol Moldaw, Paul Muldoon, Gregory Pardlo, Francine Prose, George Saunders, Christine Schutt, David Shields, Stephanie Strickland, Elizabeth Strout, Arthur Sze, James Tate, Natasha Trethewey, Katherine Vaz, Dara Wier, and C. D. Wright.

## REQUIREMENTS FOR THE DEGREE

.....

Forty-eight credits in residence are required for the M.F.A. degree. Each student will undertake ten four-credit courses, plus a thesis (eight credits). Elective courses may be in the immediate area of the degree or, if the student's background and preparation warrant, in related areas. Two core advanced studies courses are required, as well as four semesters of Graduate Creative Writing Tutorial and two semesters of Advanced Creative Writing Seminar. No transfer credit is accepted for this M.F.A. degree.

The thesis offered for the degree must consist of a book-length, original creative manuscript and must be completed by the end of year two. Each student will have a faculty thesis advisor who will provide direction in the preparation of the thesis.

## TUITION, STIPENDS, AND SCHOLARSHIPS

.....

Tuition for M.F.A. Creative Writing graduate students is \$22,320 for the 2020-2021 academic year. Students desiring to take more than thirty-two (32) credits within the MFA Creative Writing program for the year will be charged for those credits over the allotted thirty-two (32) credit hours per year. Credits above the 32 hours are charged on a per credit hour basis (\$830 per hour for 2020-2021). If a course is outside of the core MFA Creative Writing program, it will be charged at the rate for that program. The director of creative writing will consider petitions should a student feel a course outside the core program is essential to thesis work.

Students are required to pay fees as stated in that section of the catalog (page 7 - 8). A non-refundable enrollment deposit of \$500 is due on the specified enrollment date. This deposit will be credited to the student's account and reflected on the fall term billing.

Graduate assistantships, teaching fellowships (second year only), and generous scholarships are available to qualified students. Interested applicants should fill out the application for Stipend or Scholarship and submit the requested information to the financial aid office.

## Courses in Creative Writing

### **ENG 501, 502: GRADUATE CREATIVE WRITING TUTORIAL I, II (4, 4)**

**Bender, Dillard, Hankla,  
Poliner, Moeckel, van Eerden**

Graduate tutorial seminars in the form and theory of contemporary writing practice, with attention to the writing of the students in the class. The exact contents of any given seminar will be determined by the needs and interests of its members. Limited to graduate students in the creative writing program.

### **ENG 506: HOW WRITING IS WRITTEN (4)**

**Hankla**

An exploration of the creative process of poetry and fiction writing. The course will include readings of literature and works by writers on their art and craft, writing assignments, and discussion of student work. Not offered in 2020-2021.

### **ENG 507, 508: ADVANCED CREATIVE WRITING (4, 4)**

**Anderson, Bender,  
Burnside, Poliner**

A workshop course in the writing of prose and poetry. Selected works by students will be read and discussed. Frequent conferences.

### **ENG 511, 512: GRADUATE CREATIVE WRITING TUTORIAL III, IV (4, 4)**

**Bender, Dillard, Hankla,  
Poliner, Moeckel, van Eerden**

Graduate tutorial seminars in the form and theory of contemporary writing practice, with attention to the writing of the students in the class. The exact contents of any given seminar will be determined by the needs and interests of its members. Limited to second-year graduate students in the creative writing program.

### **ENG 519: THE JAZZ AESTHETIC IN LITERATURE (4)**

**Anderson**

This course explores the development of literature (poetry, fiction, autobiography, etc.) that employs a "jazz aesthetic." The philosophical/aesthetic role that jazz improvisation has played in the development of Modernist and Post-Modernist critique will also be examined. Artists discussed include Charles Mingus, Jack Kerouac, Bob Kaufman, Amiri Baraka, Nathaniel Mackey, Miles Davis, Anthony Braxton, Jayne Cortez, and several others. The course entails the development of a creative and critical portfolio of jazz-inspired writing. Not offered in 2020-2021.

### **ENG 521: SCREENWRITING I (4)**

**Department**

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. Not offered 2020-2021.

### **ENG 522: SCREENWRITING II (4)**

**Department**

An intensive 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. Not offered in 2020-2021.

### **ENG 523: CINEMATIC ADAPTATION (4)**

**Dillard**

Students go through the entire process (from analysis of the story to outline to treatment to screenplay) of adapting a work of fiction for the screen. The course also includes close study of works of fiction that have previously been adapted for the cinema, as well as the resulting screenplays and films. Not offered in 2020-2021.

**ENG 524: POETRY IN PERFORMANCE (4)****Anderson**

This course examines the aesthetics of textual performance as it has been applied to the performative aspect of poetry. Students will develop methods of critiquing and perform a broad range of aesthetic expression that incorporates poetry with other media. Poets to be discussed include Jayne Cortez, Ed Sanders, and several others. This course is a composite seminar/practicum. Not offered 2020-2021.

**ENG 553: FILM AS A NARRATIVE ART II, FELLINI (4)****Dillard**

Celebrating the centennial of Federico Fellini, we'll be studying his films as moral, aesthetic, and psychological narratives, with particular attention to the development of his cinematic style in relationship to his concerns throughout his career. Such films as *The White Sheik*, *I Vitelloni*, *La Strada*, *Nights of Cabiria*, *La Dolce Vita*, *8 1/2*, *Juliet of the Spirits*, *Fellini Satyricon*, *The Clowns*, *Amarcord*, *Fellini Casanova*, *Ginger and Fred*, and *Intervista*. Offered Term 1.

**ENG 554: FILM AS A NARRATIVE ART II: HITCHCOCK (4)****Dillard**

We'll be studying the films of Alfred Hitchcock as moral, aesthetic, and psychological narratives, with particular attention to the development of his cinematic style in relationship to his concerns throughout his career. Such films as *The 39 Steps*, *Sabotage*, *Young and Innocent*, *Shadow of a Doubt*, *Notorious*, *Rear Window*, *To Catch a Thief*, *Vertigo*, *North by Northwest*, *Psycho*, *The Birds*, *Marnie*, and *Family Plot*. Offered Term 2.

**ENG 567: CROSS-GENRE AND EXPERIMENTAL WRITING (4)****Burnside**

An examination of and practice in forms of writing that straddle and/or blend the worlds of fiction/poetry, image/word, fiction/nonfiction, and points between, including poetry, conceptual art, graphic memoir and fictional (auto)biography. Students will write concrete and prose poetry, flash fiction, fictional memoir, and experiment and redacted texts and their own invented forms, while considering a range of 20<sup>th</sup>-and 21<sup>st</sup>-century authors. Not offered 2020-2021.

**ENG 569: PEDAGOGY AND PRACTICE OF CREATIVE WRITING (2)****Moeckel**

The pedagogical background and practical application of creative writing for the college classroom. Students will research pedagogical materials and texts, build syllabi, work one-on-one with peer mentors, engage in practice teaching, and learn institutional practices pursuant to college level teaching. Limited to MFA-CW program Teaching Fellows and Graduate Assistants by permission.

**ENG 573: THE BLACK AESTHETIC MOVEMENT IN LITERATURE (4)****Anderson**

Referred to as the cultural wing of the Black Power Movement, The Black Arts/Black Aesthetic Movement (1960s-1970s) remains one of the most innovative and controversial movements in modern and contemporary African-American literature. This cultural movement sought to integrate and infuse Pan-Africanist and radical politics as a means of challenging the "traditional" means of creative expression. As the aesthetic counterpart of the Black Power Movement, this aesthetic movement gave birth to artists' circles, writers' workshops, drama and dance groups, as well as new publishing ventures. The resultant work was both didactic and explosive and had a profound impact on college campuses and African American communities. This course examines the work of several of the movement's principal theorists and writers: Toni Cade Bambara, Larry Neal, Sun Ra, Amiri Baraka, Sonia Sanchez, Audre Lorde, etc. Prerequisite: sophomore standing or permission of instructor. Not offered in 2020-2021.

**ENG 575: WRITING OUT OF THE MULTICULTURAL EXPERIENCE (4)****Kaldas**

This is a literature and creative writing course. Readings will focus attention on particular issues, such as perception and stereotypes, gender expectations, and cultural conflicts. Assignments will be creative, encouraging students to bring the issues raised in the literature into their own work. Students can write from their specific background, paying particular attention to ethnic, national, and regional identity, economic class, sexual orientation, etc. Not offered 2020-2021.

**ENG 584: ADVANCED STUDIES IN POETRY (4)****Hankla**

An intensive exploration of poetry, focusing on contemporary writers from the U.S. Can poetry really matter? How does it mean now? Is craft dead, murderous, of the essence? How do past poets speak through/against/around writers of our time? Is aesthetic progress possible? What are

the orthodoxies, transgressions, blunders of the age? Open to creative writing M.F.A. students, and senior English majors with permission of instructor. Not offered 2020-2021.

**ENG 585: ADVANCED STUDIES IN THE NOVEL (4)**

**Dillard**

Studies in the form of the novel, ranging throughout the history of the novel. Close readings of a variety of novels with an effort to determine the demands of the form and ways in which it has been and can be developed. Not offered 2020-2021.

**ENG 586: ADVANCED STUDIES IN CREATIVE NONFICTION (4)**

**Moeckel**

This is a course on the literary form that has come to be known as "Creative Nonfiction." We'll read and discuss various modes of writing about personal experience and the aesthetic and ethical issues raised by such writing. Written assignments include discursive prose as well as students' original creative nonfiction. Offered Term 1.

**ENG 587: ADVANCED STUDIES IN SHORT FICTION (4)**

**Bender**

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. Offered Term 2.

**ENG 599: THESIS (8)**

**Department**

A collection of original work: poetry, fiction (short fiction or a novel), screenplay, play, or an appropriate grouping of more than one genre.

## Other Courses Open to Creative Writing Graduate Students

Students in the Hollins M.F.A. program in creative writing may also draw from a variety of courses across the curriculum. Most choose their elective courses from upper-level courses offered by the English department, which may be taken at the graduate level for graduate credit. Additional or differentiated work is required of the graduate student and professors must submit a syllabus outlining the differentiation. During the 2020-2021 academic year, the courses include:

ENG 303: Literary History and Theory

ENG 310: Chaucer: Canterbury Tales

ENG 313: Literature of the Renaissance

ENG 320: Immigrant Literature

ENG 330: 17<sup>th</sup>-18<sup>th</sup> Century Literature

ENG 332: Shakespeare and the Theatre

ENG 335: Milton

ENG 339: 18<sup>th</sup> Century British Novel

ENG 342: Advanced Studies in Children's Literature: American Girls' Fiction

ENG 350: Reimagining the Middle Ages

ENG 350: Native American Life Writing

ENG 350: The Brontës

ENG 356: Contemporary U.S. Poetry

# Faculty

**T.J. Anderson, III**, professor of English, Ph.D., SUNY Binghamton. He is the author of the poetry collections *Cairo Workbook* and *River to Cross*, and the author of *Notes to Make the Sound Come Right: Definitions of Jazz Poetry: Four Innovators of Jazz Poetry*.

**Karen E. Bender**, distinguished visiting professor of creative writing; B.A., UCLA; M.F.A., University of Iowa; author of the story collections *The New Order* and *Refund*, finalist for the National Book Award in Fiction and shortlisted for the Frank O'Connor International Short Story Prize: *A Town of Empty Rooms*; and *Like Normal People*, a *Washington Post* Best Book of the Year, and part of the Barnes and Noble Discover program. Her stories have appeared in *The New Yorker*, *Granta*, and *Zoetrope*, and have been anthologized in *Best American Short Stories* and have won two Pushcart Prizes. She is co-editor of the nonfiction anthology *Choice: True Stories of Birth, Contraception, Infertility, Adoption, Single Parenthood, and Abortion*.

**Matthew Burnside**, visiting assistant professor of English and creative writing; B.A., University of North Texas; M.A., University of North Texas; M.F.A., University of Iowa. He is the author of three books, including *Postludes and Rules to Win the Game*. His work has appeared in *Best American Experimental Writing*, *Los Angeles Review*, *DIAGRAM*, *Ninth Letter*, and other journals.

**R.H.W. Dillard**, professor of English and creative writing; B.A., Roanoke College; M.A. and Ph.D., University of Virginia; editor of *The Hollins Critic* and Groundhog Poetry Press LLC and author of *The Day I Stopped Dreaming About Barbara Steele and Other Poems*; *News of the Nile*; *After Borges*; *The Greeting: New & Selected Poems*; *The Book of Changes*; *Horror Films*; *The First Man on the Sun*; *Understanding George Garrett*; *Just Here, Just Now*; *Omniphobia*; *Sallies*; *What is Owed the Dead*; and *Not Ideas*, as well as many stories, poems, essays, and literary translations.

**Cathryn Hankla**, professor of English and creative writing; B.A., M.A., Hollins College; poetry editor of *The Hollins Critic* and author of *Phenomena*, *Learning the Mother Tongue*, *A Blue Moon in Poorwater*, *Afterimages*, *Negative History*, *Texas School Book Depository*, *Emerald City Blues*, *Poems for the Pardoned*, *The Land Between*, *Last Exposures*, and *Fortune Teller Miracle Fish*, and *Galaxies*. Winner of the James Boatwright III Prize in Poetry and a PEN Syndicated Fiction Prize, she has published her essays, poems, and stories in literary journals nationwide. Her latest book is entitled *Lost Places: On Losing and Finding Home*.

**Pauline Kaldas**, Professor of English, Ph.D., SUNY Binghamton. She is the author of *Looking Both Ways* (nonfiction), *The Time Between Places* (short stories), *Letters from Cairo* (memoir), and *Egyptian Compass* (poems). She is co-editor (with Khaled Mattawa) of *Dinarzad's Children: An Anthology of Contemporary Arab American Fiction*.

**Thorpe Moeckel**, associate professor of English and creative writing; B.A., Bowdoin College; M.F.A., University of Virginia. He won the 2004 New Writing Award from the Fellowship of Southern Writers, and his book of poetry, *Odd Botany*, won the Gerald Cable First Book Award. His other books include *Arcadia Road: A Trilogy*, *Making a Map of the River*, and *Venison*. The recipient of an individual artist NEA grant in 2011, he is also author of a nonfiction book *Watershed Days: Adventures (A Little Thorny and Familiar) in the Home Range*. Forthcoming books include a lyric nonfiction, *Down by the Eno*, *Down by the Haw: A Wonder Almanac*, and a middle grade novel, *True As True Can Be*.

**Elizabeth Poliner**, director of the Jackson Center for creative writing, associate professor of English and creative writing; B.A., Bowdoin College; J.D., University of Virginia; M.F.A., American University. She is the author of the novel *As Close to Us as Breathing*, winner of the 2017 Janet Heidinger Kafka Prize, and an Amazon Best Book of 2016. Also by Poliner: *What You Know in Your Hands* (poems), *Mutual Life & Casualty* (novel in stories), and *Sudden Fog* (poetry chapbook). Her stories and poems have appeared widely in literary journals, including *The Sun, Story*, *Michigan Quarterly Review*, and *TriQuarterly*.



**Jessie van Eerden**, associate professor of English and creative writing; B.A., West Virginia University; M.F.A., Iowa University. She is the author of two novels, *Glorybound* (WordFarm, 2012), winner of the Foreword Editor's Choice Fiction Prize, and *My Radio Radio* (Vandalia Press, 2016), as well as the essay collection *The Long Weeping* (Orison Books, 2017), winner of the Foreword INDIES Book of the Year Award. Her work has appeared in *Best American Spiritual Writing*, *Oxford American*, *Willow Springs*, and other magazines and anthologies.

The Hollins University M.F.A. degree in dance requires a total of 60-credit hours offering students an opportunity to immerse themselves for eight weeks during the summer months. The program takes place in multiple locations including an intimate learning atmosphere for five weeks at Hollins University and three weeks in Berlin, Germany. The Hollins M.F.A. program offers the opportunity to engage with national and international dance communities. This graduate program provides students with a wide range of experiences, opportunities, mentorships, and exposure to other practitioners in the international dance field. The M.F.A. students and faculty establish a unique community of committed artists/scholars who range in ages and experiences and are working to sustain their careers and deepen their relationship to dance. The program offers a flexible yet rigorous course of study. Using the resources of multiple institutions, the program offers three tracks: Year Residency Track, Low Residency – Two Summer (with credit qualification) and Low Residency – Three Summer Track.

### REQUIREMENTS FOR THE DEGREE

---

The Year Residency Track is for highly motivated students with a strong interest in expanding their knowledge and experience, especially in their creative work, in a focused and continuous way. This track is ideal for recent graduates with an eye on the professional world of dance. Transfer credit is not accepted for students in the Year Residency Track.

The Low Residency - Two Summer Track is designed for mid-career artists, teachers and dance professionals who must study in a limited time frame that accommodates their employment/performance schedule. Acceptance into this track will be determined through a review of accredited professional experience and artistic maturity by a panel of Hollins faculty and professionals in the field. Twelve credits toward the degree will be granted in recognition of appropriate professional work as evidenced by works presented to date (choreography and/or performance), grants and fellowships received, continued dance education, and/or teaching residencies, professional references and letters. A portfolio of the work will be compiled during the course of study. Two-summer track applicants must be mature working artists with at least 10 years of experience.

The Low Residency - Three Summer Track is designed for emerging artists, teachers and dance professionals. This course of study is mapped over three summers to allow for an extended immersion in intellectual and creative experiences. This track is for highly motivated professionals seeking to expand their portfolio as they develop their professional careers. Acceptance into this track will be determined through a review of accredited professional experience and artistic maturity by a panel of Hollins faculty and professionals in the field. Because of the structure of this track, international students cannot be accepted. Transfer credit is not accepted for students in the Low Residency – Three Summer Track.

Students accepted to the Year Residency Track spend fall and spring semesters at Hollins University. Low Residency students undertake independent study during the fall and spring terms. All M.F.A. students in all tracks gather for a total of eight weeks during the summer months (June through August). During these summer sessions, all students will be in residence at Hollins University for five weeks followed by three weeks in Berlin, Germany.

This European study experience is curated and coordinated by Christopher Roman. Past European faculty and/or visiting guest artists include: Stefanie Ardnt, Kevin Cregan, Boyan Manchev, Tamara Tomic-Vajagic, Roderick George, Doug Letheren, Alexandre Munz, Naomi Perlov, George Reischl, Ami Schulman and Spencer Theberge.

Participants in all tracks establish a community of artists who share in the presentation of new work. All students participate in academic courses, mentored studio time, creative work, study, performances and discussions. As part of these in-depth academic & cultural

exchanges, students will immerse themselves in specially designed study tracks, attend dance concerts and will study with members of the thriving international professional and academic community. These multiple experiences open pathways that create lifelong relationships and opportunities.

## **TUITION AND FINANCIAL ASSISTANCE**

---

Tuition will be \$902 per credit hour for the 2020-21 academic year. (Beginning in summer 2021, tuition will increase to \$920 per credit hour.) Qualified low-residency (two summer track) candidates may receive a 12-credit professional experience tuition waiver. The program offers artists fellowships, loans, and possible on-campus employment. The artist fellowship is based both on merit and need. The fellowships, which range from full to partial tuition, are awarded each year to incoming students. All candidates applying for fellowship/financial aid should contact the Office of Scholarships and Financial Assistance for further information and to receive the appropriate forms (540-362-6332 or [sfa@hollins.edu](mailto:sfa@hollins.edu)). Student loans are not available to international students.

The nonrefundable enrollment deposit of \$500 is due within 30 days of notification of acceptance to the program. This deposit indicates your intent to enroll for the coming term and is credited to your account and applied toward tuition at the time of billing.

## **FEES**

---

Students enrolled in the M.F.A. Dance program are charged the following fees:

The transcript/portfolio evaluation fee for students enrolled in the Low Residency Two Summer Track is \$250.

The advising/dance media fee of \$300 is charged all students participating in the program.

The thesis fee for all students is \$325.

## **HOUSING**

---

Housing for all students during the Summer Term on the Hollins campus is available in campus dormitories. The cost for summer 2021 will be \$215 per week for the five-week term at Hollins.

The M.F.A. program provides shared housing for students during the European Study Trip.

# **Courses in Dance**

### **DANC 515: INTERMEDIA STUDIO (2 or 4)**

**HU**

This studio based two-week intensive class is designed to promote a self-directed studio practice as students explore a wide range of media and artistic disciplines like time-based digital media, performance, site work, installation, and the creation of objects. Through a series of readings, the course also explores ideas about art making, medium specificity and interdisciplinary creation. The hands-on nature of the class encourages students to expand artistic practice by increasing their knowledge of available practical and technical skills, new ideas about art making, and by experimenting with different media and artistic disciplines. The course will balance discussion and studio time as students develop collaborative and individual assignments throughout the residency. Each class period will spend some time learning and incorporating simple software to aid your explorations (iMovie, Photoshop, Garage Band, After Effects) and watching relevant media works of artists in the field.

### **DANC 526: MENTORED STUDIO PRACTICE (4)**

**HU, BERLIN**

This course offers students the opportunity to work in a multitude of ways with regard to movement and studio practice and to develop an individual approach to their endeavors. Through self-directed and group study, students will be encouraged to focus their discipline and hone their skills as dance artists. In addition to the equivalent of eight to ten studio hours per week, students will be required to meet with pre-approved mentors to share goals and progress. Must be repeated for credit.

**DANC 528: INDIVIDUALIZED STUDIO PRACTICE (2 or 4)****HU**

Students are encouraged to design their own studio practice. Time spent should help to support choreographic and performance research areas. Each student must submit an ISP contract for approval by faculty. A student/faculty designed reading list will provide support. ISP groups will meet regularly (PODS) to discuss the new strategies, complexities, and discoveries of related topics.

**DANC 531: CONTEMPORARY BODY PRACTICES (CBP) (2)****HU, BERLIN**

Contemporary Body Practices is designed as a space to investigate and explore issues around the use of the body-mind within dance. The approach in DANC 531 (Contemporary Body Practices I) draws from somatic movement studies and the brain sciences in helping students generate and answer questions around the interplay between thought and skilled movement within dance. Dance 532 (Contemporary Body Practices II) offers an in-depth experiential engagement with anatomy applied to dance technique. Combined, both courses are structured to help students supplement and support the physical body beyond their current practices, understanding, and investment.

Requirements: Within the short time frame of these classes students will be responsible for full attendance and participation in both Contemporary Body Practice courses. Readings will be assigned for each class topic.

Additional work -- written, practical or combined -- may also be assigned. These are designed to support each student at the level of his/her learning. Completion of each assignment is expected to fulfill course requirements.

**DANC 532: CONTEMPORARY BODY PRACTICES II - ECOLOGICAL BODIES (2)****HU, NYC**

Our Ecological Bodies: Musculoskeletal Interactions with Earth, People, and Things. In this course, we consider the variety of ways in which our bodies move in different relationships and interactions with the world. The focus is on anatomy and the biomechanics of feet/ankles, chests/shoulders, and eyes/hands. Practice will introduce specific "warm-up" choreographies.

**DANC 536: RADICAL PRESENCE/RADICAL PERFORMANCE: READING THE SEEN/SCENE (2) HU**

*Reading the Seen/Scene* develops around the ideas and concepts related to performance and reading the "(in)/visible." We will read essays, view and discuss the performance work of specific artists, with a focus on the relationship between body and mind...art and culture...body and culture...the real and the representational. The class will explore ideas of conceptual frameworks, appropriation, radical presence, radical performance, composition, cultural reflection and legible meanings in performance texts such as dance, film, and theatre. Time will be spent analyzing performance work viewed in the class; developing critical viewing and response skills (reading performance).

**DANC 539: HISTORY, THEORY, AND CRITICISM (4)****HU, BERLIN**

This two-part course examines 20th-century dance history, emphasizing the relations between dance, critical writing, and culture. Weekly lectures provide overviews while expansive professional performances are viewed, and community showings present the context for classroom discussions. Must be repeated for credit.

**Theory and Criticism**

In this course, we explore theoretical praxes for dance studies. How has dance studies been constituted as a field? What theoretical lines of inquiry have served it, and how have they fared over time? What tools do scholars bring to bear on the study of dance, and where are these tools most effective? Required reading and film viewing will collude and collide with classroom discussion.

**History and Criticism**

This course explores the possibilities of memory in relation to dance. We wonder, how do we remember dance - literally and figuratively? How have scholars documented dance, and what do those documents tell us? How do we account for our tastes and desires in relation to movement, and what do we do about our ambitions to recall the ephemerality of motion?

**DANC 540, 541: CONTEMPORARY ART PRACTICES I AND II (2 or 4)****HU**

In this course, we look at works from a variety of art forms (architecture, dance,

literature, music, and visual arts) to explore space as something that can be perceived with the senses and experienced through our bodies, but that also functions as a symbolic home for our imagination. We will look at examples of how art creates and constructs space formally and how space functions in those same works of art metaphorically and thematically. We will examine a variety of ways in which humans create—or fail to create—space for individualization and expanding identity in the context of personal and social relationships and constellations.

**DANC 547: WRITING IN THE DANCE WORLD: CRITICISM & JOURNALISM (2 or 4) HU**

This course is a practicum in writing about dance. Students will look at and rehearse the ways written English partners with issues in dance to communicate before, during and after live performance and film; in the teaching process; and in the professional careers of choreographers and dancers. Students will also discuss “aesthetic perspectives”: how to evaluate dance works that live at the intersection of artistic creation and civic engagement, community development, and justice. Students will explore the question of how to communicate about dance in a post-mass media era, when paid work for dance writers has almost completely disappeared.

**DANC 550: SPECIAL TOPICS (2 or 4)**

**HU, BERLIN**

These topics will change by semester according to the expertise of the faculty and guest artists. May be repeated for credit.

Examples from previous academic terms:

**CURATORIAL PRACTICES AND DANCE (2 or 4)**

From showings, to gatherings, to concerts and performances, lofts and galleries, to screens and iPods ... dance and its very groovy counterpart "performance" has struggled and thrived in the most fabulous and the most unexpected places and spaces. In this contemporary moment, where and how can dance not only happen but come alive? How can we make room and open our ways of thinking about where dance happens?

**PEDAGOGY: OK, NOW; SHIFTING GROUNDS OF DISCOURSE (2)**

This seminar focuses on contemporary as well as historical topics, positions, and attitudes relating to the training of dancers in academia. Guest speakers will meet with the group to discuss related issues and to share experiences. Different readings will be assigned to provide a framework for the course.

**POETRY AS PERFORMANCE (2)**

The emphasis on poetry as an art-making practice that is informed by both body and mind is the keystone of this class. Examining the aesthetics of textual performance as it has been applied to performative (written and oral) aspects of poetry. This class focuses on ways to intensify the experience of poetry, of the poetic, through consideration of how the different styles, structures, and forms of contemporary poetry can affect the way we see and understand the world. Poets to be discussed include but are not limited to Jayne Cortez, Jason MacLow, David Antin, and Victor Harryette Mullen.

**CREATING PERSONAL NARRATIVES (2)**

This course will focus on writing short personal narratives. Examples include writing from dreams, memories, and travel experiences. Emphasis will be placed on experimenting with form and style and using elements of poetry and fiction, such as sensory description, dialogue, and imagery. Discussion of published essays and various writing prompts will encourage/inspire students in their writing. Student work will be discussed in a workshop format during class.

**RELATIONAL AESTHETICS AND DANCE MAKING (2)**

Bourriaud used the term relational aesthetics to describe work that moved away

from private, independent space to art that could be encountered and meaning could be experienced collectively. Terms such as inter-subjectivity, inter-textual, temporary, democracy, environment, and audience are discussed alongside dance and performance practices.

### **UNSOLICITED DANCE - THINKING CHOREOGRAPHICALLY (2)**

Central to this course is the proposition that dance and how we think about dance making can and should expand and stretch. Are there things that only dance can provide? Students will read across disciplines to think of dance alongside other forms of human expression.

### **CREATING VISCERAL STORIES – FROM NARRATIVE TO MOVEMENT (2)**

In this course, students will be working intensely with movement and improvisational techniques to better understand and develop their own languages and expressions. Utilizing the literature and texts they will encounter and scribe in *DANC 541: Contemporary Art Practices*, students will work to apply and fold these sources into physical research to create space, perspectives and a more dimensional sense of art. Researching and understanding the intelligence of the text and methods of expression, the study will not attempt literal translations of the text, but abstract expressions and articulations creating visceral stories.

### **DANC 551: VISITING ARTIST SERIES (2)**

**HU**

Through studio work, critiques, performances, and discussions this course will introduce dance artists from varying backgrounds, connecting students very directly to working artists. It also functions as a forum for discussions of career-related topics. Visiting Artist Series includes formal and informal meetings and engagement with visiting dance artists, as well as scheduled Artist Talks. Students are required to attend all such events as part of this course.

### **DANC 571: GRADUATE SEMINAR (2)**

**HU, BERLIN**

This course is designed to focus and engage students in dialogue with respect to current trends and issues that surround dance today through readings and discussions (both in class and on Moodle). This seminar is designed to carve out an intimate space for each track to connect and deepen as a community. Dialogue and reading around race, sexuality, age, ability, location, class and religion will expand the framing of dance and dance making, currently and with respect to history. Time will be spent making important connections between independent study research/creative work and the field at large.

Graduate Seminar serves as forum and is specifically designed to allow an open space and time for students to work as a community of artists to develop a productive way to discuss relevant topics, issues and ideas relating to their work in the field. Students will work to articulate current practices and professional goals, both short term and long term. Topics are specific to each section and are specifically designed by the professor leading the course.

Topics may include (but are not limited to):

- Personal and group manifestos
- New research topics emerging in dance studies.
- Race, sexuality, age, ability, location, class, religion (in relationship to professional work and lives).
- Theoretical Texts: Relational aesthetics/performance and practices across multiple disciplines.
- Alternative venues vs. accepted larger performance space.
- 'Body' in performance, choreography and conceptual frameworks.
- How art (dance) gets made/Who makes dance/Who views dance/Where dance is viewed and Why?
- The role(s) of dance and how it is perceived both in the US and abroad.
- How what you do and how you do it shapes community practices and aesthetics.

### **DANC 564: DRAFTWORKS (2)**

**HU**

DRAFTWORKS is a performance platform that features new choreographic/performance work created by Year Residency graduate students. Research and creative manifestation for this new work is created during spring term and continues into summer term. The new work is featured in the DRAFTWORKS Salon Showing (spring) and during the Hollins MFA summer session. Graduate

students creating new work will curate the performance/showing events presented during the spring and MFA summer sessions.

**DANC 572: GRADUATE PERFORMANCE WORKSHOP AND CRITIQUE (2)**

**HU, BERLIN**

This course examines the process of artistic critique with a focus on dance and performance. In a workshop studio format, we will aim to refine this process through readings, discussions, and viewings of work. Through the collision of experience (as practitioners of the creative form), aesthetic theory and awareness of histories, we will attempt to articulate relevant and productive ways of discussing work.

**DANC 590: INDEPENDENT STUDY (2 or 4)**

**HU**

Independent study conducted at the graduate level. Application must be matched with faculty prior to registration.

**DANC 601: PORTFOLIO (6, 6)**

**HU**

For low residency track – two summer students only. Extensive body of professional work evaluated by a panel of faculty and artists from the field of dance. Body of work to include: (1) dance works presented to date; (2) grants and fellowships acquired; (3) educational, teaching, and residency experiences; (4) curriculum vitae; and (5) professional references.

**DANC 603, 604: THESIS FORMS I, II (2, 4, or 6)**

**HU**

A collection of original work in choreography and/or performance, which culminates in a public viewing (6) along with a portfolio, which includes a written examination of the creative work (2).

## Faculty

The faculty is a diverse artistic community in a unique position to create a learning atmosphere where students and faculty work alongside one another to expand and deepen their relationship to dance and the world around them. The resident faculty is augmented by core adjunct faculty, mentors, and visiting artists and scholars who reflect a wide range of interests and experiences.

### RESIDENT FACULTY

---

**Jeffery N. Bullock**, director of HU M.F.A. program; associate professor of dance; North Carolina School of the Arts; M.F.A., University of Iowa. Professional performing experience includes North Carolina Dance Theater, Pacific Northwest Ballet, Pittsburgh Ballet Theater, Hubbard Street Dance Chicago, and Sharir+Bustamante Danceworks.

**Melinda Rawlinson**, visiting assistant professor of dance, assistant director HU M.F.A. program; M.F.A. in Dance, Hollins University; B.A., University of South Carolina.

### HOLLINS FACULTY

---

**T.J. Anderson III** has an M.F.A. from the University of Michigan and a Ph.D. from Binghamton University. A former Fulbright Scholar at Cairo University, he is the author of *Notes to Make the Sound Come Right: Four Innovators of Jazz Poetry* (University of Arkansas Press), *River to Cross* (Backwaters Press), the Spoken-Word CD, *Blood Octave* (Flat Five Recordings), and the chapbook *At Last Round Up* (lift books). He teaches courses in jazz literature, poetry, and performance, and creative writing at Hollins. Anderson is also the cofounder of the improvisational music duo Trancepoetica.

**LeeRay Costa** is the John P. Wheeler Professor of Gender and Women's Studies. Her research, teaching, and community activism focus on social justice and a desire to understand processes of social change. She has conducted ethnographic fieldwork in Thailand on women's activism and non-governmental organizations, and on transgender youth, and in Hawai'i on the local food

movement. Her research interests include women, activism, and social justice, spiritual activism, food activism, local and global food systems, feminist theory, feminist pedagogy, and contemplative practices.

**Irene Dowd** is on the dance faculty of the Juilliard School, Movement Research and the Hollins University/ADF MFA program in dance. She has been a regular guest at Canada's National Ballet School and NYU Tisch School of the Arts for many years. Formerly, she taught in the Master's program in Dance Education at Teachers College, Columbia University for 18 years, and the Master's program in Arts and Liberal Studies at Wesleyan University for 9 years. Irene is the recipient of the 2014 Balasaraswati/Joy Ann Dewey Beinecke Chair for Distinguished teaching at ADF, recipient of the 2015 Juilliard School John Erskine Faculty Prize, and the 2016 Dance Science and Somatics Educators Lifetime Service Award from DSSE (Dance Science and Somatic Educators). Author of *Taking Root to Fly* (now in the 11<sup>th</sup> printing of the 3<sup>rd</sup> edition), she has maintained a private practice in kinesthetic anatomy and neuromuscular re-education for over 45 years in NYC. Irene has choreographed for Peggy Baker, Margie Gillis and other solo dancers in recent years. Her work has been taught in schools and dance companies across the US and Canada. Recently, she completed a digital archive which can be viewed at: [iredowdchoreographies.com](http://iredowdchoreographies.com)

**Pauline Kaldas** is professor of English and creative writing at Hollins. She is the author of *The Time Between Places*, a collection of short stories; *Letters from Cairo*, a travel memoir; and *Egyptian Compass*, a collection of poetry. She also coedited *Dinarzad's Children: An Anthology of Contemporary Arab American Fiction*. She was awarded a fellowship in fiction from the Virginia Commission for the Arts, the Silver Award for *Dinarzad's Children* from *ForeWord Magazine* Book of the Year Awards, and the RAWI Creative Prose Award. Her teaching interests include immigrant literature, Arab women writers, multicultural literature, and creative writing. Kaldas was born in Egypt and immigrated with her parents to the United States at the age of eight in 1969.

**Frederick Schjang** is a nationally recognized Fitness educator and innovator who specializes in the Feldenkrais® Method, Pilates and Flexibility Training. Schjang has introduced the use of the Feldenkrais Method® as part of group fitness programs at Equinox Fitness Clubs, Reebok Sports Club New York, the New York Parks Department, and various museums and other cultural institutions. Schjang is also the creator of Feldenkrais® Festivals, an acclaimed annual event which draws national and international attention to the Feldenkrais Method®. Festival partners include Jazz at Lincoln Center, Equinox Fitness Clubs, Sirius XM and others. In the academic realm, Schjang is one of the Founding Faculty members of New York University Doctorate Program in Physical Therapy. As an educator, Schjang teaches in NYU's Physical Therapy Doctorate Program and he is currently the Guild Representative for the New York Region of Feldenkrais Practitioners. Schjang served for six years as the Elected Representative for the New York Region of the Feldenkrais Guild of North America. Frederick Schjang is a 35-year veteran of the fitness industry. During that time he taught aerobic, strength and flexibility classes as well as yoga and pilates. He developed the core strength and flexibility protocols for The Equinox Fitness Training Institute. He has held multiple certifications in fitness. He continues to present workshops and festivals in New York, in Europe and across North America. As a service project supported by many jazz organizations in New York City, Schjang is now partnering with notable singers and introducing participatory jazz events for LGBT Elders.

**Orfeas Skutelis** is a trained cinematographer, born in Novi Sad, Serbia, and currently based in New York. He has over 20 years' experience in media and the industry, creating audiovisual content and collaborating with directors on different projects as a cinematographer, working on docudrama, fiction, and documentary films. Skutelis has also authored and produced TV programs, exhibitions, theatre performances, experimental and short films, and music videos. Documentary films he worked on have received international recognition. In addition to his work as a cinematographer and author, he was involved in the New Media Center\_kuda.org collective which researched, re-contextualized, and rethought critical artistic and media practices, art and media activism, and implemented those experiences into a local context through different formats: screenings series, actions, exhibitions, workshops, research, conferences, video, and book publishing. Also he was project and program coordinator and program editor (2007-2011) at



the Youth Social Center CK13 which he helped in establishing as an independent youth organization. He was a lecturer in digital video production workshops and digital/analogue photography, and he also taught a course in European Contemporary Cinema at the University in Kosovska Mitrovica. Currently Skutelis is part of the media studies program at The New School in New York, where he is focusing on research in contemporary documentary film, media theory, and experimental forms of non-linear narration.

**Noémie Solomon** works as a teacher, writer, dramaturge, and curator in the field of contemporary choreography. She edited the collections *DANSE* (an anthology and a catalogue published by Presses du réel, 2014 and 2015) that translate and present key texts on the somatic and linguistic trades between French and North American choreographic cultures. She holds a Ph.D. in performance studies from New York University (2012) and received two Andrew W. Mellon Postdoctoral Fellowships: at McGill University (2012-2014) and Brown University (2014-2016). She collaborated on a series of dramaturgical and curatorial initiatives in the dance and performance field internationally, including: the redoing of Allan Kaprow's *18 Happenings in 6 parts*, directed by André Lepecki (Haus der Kunst, Munich, 2006; PERFORMA, NYC, 2007); *Dance on Time* with Gurur Ertem (iDANS, Istanbul, 2009); *Self-Methodologies with Sandra Noeth* (Tanzquartier, Wien, 2011); the *Photomusée de la danse* with Tim Etchells (Festival d'Avignon, 2011); *Solos and Solitudes* with Jenn Joy (Danspace Project, NYC, 2012-13); *Dancing is talking / Talking is dancing* with Jenny Schlenzka (MoMA PS1, NYC, 2014); and *Car c'est par la fragilité que la révolution œuvre* with Adam Kinner (Tangente, Montréal, 2016). Solomon is currently program director at the Institute for Curatorial Practice in Performance at Wesleyan University.

**Tasha Taylor**, was born in Perth, Australia and studied at the Western Australian Academy of Performing Arts. After moving to NYC, Tasha performed extensively with many innovative choreographers including Pat Cremins, Steve Gross, Dean Moss, Lynn Shapiro, Matthew Brookoff, Rachel Thorne Germond, and RoseAnne Spradlin. A "Bessie" Award recipient for her performance in Spradlin's *Underworld*, Tasha's recent performance with Rachel Thorne Germond Performance Collage was described as "spellbinding" by the *New York Times*. A Guild Certified Feldenkrais® Practitioner since 2006 and a faculty member at Movement Research, Tasha maintains a vibrant practice focusing on performing artists interested in improving their self-use while teaching classes at the Feldenkrais learning Center and SAGE. Tasha believes that the Feldenkrais Method® is a beautiful and wondrous approach to self-learning, which leads to the bypassing of seemingly invariable interferences that often hinder our growth.

**Elizabeth Zimmer** writes about dance, theatre, and books for many publications including *Dance Studio Life* and *The Village Voice*. She offers writing workshops for students and professionals across the country. She edited the dance section of *The Village Voice* from 1992 until 2006, and reviewed ballet for *The Philadelphia Inquirer* from 1997 through 2005. Holding a B.A. in literature from Bennington College and an M.A. in English from SUNY Stony Brook, she has studied many forms of dance, especially contact improvisation with its founders. She edited *Body Against Body: The Dance and other Collaborations of Bill T. Jones and Arnie Zane* (Station Hill Press, 1989) and *Envisioning Dance for Film and Video* (Routledge, 2002).

## BERLIN FACULTY

---

**Adrian Heathfield's** work has focused on performance phenomena across art forms: live art, experimental theatre, contemporary dance, installation, moving image, and sited art works. The research draws from thought in the traditions of continental philosophy, phenomenology, visual, and cultural studies. Specific foci over the last 15 years have included: ethics and aesthetics, theories of corporeality, memory, trauma and death, the document and the archive, dialogue as critical practice, affect theory, and notions of temporality. His written work has questioned the ethics of encounter between the spectator and the artwork, elaborating its significance through debates on the status of sensory experience within cultural knowledge, relations between time and economy, the politics of commemoration, and shifts in the perception and presentation of mortality. His practice-as-research work has spanned the curation of performance events, the making of documentary films, the writing of dialogues and convening of symposia with renowned

artists and thinkers, and the creation of performance lectures—all exhibited in international cultural sector contexts.

**Boyan Manchev** is philosopher, Professor at the New Bulgarian University (Sofia) and at the HZT – UdK (Berlin). He is also former Director of Program and Vice-President of the International College of Philosophy in Paris. His actual research, which proposes the perspective of a radical materialism, is focused on the fields of ontology, philosophy of art and political philosophy. Manchev is the author of seven books and more than a hundred book chapters, catalogues and other publications in various languages. In the last years appeared *Logic of the Political* (Sofia: Critique & Humanism, 2012), *Miracolo* (Milano: Lanfranchi, 2011), *L'altération du monde: Pour une esthétique radical* (Paris: Lignes, 2009); *La Métamorphose et l'Instant – Désorganisation de la vie* (Paris: La Phocide, 2009); *Rue Descartes 64: La métamorphose*, ed. By B. Manchev (Paris: PUF, 2009); *Rue Descartes 67: Quel sujet du politique?*, ed. By G. Bastera, R. Ivekovic and B. Manchev (Paris: PUF, 2010). His book *The Body-Metamorphosis* (Sofia: Altera, 2007) deals extensively with contemporary art, performance and dance.

**Christopher Roman** began his formal training with The School of Cleveland Ballet continuing at The School of American Ballet in New York City. He was subsequently invited into the ranks of the Pacific Northwest Ballet and as a soloist and principal with Edward Villella's Miami City Ballet, Les Grands Ballets Canadiens in Montreal, The Pennsylvania Ballet, Ballett Frankfurt, and The Forsythe Company. William Forsythe's Bessie Award winning *You Made Me a Monster* was created with Roman. As a ballet master, choreographic assistant, and administrator, Roman has staged the works of William Forsythe internationally. He is on the board of trustees for the Foundation Forsythe and director of dance for the ALTANA Cultural Foundation. From 2013 to 2015, Roman assumed the role of associate artistic director of The Forsythe Company.

**Mauro Tambone** was born in Bari, Italy. He began his ballet training in his native city and completed his dance education at the John Cranko Schule in Germany. During his career Mauro danced with several companies within Europe among which are Aterballetto, Icelandic Ballet, and Scottish Ballet. In his professional life he has appeared in productions choreographed by John Cranko, Frederick Aston, Maurice Béjart, George Balanchine, Ashley Page and William Forsythe. Following his interest in the Somatic Arts, in 2005 he moved to Boulder CO where he studied the work of Dr. Ida Rolf at the *Guild for Structural Integration* with Emmett Hutchins. Thanks to his extensive experience with dancers he was able to pursue and develop the functional aspects of *Structural Integration*. Mauro is currently living in Munich where he is part of a professional team dedicated to the prevention of injuries for the Bavarian State Ballet. Since 2012 he is also regularly mentoring and practicing *Structural Integration* with the Gärtnerplatztheater dancers. His engagement with the dance community brought him also to Frankfurt where since 2015 he is frequently assisting the dancers of the Frankfurt Dresden Dance Company.

## VISITING ARTISTS AND DISTINGUISHED SPEAKERS

---

Select Listing: Glenn Bracey, Jonathan Burrows, Ananya Chatterjea, Clare Croft, Scott deLahunta, Brenda Dixon-Gottschild, Eiko & Koma, Karen Finley, William Forsythe, Bill T. Jones, Michael Keegan-Dolan, Anna Kisselgoff, Petra Kupperts, Xavier Le Roy, Susan Leigh-Foster, Randy Martin, Thomas McManus, Amanda Miller, Trinh T. Minh-ha, Gerald E. Myers, Martha Myers, Christopher Roman, Diane Shooman, Sasha Waltz, and Shen Wei.

## MENTORS

---

Select listing: Dawn N. Hicks Tafari, Pamela Pietro, John Pritchard, Tessa Chandler, Vanessa Voskuil, Bebe Miller, Dimitris Kraniotis, Lisa Race, Nicholas Leichter, A'Keitha Carey, Lindsay Iya Battle, Shani Collins-Achille, Ann Dils, Shahar Hadas, Mark Haim, He Jin Jang, Jennifer Monson, Helen Pickett, Regina Rocke, and Jesse Zaritt.

---

The master of arts in liberal studies (M.A.L.S.) at Hollins University is an interdisciplinary program, offering multiple perspectives on themes of the human experience. The program is open to both men and women and may combine traditional courses with independent study in a setting where close relationships among faculty members and students are highly valued.

Since the program started in 1969, our students have included adult learners seeking a career-enhancing master's degree in liberal studies, who desire a strong liberal educational grounding in preparation for professional school, or who simply love to learn. The degree emphasizes the liberal arts hallmark strengths in writing, critical thinking, and creativity and is built on Hollins University's tradition of excellence in these areas.

Academic work in the M.A.L.S. program is not bound by the traditional disciplines. Six areas of concentration are offered, each with its own faculty advisor who is highly experienced in working with graduate students. The concentrations are: humanities, social sciences, visual and performing arts, leadership, medical communication, and interdisciplinary studies. The last is a category permitting students the flexibility to design a concentration around their particular interests with the assistance of their advisor.

The degree requires a total of forty credit hours. Two heritage core seminars (one in humanities and one in social sciences) are required of each student pursuing the degree. Seven courses are drawn from a menu of courses designed for M.A.L.S. students on the model of integrative learning across disciplines. Five of the seven are required to form a concentration, and students are not permitted to take more than six courses in any one department. Courses may be supplemented by independent studies arranged with professors. Students may also elect to take up to four courses from the 300/400 level offerings to count toward the degree as their schedule allows. Work will be added or differentiated from that of the undergraduate students to justify graduate credit. (Courses taken as an undergraduate may not be repeated for graduate credit.) The final requirement is a capstone experience, involving a research essay or creative project. Students have a maximum of eight years from matriculation to complete degree requirements. A minimum gpa of 3.0 is required in order to graduate.

Hollins will accept two graduate level courses completed at another regionally accredited graduate school toward the M.A.L.S., provided the grade received was B or better, the course was a substantive one that ties in with the program, and the course has not counted toward another degree. To request transfer credit, students must provide official graduate transcripts to be reviewed by the M.A.L.S. director.

### CONCENTRATIONS

---

At Hollins you may choose from six fields of concentration:

1. Humanities: Includes courses from the disciplines of English, literature, art, drama, music, philosophy, and religion.
2. Social Sciences: Includes courses from the disciplines of history, economics, sociology, psychology, political science, communications, and gender and women's studies.
3. Visual and Performing Arts: Includes courses from the disciplines of visual arts, theatre, music, dance, and film.
4. Leadership: Includes courses from the disciplines of leadership (BLI), history, humanities, political science, psychology, and gender and women's studies.
5. Medical communication: Includes courses from the disciplines of health communication, ethics, medical writing/editing, statistics and data representation and an internship.
6. Interdisciplinary Studies: Affords you the opportunity to design an individual liberal studies program that meets your needs. You will select courses with the guidance of a faculty advisor.

## **SCHEDULING OPTIONS**

---

At Hollins, you will appreciate a schedule that is sensitive to your responsibilities both at home and at work. Courses are offered fall, January Short Term, spring, and summer. Students have eight years from matriculation in which to complete degree requirements. Online course offerings are now available. The degree may be completed entirely online or students may combine online and on-campus classes.

Students employed full-time may choose to take one course each term, including the summer, and complete the degree requirements in three and a half years.

A professional who is planning to take a sabbatical leave or a student right out of college who is preparing for law school or another professional school may find that pursuing a full-time schedule and completing the degree requirements in one calendar year is particularly helpful. Scheduling is completely up to the student based on his/her needs.

## **CORE SEMINARS**

---

Two core courses are required for the degree. These courses are offered each term, though titles may vary. One from the humanities and one from the social sciences is required for all degree recipients. Core courses may not be transferred in or taken as independent studies.

### **Humanities 500C: (4)**

General Description (see course listings for specific offerings)

The heritage core course introduces students to the study of the humanities by examining artistic, literary, and philosophical works from various historical periods and several disciplines. Each course usually concentrates on expressions of one aspect of the human experience: e.g., tragedy, the comic mode, utopias, evil.

### **Social Science 500C: (4)**

General Description (see course listings for specific offerings)

The heritage core course introduces students to the social sciences through a multidisciplinary approach, drawing from sociology, political science, economics, history, and communications. Relationships between individuals and the social structure are analyzed and contrasted in a variety of historical and contemporary settings.

### **The Essay or Creative Project 600: (4)**

Every student completing the master of arts in liberal studies degree is required to do a final essay or creative project. This capstone experience may take the form of a traditional research essay or may be a creative project such as a compilation of short stories, an art exhibit, etc. This requirement is the culminating experience of the M.A.L.S. degree, bringing together the focus of the student's graduate work.

Students may choose their faculty advisor for the essay and will register for it in the department in which the advisor teaches. Once registered, a student has three semesters to complete the essay/project.

## **TUITION AND FINANCIAL ASSISTANCE**

---

Courses taken in the M.A.L.S. program during the 2020-2021 academic year are set at \$415 per credit hour. Therefore, the cost of a graduate course is \$1,660. Licensed, practicing teachers may be eligible for a \$100 per course discount with the appropriate documentation. A \$100 non-refundable enrollment deposit is due at the time of registration. The enrollment deposit is credited to the student's account and is applied toward the cost of tuition for the term; the remaining charge for tuition is billed by the university during the month in which the term begins. A

technology fee of \$220 per term for full-time students; \$110 per term for part-time students; \$100 for the summer term will be included in the student's bill.

Other costs such as studio fees in art courses or printing fees for duplication may be charged depending on the courses in which students enroll.

The Sue Zirkle Frazier M.A.L.S. Endowed Scholarship was established by Dr. Allie Frazier (now deceased), one of the founders of the M.A.L.S. program, in memory of and as a tribute to his wife, Sue Zirkle Frazier. The purpose of the scholarship is to provide recognition and financial assistance to M.A.L.S. graduate students enrolled, or planning to enroll at Hollins University, who have demonstrated the need for financial assistance as well as their potential for academic success. Scholarship amounts vary and the application form is available on the Hollins University website.

Other types of financial assistance may be available to students enrolled at least part time (six credits per term during the academic year; four credits in the summer term). The Office of Scholarships and Financial Assistance may provide additional information as well as the appropriate application forms. They can be contacted at (540) 362-6332 or [sfa@hollins.edu](mailto:sfa@hollins.edu).

### **CERTIFICATE OF ADVANCED STUDIES (C.A.S.)**

---

The Certificate of Advanced Studies (C.A.S.) (sixth year degree) is granted when you have completed 40 graduate level credits beyond the master's degree. You must continue to maintain a grade point average of 3.0 or better and complete all work within eight years. No more than one C can be counted toward the degree requirements.

The C.A.S. advisor will assist you in planning your program from among courses at the 500 level. One of those courses will be an advanced seminar in humanities designed to give you an interdisciplinary overview of diverse cultures. Five of the courses you select may be independent studies, giving you the opportunity of working closely with a faculty member on a subject of your choosing.

Hollins will accept up to two graduate level courses completed at another regionally accredited graduate school toward the C.A.S., provided you received a grade of B or better, that the course is a substantive one that ties in with your program, and is used toward only one degree.

## **Courses in Liberal Studies**

Course listings represent courses that have been offered recently and may be offered during the 2020-2021 academic year.

### **Humanities Core Course Descriptions**

#### **HUM 500C: HERITAGE CORE – DISCOVERING THE HUMAN IN THE DIGITAL WORLD (4) Department**

The purpose of this course is to uncover and analyze the stories of the human experience in an increasingly technological world. The course will include an examination of the history of the human-technological interface as well as studies of philosophical and ethical issues, literature, film and how human interaction has been influenced and changed by the spread of technology.

#### **HUM 500C: HERITAGE CORE – IDEAS OF JUSTICE (4)**

**Department**

This course looks at ideas of justice in representative works of literature, film, and philosophy, considered in terms of standard theories of justice, such as utilitarian, social contract, and natural law theories. Topics include both corrective justice (punishment, compensation, rehabilitation, and redistribution) and distributive justice (fair distributions of social benefits and burdens). Readings and viewings will include both classic and contemporary texts in philosophy and literature, and both documentary and non-documentary narrative films.

#### **HUM 500C: HERITAGE CORE – EVIL (4)**

**Department**

This study focuses on the problem of evil in various expressions, from earliest literature to the present. How do we account for evil in the world? Why do bad things happen to good people?

Readings are from St. Augustine, Voltaire, Goethe, Bram Stoker, Jung, and others. There will be lecture and discussion, some evil plays and novels, and an occasional evil film.

**HUM 500C: HERITAGE CORE – TRAGEDY (4)**

**Department**

Tragedy has ever been one way in which human beings have tried to understand themselves in relation to an Absolute, to the world around them, and to other human beings. We will look at the human condition as it is seen through tragedies and through works that substitute for tragedy. Reading will include: *The Orestiea*, *Oedipus*, *Medea*, *Hamlet*, *Mary Stuart*, *Eugene Onegin*, *Ghosts*, and *Wozzeck*.

**HUM 500C: HERITAGE CORE – THE HUMAN SEARCH FOR MEANING (4)**

**Downey**

Humans are irrepressible searchers for and makers of meaning. In this seminar we shall explore the multiple forms that meaning takes in human experience through philosophical speculation and some art forms. Topics range from the existence of God to the natures of beauty, truth, and morality. The resources for our search will mainly include classic and contemporary philosophical essays and also poems, paintings, and film. Students will be asked to keep an intellectual journal as they reflect upon the journey we take. Critical thinking and writing skills will be emphasized both in our discussions and in student essays.

**HUM 500C: HERITAGE CORE – UTOPIA, THE IMPOSSIBLE DREAM (4)**

**Department**

The purpose of this course is to survey and analyze diverse articulations of utopian thinking in literary and philosophical writings from the classical Greek tradition to the present day, from the quest for the best of all possible worlds to the nightmares of “negative utopia” where human values and morality are forgotten and freedom lies dead. The representation of utopian images in motion pictures will be examined in a small number of examples such as *Metropolis* & *Pale Rider*.

**HUM 500C: HERITAGE CORE – FROM OEDIPUS REX TO REX STOUT: THE DETECTIVE IN LITERATURE AND FILM (4)**

**Stevens**

Beginning with the Oedipal myth, the course explores detective fiction in the context of literary tradition by surveying the figure of the detective in various transformations ranging from Sophocles to Thomas Harris, as well as in films by Alfred Hitchcock, John Houston, Fritz Lang, Roman Polanski, and others.

**HUM 500C: HERITAGE CORE: NATURE IN GLOBAL CULTURES: CROSS-CULTURAL PERSPECTIVES (4)**

**Sampon-Nicolas**

This course combines the study of literature and non-fiction to study the relationship between humans and their environment. Through an interdisciplinary and global lens, we examine interactions between human beings and the complex natural world we inhabit. We will explore a variety of cultural interpretations of nature and the environment. This course has an important interdisciplinary component which brings in material from many disciplines and encourages us to make connections between concepts we might not have associated before. The beauty of the study of nature, besides being a compelling subject, is that it can be connected to art, philosophy, painting, writing, music, sculpture, gardens, agriculture, food, health, and sustainability, to name but a few possible areas of study.

## Social Science Core Course Descriptions

**SOSC 500C: HERITAGE CORE – POLITICS AND LITERATURE (4)**

**Lynch**

Some works of literature spark political controversy. In recent years, some commentators have warned against Harry Potter books and movies, to give only one example. Censoring books and authors has been a matter of controversy since the invention of the printing press. Are there political messages in all works of literature, or most, or only in a minority? This course focuses on political messages in many different forms of literature, from *Chicken Little* to Dante, Shakespeare, and George Orwell. The course will divide literature into the explicitly political (*1984*, for example), the implicitly political (*The Lord of the Rings*, perhaps), and literature in which any political message may be only in the eye of the beholder (*Thomas the Tank Engine*).

**SOSC 500C: HERITAGE CORE – THE AMERICAN EXPERIENCE (4)****Coogan**

This course examines the claim of American exceptionalism through the different methodologies offered by the social sciences. Readings will be drawn from history, literature, politics, economics, gender and women's studies, sociology, education, and critical theory, and might include (but not necessarily be limited to) selections from Thomas Jefferson, Alexis de Tocqueville, Frederick Jackson Turner, Thorstein Veblen, Daniel Boorstin, Louis Hartz, Ann Douglas, Seymour Lipset, Kim Voss, Samuel Huntington, and Robert Kagan.

**SOSC 500C: HERITAGE CORE – MODERN EUROPEAN SOCIAL AND ECONOMIC HISTORY (4)****Coogan**

This course focuses topically and chronologically on the main movements that have shaped European life and, indeed, that of much of the world. Major issues include the French Revolution, urbanization in modern Europe, Imperialism, the background and consequences of the Great War, the rise of fascism and communism, and the revolution in science.

**SOSC 500C: HERITAGE CORE – RESEARCH METHODS IN SOCIAL SCIENCE (4)****Department**

This course has a twofold focus: developing critical skills of analyzing scholarly research works and learning various methods of social scientific research.

**SOSC 500C: HERITAGE CORE – QUALITATIVE METHODS FOR SOCIAL SCIENCE RESEARCH (4)****Joseph**

This course introduces students to a variety of qualitative research methods used to study human behavior. Students will learn how to develop research questions and choose appropriate methods to facilitate the collection, analysis, and reporting of qualitative data. Major methods studied include participant and non-participant observation, individual and group interviewing, and textual analysis.

**SOSC 500C: HERITAGE CORE – WOMEN IN THE SOCIAL SCIENCES (4)****Department**

This course considers a critical assessment of the place of women in the development of the social sciences with special emphasis on the social and historical contexts in which women first entered the fields of sociology, psychology, and anthropology in the United States. The careers and contributions of a number of significant early women social scientists will be examined.

## Humanities Concentration

The following courses count toward the humanities concentration. Requirements for a humanities concentration are successful completion of the humanities core course, social science core course, five courses to form the concentration, two electives and the essay or creative project.

**ART 524: COLLAGE (4)****Department**

Collage is an influential and ubiquitous creative practice. We will explore a wide variety of materials, processes, and designs in both two- and three-dimensional media. Projects investigate formal, technical, and conceptual issues – including sources of imagery, art-making systems, and narrative. Class time is devoted to studio work, critiques, demonstrations, and slide lectures. No experience is necessary. Supply fee may be required.

**ART 550: SPECIAL TOPICS: FOUNDATIONS OF NONPROFIT MANAGEMENT (4)****Krause**

This course is designed to meet the interests and needs of individuals who are early in their careers as professionals in the nonprofit sector or who anticipate such a career in the future. The first half of the course will cover the fundamentals of nonprofit governance including board and staff responsibilities, accountability to stakeholders, long range planning, and IRS standards. The second part of the course will focus on fundraising, including the features of various campaigns for purposes such as capital, endowment, and programming. Throughout the course we will examine case studies and welcome guest speakers to the classroom.

**ART 550: SPECIAL TOPICS: CHILDREN'S BOOK CHARACTER DESIGN (4)****Sanderson**

What makes a winning children's book character? Explore the art of character design for

children's books. Students will learn to conceptualize and develop an engaging character for a picture book story – finding reference to inspire the character, creating character design sheets to establish consistency from all angles, using exaggeration, and adding expression. A variety of poses and settings will be developed, using simple perspective, color, scale and balance to create dynamic compositions. Students will then create a finished illustration of their character in a setting, using colored pencils and watercolor. \$60 supply fee.

**ENG 510: CREATIVE WRITING SEMINAR – FICTION (4)**

**Department**

This workshop course focuses on the writing of fiction, both short stories and novel-length works-in-progress. Students submit material to be read and discussed by the class and instructor, with particular attention paid to voice structure, characterization, sense of place, and plot development. Each student works on finding his or her own voice and story to tell.

**ENG 531: WRITING FICTION AND MEMOIR – THE CRAFT OF THE ART (4)**

**Department**

This class is for inexperienced writers as well as for those who want intensive practice in the techniques of creative narrative, including: developing the narrative voice (who's telling this story?); crafting lively dialog (we eavesdrop on the neighbors); building three-dimensional characters (banishing Snidely Whiplash); word choice and rhythm (being gorgeous); point of view (whose head are we in anyway?); sense of place and time (what did the barbarian hero eat for breakfast?). Each week we will concentrate on one of these techniques, through discussion, classroom example, and practice.

**ENG 532: CHILDREN'S LITERATURE (4)**

**Sullivan/Adams**

This course is a survey of children's literature, including folk and fairy tales, from early works through contemporary picture books, middle grade novels, and young adult literature. We consider the historical development of children's literature and contemporary critical analysis, as well as the response of children themselves to the books they read.

**ENG 550: SPECIAL TOPICS: WRITING MEMOIR – THE CRAFT OF THE ART (4)**

**Adams**

This class is for those who wish to develop their writing ability through memoir. By drawing on material from their own lives, students will practice various techniques of creative narrative, including: developing the narrative voice; crafting lively dialogue; building three-dimensional characters; word choice and rhythm; point of view; and a sense of place and time. Each week we will concentrate on one of these techniques, through discussions, classroom example, and practice. Ultimately, students will gain confidence in their writing skills while crafting chapters of, and reflecting upon, their own life stories.

**FILM 550: SPECIAL TOPICS: ARTHOUSE CINEMA: HISTORY AND PRACTICE (4)**

**Stevens**

The focus of this course is two-fold, to gain an appreciation for the origins and rise of independent cinema in America and its ultimate integration into the entertainment landscape; and, to examine the current state of Arthouse cinema by examining specific theatres, including Roanoke's Grandin Theatre. We will watch current films at The Grandin as well as landmark pieces by directors such as the Coen Brothers, Spike Lee, Sofia Coppola, Wes Anderson, Todd Holland, and more. A core part of the course will involve community-based research: looking at data about independent theatres and the role they play in a city's culture. (Note: this course may be taken live or over the internet but requires access to an arthouse cinema showing current independent films. The live version will include outings every other week to The Grandin Theatre for viewings and discussion.)

**HUM 518: FRENCH AND GLOBAL FOOD CULTURES (4)**

**Sampon-Nicolas**

It is often said that food is a lens through which we can view the culture and values of any society, and for the French, food and culture are inseparable. Their passion for food is reflected in literary works and in luminous paintings which record an appetite for life, food, and conviviality. Why has the French gastronomic meal been recognized as UNESCO intangible cultural heritage? What do French institutions, policies, and cultural productions reveal about the core values and beliefs of the French? Where did they originate? How have they evolved? What political and economic factors affect both urban and rural French food systems? How do they differ from the institutions, policies, and cultural productions of the United States and other countries? The goal of this course is to develop a cultural perspective on the French connection to food and on the



socio-economic conditions that made cuisine French. By examining current food practices in France, we learn that it has become the first country in the world to pass a law banning supermarkets and the food industry from throwing away food, forcing them to donate it to charities and food banks. As we study the evolution of the culinary in France, we delve into the absorbing history of how food products have traveled around the globe, and how migration and globalization have impacted all foodways and all cultures.

**HUM 521: IMAGES OF SOUTHERN WOMEN (4)**

**Stevens**

The American South has a history of producing stereotypical images of women. This, of course, does not distinguish the region. But the ways in which female stereotypes express themselves culturally in Southern literature and film have a character that is unique. The notion of the "Southern Belle," for example, continues to be a staple in Southern cultural mythology. In this course we use films such as *Steel Magnolias*, *Gone with the Wind*, *George Washington*, and *Sweet Home Alabama*; and the fiction of Bobbie Ann Mason, Flannery O'Connor, Eudora Welty, and Joyce Carol Oates to build a better understanding of both the stereotypes of Southern women and to explore the voices that resist these stereotypes.

**HUM 535: ALFRED HITCHCOCK AND HIS LITERARY SOURCES (4)**

**Stevens**

Exploration of selected films by the "master of suspense," one of the world's great filmmakers, and of some novels, short stories, and plays by Daphne du Maurier, Robert Bloch, Patricia Highsmith, Frederick Knott, John Steinbeck, and others, which served as his films' sources. Works to be considered may include *Young and Innocent*, *Rebecca*, *Lifeboat*, *Strangers on a Train*, *Dial M for Murder*, *Rear Window*, and *Psycho*.

**HUM 556: IMAGES OF PARENTHOOD (4)**

**Stevens**

This course explores issues of parenting by examining its presentation in film, literature, and television. What messages about parenting can we derive from the texts we consume as a culture? For example, is "Desperate Housewives" attractive because it offers a realistic portrait of motherhood with which women can identify, or is it a sunny distortion that viewers use as an escape? Fears of fatherhood will be explored through films such as *Eraserhead*, *About a Boy*, and *Raising Arizona*. Although these films are quite different generically, each investigates this issue in a complex manner that will hopefully illuminate the culture's mixed messages about what it means to be a father. Mary Shelley's *Frankenstein* also offers insight into this issue as well as raising questions of bioethics. Current solutions to infertility and stem cell research have transformed the status of this novel into something beyond mere science fiction. We will discuss the novel in light of these technological developments. Hopefully, by the end of the course, students will gain a greater understanding both of their own ideas about parenting as well as how the cultural messages shape and/or distort these perceptions.

**HUM 561: THE ART OF WATCHING FILMS (4)**

**Department**

The course examines artistic and entertainment functions of motion pictures, provides an introduction to the major film theories, and stresses aesthetic, cultural, and ideological approaches to the medium in order to enable students to appreciate a broader range of motion pictures than those usually found at local theatres, on television, and in neighborhood video stores. The resulting sense of film history and familiarity with cultural and technological changes will allow students to become active rather than passive film viewers.

**HUM 565: IMAGES OF WOMEN IN FILM (4)**

**Department**

This course explores the roles and depictions of women in film and traces the evolution of the changing images of women as a reflection of the society that creates those images. How do the images in film compare to the conditions in real life? To what extent, and why, have the film images shaped perceptions and expectations of women in real life? Students will be introduced to feminist and psychoanalytic approaches to film criticism as both those methods have been tremendously important in understanding the constructed and reflected image of women in the arts.

**HUM 566: FILMS AND THEIR LITERARY SOURCES (4)****Department**

The course investigates the interrelationships and interactions, comparisons and contrasts, between film and literature. Among the films and their literary sources examined closely during the course are *The Tin Drum*, *Witness for the Prosecution*, *Rear Window*, and *Tom Jones*.

**MUS 510/520: PERFORMANCE STUDY IN MUSIC (1, 2)****Department**

Private lessons in instrumental or vocal performance meet weekly through the semester by arrangement with the teacher. Students seeking graduate credit for performance study must be approved in advance by the faculty of the music department. The department must also approve the amount of credit. An end-of-term audition is required. The course may be repeated for credit. *No more than four credits may be counted toward the degree.*

**PHIL 572: PHILOSOPHY OF RELIGION (4)****Downey**

This course considers problems of religious philosophy, including such issues as religious language and religious knowledge, the idea of God, the problem of evil, arguments for the existence of God, and the relations of faith and reason.

**THEA 550: SPECIAL TOPICS: PLAYWRITING FUNDAMENTALS (4)****Ristau**

An introductory workshop in the creation and development of scripted material for the stage. Each week, students explore a different theatrical element through written exercises. Each student's work culminates in the writing of a 25-35 minute play. Students will also read contemporary plays that provide models for meeting the challenges inherent in writing for the stage. Students will supplement the readings with additional analytical writing, a journal requirement, and a reading with actors of the final project which the student will arrange and direct-possibly at Mill Mountain Theatre as part of the CenterPieces Reading Series.

**THEA 584: PLAYWRITING STYLES (4)****Ristau**

This course builds on the foundations of playwriting, and through targeted exercises students will explore a broader range of styles, genres and approaches to writing for the stage. Students will read representative texts in a variety of styles, and write several original ten-minute plays in those styles. A 25-35 page one act play will serve as their final project. Students will also provide feedback on the work of their peers as well as be expected to take every opportunity to see productions of plays at theatre venues on and off campus.

## Social Sciences Concentration

The following courses count toward the social sciences concentration. Requirements for the social sciences concentration are successful completion of the humanities core course, social science core course, five courses to form the concentration, two electives, and the essay or creative project.

**BLI 510: LEADING FROM THE CORE (4)****Schnurman**

This course is designed around experientially-based skill development. Students will work on deepening their intrapersonal awareness and understanding of group dynamics through participation in a communication skills group. Modules on selected leadership skills will help students develop core leadership capacities: deep listening, conflict management, feedback, and negotiation. Students will craft individual goals for development, analyzing their accountability measures across systems and efforts towards goal progression. There is no pre-requisite for this course.

**BLI 520: PERILS AND POSSIBILITIES IN LEADERSHIP (4)****Schnurman**

This course is designed to engage the student in the leadership literature currently governing the field of leadership studies. Students will develop awareness of theories and methods around leading others while designing and implementing a project that calls upon their own leadership skills, as they experiment with the concepts highlighted in the literature. Online submission of assignments and electronic interaction with other participants will enrich learning through frequent feedback around successes and challenges that emerge.

**GEOG 502: COMPARATIVE URBANISM (4)****Bohland**

This course introduces the complex issues that continue to face a society that is increasingly urban and integrated into the world economy. The structures of our urban society and the relationships of those to cities around the world are critical issues of contemporary society. The "Urban World" is tremendously diverse, so the course introduces and explores many aspects of city life from a range of perspectives: cultural, economic, political, social, and environmental. After discussing some basic concepts of urbanism and public policy, the course will focus on specific case studies introducing the complex social and cultural forces shaping cities throughout the world.

**GEOG 503: GEOPOLITICS (4)****Bohland**

This course serves as an introduction to contemporary geopolitical issues of globalization, sovereignty, nationalism, war, legitimacy, and hegemony. Key issues include: the nature and production of political sovereignty, the intersection between the nation and new global forms of government, the future of cosmopolitan democracy, the roots of geopolitical thinking, and the role of the United States within the world system as global "imperial" hegemon. The goals of the course are to highlight key geopolitical issues present within international affairs and for students to develop their own views informed by analysis of course readings and classroom discussions.

**GEOG 504: GEOGRAPHY OF GLOBAL ENVIRONMENT (4)****Bohland**

This course introduces the student to the complex issues related to the environment within contemporary society and global political discourse. Discussion topics include conceptions of nature, science-nature interactions, evaluation of environmental "risks" within globalization, environmental racism, negotiation of environmental agreements, and the future of green politics at the transnational level. Student papers and projects will be centered on environmental issues present within their local communities or southwestern Virginia.

**GEOG 505: CULTURAL GEOGRAPHY AND LANDSCAPE STUDIES (4)****Bohland**

This course introduces the student to the study of culture and landscape interpretation within modern geography. This course examines cultural processes and how they interact and construct the world we inhabit. Whether this is at a global scale or a local level, culture is a fundamental aspect of the way we make sense of the world. After introducing a number of key themes that will recur throughout the semester, we will be looking at cultural processes present within different geographical examples. In each of these cases, we will highlight popular cultural aspects like sports, music, television and film, literature, etc. The issues raised in each of these connect back to the key course themes that will be outlined in the first few lectures of the semester.

**GEOG 550: SPECIAL TOPICS: GEOGRAPHIES OF WAR AND CONFLICT (4)****Bohland**

This course examines past and present conflicts using a "thick description" approach that historicizes and locates each conflict within micro and macro level geopolitics. Case studies will include the former Yugoslavia, Syria, DR Congo, Ukraine, Angola, SE Asia, and Israel/Palestine.

**GEOG 552: HUMAN GEOGRAPHY (4)****Bohland**

This course examines cultural and geographic processes and how they interact and construct the world we inhabit. The course serves as an examination and conversation on various topics within human geography, including mapping, critical geopolitics, population issues, landscape interpretation, culture, and urban space. A central mission of the course will be to look at how humans relate to and alter the environment where they live. This includes studying the political control that humans impose on the built environment as they seek to order and shape culture and society.

**GWS 516: EXOTIC/EROTIC – THE ANTHROPOLOGY OF SEX AND GENDER (4)****Matzner**

This course examines how people experience gender – what it means to be a man or a woman – and sexuality in a variety of cultural contexts. Students will explore from a feminist perspective how gender and sexuality relate to other categories of identity and difference, such as race and ethnicity, economic and social standing, and urban or rural life. Students will also learn how to critically assess media and other popular representations of gender roles and stereotypes. Finally, they will discover how studying other cultures helps us to better understand and critique our own.

**GWS 518: SEX, GENDER, AND POWER (4)****Matzner**

What does it mean to be a man or a woman? How do these meanings change in different cultures? What is the relationship between masculinity, femininity, and social dominance? Using both readings and films, this course explores the connections between the various markers of identity, such as race/ethnicity, class, sexual orientation, and gender. Topics include the construction of femininities and masculinities in American society and an examination of biologically based arguments for gender difference. In addition, participants will investigate and compare the meanings of sex and gender in cultures of the Middle East, Latin America, Japan, and Thailand.

**GWS 520: TRANSFORMING FAMILIES (4)****Matzner**

How do you define “family?” Families take a variety of forms and are influenced by factors such as gender, race, class, sexual orientation, age, and geographic location. This course examines the transformation of the “family unit” in communities in the United States over the past 50 years. Issues examined include experiences of working mothers, debates over absent fathers, single-parent households, “family values,” and GLBT parenting.

**GWS 525: WOMEN WARRIORS – FROM AMAZONS TO THE CITADEL (4)****Matzner**

Women have often been stereotyped as passive and unwarlike, in contrast to aggressive men. Nevertheless, women warriors have existed throughout time and across cultures. In this course we examine some of these powerful women and the social contexts in which they have lived – and continue to live. Topics such as debates over women in the U.S. military, personages such as Joan of Arc, the popularity of Chinese female martial artists, and cross-dressing female soldiers in 19<sup>th</sup>-century Europe will allow us to learn a great deal about gender roles and expectations in various societies.

**GWS 539: FEMINIST ISSUES IN MENTAL HEALTH (4)****Matzner**

What is pathological? What is normal? Utilizing a feminist, interdisciplinary perspective, this class examines how power and bias have been used in the field of mental health to oppress various populations. In particular, it explores the impact of racism, sexism, ageism, classism, and homophobia on theories and treatments of mental illness.

**GWS 543: DRAG – THEORIES OF TRANSGENDERISM AND PERFORMANCE (4)****Matzner**

For over 2,500 years cross-dressing has been an integral part of Western theatrical tradition, from Greek drama to Shakespeare, from the castrati to Milton Berle and American burlesque. Heirs to this tradition, drag queens and kings have in recent times become a hot topic, both in the mainstream media as well as in academia. In this course we begin by examining theoretical perspectives on drag found in gender studies, queer theory, and feminist writings. Then, we shift our focus to listening to the voices of drag kings and queens themselves. How do they articulate and conceptualize their cross-dressing and the implications it has for traversing or blurring gender boundaries? Finally, we explore the place of transgenderism and performance in several non-Western cultures.

**GWS 544: MEN AND FEMINISM (4)****Matzner**

This course examines men’s participation in feminism, exploring how (and why) some men are seeking to create more equitable gender relations and feminist reactions, both positive and negative, to male involvement in the feminist movement. Topics include the roots of men’s involvement in women’s emancipation (in America), the birth and growth of men’s pro-feminist movement, feminist critiques of men’s involvement in feminism, feminist support for male feminists, and the rise of competing men’s movements (e.g., the mythopoetic men’s movement, fathers’ rights groups, men’s rights groups, and Christian men’s groups).

**GWS 550: SPECIAL TOPICS: WOMEN AND CRIME (4)****Matzner**

In this course we will explore the place of women in the criminal justice system: as offenders, as victims, as employees. Our focus will be on the intersection of criminality with race, class, gender and sexual orientation. While we examine this topic primarily within the United States, international contexts will also be considered.

**HIST 517: PRESIDENTIAL CHARACTER AND LEADERSHIP (4)****Coogan**

In this class we examine the relationship between character and political leadership based on extensive readings and discussion on the personalities of American presidents, their wives, advisors, and opponents.

**HIST 522: RECENT TRENDS IN AMERICAN HISTORY (4)****Coogan**

In this class we survey recent literature on significant questions and themes in American history. This course is designed to meet Virginia teaching licensure requirements but is open to all graduate students. Topics will range from new interpretations of colonial settlement and contemporary issues to new literature in fields such as women's history and labor history.

**HIST 524: 20<sup>TH</sup>-CENTURY AMERICAN HISTORY (4)****Coogan**

In this class we read and discuss major events, personalities, and themes in the study of American history since 1900. Topics covered will include the effects of war on American states and society, the origins, patterns, and consequences of major reform movements (New Deal, civil rights, women's rights, Great Society, Reagan "Revolution"), the evolution of the presidency, and more.

**HIST 530: MODERN AMERICAN HISTORY THROUGH FICTION (4)****Coogan**

This course examines major themes in American history since the Civil War through fiction. Reading might include Cahan, Bellamy, Wright, Dos Passos, Dreiser, Faulkner, Steinbeck, Hemingway, Mailer, Heller, Doctorow, Carroll, Kerouac, Morrison, O'Brien, and others. Class discussions will emphasize the ways in which fiction helps us understand the major historical themes of Modern America rather than on the works as literature.

**HIST 533: WAR IN THE WESTERN TRADITION (4)****Department**

"War? What is it good for? Absolutely nothing! (Say it again)". This has become such a commonplace slogan that it is even used as the soundtrack for commercials. But if it really isn't good for anything, why has it been the focus of so much human activity for so long? Why have western societies spent a considerable fraction of their total disposable income to invest in war? This class will look at war in western civilization from a variety of perspectives: historical, literary, and philosophical. Our aim is to understand the complex interactions of war and society in western history.

**HIST 540: THE SECOND WORLD WAR (4)****Coogan**

Fifty years ago the world seemed locked in a struggle for survival. Over 38 million people died in places like Kursk, Imphol, Eniwetok, Bastogne, Dresden, and Auschwitz. That war destroyed governments, shook empires, and radically changed the fundamental structures of societies. This course examines current historical views on the origins, nature, and effects of that war.

**HIST 549: WORLD HISTORY TO 1500 CE (4)****Department**

This course covers proto-historical cultures and the transition to river civilizations in Egypt and Mesopotamia; classical Greece and Rome, China, and India; the rise of Islam, medieval and Renaissance Europe, and Byzantium; early African and American civilizations, up to and including the Spanish conquest of the New World.

**HIST 564: THE COLD WAR (4)****Coogan**

In this class we'll read and discuss the causes, crisis, conclusion, and consequences of the Cold War. Topics covered will include the origins of Soviet-American antagonism; the role of the atomic bomb; the nature of anti-communism in America; the leadership styles of Stalin, Truman, Reagan, Gorbachev, and others; the role of economic development; and crisis decision making regarding Cuba, Afghanistan, Vietnam, Korea, and Guatemala.

**HIST 566: REVOLUTION AND WAR IN VIETNAM (4)****Coogan**

A seminar covering the birth of revolutionary nationalism and the end of Japanese and French colonialism in Southeast Asia, the origins of American involvement and the search for a military strategy, the political effects of the war in both Vietnam and the United States, and the roots and consequences of North Vietnamese victory.

**POLS 502: WOMEN AND POLITICS (4)****Department**

In this course we study women in society (i.e., socialization into gender roles and political attitudes); changes in and the extent of public and elite political behavior and the impact of women's participation in politics.

**POLS 510: SEMINAR IN AMERICAN GOVERNMENT (4)****Department**

This seminar is based on selected readings on the citizenry, public opinion, the media, parties and interest groups, the executive, the legislative, and the judiciary. Additional topics on the political process, women, and public policy. Students who wish to offer this course toward the Leadership Concentration should inform the instructor before the course begins, so that the student's class work (presentations, papers, research, etc.) can focus on issues of leadership in American Government.

**POLS 514: MEDIA AND POLITICS (4)****Department**

This course considers the central question of how the media defines and portrays the world of politics for the public and the way in which the public in return seeks out, understands, processes, and utilizes information obtained from the media. In addition, the question of the role of government in media control and management will be discussed.

**POLS 518: CONTROVERSIAL ISSUES IN AMERICAN POLITICS (4)****Department**

This course addresses selected controversial issues in American politics today. While we are concerned with the substantive contents of the issues, our emphasis here is on the political backdrop of these issues. Hence we deal with the partisan and other alignment of interests on a given issue and the institutional and structural elements of the U.S. government which provide the arena for the politics to be played. Finally, we analyze the impact of decisions, likely decisions, and non-decisions on the political, economic, social, and moral aspect of the American public. The class format is that of a debate on each issue.

**POLS 526: POLITICAL LEADERSHIP (4)****Lynch**

This course will explore the lives of important political leaders. We will investigate the experience of leaders of both genders, from all over the world, and from various periods in history. We will attempt to isolate and evaluate those qualities that separate leaders from followers. What made one person go on to fame and greatness when others in very similar circumstances never achieved either? This course will use biographies of selected political leaders, as well as theoretical treatments of leadership.

**POLS 534: WORLD WAR III & WORLD WAR IV (4)****Lynch**

This class is designed to bring about a series of discussions of the Cold War and the Global War on Terror. We will examine the origins of both conflicts, focusing on the actions of decision-makers that brought the wars about (or at least failed to prevent them). In the case of the Cold War, we will also examine the events that brought the conflict to an end. In the case of the war on terror, we will discuss strategies that might end the conflict. Along the way, we will get glimpses of the internal politics of decision-making, global strategy and the impact of unintended consequences.

**POLS 537: U.S. FOREIGN POLICY (4)****Lynch**

This course examines the complex and often chaotic methods that government officials use to make foreign policy. We will look at the major actors, both inside and outside government, and how they interact. We will then examine the major foreign policy initiatives of the Carter, Reagan, Bush, and Clinton administrations to see how the policy-making process has worked in practice.

**POLS 543: PRESIDENTIAL ELECTIONS AND VOTING BEHAVIOR (4)****Department**

Analysis of voting behavior of the electorate and historical, structural, institutional, and legal factors that impinge on the presidential elections.

**POLS 555: STATE AND LOCAL POLITICS (4)****Lynch**

An in-depth examination of the challenges, problems, and opportunities of government on the state and local levels in the United States; federal-state relations, and the politics of Virginia will be emphasized.

**POLS 557: THE AMERICAN PRESIDENCY (4)****Department**

This course is a study of the presidency in history and in the Constitution, of the institutional presidency, of presidential power, leadership, and accountability. Consideration is given to presidential character, "the President as King," and the "impossible presidency."

**POLS 563: CONSTITUTIONAL LAW (4)****Department**

This course examines the powers and authority of the President, Congress, the relationship among the three branches, and the division of power between the states and the federal government (federalism) as found in the U.S. Constitution and interpreted by the Supreme Court.

**SOC 543: ALTERNATIVE HEALTH PRACTICES – ISSUES AND CONTROVERSIES (4)****Matzner**

Alternative medicine, defined as practices that differ from conventional medicine, has gained a great deal of popularity in recent years. These practices include chiropractic, mind-body medicine, acupuncture, homeopathy, music therapy, reflexology, healing touch and energy therapies, prayer, and herbal therapies. This course introduces the philosophies, practitioners, techniques, and evidence of efficacy of alternative health practices currently in use in the United States. From a sociological perspective, students will examine the principles, practices, and the use and outcomes of alternative healing. They will also learn how to critically analyze research that demonstrates the effectiveness of these therapies and to identify the trends and issues related to the use of alternative health practices.

**SOC 550: SPECIAL TOPICS: SEX, DRUGS AND GURUS: INTERSECTIONS OF RELIGION & POWER (4)****Matzner**

What happens when enlightenment and ego collide? In this course we will explore the dark side of spirituality, examining the intersections of religion, power, gender and sex. We will critically analyze the figure of the "guru" and explore how charismatic leaders have been able to attract, manipulate and abuse their followers. In addition, we will focus on several notable cases of gurus gone bad such as Osho, Jim Jones, and Aleister Crowley.

**SOC 550: SPECIAL TOPICS: HAPPY? (4)****Matzner**

What does it mean to feel good? What is the nature of "happiness"? Who is happy – and why? This course addresses those questions from a sociocultural perspective, exploring the influences of region, age, race, class and gender on well-being. In addition, we will examine the habits and traits of "happy people" to determine what we might learn from them in order to improve our own lives.

## Leadership Concentration

The following courses count towards the leadership concentration. Requirements for the leadership concentration are successful completion of the humanities core course, social science core course, five courses to form the concentration, two electives, and the essay or creative project.

**BLI 510: LEADING FROM THE CORE (4)****Schnurman**

This course is designed around experientially-based skill development. Students will work on deepening their intrapersonal awareness and understanding of group dynamics through participation in a communication skills group. Modules on selected leadership skills will help students develop core leadership capacities: deep listening, conflict management, feedback, and negotiation. Students will craft individual goals for development, analyzing their accountability measures across systems and efforts towards goal progression.

**BLI 520: PERILS AND POSSIBILITIES IN LEADERSHIP (4)****Schnurman**

This course is designed to engage the student in the leadership literature currently governing the field of leadership studies. Students will develop awareness of theories and methods around leading others while designing and implementing a project that calls upon their own leadership skills, as they experiment with the concepts highlighted in the literature. Online submission of

assignments and electronic interaction with other participants will enrich learning through frequent feedback around successes and challenges that emerge.

**GEOG 503: GEOPOLITICS (4)**

**Bohland**

This course serves as an introduction to contemporary geopolitical issues of globalization, sovereignty, nationalism, war, legitimacy, and hegemony. Key issues include: the nature and production of political sovereignty, the intersection between the nation and new global forms of government, the future of cosmopolitan democracy, the roots of geopolitical thinking, and the role of the United States within the world system as global "imperial" hegemon. The goals of the course are to highlight key geopolitical issues present within international affairs and for students to develop their own views informed by analysis of course readings and classroom discussions.

**GWS 518: SEX, GENDER, AND POWER (4)**

**Matzner**

What does it mean to be a man or a woman? How do these meanings change in different cultures? What is the relationship between masculinity, femininity, and social dominance? Using both readings and films, this course explores the connections between the various markers of identity, such as race/ethnicity, class, sexual orientation, and gender. Topics include the construction of femininities and masculinities in American society and an examination of biologically based arguments for gender difference. In addition, participants will investigate and compare the meanings of sex and gender in cultures of the Middle East, Latin America, Japan, and Thailand.

**HIST 517: PRESIDENTIAL CHARACTER AND LEADERSHIP (4)**

**Coogan**

In this class we examine the relationship between character and political leadership based on extensive readings and discussion on the personalities of American presidents, their wives, advisors, and opponents.

**HUM 500C: HERITAGE CORE: IDEAS OF JUSTICE (4)**

**Department**

The idea of justice in representative works of literature, film, and philosophy, considered in terms of standard theories of justice, such as utilitarian, social contract, and natural law theories. Topics include both corrective justice (punishment, compensation, rehabilitation, and redistribution) and distributive justice (fair distributions of social benefits and burdens). Readings and viewings will include both classic and contemporary texts in philosophy and literature, and both documentary and non-documentary narrative films.

**POLS 502: WOMEN AND POLITICS (4)**

**Department**

In this course we study women in society (i.e., socialization into gender roles and political attitudes); changes in and the extent of public and elite political behavior and the impact of women's participation in politics.

**POLS 526: POLITICAL LEADERSHIP (4)**

**Lynch**

This course will explore the lives of important political leaders. We will investigate the experience of leaders of both genders, from all over the world, and from various periods in history. We will attempt to isolate and evaluate those qualities that separate leaders from followers. What made one person go on to fame and greatness when others in very similar circumstances never achieved either? This course will use biographies of selected political leaders, as well as theoretical treatments of leadership.

**POLS 555: STATE AND LOCAL POLITICS (4)**

**Lynch**

An in-depth examination of the challenges, problems, and opportunities of government on the state and local levels in the United States; federal-state relations, and the politics of Virginia will be emphasized.

**PSY 546: INTELLIGENCE (4)**

**Department**

This course will cover the development of intelligence in humans. Major issues include: the evolution of humans, the process of normal brain functioning/development, human cognitive processes, learning, intelligence testing, and several current theories and models of human intelligence. Special topics include: learning disabilities, retardation, developmental disorders, language, memory, and artificial intelligence.



**\*\*Students may check with the academic advisor for additional courses which may be considered toward the Leadership concentration.**

## Visual and Performing Arts Concentration

The following courses count towards the visual and performing arts concentration. Requirements for the visual and performing arts concentration are successful completion of the humanities core course, social science core course, five courses to form the concentration, two electives, and the essay or creative project.

### **ART 524: COLLAGE (4)**

**Department**

Collage is an influential and ubiquitous creative practice. We will explore a wide variety of materials, processes, and designs in both two- and three-dimensional media. Projects investigate formal, technical, and conceptual issues – including sources of imagery, art-making systems, and narrative. Class time is devoted to studio work, critiques, demonstrations, and slide lectures. No experience is necessary. Supply fee may be required.

### **ART 550: SPECIAL TOPICS: FOUNDATIONS OF NONPROFIT MANAGEMENT (4)**

**Krause**

This course is designed to meet the interests and needs of individuals who are early in their careers as professionals in the nonprofit sector or who anticipate such a career in the future. The first half of the course will cover the fundamentals of nonprofit governance including board and staff responsibilities, accountability to stakeholders, long range planning, and IRS standards. The second part of the course will focus on fundraising, including the features of various campaigns for purposes such as capital, endowment, and programming. Throughout the course we will examine case studies and welcome guest speakers to the classroom.

### **ART 550: SPECIAL TOPICS: CHILDREN'S BOOK CHARACTER DESIGN (4)**

**Sanderson**

What makes a winning children's book character? Explore the art of character design for children's books. Students will learn to conceptualize and develop an engaging character for a picture book story – finding reference to inspire the character, creating character design sheets to establish consistency from all angles, using exaggeration, and adding expression. A variety of poses and settings will be developed, using simple perspective, color, scale and balance to create dynamic compositions. Students will then create a finished illustration of their character in a setting, using colored pencils and watercolor. \$60 supply fee.

### **FILM 550: SPECIAL TOPICS: ARTHOUSE CINEMA: HISTORY AND PRACTICE (4)**

**Stevens**

The focus of this course is two-fold, to gain an appreciation for the origins and rise of independent cinema in America and its ultimate integration into the entertainment landscape; and, to examine the current state of Arthouse cinema by examining specific theatres, including Roanoke's Grandin Theatre. We will watch current films at The Grandin as well as landmark pieces by directors such as the Coen Brothers, Spike Lee, Sofia Coppola, Wes Anderson, Todd Holland, and more. A core part of the course will involve community-based research: looking at data about independent theatres and the role they play in a city's culture. (Note: this course may be taken live or over the internet but requires access to an arthouse cinema showing current independent films. The live version will include outings every other week to The Grandin Theatre for viewings and discussion.)

### **HUM 561: THE ART OF WATCHING FILMS (4)**

**Department**

The course examines artistic and entertainment functions of motion pictures, provides an introduction to the major film theories, and stresses aesthetic, cultural, and ideological approaches to the medium in order to enable students to appreciate a broader range of motion pictures than those usually found at local theatres, on television, and in neighborhood video stores. The resulting sense of film history and familiarity with cultural and technological changes will allow students to become active rather than passive film viewers.

**HUM 565: IMAGES OF WOMEN IN FILM (4)****Department**

The objective of this course is to examine diverse representations of women in the movies. How do the images on celluloid compare to the conditions in real life? To what extent, and why, have the celluloid images shaped perceptions and expectations of women in real life? Films examined during this course may include: *Some Like it Hot*, *Johnny Guitar*, *Dressed to Kill*, *Shirley Valentine*, and *Working Girls*.

**HUM 566: FILMS AND THEIR LITERARY SOURCES (4)****Department**

The course investigates the interrelationships and interactions, comparisons and contrasts, between film and literature. Among the films and their literary sources to be examined closely during the course are: *The Tin Drum*, *Witness for the Prosecution*, *Rear Window*, and *Tom Jones*.

**MUS 510/520: PERFORMANCE STUDY IN MUSIC (1, 2)****Department**

Private lessons in instrumental or vocal performance meet weekly through the semester by arrangement with the teacher. Students seeking graduate credit for performance study must be approved in advance by the faculty of the music department. The department must also approve the amount of credit. An end-of-term audition is required. The course may be repeated for credit. *No more than four credits may be counted toward the degree.*

**THEA 550: SPECIAL TOPICS: PLAYWRITING FUNDAMENTALS (4)****Ristau**

An introductory workshop in the creation and development of scripted material for the stage. Each week, students explore a different theatrical element through written exercises. Each student's work culminates in the writing of a 25-35 minute play. Students will also read contemporary plays that provide models for meeting the challenges inherent in writing for the stage. Students will supplement the readings with additional analytical writing, a journal requirement, and a reading with actors of the final project which the student will arrange and direct-possibly at Mill Mountain Theatre as part of the CenterPieces Reading Series.

**THEA 584: PLAYWRITING STYLES (4)****Ristau**

This course builds on the foundations of playwriting, and through targeted exercises students will explore a broader range of styles, genres and approaches to writing for the stage. Students will read representative texts in a variety of styles, and write several original ten-minute plays in those styles. A 25-35 page one act play will serve as their final project. Students will also provide feedback on the work of their peers as well as be expected to take every opportunity to see productions of plays at theatre venues on and off campus.

## Medical Communication Concentration

The following courses count towards the medical communication concentration. Requirements for the medical communication concentration are successful completion of the humanities core course, social science core course, five courses to form the concentration, one four-credit internship, one M.A.L.S. elective, and a final essay or creative project.

**MC 503: HEALTH COMMUNICATION (4)****Joseph**

This course is designed to introduce students to the field of health communication. Students will learn about models of health communication, medical communication, designing and implementing health campaigns, and organizational communication in health organizations. Course topics include interpersonal health communication, intercultural communication, intervention design, and interviewing.

**MC 515: MEDICAL COMMUNICATION ETHICS (4)****Lowney**

This course uses the *American Medical Association Manual of Style*, 10<sup>th</sup> edition, to give an overview of issues medical editors and writers are most likely to face at work and help students develop tactful ways to handle situations that require ethical judgment calls. Using a case-based approach, students will examine issues such as authorship, acknowledgement, financial disclosures, conflicts of interest, and how to flag ethical concerns and talk about them with authors or supervisors.

**MC 526: MEDICAL EDITING (4)****Levine**

This course will provide students with an overview of medical copyediting, proofreading, and fact checking. The class will examine the mechanics of language and usage, as well as editing concepts specific to pharmaceutical companies, medical communication firms, medical journal guidelines, government agencies, RFPs, etc. Using the *American Medical Association Manual of Style (AMAMS)*, 10<sup>th</sup> edition, and its online resources, as well as other resources, students will gain a hands-on experience editing general medical materials (including videos, journal articles, government and pharmaceutical company RFPs, etc.). Topics covered in the *AMAMS* include correct grammar, punctuation, capitalization, usage, citation styles, how to create figures and tables, etc., and an introduction to medical nomenclature used in the industry.

**MC 538: MEDICAL WRITING (4)****Logan**

In this course, students are introduced to the various roles and responsibilities of a medical writer and the forms of medical writing. There will be special emphasis on development of scientific and clinical content for the pharmaceutical industry with instruction on writing for the many audiences within that space. The course will also review (with real-world examples) various forms of medical writing including, but not limited to, slide kits, journal manuscripts, scientific posters, advisory board meetings, executive summaries, monographs, scripts, storyboards, videos, mechanism of action animations and illustrations, and interactive digital programs.

**MC 542: STATISTICS AND DATA REPRESENTATION (4)****McCarty**

The ability to understand research, interpret data, and report findings with clarity and accuracy is fundamental for medical communication. In this course, students will use common statistical tests to interpret and analyze data from biomedical and epidemiologic research. Students will evaluate the strengths and limitations of various study designs, such as correlational studies, cross-sectional studies, case control studies, cohort studies, and interventional clinical trials. For each classification scheme, students will apply appropriate statistical tests on sample data and interpret results. Finally, students will learn to present these data, and data interpretations, to various audiences.

**MC 599: Internship (4)**

Students admitted to the program will have the opportunity to work with professionals in the areas essential in today's continually changing landscape of medical communication through a structured, mentored practice experience. As a result of the internship, students will gain experience in one of the domains of medical communication, such as copyediting, medical writing, data presentation, etc. Placements for internship may include health organizations, pharmaceutical companies, physician practices, public relations firms, consulting firms, and newspaper organizations. Students will be expected to dedicate at least 150 hours to complete the internship. Deliverables will include final products appropriate to the site, and will be determined mutually by the onsite supervisor, faculty mentor, and student, at the start of the internship. The internship will be graded as pass/fail.

## Interdisciplinary Studies Concentration

The interdisciplinary studies concentration provides students the opportunity to design a liberal studies program that meets individual needs. Courses from across the curriculum may be chosen to fulfill the requirements with the assistance of a faculty advisor. As with all concentrations, the humanities core, social science core, and essay or creative project are required in addition to seven other courses.

## Faculty

**Karen Adams**, lecturer in English, B.A., Minnesota State University-Mankato; M.A. in English and Creative Writing, M.A. in Children's Literature, M.F.A. in Children's Literature, Hollins University

**Jon Donald Bohland**, associate professor in International Studies, advisor for students seeking the social sciences concentration; B.A., James Madison University; M.A., Syracuse University; Ph.D. Virginia Tech

**Peter F. Coogan**, Ruth Alden Doan Chair and associate professor of history; B.A., Duke University; M.A., Ph.D., University of North Carolina-Chapel Hill

**James Patrick Downey**, associate professor of philosophy; B.A., M.A., Ph.D., University of Virginia

**Lori Joseph**, associate professor and director of public health; B.A., Montana State University-Billings; M.A., Ph.D., University of Kansas  
Dr. Joseph's teaching and research interests center around communication at work, health, and gender.

**William C. Krause**, associate professor of music (part-time), advisor for students seeking the visual and performing arts concentration; B.A., Santa Clara University; M.M., University of Southern California; Ph.D., Washington University

**Lorraine S. Lange**, director of the M.A.L.S. & M.A.T. programs; B.A., Roanoke College; M.A.L.S., Hollins College; Ed.D., Virginia Tech

**Eleanor Levine**, B.A., Rutgers University; M.F.A., Hollins University  
Ms. Levine is currently a Regulatory Affairs Proofreader with Bausch Health. She has been working in the medical editing field since 1998.

**David Logan**, B.S., M.A., Ph.D., University of Maryland, College Park  
Dr. Logan is currently Medical Director of BioCentric, Inc. Prior to becoming director, he served as a Senior Medical Editor with the company.

**Charles Lowney**, visiting assistant professor of philosophy and public health; B.A., M.A., Boston College; Ph.D., Boston University  
Previously Dr. Lowney has taught philosophy at Boston University, Stonehill College, Washington and Lee, and Virginia Military Institute.

**Edward A. Lynch**, professor of political science, advisor for students seeking the leadership concentration; B.A., St. Joseph's University; M.A., Ph.D., University of Virginia

**Andrew Matzner**, lecturer in gender and women's studies; B.A., Indiana University; M.A., University of Hawaii

**Frances A. McCarty**, B.S., Bridgewater College; M.Ed., University of Virginia; Ph.D., Georgia State University  
Dr. McCarty is currently a faculty member in the Statistics department at Virginia Tech and is deputy director for the Statistical Applications and Innovations Group (SAIG).

**Todd W. Ristau**, assistant professor of theatre and director of the M.F.A. program in playwriting, certificate in new play directing, and certificate in new play performance; B.A., M.F.A., University of Iowa

**Annette Sampon-Nicolas**, professor of French; Diplôme Supérieur de Français, Université de Lille, advisor for students seeking the humanities concentration; B.S., M.A., Ph.D., University of Wisconsin-Madison

**Ruth Sanderson**, visiting assistant professor of art; graduate of the Paier College of Art

**Abrina Schnurman**, executive director, Batten Leadership Institute; B.A., University of North Carolina-Greensboro; M.Ed., Ph.D., Virginia Tech

**Brent Stevens**, lecturer in humanities, director of The Writing Center, advisor for students seeking an interdisciplinary studies concentration; B.A., University of North Carolina; M.A.L.S., Hollins College; Ph.D., University of South Carolina

**Charles W. Sullivan III**, lecturer in English; B.A., M.A., State University of New York-Albany; D.A., Ph.D., University of Oregon

# Medical Communication Certificate

---

The Medical Communication Certificate is designed for students who would like to:

- write, edit, or develop materials about medicine and health;
- communicate scientific and clinical data in a variety of formats to a range of audiences;
- gather, evaluate, organize, interpret and present information in a manner appropriate for the target audience;
- communicate expertise of ethical standards and health care knowledge.

Men and women admitted to the program will have the opportunity to work with faculty in the areas essential in today's continually changing landscape of medical communication. The coursework is available completely online. The rigorous curriculum emphasizes intensive coursework in writing, critical thinking, and creativity.

By completing the certificate, graduates will be well-positioned for careers in writing, editing, or communicating complex concepts to a lay or professional audience.

Furthermore, the program would prepare students for the exam to become Medical Writer Certified (MWC®). "The Medical Writing Certification Commission (MWCC), in collaboration with the American Medical Writers Association (AMWA), has developed the Medical Writer Certified (MWC®) credential that defines the scope of medical writing practice and distinguishes individuals in the field. The MWC® credentialing program is a rigorous, exam-based professional certification. Professionals who hold this credential have demonstrated their understanding of medical writing core competencies." <https://www.amwa.org/page/mwc>. To be eligible to take the exam, students must hold a bachelor degree or advanced degree (in any field) and have at least two years of paid work experience in the medical communication field.

## REQUIREMENTS FOR THE CERTIFICATE

---

Twenty-four credits are required. Five core courses and a four-credit internship course are required. Once a student completes the certificate, if they would like to move on to complete the Master of Arts in Liberal Studies (M.A.L.S.) degree, students may count the entire 24 credits toward the degree.

## TUITION AND FINANCIAL ASSISTANCE

---

Courses taken through the program during the 2020-2021 academic year are set at \$415 per credit hour. Therefore, the cost of a graduate course is \$1,660. A \$100 non-refundable enrollment deposit is due at the time of registration. The enrollment deposit is credited to the student's account and is applied toward the cost of tuition for the term; the remaining charge for tuition is billed by the university during the month in which the term begins. A technology fee of \$220 per term for full-time students; \$110 per term for part-time students; \$100 for the summer term will be included in the student's bill.

Students withdrawing prior to the beginning of the term do not incur tuition charges. However, the nonrefundable enrollment deposit will remain as a credit on the student's account and may be used during the subsequent term for future tuition charges. Refunds will not be issued.

## Courses for the Medical Communication Certificate

### MC 503: HEALTH COMMUNICATION (4)

Joseph

This course is designed to introduce students to the field of health communication. Students will learn about models of health communication, medical communication, designing and implementing health campaigns, and organizational communication in health organizations. Course topics include interpersonal health communication, intercultural communication,

intervention design, and interviewing.

**MC 515: MEDICAL COMMUNICATION ETHICS (4)**

**Lowney**

This course uses the *American Medical Association Manual of Style*, 10<sup>th</sup> edition, to give an overview of issues medical editors and writers are most likely to face at work and help students develop tactful ways to handle situations that require ethical judgment calls. Using a case-based approach, students will examine issues such as authorship, acknowledgement, financial disclosures, conflicts of interest, and how to flag ethical concerns and talk about them with authors or supervisors.

**MC 526: MEDICAL EDITING (4)**

**Levine**

This course will provide students with an overview of medical copyediting, proofreading, and fact checking. The class will examine the mechanics of language and usage, as well as editing concepts specific to pharmaceutical companies, medical communication firms, medical journal guidelines, government agencies, RFPs, etc. Using the *American Medical Association Manual of Style (AMAMS)*, 10<sup>th</sup> edition, and its online resources, as well as other resources, students will gain a hands-on experience editing general medical materials (including videos, journal articles, government and pharmaceutical company RFPs, etc.). Topics covered in the *AMAMS* include correct grammar, punctuation, capitalization, usage, citation styles, how to create figures and tables, etc., and an introduction to medical nomenclature used in the industry.

**MC 538: MEDICAL WRITING (4)**

**Logan**

In this course, students are introduced to the various roles and responsibilities of a medical writer and the forms of medical writing. There will be special emphasis on development of scientific and clinical content for the pharmaceutical industry with instruction on writing for the many audiences within that space. The course will also review (with real-world examples) various forms of medical writing including, but not limited to, slide kits, journal manuscripts, scientific posters, advisory board meetings, executive summaries, monographs, scripts, storyboards, videos, mechanism of action animations and illustrations, and interactive digital programs.

**MC 542: STATISTICS AND DATA REPRESENTATION (4)**

**McCarty**

The ability to understand research, interpret data, and report findings with clarity and accuracy is fundamental for medical communication. In this course, students will use common statistical tests to interpret and analyze data from biomedical and epidemiologic research. Students will evaluate the strengths and limitations of various study designs, such as correlational studies, cross-sectional studies, case control studies, cohort studies, and interventional clinical trials. For each classification scheme, students will apply appropriate statistical tests on sample data and interpret results. Finally, students will learn to present these data, and data interpretations, to various audiences.

**MC 599: Internship (4)**

Students admitted to the program will have the opportunity to work with professionals in the areas essential in today's continually changing landscape of medical communication through a structured, mentored practice experience. As a result of the internship, students will gain experience in one of the domains of medical communication, such as copyediting, medical writing, data presentation, etc. Placements for internship may include health organizations, pharmaceutical companies, physician practices, public relations firms, consulting firms, and newspaper organizations. Students will be expected to dedicate at least 150 hours to complete the internship. Deliverables will include final products appropriate to the site, and will be determined mutually by the onsite supervisor, faculty mentor, and student, at the start of the internship. The internship will be graded as pass/fail.

# Faculty

**Lori Joseph**, associate professor and director of public health; B.A., Montana State University-Billings; M.A., Ph.D., University of Kansas

Dr. Joseph's teaching and research interests center around communication at work, health, and gender.

**Lorraine S. Lange**, director of the M.A.L.S. & M.A.T. programs; B.A., Roanoke College; M.A.L.S., Hollins College; Ed.D., Virginia Tech

Prior to returning to Hollins as director of two of the graduate programs, Dr. Lange served as Superintendent of Roanoke County Public Schools.

**Eleanor Levine**, B.A., Rutgers University; M.F.A., Hollins University

Ms. Levine is currently a Regulatory Affairs Proofreader with Bausch Health. She has been working in the medical editing field since 1998.

**David Logan**, B.S., M.A., Ph.D., University of Maryland, College Park

Dr. Logan is currently Medical Director of BioCentric, Inc. Prior to becoming director, he served as a Senior Medical Editor with the company.

**Charles Lowney**, visiting assistant professor of philosophy and public health; B.A., M.A., Boston College; Ph.D., Boston University

Previously Dr. Lowney has taught philosophy at Boston University, Stonehill College, Washington and Lee, and Virginia Military Institute.

**Frances A. McCarty**, B.S., Bridgewater College; M.Ed., University of Virginia; Ph.D., Georgia State University

Dr. McCarty is currently a faculty member in the Statistics department at Virginia Tech and is deputy director for the Statistical Applications and Innovations Group (SAIG).



The Hollins summer master's program in playwriting is designed to provide the tools and instruction necessary for the emerging dramatist to find their creative voice and assist in having that voice heard by an audience. The program focuses on the collaborative nature of the theatre, its rich history and traditions, as well as the value of innovative experiments in the creation of exciting new work for the stage. In this way we advance the state of the art while honing the craft of the individual student.

The program's instructors include Hollins' permanent faculty as well as visiting theatre professionals, established writers, and distinguished scholars from other institutions. All of our instructors are deeply committed to the personal and artistic growth of our students, striving to create the conditions that will maximize the potential for success in the field of dramatic writing.

Generally, students will take two courses each summer in addition to our Playwright's Lab (12 credits total), or two courses plus thesis credits (also 12 credits total).

The Playwright's Lab has established the New Works Initiative, a fund which allows them to partner with theatres locally and around the country to provide reading and production opportunities for our students. In addition to our on-campus readings and the annual Festival of New Works, M.F.A. candidates are encouraged to participate in No Shame Theatre, a weekly open performance venue held in our Upstairs Studio Space. This "open mic" venue allows for experiments in front of live audiences outside the classroom and encourages playwrights to meet and mingle with local actors, directors, and writers in a cooperative rather than competitive environment.

Students also benefit from a regular program of visiting theatre professionals from around the world who give presentations, readings, lectures, and conduct writing exercises.

## REQUIREMENTS FOR THE DEGREE

Sixty credits will be required for the master of fine arts degree in the field of playwriting, which is the academic standard for this discipline.

M.F.A. candidates for a degree in playwriting will take courses in the following focus areas: Critical Analysis (16 credits total); Creative Writing Workshops (16 credits total); Master Classes (8 credits total); Playwright's Laboratory: (12 credits total); and Thesis (8 credits total).

A maximum of eight credits of transfer work done at a regionally accredited college or university OR a maximum of eight credits of independent study/experiential work under the direction of the program director may be accepted toward the degree provided the course work is in keeping with the curriculum. Students must have received a grade of "B" or better in work considered for transfer and it may not have counted toward a previous degree. Students who complete the Certificate in New Play Directing or the Certificate in New Play Performance are permitted to transfer the entire 28 credits toward the MFA in Playwriting.

The M.F.A. degree requires a final, comprehensive exam. There is no language requirement for completion of the degree.

Students are expected to consistently generate substantial new work during their participation in the program. For example, at least one new full-length play or two thematically related one-act plays, must be submitted each year on or before April 15<sup>th</sup>.

NOTE: All students are expected to arrive with their own laptop computer and are required to purchase within the first week their own copy of Final Draft scriptwriting software.

## REQUIRED CORE COURSES

THEA 501: Playwright's Lab (repeated three consecutive summers)  
THEA 505: The Collaborative Art of Theatre  
THEA 510: Playscript Analysis and Criticism

THEA 520: Narrative Theory and Dramatic Structure  
THEA 599: Thesis (a full-length, production-ready play) and Comprehensive Final Examination (not for academic credit)

Remaining courses to be filled with electives.

## CONCENTRATIONS

---

*The Graduate Program in Playwriting at Hollins University is committed to the belief that theatre is a collaborative art form, and so the Playwright's Lab encourages an interdisciplinary approach to learning the craft of writing for the stage. To acknowledge student paths of study which reflect a focused area of interest, we offer our student playwrights six different concentrations within the MFA.*

All concentrations require 20 credit hours of coursework, approved by the program director, which fall within that discipline. No four credit hour course may count toward more than one concentration. Two-credit hour courses may be repeated once within the concentration for the full four credit hours.

**Dramaturgy:** This concentration reflects a focus on the practice of creating theatre and drama in non-traditional settings and/or with marginalized communities. It encompasses theatre practices that tackle areas of social and cultural policy such as public health, education, housing, social welfare, and juvenile and criminal justice. Dramaturgical analysis, research, scholarly writing, and best practices of the effective strategies for the continued development of a student's own original work as well as contributing to the development process of other playwrights before, during and after production.

### **Courses within the Dramaturgy Concentration**

1. THEA 510 Playscript Analysis and Criticism
2. THEA 511 Dramaturgy **(Required)**
3. THEA 520 Narrative Theory and Structure
4. THEA 551 Guest Seminar: Advanced Dramaturgy
5. THEA 501 Lab
6. THEA 513 Topics in Theatre History
7. THEA 515 Selected Dramatists
8. THEA 571 Advanced Workshop
9. THEA 514 Theatre and Society
10. THEA 545 Docudrama
11. THEA 580 Experiential Learning Practicum in Applied Dramaturgy (may include internship)
12. Other courses as approved by program director

**Youth Theatre:** This concentration reflects a focus on writing plays for Young Audiences.

### **Courses within the Youth Theatre Concentration**

1. THEA 534 Writing for Young Audiences **(Required)**
2. THEA 551 Guest Seminar: Teaching Theatre
3. THEA 580 Experiential Learning Practicum in Youth Theatre (may include internship)
4. THEA 576 Company Creation and Management (if focus is the creation of a theatre for youth)
5. Thesis (If thesis project is a play or collection of plays for young audiences)
6. THEA 501 Lab (if submitted play is a youth play and is accepted for a reading in Lab or in Festival)
7. THEA 571 Advanced Workshop (if the play to be worked on is a play for youth)
8. Other courses as approved by program director (i.e.: courses in the Children's Literature Program)

**Plays with Music:** This concentration reflects a focus on writing plays which incorporate music, whether as traditional musical theatre, revue, opera or other forms which include original composition, song, and musicality in a substantial and impactful way.

**Courses within the Plays with Music Concentration**

1. THEA 536 Writing Plays with Music **(Required)**
2. THEA 501 Lab (if submitted play is a musical and is accepted for a reading in Lab or in Festival)
3. THEA 571 Advanced Workshop (if proposed play is a play with music)
4. THEA 599 Thesis (if proposed play is a play with music)
5. THEA 580 Experiential Learning Practicum: (if project is a play with music)
6. Other courses as approved by program director

**Directing:** This concentration reflects a focus on writing plays which is informed by additional training as a director of new work. Courses which make up the Certificate in New Play Directing would count toward this concentration.

**Courses within the Directing Concentration**

1. THEA 524 Directing New Plays **(Required)**
2. THEA 561 Directors and Playwrights in Collaboration
3. THEA 517 Design on a Dime
4. THEA 522 Viewpoints and Composition
5. THEA 576 Company Creation and Management
6. THEA 580 Experiential Learning Practicum: (if project is a play directed by the student)
7. Other courses as approved by program director

**Performance:** This concentration reflects a focus on writing plays which is informed by additional training as an actor in new work. Courses which make up the Certificate in New Play Performance would count toward this concentration.

**Courses within the Performance Concentration**

1. THEA 522 Viewpoints and Composition **(Required)**
2. THEA 532 Ensembles in Performance
3. THEA 537 Advanced Performance Techniques **(Required)**
4. THEA 565 Ensembles in Collaboration
5. THEA 574 Advanced Scene Study **(Required)**
6. THEA 580 Experiential Learning Practicum: (if project is a play in which the student has a significant role)
7. Other courses as approved by program director

**Applied Theatre:** Applied Theatre is the use of theatre practices in non-traditional ways, in non-traditional spaces, for non-traditional audiences – often in response to social or political issues. Applied theatre is participatory, immediate, and intimate. Applied theatre intentionally blurs the lines between writer, performer and spectator. Applied theatre is a dynamic means of taking on major social problems, engaging with marginalized communities, and effecting positive changes in behavior, attitudes and even public policy.

By integrating this non-traditional training with formal instruction in playwriting, students with this concentration will be able to apply their craft in socially impactful ways beyond the scope of what is usually meant by professional theatre.

**Courses within Applied Theatre Concentration**

1. Fundamentals of Drama Therapy **(Required)**
2. THEA 537 Advanced Performance Techniques **(Required)**
3. THEA 514 Theatre and Society: Theatre for Social Change **(Required)**
4. THEA 515 Selected Dramatists (If the dramatist falls in this category, such as Augusto Boal or Luis Valdez)
5. THEA 550 Special Topics: The Goslings (special course in which students create their own company to write, develop and perform a socially relevant work designed specifically for a targeted demographic concerning a specific social issue or concern)
6. THEA 551 Guest Seminar: Theatre for Special Populations **(Required)**
7. THEA 551 Guest Seminar: Teaching Theatre

8. THEA 551 Guest Seminar: Guest Seminar in Related Field (with approval of the program director)
9. THEA 580 Experiential Learning Practicum in Applied Theatre (independent study)
10. Other courses, as approved by program director, which may also be substituted for a required course under special circumstances.

## **TUITION AND FINANCIAL ASSISTANCE**

---

Tuition for the 2021 summer term is \$850 per credit hour or \$3,400 per course. Student loans are available to qualified students. Applicants should indicate their financial need on the application for admission. Students are also charged a technology fee of \$100 for the summer.

A nonrefundable deposit of \$400 is due from new students upon acceptance into the program. This deposit will be credited to the student's account and reflected on the summer term billing.

A nonrefundable deposit of \$200 is due from returning students by May 15. This deposit indicates the student's intent to enroll for the coming term and will be credited to his or her account.

## **Courses in Playwriting**

### **THEA 501: PLAYWRIGHT'S LAB (4)**

**Ristau**

All students, faculty, staff, and guests meet regularly for readings of student work, guest presentations, exercises, and discussion. Students submit an example of their best work for available public reading slots. Students whose work is selected for readings are responsible for arranging, rehearsing, and presenting them. A moderated discussion follows each reading. Grades are primarily based on attendance and energetic participation with clear, perceptive, and informed analysis in discussion. The course must be repeated three consecutive summers.

### **CRITICAL ANALYSIS COURSES (4 courses for 16 credits)**

Class size in these courses is limited to 15 students per section.

### **THEA 505: THE COLLABORATIVE ART OF THEATRE (4)**

**Department**

Introduction to theatre as a collaborative art and profession. Required for those without prior theatre training or undergraduate theatre degree. For students with prior theatre training or an undergraduate theatre degree, this course may be replaced with THEA 501: Playwright's Lab, and then taking an elective critical analysis course their third summer.

### **THEA 510: PLAYSRIPT ANALYSIS AND CRITICISM (4)**

**Department**

Intensive critical analysis of the playscript as a blueprint for production covering representative texts from a range of theatre styles, genres, and periods. Plays are considered in both their original historical/cultural circumstances and implications for contemporary audiences. The course covers major approaches to dramatic criticism and the tools used in theatre research. Required course for first-year students.

### **THEA 511: DRAMATURGY (4)**

**Department**

Intensive study in theoretical and practical approaches to the realization of a text on the stage. Historical research, criticism, play analysis, conceptualization for production, cutting, adaptation, literary management, evaluation of text, advocacy of new writers, development of new plays, audience development, public relations, publicity, and arts education are all touched upon in this comprehensive survey of the role of the dramaturge. Not currently required but strongly encouraged as part of your plan of study.

### **THEA 512: STUDIES IN STYLE AND GENRE (4)**

**Department**

A focused study of specific areas within the expertise of the instructor pertaining to theatre styles and genres. This course is offered with subtitles descriptive of the particular content, which is dependent on the interests and expertise of the individual instructor. Relevant examples are:

**THEA 512: STUDIES IN STYLE AND GENRE – ABSURDISM AND SURREALISM (4)**  
**THEA 512: STUDIES IN STYLE AND GENRE – EPIC THEATRE (4)**  
**THEA 512: STUDIES IN STYLE AND GENRE – EXPRESSIONISM (4)**  
**THEA 512: STUDIES IN STYLE AND GENRE – FARCE (4)**  
**THEA 512: STUDIES IN STYLE AND GENRE – MELODRAMA (4)**  
**THEA 512: STUDIES IN STYLE AND GENRE – NATURALISM/REALISM (4)**  
**THEA 512: STUDIES IN STYLE AND GENRE – POST MODERN PERFORMANCE ART (4)**

**THEA 513: TOPICS IN THEATRE HISTORY (4)**

**Department**

A focused study of specific areas in the subject of theatre history. This course is offered with subtitles descriptive of the particular content, which is dependent on the interests and expertise of the individual instructor. Relevant examples are:

**THEA 513: TOPICS IN THEATRE HISTORY – MEDIEVAL AND LITURGICAL DRAMA (4)**  
**THEA 513: TOPICS IN THEATRE HISTORY – MUSICAL THEATRE (4)**  
**THEA 513: TOPICS IN THEATRE HISTORY – ORIGINS OF THEATRE (4)**  
**THEA 513: TOPICS IN THEATRE HISTORY – RESTORATION DRAMA (4)**  
**THEA 513: TOPICS IN THEATRE HISTORY – THE LITTLE THEATRE MOVEMENT (4)**

**THEA 514: THEATRE AND SOCIETY (4)**

**Department**

Focused study of specific areas pertaining to the cultural impact of theatre and theatre as a force for either societal stasis or change. This course is offered with subtitles descriptive of the particular content, which is dependent on the interests and expertise of the individual instructor. Relevant examples follow.

**THEA 514: THEATRE AND SOCIETY – AFRICAN AMERICAN THEATRE (4)**  
**THEA 514: THEATRE AND SOCIETY – AMERICAN WOMEN PLAYWRIGHTS (4)**  
**THEA 514: THEATRE AND SOCIETY – BANNED PLAYS (4)**  
**THEA 514: THEATRE AND SOCIETY – CHRISTIAN DRAMA (4)**  
**THEA 514: THEATRE AND SOCIETY – POLITICAL THEATRE (4)**  
**THEA 514: THEATRE AND SOCIETY – QUEER DRAMA (4)**  
**THEA 514: THEATRE AND SOCIETY – THEATRE FOR SOCIAL CHANGE (4)**

**THEA 515: SELECTED DRAMATISTS (4)**

**Department**

Detailed analysis of a single author, their biographical background, and body of work. Some authors who may be examined are: William Shakespeare, Henrik Ibsen, Federico Garcia Lorca, Bertolt Brecht, Samuel Beckett, Arthur Miller, Neil Simon, Sam Shepard, Maria Irene Fornes, and Suzan Lori Parks. The particular content will be dependent on the interests and expertise of the individual instructor.

**THEA 529: FUNDAMENTALS OF DRAMA THERAPY (4)**

**Department**

This course provides an introduction to the fundamental practices and underlying concepts of drama therapy. It is important to understand that this course is NOT in any way formal training in this area for practitioners and is not intended to be a path to licensure. Instead, this class serves as a method to learn the history of Expressive Therapies and how theatre can be used as a powerful tool in addressing the needs of specific populations dealing with trauma, abuse, or other applications – for example, social justice. The course is to be taught by a registered drama therapist, and will feature guest lecturers who are also either registered drama therapists or licensed psychodramatists working with a variety of clients and/or patients. The work will be challenging and students should be prepared to make discoveries not only about this important field, but themselves.

**CREATIVE WORKSHOP COURSES (4 courses for 16 credits)**

Class size in these courses is limited to 10 students per section. (Except for THEA 522, which takes up to ten students from each discipline: playwriting, directing, and performance.)

**THEA 520: NARRATIVE THEORY AND DRAMATIC STRUCTURE (4)**

**Ristau**

Introduction to the basics of storytelling and the creation of dramatic texts using both organic and formulaic models with an emphasis on the one act play. Students will learn to observe the world for meaning, build characters, place characters in settings, write monologues, create dialogue

between characters, and lay the groundwork for longer, more substantive work. This is a required course for first-year students.

**THEA 521: PRACTICAL ELEMENTS OF THEATRE FOR PLAYWRIGHTS (4)**

**Department**

This course exposes playwrights to the other disciplines within the medium for which they will be writing. Over the session, playwrights will be introduced to the five main production elements (set, lights, sound, costume, and props). They will also be trained in improvisation, movement, scene study, acting styles, and character realization from the actor's perspective. Students will also learn about the role of the director including the play selection, development of concept, working with a living writer, casting, staging, design, blocking, time management, and collaboration with designers. This course is not intended to turn playwrights into actors, directors, or designers but rather allow better understanding of the process used by those collaborators through experiential learning in a low-risk environment.

**THEA 522: VIEWPOINTS AND COMPOSITION (4)**

**Department**

Taken by playwrights, directors, and performers to build ensemble and open new avenues of collaboration on found, created, devised, and scripted text. Will include techniques for collaboration, building ensemble, group dynamics, psychophysical acting and improvisation, crafting theatre pieces based on found, devised, and scripted text.

**THEA 531: SOLO PERFORMANCE (4)**

**Department**

An exploration of how to write, produce and perform solo work which may include the writer as the principle performer. The course will look at examples of successful solo performers and performances from the past and guide the students through the creation of an original performance piece designed for a single actor.

**THEA 534: WRITING PLAYS FOR YOUNG AUDIENCES (4)**

**Department**

Exploration of the creation of dramas designed to be performed both for and by children and young adults. While adaptation of existing children's literature will be addressed, the focus is on the creation of original plays for young audiences.

**THEA 536: WRITING PLAYS WITH MUSIC (4)**

**Department**

Writers are given guided instruction in creating stage plays which incorporate music. Students will be given some historical background in American Musical Theatre, Revues, and straight plays which incorporate original compositions. Students will have an opportunity to meet with and possibly work with a composer on short pieces which use music to help tell the story.

**THEA 542: ADAPTATION (4)**

**Department**

Explores the process of transferring the written word from another medium into a play script intended for live performance on the stage.

**THEA 545: DOCUDRAMA (4)**

**Department**

Intensive instruction in creating a dramatic text from historical documents or real life events. Before creating their own original works, students will study the form by examining existing docudramas and exploring the legal and ethical dilemmas peculiar to this form of writing.

**THEA 550: SPECIAL TOPICS IN PLAYWRITING (4)**

**Department**

A variety of focused examinations of specific areas of playwriting, as determined by the instructor. Such specific areas might include:

**THEA 550: SPECIAL TOPIC IN PLAYWRITING – RADIO DRAMA (4)**

**Department**

This course is a detailed examination of the golden age of radio drama as well as contemporary international markets for the audio play. Students will receive intensive instruction in the special demands of writing drama for a non-visual medium, and create a new radio drama or comedy ready for recording.

**THEA 550: SPECIAL TOPIC IN PLAYWRITING – THE ONE PERSON PLAY (4)**

**Department**

The course examines a sampling of successful plays for one actor, explorations of the concerns unique to such plays, and the creation of an original script to be performed by a single actor.

**THEA 551: GUEST SEMINAR (4)****Department**

This seminar focuses on a specific topic within the expertise of the instructor.

**CREATIVE WORKSHOPS (4 courses for 16 credits)**

Class size in these courses is limited to eight students per section.

**THEA 562: NON-LINEAR PLAYWRITING (4)****Department**

Students will be guided in the creation of nonlinear and nontraditional approaches to the drama, as well as study the work of recent avant-garde playwrights both in this country and abroad. (Previously taught as "Experimental Playwriting.")

**THEA 567: SHORT FORMS (4)****Department**

This course is designed to introduce the student to short works as a viable form by exploring venues, publication opportunities, contests, festivals for scripts whose lengths run from one minute to ten.

**MASTER CLASSES (2 courses for 8 credits)**

Class size in these courses limited to four to six students per section.

**THEA 540: WRITING FOR OTHER MEDIA (4)****Department**

Introduction to writing for television, film and other alternative media, which will include the creation and posting of a weekly web series written by the students as a writing team. Students in the course will be introduced to differences in style, format and role of the writer outside of the theatre. They will also participate in the production of the web series and rotate through various support roles.

**THEA 570: FIRST DRAFTS (4)****Department**

In this intensive workshop students come to each class with a completely new play resulting in six new first drafts over the six-week course, each in a different style or genre and incorporating a set list of prompts. While it is possible that these first drafts might eventually be developed and revised into final drafts, the emphasis is on mastering the discipline necessary to produce substantive work on a deadline as well as reinforcing the student's understanding of the fundamentals of play structure.

**THEA 571: ADVANCED WORKSHOP (4)****Department**

A workshop course in which students further develop skills in the writing and analysis of stage plays. Designed for students with prior experience in playwriting. Students will bring to the class a project they would like to further develop through the workshop format – involving analysis by other students and careful, intentional questioning by the instructor. Work for this class must not have been previously submitted for credit in any other course without the written consent of both the current instructor and the instructor for whom the work was originally submitted, along with prior approval of the program director, as this course is intended for the development of new materials. The final for this course is a submission ready draft of the play, properly formatted and ready for production. Ideally, this course is taken in the final summer of study, in place of THEA 501.

**THEA 574: ADVANCED SCENE STUDY (4)****Department**

This course provides guided instruction in selecting, preparing and performing two-person scenes from contemporary texts. Through this advanced training in scene study, performers will be better prepared to apply these specific performance strategies to interpreting the evolving characters and contexts found in new plays still under development in rehearsal. This course builds on the foundational courses Playscript Analysis and Ensembles in Collaboration, taken during the first year of the program.

**THEA 575: ADVANCED PLAYWRITING TUTORIAL (4)****Department**

Writers are given guided instruction in creating a full-length play, which is polished, complete, ready for production, and suitable for submission. This course is similar in structure to THEA 571, but where that course functions as an advanced version of Lab, this course functions as an advanced version of Narrative Theory and Structure with an emphasis on targeted exercises and

exploratory writing rather than workshoping the actual text. As with Advanced Workshop, the play must not have been submitted in any previous course for credit without the prior approval of the program director as well as the current instructor as well as the instructor of the course for which it was originally submitted.

#### **EXPERIENTIAL LEARNING/INDEPENDENT STUDY**

Not required, but are included as options, which will allow for academic credit to be received for professional opportunities within the degree area that may arise while the student is pursuing the M.F.A. Independent study options are available for approved projects that may arise through the student's own invention and initiative, which are not covered under other course descriptions but are clearly relevant to the student's plan of study. NOTE: Students who have been approved for transfer credit for course work from another regionally accredited college or university, may not be eligible for independent study/experiential credits. A maximum number of eight credits out of residency may be considered toward this degree.

#### **THEA 580: EXPERIENTIAL LEARNING PRACTICUM (1-4)**

#### **Department**

When students have an off-campus reading, internship, or production opportunity in a legitimate theatre, they may register for this course and receive academic credit for the experience. They will be required to maintain a journal and document every aspect of the production and, if possible, provide a DVD of the event. The quality of the production is not the focus of the grade, but rather the objective analysis of the process, which must be detailed and chronicled in a scholarly portfolio with a written dramaturgical analysis of the experience. May be repeated. Prior approval required.

#### **THEA 590: INDEPENDENT STUDY IN PLAYWRITING (4)**

#### **Department**

This guided-distance instruction in an approved course area may be either creative or analytical.

#### **THEA 599: THESIS (4, 4)**

#### **Department**

The thesis must be a properly formatted, production-ready final draft of a full-length play script (at least two acts of 45-60 pages each), which includes a preface or afterward placing the work in the context of the student's arc of progress within the program. It will be developed in consultation with the student's thesis advisor and must have been begun, revised, completed in the student's final year of study in the program. Substantial revisions of earlier works may be considered, but rarely approved, as thesis plays. After the thesis committee has reviewed the work, the student will be called upon for an oral defense. This course is required.

## **Faculty**

**Todd Ristau**, program director, is a distinguished graduate of the Iowa Playwright's Workshop. His work has been performed in theatres across the United States and England, including London's West End. He founded No Shame Theatre in 1986 and oversaw its evolution into a national network of venues for new works in dozens of cities. He has an extensive theatre background, with expertise in acting, directing, and design. He worked with Mill Mountain Theatre for six years as coordinator of their second stage and as literary associate overseeing new works programming. Ristau served as the first artistic director of Studio Roanoke, a storefront theatre space dedicated to new works development in downtown Roanoke. Ristau is an active member of the Dramatists Guild, and member of Literary Managers and Dramaturgs of America. In 2018 Ristau and the Playwright's Lab were presented with the Kennedy Center Gold Medallion, one of the highest honors in educational theatre.

The visiting faculty and guest artists who rotate through the program from summer to summer include some of the most important names in new play development.

All first year students take a foundational course in playwriting from Program Director Todd Ristau, who has connections to important theatre artists from around the globe, long standing relationships with prominent theatres focused on producing new plays, and is himself a West End playwright with a wealth of experience as an actor, director, arts administrator and producer.



Ristau also heads up the program's signature course, Playwright's Lab, and teaches specialized courses such as First Drafts. Many plays written for classes taught by Ristau have been given readings, been produced and even published before his students have graduated the program. Such hands on instruction and advocacy by a program director distinguishes the Playwright's Lab from traditional MFA programs.

Our visiting faculty are not only recognized professionals with lengthy lists of accomplishments, they are qualified instructors who put student learning first. The qualities we look for in our visiting faculty include a record of professional accomplishment, commitment to teaching, enthusiasm for the underlying philosophy of the program, and a generous desire to see their students succeed.

\*Regularly returning visiting faculty include: Nicole B. Adkins, John Bergman, Art Borreca, Megan Gogerty, Saffron Henke, Ruth Margraff, Bonnie Metzgar, Bob Moss, Shannon Robert, Carl Hancock Rux, and Neil David Seibel.

\*Because of the nature of the program, faculty and guests are listed subject to availability. Please see the course listings ([www.hollins.edu](http://www.hollins.edu)) for up-to-date information on any given summer session.

## Guest Speakers

Among the important advantages of being a student in the Playwright's Lab is the opportunity to meet and work with our guest artists as colleagues and mentors in an environment more like that encountered in a theatre than in a classroom.

Each and every summer we invite five guest speakers to give a talk on their life in the arts and how their individual disciplines impact new play development in the profession. Very often, these guests also conduct master class workshops with our students or give performances of their work. We have worked very hard to bring prominent professionals from a variety of professions to our campus, including playwrights, actors, directors, designers, agents, artistic staff, entertainment lawyers, representatives of professional organizations like the Dramatists Guild of America, graphic illustrators, drama critics, dramaturgs and many more possible career paths in the arts. Each year for Playwrights Festival, we also bring around a dozen guest responders to watch and give feedback on student work. Visiting artists who have come to campus to work with our students include: Mark Charney, Rick Cleveland, Erin Courtney, Joseph Craig, Annalisa Dias, David H. Faux, Kirsten Fitzgerald, Gary Garrison, David Gothard, W. David Hancock, Jere Hodgins, Toby Huss, Morgan Jenness, Christopher Jones, Melanie Joseph, Celise Kalke, Marya Sea Kaminsky, Jessica Litwak, Todd London, Sarah Lunnie, Paul Meshejian, Anne G. Morgan, Brett Neveu, Robert Patrick, Performers Exchange Project, Robert Ross Parker, Craig Pospisil, Erin Quin Purcell, Jay Reiss, Randy Rollison, Rebecca Rugg, Tanya Saracho, Lisa Schlesinger, Margo Lee Sherman, Cheryl Snodgrass, Jeffrey Sweet, Adam Szymkiewicz, Lucy Thurber, Naomi Wallace, and Mac Wellman.

We consider it a tremendous endorsement that professional theatre artists of this caliber have already visited or expressed interest in coming to Hollins to work with our students.

For an up-to-date listing of guest artists, their bios, and student accomplishments, please visit the program website at: <https://www.hollins.edu/playwriting-mfa>.

# New Play Directing Certificate

---

The Playwright's Lab professional training certificate program in New Play Directing is designed to provide graduate-level instruction from leading theatre professionals, along with practical experience in playmaking for students who are not interested in obtaining a terminal degree. This certificate program is designed to be completed in two six-week summer sessions. Applications are ongoing, with a deadline for all materials falling on February 15<sup>th</sup> preceding the start of each cycle. No more than eight candidates are selected to participate.

This certificate program is designed to help performers of all experience levels learn the best practices for new play production and assist in the building of an impressive portfolio so that Hollins directors can become the strongest possible candidates for employment in professional, regional, and academic theatres. Closely associated with the Playwright's Lab at Hollins University, this program is taught by highly respected directors, performers, playwrights, and theatre professionals.

Students undertake a course load that includes instruction in classes divided into creative, analytic, and collaborative subject areas. In the first summer, directors will learn the basics of how new plays are conceived and written, how to analyze a script for production, how to collaborate with playwrights in rehearsal and learn the fundamental best practices directing new plays by directing a staged reading of a new work as part of our Hollins Playwrights Festival. In the second summer, directors gain a fundamental understanding of the elements of design as well as how to execute those designs with budgets ranging from \$500 to \$20,000. Directors also are introduced to the non-profit structure and arts management skills such as board development, fundraising and grant writing. Additionally, directors learn the foundations of devised work through a course in Viewpoints and Composition. In this final summer, directors again direct a new work as part of Festival, building on their understanding of collaboration with playwrights and dramaturgs.

Directors are encouraged to participate in extracurricular events during the summer session, including No Shame Theatre and Overnight Sensations (our 24-hour play festival at Mill Mountain Theatre).

## REQUIREMENTS FOR THE CERTIFICATE

---

Twenty-eight credits are required. The certificate should be completed in two consecutive summers, during which time students take courses in the following focus areas: analytical (eight credits total), creative (16 credits total), collaborative (four credits total).

Students are expected to seek out opportunities to put their lessons into practice and update their professional portfolios submitted for review at the end of each summer.

If, after completing the certificate program the student makes an application to, and is accepted into, the MFA program in playwriting, then up to the entire 28 credit hours may transfer to the MFA, with the two Collaboration courses counting as one full summer of LAB, necessitating only two repetitions of THEA 501 for the degree.

## TUITION AND FINANCIAL ASSISTANCE

---

Tuition for the 2021 summer term is \$850 per credit hour or \$3,400 per course. The normal load is three (3) four-credit courses and one two (2) credit course for the term. Student loans are available. Students are also charged a technology fee of \$100 for the summer.

A nonrefundable deposit of \$400 is due from new students upon acceptance into the program within two weeks of their acceptance. This deposit will be credited to the student's account and reflected on the summer term billing.

A nonrefundable deposit of \$200 is due from returning students by May 15. This deposit indicates the student's intent to enroll for the coming term and will be credited to his or her account.

Students withdrawing prior to the beginning of the term do not incur tuition charges. However, the nonrefundable enrollment deposit will remain as a credit on the student's account and may be

used during the subsequent summer term for future tuition charges. Refunds will not be issued.

## Courses for the Certificate in New Play Directing

### Summer I

#### **THEA 510: PLAYSRIPT ANALYSIS AND CRITICISM (4)**

**Department**

Intensive critical analysis of the playscript as a blueprint for production covering representative texts from a range of theatre styles, genres, and periods. Plays are considered in both their original historical/cultural context as well as implications for contemporary audiences. Course covers major approaches to dramatic criticism and the tools used in theatre research.

#### **THEA 520: NARRATIVE THEORY AND DRAMATIC STRUCTURE (4)**

**Ristau**

Introduction to the basics of storytelling and the creation of dramatic texts using both organic and formulaic models with an emphasis on the one act play. Students will learn to observe the world for meaning, build characters, place characters in settings, write monologues, create dialogue between characters, and lay the groundwork for longer, more substantive work.

#### **THEA 524: DIRECTING NEW PLAYS (4)**

**Moss**

Focused instruction on directing and rehearsal techniques with particular emphasis on approaching the new play when the playwright is attending rehearsals. Students who complete this course will have the confidence to determine whether problems lie in the unfinished text or in the performer's approach to the play and how to come up with practical ways to differentiate between them.

#### **THEA 561: DIRECTORS AND PLAYWRIGHTS IN COLLABORATION (2)**

**Ristau**

Guided instruction leading up to the public presentation of a staged reading of a new play in Festival. All students enrolled in the certificate in New Play Directing will be required to direct a reading in the Hollins Playwright's Festival. This course is designed to guide directing students through the process of collaboration with a playwright, and includes practical exercises to ensure the playwright and director are on the same page. Monday meetings function as a kind of production meeting for the Festival readings and will include Festival playwrights. Wednesday sessions are open only to the directing students to discuss their process and problems under the supervision and guidance of the instructor. Repeated each summer.

### Summer II

#### **THEA 517: DESIGN ON A DIME (4)**

**Robert**

An introduction to design principles as applied to the production and presentation of new plays. Design areas covered will include scenic, costume, lighting and sound design as well as graphic illustration. This course will also be an introduction to stage scenery and construction. As part of the course, each student director will create two separate design palates based on the play they are directing in Festival, one envisioned with an \$800 budget and one with a \$20,000 budget. In this way, the director prepares for the possibility of staying connected to a project as it moves from a small studio theatre to the main stage of a larger venue. Playwriting students who take the course as an elective, but who are not directing in Festival, will work with the instructor to select a text as the basis for their designs--ideally, one of their own original plays.

#### **THEA 522: VIEWPOINTS AND COMPOSITION (4)**

**Siebel**

A six week intensive in the ensemble building techniques of Suzuki and Viewpoints training as developed by Anne Bogart and the SITI company. This course is an introduction to a method of actor training which is primarily concerned with uniting the human body and the theatrical text by uncovering the actor's innate expressive abilities through rigorous physical training to heighten their emotional and physical power on stage. The Viewpoints training grew out of the post-modern dance world and enhances the performer's ability to deal with time and space by breaking those broad areas into six specific categories which facilitate ensemble creation of bold, theatrical work through strong physical, intellectual, emotional and artistic choices. This course is

required for directors and performers, and is encouraged for playwrights as an elective in order to facilitate interdisciplinary interaction, collaboration and ensemble work. It also forms the foundation for group script creation and devised work.

**THEA 561: DIRECTORS AND PLAYWRIGHTS IN COLLABORATION (2)**

**Ristau**

Repeated each summer. (See previous description)

**THEA 576: COMPANY CREATION AND MANAGEMENT (4)**

**Robert**

An introduction to the structure of the non-profit theatre and how-to guide for creating a new company dedicated to the production and presentation of new plays. Concepts covered include arts administration, crafting a mission statement, forming a board of trustees, filing for non-profit status, legal issues and potential liabilities, fund raising, publicity, contracts, rental agreements, and other aspects of producing new work as part of a season or just a single showcase.

## Faculty

**Todd Ristau**, who designed and implemented the MFA program in playwriting also designed and administers the Certificate Program in New Play Directing. He is a distinguished graduate of the Iowa Playwright's Workshop. His work has been performed in theatres across the United States and England, including London's West End. He founded No Shame Theatre in 1986 and oversaw its evolution into a national network of venues for new works in dozens of cities. He has an extensive theatre background, with expertise in acting, directing, and design. He worked with Mill Mountain Theatre for six years as coordinator of their second stage and as literary associate overseeing new works programming. Ristau served as the first artistic director of Studio Roanoke, a storefront theatre space dedicated to new works development in downtown Roanoke. Ristau is an active member of the Dramatists Guild, and member of Literary Managers and Dramaturgs of America.

**Bob Moss**, who founded Playwrights Horizons in 1971 and was one of the true originators of the Off-Off Broadway explosion, is a core faculty member of the Playwright's Lab at Hollins University and functions as Resident Teaching Artist in the Field of Stage Direction. He began his teaching career in 1983 with the Playwrights Horizons Theatre School, affiliated with NYU and in 1990 he took over as director of the school. He then taught at Syracuse University's Drama Department from 1997 to 2007. Bob has taught directing at Ithaca College and Suny Cortland before joining the Playwright's Lab in 2009. In addition to his teaching, Bob has been an artistic director for thirty-seven years, beginning with Edward Albee's Playwright's Unit, before founding Playwrights Horizons. He headed up the Queens Theatre in the Park, Hangar Theatre in Ithaca and also Syracuse Stage. Bob has served on the boards of TCG, OOBA (now ART/NY), and the Stage Directors and Choreographers Society. He is currently a TONY voter and sat on panels for both the National Endowment for the Arts and the New York State Council on the Arts. He continues to direct regionally in professional theatres and has also directed often at colleges, including productions of plays by Hollins playwrights, such as the premiere production of Samantha Macher's play *The Arctic Circle and A Recipe for Swedish Pancakes* at Mill Mountain Theatre, which transferred to Manhattan and was later published by Original Works.

**Neil David Siebel** has extensive experience as a freelance professional actor, director and choreographer. He is a member of the theatre faculty at Auburn University at Montgomery and a proud member of Actor's Equity Association.

**Shannon Robert** is an associate professor of theatre at Clemson University with expertise in design, directing, performance and arts management. Robert has designed for theatres regionally, nationally, and internationally.

# New Play Performance Certificate

---

The Playwright's Lab professional training certificate program in New Play Performance is designed to provide graduate-level instruction from leading theatre professionals, along with practical experience in playmaking for students who are not interested in obtaining a terminal degree. This certificate program is designed to be completed in two six-week summer sessions. Applications are ongoing, with a deadline for all materials falling on February 15<sup>th</sup> preceding the start of each cycle. No more than 10 candidates are selected to participate.

This certificate program is designed to help performers of all experience levels learn the best practices for new play production and assist in the building of an impressive portfolio so that Hollins performers can become the strongest possible candidates for employment in professional, regional, and academic theatres. Closely associated with the graduate Playwright's Lab at Hollins University, this program is taught by highly respected directors, performers, playwrights, and theatre professionals.

Students undertake a course load that includes instruction in classes divided into creative, analytic, and collaborative subject areas. In the first summer, performers will learn the basics of how new plays are conceived and written, how to analyze a script for production, how to collaborate with playwrights and directors on new plays and will take a viewpoints and composition course along with playwrights and directors. In the second summer, performers learn how to explore a contemporary text through guided scene study, how to manage their professional career, take a course in advanced performance techniques, and build on their understanding of ensembles in collaboration.

Performers are encouraged to participate in extracurricular events during the summer session, including No Shame Theatre and Overnight Sensations (our 24-hour play festival at Mill Mountain Theatre). Performers are required to participate in student readings and the Hollins Festival of New Works by performing in at least one of eight staged readings of new plays from the playwriting program, presented at the end of the summer session to local audiences and up to a dozen visiting guest respondents from around the country.

If, after completing the certificate program the student makes an application to, and is accepted into the MFA program in playwriting, then up to the entire 28 credit hours may transfer to the MFA, with the two Collaboration courses counting as one full summer of LAB, necessitating only two repetitions of the THEA 501 for the degree.

## REQUIREMENTS FOR THE CERTIFICATE

---

Twenty-eight credits are required. The certificate must be completed in two consecutive summers, during which time students take courses in the following focus areas: analytical (eight credits total), creative (16 credits total), collaborative (four credits total).

Students are expected to seek out opportunities to put their lessons into practice and update their professional portfolios, submitted for review at the end of each summer.

## TUITION AND FINANCIAL ASSISTANCE

---

Tuition for the 2021 summer term is \$850 per credit hour or \$3,400 per course. The normal load is three (3) four-credit courses and one two (2) credit course for the term. Student loans are available. Students are also charged a technology fee of \$100 for the summer.

A nonrefundable deposit of \$400 is due from new students within two weeks upon acceptance into the program. This deposit will be credited to the student's account and reflected on the summer term billing.

A nonrefundable deposit of \$200 is due from returning students by May 15. This deposit indicates the student's intent to enroll for the coming term and will be credited to his or her account.

Students withdrawing prior to the beginning of the term do not incur tuition charges. However, the nonrefundable enrollment deposit will remain as a credit on the student's account and may be

used during the subsequent summer term for future tuition charges. Refunds will not be issued.

## Courses for the Certificate in New Play Performance

### Summer I

#### **THEA 510: PLAYSRIPT ANALYSIS AND CRITICISM (4)**

**Department**

Intensive critical analysis of the playscript as a blueprint for production covering representative texts from a range of theatre styles, genres, and periods. Plays are considered in both their original historical/cultural context as well as implications for contemporary audiences. Course covers major approaches to dramatic criticism and the tools used in theatre research.

#### **THEA 520: NARRATIVE THEORY AND DRAMATIC STRUCTURE (4)**

**Ristau**

Introduction to the basics of storytelling and the creation of dramatic texts using both organic and formulaic models with an emphasis on the one act play. Students will learn to observe the world for meaning, build characters, place characters in settings, write monologues, create dialogue between characters, and lay the ground work for longer, more substantive work.

#### **THEA 522: VIEWPOINTS AND COMPOSITION (4)**

**Siebel**

A six week intensive in the ensemble building techniques of Suzuki and Viewpoints training as developed by Anne Bogart and the SITI Company. This course is an introduction to a method of actor training which is primarily concerned with uniting the human body and the theatrical text by uncovering the actor's innate expressive abilities through rigorous physical training to heighten their emotional and physical power on stage. The Viewpoints training grew out of the post-modern dance world and enhances the performer's ability to deal with time and space by breaking those broad areas into six specific categories which facilitate ensemble creation of bold, theatrical work through strong physical, intellectual, emotional and artistic choices. This course is required for directors and performers, and is encouraged for playwrights as an elective in order to facilitate interdisciplinary interaction, collaboration and ensemble work. It also forms the foundation for group script creation and devised work.

#### **THEA 565: ENSEMBLES IN COLLABORATION (2)**

**Department**

All students enrolled in the Certificate in New Play Performance will be required to perform in at least one, but no more than two, Hollins Playwright's Festival readings. This course is designed to guide performance students through the process of collaboration from the initial table read with the playwright through final performance. The course affords performers an opportunity to debrief their experiences with an experienced theatre professional with expertise in best practices. Performance students are encouraged to serve as readers for festival season and selection and are invited to sit in on the casting session for Festival--at which time they will be able to make preferences known, hear frank discussions of casting needs by directors and playwrights, as well as having input on final casting decisions. Such transparency can be challenging, but is extremely instructive for all concerned.

### Summer II

#### **THEA 532: PERFORMANCE AS PROFESSION (4)**

**Henke**

Nuts and bolts practical instruction in how to manage your career as a professional performer, and how to showcase your experience as someone experienced in new play development. A practical guide to managing your career as a performer. How to present yourself professionally, audition successfully, be selective in choosing opportunities, and make smart choices in the real world. Subjects covered include headshots, portfolios, agents, internships, showcase performances, working in other mediums like film and television, demo reels, and Actors Equity.

#### **THEA 537: ADVANCED PERFORMANCE TECHNIQUES (4)**

**Bergman**

Intense and rapid training in a variety of performance techniques and styles with an emphasis on applications to new play development. Building on prior experiences in performance, this course will guide students through intensive instruction in mask work, character creation, movement,

improvisation, commedia and other performance techniques with an emphasis on how to apply them to working on new plays.

**THEA 565: ENSEMBLES IN COLLABORATION (2)**  
Repeated each summer. (See previous description)

**Department**

**THEA 574: ADVANCED SCENE STUDY (Creative) (4)**

**Henke**

This course provides guided instruction in selecting, preparing and performing two-person scenes from contemporary texts. Through this advanced training in scene study, performers will be better prepared to apply these specific performance strategies to interpreting the evolving characters and contexts found in new plays still under development in rehearsal. This course builds on the foundational courses **Playscript Analysis** and **Ensembles in Collaboration**, taken during the first year of the program.

## Faculty

**Todd Ristau**, who designed and implemented the MFA program in playwriting also designed and administers the Certificate Program in New Play Performance. He is a distinguished graduate of the Iowa Playwright's Workshop. His work has been performed in theatres across the United States and England, including London's West End. He founded No Shame Theatre in 1986 and oversaw its evolution into a national network of venues for new works in dozens of cities. He has an extensive theatre background, with expertise in acting, directing, and design. He worked with Mill Mountain Theatre for six years as coordinator of their second stage and as literary associate overseeing new works programming. Ristau served as the first artistic director of Studio Roanoke, a storefront theatre space dedicated to new works development in downtown Roanoke. Ristau is an active member of the Dramatists Guild, and member of Literary Managers and Dramaturgs of America.

Certificate students also take classes from faculty in the MFA program and have full access to all the MFA program's guest speakers and artists. Whether teaching in the MFA program or one of the certificate training programs, our visiting faculty are not only recognized professionals with lengthy lists of accomplishments, they are qualified instructors who put student learning first. The qualities we look for in our visiting faculty include a record of professional accomplishment, commitment to teaching, enthusiasm for the underlying philosophy of the program, and a generous desire to see their students succeed.

**Neil David Siebel** has extensive experience as a freelance professional actor, director and choreographer. He is a member of the theatre faculty at Auburn University at Montgomery and a proud member of Actor's Equity Association.

**Saffron Henke** has worked as a professional actor, director and educator and is currently assistant professor of acting and directing at Miami University in Oxford, OH. She is a longtime member of Actor's Equity and is a SAFD certified actor/combatant and yoga teacher.

**John Bergman** is founder and director of Stonewall Arts Project, Inc., and Geese Theatre Company. He is a drama therapist focusing on work with incarcerated violent and sexual offenders. He is a performer and theatre director with expertise in biomechanics, improvisation, theatre of the oppressed, and mask work.

# Screenwriting & Film Studies

M.A./M.F.A.

Hollins' summer master's program in screenwriting and film studies was initiated in the summer of 1999. Since 2005, the program has been offering students the option of completing either an M.A. or M.F.A. degree. The program's instructors are visiting screen and television writers and distinguished scholars from other institutions, as well as professors from the ranks of Hollins' permanent faculty. Designed to attract those interested in writing for film, TV and digital media as well as those interested in the academic study of film, the program offers courses of study in the writing of screenplays, TV and digital media and the study of the history, aesthetics, and theory of the art of film.

During a yearly six-week term, the program runs from mid-June through the end of July. The degree typically can be completed in three to five summer sessions.

Generally, students take two courses (eight credits) in their first summer and up to three courses (12 credits) in subsequent summers. In their final two summers, these may include thesis credits. Students further benefit from visiting filmmakers, screenwriters, and scholars. Recent visitors have included Craig Borten (Oscar nominated writer of *DALLAS BUYERS CLUB*), Amy Aniobi (HBO's *INSECURE*, *SILICON VALLEY*), Lisa McQuillan (*BLACKISH*), Peter Riegert (*THE SOPRANOS*), Scott Kosar (*THE MACHINIST*), Sabrina Dhawan (*MONSOON WEDDING*), Ana Lily Amirpour (*A GIRL WALKS HOME ALONE AT NIGHT*, *THE BAD BATCH*), Cameron Porsandeh (*HELIX*), Brian Nelson (*HARD CANDY*, *ALTERED CARBON*, 11.22.63), Frank Deese (The Principal, Josh and S.A.M), and Brian Dreyfuss (CEO, Featured Artists Agency).

## REQUIREMENTS FOR THE DEGREE

### M.A. Degree

Eight four-credit courses and an eight-credit thesis project (40 credits total). The eight four-credit courses include the required courses FILM 505: Narrative Theory and Practice (a prerequisite for all other screenwriting courses) and FILM 510: Film Analysis and Research. At least 16 of the 32 classroom credits must be taken in film studies courses. The eight-credit thesis project is typically taken over the student's last two terms (four credits each term). The thesis must consist of an extended critical or research essay. The M.A. degree requires that students demonstrate proficiency in reading a modern foreign language (usually French, German, or Spanish) by taking a language proficiency exam, and students must pass a comprehensive final examination. Students will have nine years from matriculation to complete the degree.

Up to two preapproved graduate courses in film work from another regionally accredited institution may be considered for transfer as long as the courses are not applied toward a degree at the other institution and the student received a grade of "B" or above.

### M.F.A. Degree

Ten four-credit courses and an eight-credit thesis project (48 credits total). The ten four-credit courses include the required courses FILM 505: Narrative Theory and Practice (a prerequisite for all other screenwriting courses); FILM 510: Film Analysis and Research; FILM 507: Creative Writing Seminar in Screenwriting (must be taken a minimum of two times); and, during the final summer, FILM 595: Advanced Screenwriting Tutorial. At least 24 of the 40 classroom credits must be creative courses (screenwriting, film/video production, photography). The eight-credit thesis project is typically taken over the student's last two terms (four credits each term). The thesis must consist of a feature-length screenplay or an extended television project (a pilot and two additional episodes of an original television series idea). The M.F.A. degree does not require a language proficiency exam, but students must pass a comprehensive final examination. Students will have nine years from matriculation to complete the degree.

- Unless otherwise indicated, work on any screenplay in a class may not be applied toward credit in another class.



- Up to two preapproved graduate courses in film work from another regionally accredited institution may be considered for transfer as long as the courses are not applied toward a degree at the other institution and the student received a grade of "B" or above.
- Students should expect to complete a minimum of three feature length screenplays during their tenure in the program.

#### TUITION AND FINANCIAL ASSISTANCE

---

Tuition for the 2021 summer term is \$850 per credit hour or \$3,400 for each four-credit course. Student loans and scholarships are available. Applicants should indicate their financial need on the application for admission. Students are also charged a technology fee of \$100 for the summer.

A nonrefundable enrollment deposit of \$400 is due from new students. This deposit will be credited to the student's account and reflected on the summer term billing.

A nonrefundable enrollment deposit of \$200 is due from returning students by May 15. This deposit indicates the student's intent to enroll for the coming term and will be credited to his or her account.

## Courses in Screenwriting and Film Studies

#### REQUIRED COURSES – OFFERED EVERY SUMMER

**FILM 505: NARRATIVE THEORY AND PRACTICE FOR SCREENWRITERS (4)** **Department**  
Study and practice of the fundamentals of narrative, the art of visual storytelling, and the elements of dramatic writing for the screen. Narrative strategies for establishing structure, pacing, setting, characterization, and dialogue will be provided through model films and writing exercises. Writers will complete an original script. **Prerequisite for other screenwriting courses.**

**FILM 507: CREATIVE WRITING SEMINAR – SCREENWRITING (4)** **Department**  
Workshop course in which class members further develop skills in the writing and analysis of narrative screenplays. Designed for those with prior experience in screenwriting. **Must be repeated for credit but may not be taken more than once per term.** Prerequisite: FILM 505 or permission.

**FILM 510: FILM ANALYSIS AND RESEARCH (4)** **Department**  
Study of methods of film analysis and research. Course covers the major approaches to film analysis, the tools used in film research, and the problems and methods of film historiography. Required course.

**FILM 595: ADVANCED SCREENWRITING TUTORIAL (4)** **Department**  
Highly concentrated, intensive course **to be taken during a student's final summer in the program.** Students will spend six weeks doing a rewrite of a script written in a previous Hollins course. Not open to students in the M.A. program.

**FILM 599: THESIS (4, 4)**  
For the M.A., an extended critical or research essay written in consultation with the thesis advisor. For the M.F.A., an original screenplay (or screenplays) written in consultation with thesis advisor.

**ELECTIVE COURSES DIFFER EACH YEAR BUT AT LEAST ONE TELEVISION WRITING COURSE WILL ALWAYS BE INCLUDED. SEE FOLLOWING FOR RECENT EXAMPLES.**

**FILM 530: FILM STYLES AND GENRES – THE SILENT VOICE (4)** **Department**  
For the first 30 years of film history, cinema was purely a visual art. This course introduces film students to the major figures of the silent era and analyzes how those filmmakers perfected the art of storytelling solely through images. Film artists such as D.W. Griffith, F.W. Murnau, Eric Von Stroheim, Charlie Chaplin, and Lon Chaney will be considered.

**FILM 530: FILM STYLES AND GENRES – BLACKNESS ON WHITE SCREENS: THE AFRICAN AMERICAN IDENTITY FROM WHITE SUPREMACY TO BLACK SELF (4)** Department  
The class will trace the history of African American identity in film from its early racist beginnings with *Birth of a Nation* through the Civil Rights era, to the modern era of black filmmakers Spike Lee, John Singleton and Jordan Peele. The course will explore in detail how white control of black identity on the big screen helped codify racial stereotypes about black people in America that has long lasting ramifications to this day.

**FILM 542: TOPICS IN FILM HISTORY – POLITICAL SCREENWRITING (4)** Department  
This course offers an exploration of the legacy of blacklisted writers of the late 1940's and how they inspired filmmakers such as Hal Ashby and many others. Works to be considered include *Being There* and *Chinatown* - the ultimate screenplays of the 70's.

**FILM 550.1: SPECIAL TOPICS: WRITING FOR KIDS TV (4)** Department  
The kids TV market is booming. Round out your portfolio with a professional sample for children or young adult programming. This advanced class will cover writing for both animated and live action shows. It will be run like a writer's room, with students pitching, writing, addressing notes and punching up scripts just as it's done on a kids TV show.

**FILM 550.2: SPECIAL TOPICS: WRITING THE ONE HOUR TELEVISION PILOT (4)** Department  
This workshop course takes students step-by-step through writing their own pilot script for an original one-hour television dramatic series. The course will go from premise lines, "bible." Necessary research, outline/beat sheet, to writing a first draft pilot script. Using models of such popular series as "The Sopranos," "Game of Thrones," "Breaking Bad," "House of Cards," and others, the class will also explore the new "golden age" of TV drama.

**FILM 581: VIDEO PRODUCTION (4)** Department  
The study and practice of moving picture art through the medium of video. Students learn video production as a technical skill and an art, with practice in the making of narratives, experimental videos, and documentaries. All equipment provided. Lab fee: \$200. May be repeated for credit.

## Faculty

Faculty for this program are drawn from scholars, screenwriters, and filmmakers around the world and will vary from summer to summer. They include the following:

**Amy Gerber-Stroh**, associate professor of film at Hollins, chair of the Film Department, co-director of the graduate programs in screenwriting and film; M.F.A., California Institute of the Arts, School of Film/Video. Gerber-Stroh's films have won honors at numerous film festivals and professional venues, including Edinburgh International Film Festival, Mill Valley Film Festival, Film Forum, Los Angeles, and Women in the Director's Chair, Chicago. She also directed films for the Los Angeles County Museum of Art from 1993 to 1996. She has had significant professional film experience in Hollywood and New York, working on several movie features by Roger Corman as well as casting 12 major motion pictures including *The Mask of Zorro* (Columbia Pictures), *Goldeneye* (MGM), *Afterglow* (Sony Pictures Classics), *Tank Girl* (United Artists), and *Angels in the Outfield* (Disney). Her latest film short, *Do Cell Towers Dream of Morse Code* (2019) has won honors at several film festivals this year, including being awarded the Silver Award at the 2020 University Film and Video Association Conference.

**Joe Gilford** has been a writer, producer, and director in theatre, film, and television. His 2013 off-Broadway play *Finks* was nominated for the Drama Desk Outstanding Play and the Off-Broadway Alliance Best New Play. He is the screenwriter of the upcoming fact-based feature, *Kalimantan* and will be co-writing *Bert & I: Tales of Maine* with director Michael Pressman. Joe is a 2011 recipient of the Alfred P. Sloane Foundation playwriting grant for *Danny's Brain*, his play on football concussions. Joe's plays have been produced in New York and regionally. He is the winner of a New York Emmy Award for his documentary work on public TV. He has taught screenwriting since 1999 at NYU's Tisch School of the Arts' Undergraduate Film and TV program.

He has taught at Hollins since 2009 and has been a guest lecturer and teacher of screenwriting at many other institutions including Columbia University and Montclair State University.

**Niam Itani** is an award winning filmmaker, screenwriter, and documentary producer. Her films have screened at film festivals all over the world including the 2012 Venice Film Festival. She served as a programs producer for five years at Aljazeera Satellite Network in Doha, Qatar and has taught screenwriting at the American University in Beirut, Lebanon.

**Dave Johnson** is both a graduate of the professional program in screenwriting and the M.F.A. screenwriting program at U.C.L.A. He was the recipient of both the Jack Nicholson Award in Screenwriting and the Harmony Gold Award of Excellence. Along with being a produced television writer, Johnson has sold and developed feature films for Walt Disney Pictures, 20<sup>th</sup> Century Fox, Paramount, and New Regency.

Writer **Chuck Kim** has credits in several different mediums including prime time television, comic books, and animation. His work includes multiple seasons on the NBC series *Heroes*, numerous comics for both DC and Marvel comics, as well as episodes for the Cartoon Network series *Ben 10*.

**Mari Kornhauser**, a U.C.L.A. film school graduate, has written and coproduced *Zandalee*, starring Nicolas Cage, and *The Last Ride*, starring Mickey Rourke. Kornhauser has also written on assignment for 20<sup>th</sup> Century Fox, Tri-Star, and others. Her debut feature, *Housebound* (2000), which she wrote and directed, has won awards at film festivals around the world and was released in 2008 on DVD with its original title, *Kitchen Privileges*.

In film, **Weiko Lin** has written a dramatic feature for The Mark Gordon Company (2012) and Good Worldwide, Inc. (*The Messenger*). He also has a comedy with Madhouse Entertainment (*The Bounty Hunter*, *Safehouse*). Currently, Weiko is developing a German crime thriller remake with Atlas Entertainment (*The Dark Night*). A Samuel Goldwyn Writing Award recipient and a Nicholl Fellow Finalist, Weiko was most recently on full-time faculty at Northwestern University's M.F.A. Writing for the Stage and Screen Program. As a Fulbright Senior Specialist, he has also taught M.F.A. screenwriting at Taipei National University of the Arts. As a producer, Weiko wrapped production on a Chinese romantic comedy directed by Emmy winning Henry Chan ("The B. in Apt. 23," "Scrubs," "King of Queens").

**Matt Marshall** is a film lecturer at the University of Virginia where he teaches courses on film history, theory, and genre studies. He has been composing and performing live music for classic silent films for over 10 years with the Virginia Film Festival as well as other festival venues. In November, 2011 Marshall performed his new score for the Turner Classic Movies and Library of Congress presentation of Buster Keaton's *The General*, at the Virginia Film Festival. His screenplay, *The Portrait*, won the grand prize for best horror script at the Rhode Island International Film Festival. In April 2012 his paper "Through the Looking Glass Genre: a look at unreliable narrators in film," was presented at Trinity College in Dublin, Ireland.

**Jenna McGrath** has spent the last several years writing for Disney, Nickelodeon, Marvel, Disney XD, and Strike Entertainment. Past shows include *Best Friends Whenever*, *Bella and the Bulldogs*, *Kickin It!*, *Packages from Planet X*, and *Avengers Assemble*. She and her writing partner recently sold an original half-hour pilot to Nickelodeon. McGrath earned her M.F.A. at UCLA's School of Theater, Film and Television, where she was awarded a Streisand/Sony Fellowship. She is also two-time national record holder in the extreme sport of freediving.

**Stephanie Moore** received her M.F.A. in screenwriting from U.C.L.A. She won the Harve Bennett "Written By" Prize in Screenwriting, and the Harmony Gold Screenwriting Award. She has taught in the U.C.L.A. professional program in screenwriting since 2001 to the present and was a guest lecturer at Pixar University in 2002. Moore co-wrote *Life-Size* starring Tyra Banks and Lindsay Lohan, an original movie for ABC's "Wonderful World of Disney," and also received "story by" credit. She was hired by Disney to co-write *Life-Size 2*.

**Brian Price**, co-director of the graduate programs in screenwriting and film, is an award-winning screenwriter and director who has worked with major studios, independent producers, and television networks from around the world, including Universal, Warner Bros., Endgame, Blaspheme Pictures, Scanbox Entertainment, Hudson River, and Mother Films. He's taught screenwriting at the UCLA School of Theatre, Film and Television, Yale University, Johns Hopkins University, and the Brooks Institute, where he developed their M.F.A. screenwriting program. His students have gone on to direct for folks like Steven Spielberg and to be nominated for Emmys and Golden Globes, and most impressively, he still gets residuals for playing the vice president of the Burt Reynolds fan club in an episode of *Beverly Hills 90210*. His book *Classical Storytelling and Contemporary Screenwriting* (Focal Press) is required reading in screenwriting programs around the world.

**Lawrence C. Ross, Jr.**, an important writer of African American literature, has written five books, including *The Divine Nine: This History of African American Fraternities and Sororities*; *The Ways of Black Folks: A Year in the Life of a People*; *Money Shot: The Wild Nights and Lonely Days in the Black Porn Industry*; *Friends with Benefits*; and *Skin Game*. *The Divine Nine* is a multiple *Los Angeles Times*, *Essence*, and *Blackboard* best seller. In both hard cover and trade paper, *The Divine Nine* is in its seventh printing with over 50,000 copies sold to date. It also remains on the Amazon.com African American studies best sellers list, and for the past year has been the #1 best-selling book among African American college students. His novels *Friends with Benefits* and *Skin Game* were also *Blackboard* best sellers. Educated at the University of California at Berkeley and the University of California at Los Angeles, Ross received a B.A. in history from U.C.L.A. and a M.F.A. from the U.C.L.A. School of Theater, Film, and Television. Ross is universally recognized as the leading expert in the field of African American fraternities and sororities. He regularly appears on National Public Radio, and has been interviewed by *Ebony*, *Essence*, *Los Angeles Times*, *Washington Post*, *CNN*, *The Root.com*, *The Grio.com*, and the *BBC*, among others. Ross began his writing career in the mid 90's as the managing editor of *Rap Sheet* magazine, the West Coast's first hip hop publication. After two years of writing about hip hop and interviewing the top stars in the music, Ross moved to the Los Angeles Independent Newspapers, where he covered local politics in Westwood, Culver City, Hollywood and West Hollywood, for three years. Ross currently lives in Los Angeles with his wife April and their son.

**Linda Voorhees** is the associate director of screenwriting for film at the UCLA School of Theater, Film and Television. An award-winning writer who has worked for ABC, CBS, NBC, TNT, Lifetime, USA, and Disney Channel, Voorhees has been or is currently in development with Columbia, Universal, Touchstone and Hollywood Pictures. As a student at UCLA TFT, she was the recipient of the Jack Nicholson Screenwriting Award and a four-time finalist for the Diane Thomas Award. Her 1997 movie of the week, *Two Mothers for Zachary*, received the GLAAD Award for positive portrayals of gay and lesbians in the media. Her 1991 made-for-cable movie, *Crazy from the Heart*, was the winner of the Imagen Award for positive portrayals of Latinos and Hispanics in the media and was the winner of the Columbus Award. The screenplay was nominated for an ACE Award.

---

In spring 1998, Hollins University began offering the master of arts in teaching. Participants in this program have completed an undergraduate degree through a regionally accredited college or university prior to beginning the program and are seeking a teaching license through a master's degree program. The Hollins University education program, approved by the Commonwealth of Virginia's Department of Education since 1974, is also nationally accredited with the Council for the Accreditation of Educator Preparation. Our graduates have achieved a 100% pass rate on both PRAXIS I and PRAXIS II.

**Mission Statement:**

The purpose of human life is to serve and to show compassion  
and the will to help others.

~Albert Schweitzer

The undergraduate and graduate teacher education programs for initial licensure at Hollins University seek to prepare women and men to become competent, caring, and qualified teachers who are able to meet the educational needs of diverse populations in today's schools. From a wide range of academic work in the liberal arts to varied field experiences, students develop a strong background in both content and pedagogy. Through completion of our program, they become independent and lifelong learners as well as reflective practitioners, informed decision makers, and constructivist educators fully prepared to meet requirements for licensure and to become successful teachers.

## **REQUIREMENTS FOR THE DEGREE**

---

This M.A.T. degree requires 40 credit hours of course work (ten graduate-level courses) plus student teaching or one year of teaching in a school division. (Additional courses, not counted toward the degree, may be necessary to fulfill any general education or skill deficiencies required by the Commonwealth of Virginia.) Up to two graduate-level courses taken at another regionally accredited institution and consistent with the program may be transferred to the M.A.T. degree with approval by the director of education programs; students must have made a B or better in the courses and they cannot have counted toward another degree. Typically, students will complete the degree requirements and student teaching experience within one and one-half to two years of full-time studies. Part-time students are also accepted into the program. Students have five years from matriculation to meet degree requirements.

## **TUITION AND FINANCIAL ASSISTANCE**

---

Tuition for the 2020-2021 academic year is \$415 per credit hour or \$1,660 for each four-credit course. Hollins University is pleased to offer a grant which pays for the 12 credits of student teaching required for the degree.

Hollins participates in the Federal Teacher Education Assistance for College and Higher Education (TEACH) Grant program. The TEACH Grant is non-need based and available to Hollins students who are enrolled full-time or part-time in the university's Master of Arts in Teaching (M.A.T.) program. In exchange for receiving a TEACH Grant, M.A.T. students must agree to teach full-time in a high need field such as math, science, bilingual education, special education, foreign languages, or reading. They must spend a minimum of four years at an educational facility that serves underprivileged students and must do so within eight years of completing their program of study. If the service obligation is not met, TEACH Grant funds convert to a Federal Direct Unsubsidized Stafford Student Loan that must be repaid. Students must have and maintain a 3.25 grade point average. For more information, contact the Office of Scholarships and Financial Assistance ([sfa@hollins.edu](mailto:sfa@hollins.edu)).

A \$100 non-refundable enrollment deposit is due at the time of registration. The enrollment deposit is credited to the student's account and is applied toward the cost of tuition for the term; the remaining charge for tuition is billed by the university during the month in which the term begins.

A technology fee of \$220 per term for full-time students; \$110 per term for part-time students; \$100 for the summer term will be included in the student's bill.

## Course Descriptions

### **EDUC 506: METHODS FOR TEACHING SECONDARY SCHOOL WRITING (4)**

**Department**

Participants will investigate writing purposes and focus on effective teaching using mentor texts. Practicum experiences with students at the secondary level will provide participants with opportunities to focus on specific discourse in the context of writing. As part of the coursework, participants will be required to work with students weekly to implement evidence-based instructional writing strategies and teaching techniques. Participants will create lessons demonstrating the opportunity for students to write for different purposes and submit student work-samples/artifacts which coincide with the lessons.

*Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

### **EDUC 507: PSYCHOLOGY APPLIED TO TEACHING AND LEARNING (4)**

**Wagner**

This course is designed to enable students to develop an understanding of the physical, social, emotional, and intellectual development of school-aged learners; to gain insight into ways family disruption, abuse, and social, ethnic, physical, mental, and other differences affect learning; and how to apply these basic principles of learning and motivation in the classroom to guide experiences. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

### **EDUC 541: EDUCATION IN AMERICAN SOCIETY (4)**

**Department**

Students will explore how specific social and political forces within American society have had and continue to have an impact on education. Students will investigate how schools reflect and affect the society they serve. The readings, writing assignments, and class discussions will draw from the disciplines of history, political science, economics, philosophy, and sociology. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

### **EDUC 548: CLASSROOM TECHNOLOGY INTEGRATION (4)**

**Wagner**

This course focuses on the needs of practicing and pre-service classroom teachers to assist them as they effectively integrate technology across the curriculum. It also covers the Technology Standards for instructional personnel. Concepts, as well as hands-on instruction, will be provided. A portfolio will be required upon completion of the course. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

*The curriculum and instructional procedures courses (listed below) are designed to contribute to students' knowledge of learning principles, classroom management, technology, communication skills, appropriate materials, discipline-specific methodology, and learner assessment.*

### **EDUC 570: TEACHING SOCIAL SCIENCES (4)**

**Department**

This course offers a study of concepts, strategies, and techniques for teaching social sciences in a child-centered, participatory environment. Emphasis is on integrating social sciences across the curriculum in order to effectively teach Virginia SOLs through the planning and delivery of lessons and required observation in historical and cultural museums. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

**EDUC 572: SECONDARY CURRICULUM AND INSTRUCTION (4)****Cox**

This course prepares prospective secondary teachers to develop effective teaching strategies and techniques for all learners; create appropriate learning environments in the classroom such as how to manage resources, how to facilitate a community of respect, how to make effective decisions in planning, implementing, and assessing curriculum and instruction. Lessons will be based on the Virginia Standards of Learning. Fieldwork is required. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

**EDUC 573: CURRICULUM AND INSTRUCTION: SCIENCE METHODS (4)****Cox**

The emphasis in this course is on developing appropriate instructional skills and strategies for teaching elementary and middle school science. Teaching methods will include direct instruction, team teaching, cooperative learning, inquiry-based/hands-on lessons, and other educational delivery strategies. Students will be provided with the opportunity to practice these skills and strategies through hands-on participation and micro-teaching experiences with peers. This course offers a study of concepts, strategies, and techniques for teaching science in a child-centered, inquiry-based, participatory environment. Emphasis is on integrating science across the curriculum in order to effectively teach the Virginia Standards of Learning. Students will understand the context, knowledge, skills, and processes of science applied to classroom instruction. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

**EDUC 577: LANGUAGE ACQUISITION AND READING I (4)****Baynum**

Participants will address linguistic and developmental approaches to learning to read within variable cultural and social influences. This course is designed to support the Virginia Standards of Learning. Practicum experiences with students along the continuum of reading development will provide participants with opportunities to assess phonological awareness, fluency, comprehension, vocabulary knowledge, and writing development. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

**EDUC 578: LANGUAGE ACQUISITION AND READING II (4)****Baynum**

Participants will learn to use assessment tools, diagnostic procedures, and conceptual/cognitive approaches to differentiate literacy instruction. Students will learn to identify characteristics of reading, writing, spelling, and vocabulary at each developmental level. This course is designed to support the Virginia Standards of Learning. Practicum experiences will provide participants with opportunities to implement conceptually based lessons that promote literacy growth. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

**\*EDUC 577 and EDUC 578 should be taken in order.**

**EDUC 580: READING IN THE CONTENT AREAS (4)****Baynum**

Participants will investigate the nature and meaning of comprehension, strategic teaching, and learning. This class emphasizes the modeling and practice of a range of strategies within the context of effective instruction to support the Virginia Standards of Learning. Practicum experiences with middle and high school students will provide hands-on opportunities to implement conceptually based strategies that promote reading comprehension. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

**MATH 597: TEACHING MATHEMATICS IN THE ELEMENTARY & MIDDLE SCHOOLS (4)** **Department**

Concepts of mathematics taught in the elementary and middle schools and some techniques for teaching these concepts. Attention will be given to problems that students have in learning and understanding mathematics.

**EDUC 599: INTERNSHIP IN EDUCATION (4)****Cox**

An internship in education is for the purpose of acquainting the prospective teacher with classroom life and is required prior to student teaching. The student intern will work as a teacher's instructional assistant each day of the Short Term. The internship is designed to provide practical experience in a school setting and the opportunity for education department faculty **to determine student suitability for student teaching**. A minimum of 125 clock hours is required. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

**EDUC 670/672/673: STUDENT TEACHING (12)****Baynum, Cox, Wagner**

This capstone experience takes place in area schools. Student teaching is open to students with all prerequisites completed. The student should allow a minimum of 35 hours per week, exclusive of preparation time. A seminar is included that will address classroom management, diverse student populations, teacher expectations, current and legal issues in education, and other topics of interest. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

**ADDITIONAL REQUIRED COURSES**

Students may be required to complete eight to twelve credit hours of content area courses offered through the master of arts in liberal studies program (M.A.L.S.). Courses should be approved by the student's advisor in the education department prior to registration to ensure they meet requirements.

## Faculty

**Anna Baynum**, associate professor of education; B.A., Guilford College; M.Ed., Ed.D., University of Virginia

**Rebecca R. Cox**, associate professor of education; B.S., Earlham College; M.Ed., Ph.D., Indiana University

**Lorraine S. Lange**, director of M.A.T. programs and M.A.L.S. program, B.A., Roanoke College; M.A.L.S., Hollins College; Ed.D., Virginia Tech

**Teri Wagner**, visiting assistant professor of education; B.A., Roanoke College; M.A., Ph.D., Virginia Tech



# Teaching and Learning

M.A.

In summer 2018, Hollins University began offering the master of arts in teaching and learning. This program is designed for practicing teachers who already hold a teaching license and want to become master teachers. This program is flexible and completely online.

## Mission Statement:

The purpose of human life is to serve and to show compassion  
and the will to help others.  
~Albert Schweitzer

## REQUIREMENTS FOR THE DEGREE

This Master of Arts in Teaching and Learning requires 40 credit hours of course work (ten graduate-level courses). Students must complete seven core courses including a graduate thesis or project and three program electives for a total of 40 credit hours. Up to two graduate-level courses taken at another regionally accredited institution and consistent with the program may be transferred to the Master of Arts in Teaching and Learning degree with the approval by the program director. Students must have made a B or better in the courses and they cannot have counted toward another degree.

## TUITION AND FINANCIAL ASSISTANCE

Tuition for the 2020-2021 academic year is \$415 per credit hour or \$1,660 for each four-credit course. Licensed, practicing teachers receive a \$100 per course discount provided proper documentation is submitted.

A \$100 non-refundable enrollment deposit is due at the time of registration. The enrollment deposit is credited to the student's account and is applied toward the cost of tuition for the term; the remaining charge for tuition is billed by the university during the month in which the term begins.

A technology fee of \$220 per term for full-time students; \$110 per term for part-time students; \$100 for the summer term will be included in the student's bill.

## Course Descriptions

### **EDUC 507: PSYCHOLOGY APPLIED TO TEACHING AND LEARNING (4)**

**Wagner**

This course is designed to enable students to develop an understanding of the physical, social, emotional, and intellectual development of school-aged learners; to gain insight into ways family disruption, abuse, and social, ethnic, physical, mental, and other differences affect learning; and how to apply these basic principles of learning and motivation in the classroom to guide experiences. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

### **EDUC 537: TEACHING DIVERSE LEARNERS (4)**

**Department**

This course describes a multitude of research-based teaching strategies which are effective in educating diverse student learners. Diverse learners could be special needs, English as a Second Language students, and students from communities of lower socioeconomic status.

### **EDUC 541: EDUCATION IN AMERICAN SOCIETY (4)**

**Department**

Students will explore how specific social and political forces within American society have had and continue to have an impact on education. Students will investigate how schools reflect and affect the society they serve. The readings, writing assignments, and class discussions will draw

from the disciplines of history, political science, economics, philosophy, and sociology. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

**EDUC 546: DESIGNING AND ASSESSING INSTRUCTION (4)**

**Wagner**

Students work individually and in cooperative learning groups to develop new interdisciplinary curriculum models for use in their classrooms and schools. Emphasis will be on the integration of content areas, the use of appropriate technologies as tools for teaching and learning, on the development of new teaching strategies and resources for emerging models, and on multiple methods of assessment. Project based learning models will be reviewed.

**EDUC 548: CLASSROOM TECHNOLOGY INTEGRATION (4)**

**Wagner**

This course focuses on the needs of practicing and pre-service classroom teachers to assist them as they effectively integrate technology across the curriculum. It also covers the Technology Standards for instructional personnel. Concepts, as well as hands-on instruction, will be provided. A portfolio will be required upon completion of the course. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.*

**EDUC 600: PROJECT/THESIS (4)**

**Department**

Students will address issues confronting them in their own classrooms and schools and conduct quantitative/qualitative research to investigate an area of particular interest. They will integrate knowledge gained from research, course work, and educational experiences into a culminating project or thesis that will improve teaching and learning within their school environments.

**SOSC 500C: HERITAGE CORE: RESEARCH METHODS IN SOCIAL SCIENCE (4)**

**TBD**

This course has a twofold focus: developing critical skills of analyzing scholarly research works and learning various methods of social scientific research.

**ELECTIVE REQUIREMENTS (12 CREDITS)**

Three 500-level courses, two of which must be courses offered through the Master of Arts in Liberal studies graduate program.

## Faculty

**Anna Baynum**, associate professor of education; B.A., Guilford College; M.Ed., Ed.D., University of Virginia

**Rebecca R. Cox**, associate professor of education; B.S., Earlham College; M.Ed., Ph.D., Indiana University

**Lorraine S. Lange**, director of M.A.T. programs and M.A.L.S. program, B.A., Roanoke College; M.A.L.S., Hollins College; Ed.D., Virginia Tech

**Teri Wagner**, visiting assistant professor of education; B.A., Roanoke College; M.A., Ph.D., Virginia Tech

# Administration

## OFFICERS OF HOLLINS UNIVERSITY

---

Mary Dana Hinton, *President*

B.A., Williams College; M.A., University of Kansas; Ph.D., Fordham University

Daniel R. Derringer, *Interim Vice President for Academic Affairs*

B.A., Kalamazoo College; Ph.D., Purdue University

Alison J. Ridley, *Interim Vice President for Academic Programs*

B.A., M.A., Ph.D., Michigan State University

Kerry J. Edmonds, *Executive Vice President and Chief Operating Officer*

B.B.A., Roanoke College; M.B.A., Virginia Tech

Ashley Browning, *Vice President, Enrollment Management*

B.A., University of Virginia; M.A.L.S., Hollins University; Ed.D., Vanderbilt

Patty O'Toole, *Vice President for Student Affairs & Dean of Students*

B.A., M.Ed., John Carroll University

Suzanne "Suzy" Mink, '74, *Vice President for External Relations*

B.A., Hollins University; M.A.T., University of Virginia

## GRADUATE PROGRAM DIRECTORS

---

Amy Gerber-Stroh, *Interim Co-Director of M.A./M.F.A. in Screenwriting and Film Studies*

B.A., Pennsylvania State University; M.F.A., California Institute of the Arts, School of Film/Video

Jeffery Bullock, *Director of M.F.A. in Dance*

M.F.A., University of Iowa

Lisa Rowe Fraustino, *Director of Graduate Programs in Children's Literature*

B.A., University of Maine at Orono; M.A., University of Scranton; Ph.D., Binghamton University

Lorraine S. Lange, *Director of the Master of Arts in Liberal Studies Program, Director of M.A. in Teaching and M.A. in Teaching and Learning*

B.A., Roanoke College; M.A.L.S., Hollins College; Ed.D., Virginia Tech

Brian Price, *Interim Co-Director of M.A./M.F.A. in Screenwriting and Film Studies*

M.F.A., UCLA School of Theatre, Film and Television

Elizabeth Poliner, *Director of the Jackson Center for Creative Writing*

B.A., Bowdoin College; M.F.A., American University; J.D., University of Virginia

Todd Ristau, *Director of M.F.A. in Playwriting, Director of New Play Directing Certificate, Director of New Play Performance Certificate*

B.A., M.F.A., University of Iowa

Mary Jane Begin, *Chair, Certificate in Children's Book Illustration*

B.F.A. in Illustration, Rhode Island School of Design

## GRADUATE CENTER STAFF

---

Cathy S. Koon, *Manager of Graduate Services*

D. Dawn Barnett, *Graduate and Continuing Studies Assistant*

Joanna Schroeder, *Graduate and Continuing Studies Administrative Assistant*

# Helpful Telephone Numbers

## AREA CODE: 540

Bookstore ( <i>virtual</i> ).....	877-284-6744
Business Office (Student Accounts and Billing).....	362-6471
Center for Career Development and Life Design.....	362-6364
Certificate of Advanced Studies (C.A.S.).....	362-6575
Children's Literature.....	362-6575
Creative Writing.....	362-6575/362-6322
Dance.....	362-6575/362-6429
Education.....	362-7460
Fax machine for Graduate Center.....	362-6288
Graduate Admission.....	362-6575/362-6326
Graduate Center.....	362-6575/362-6326
Hollins Store.....	362-6661
Library (Reference).....	362-7465
Library (Archives).....	362-6237
Lost and Found (Switchboard).....	362-6000
Master of Arts in Liberal Studies (M.A.L.S.).....	362-MALS (6257)
Manager of Graduate Services.....	362-6326
Playwriting.....	362-6575/362-6386
Registrar.....	362-6016
Security Department.....	362-6501/362-6419
Scholarships and Financial Assistance.....	362-6332
Screenwriting and Film Studies.....	362-6575/362-6326
Switchboard Operator.....	362-6000
Teaching.....	362-7460
Writing Center.....	362-6387/362-6335

# University Calendar\* 2020-2021

---

## FALL TERM 2020

New Students Check-in  
 New Student Orientation  
 Returning Students Arrive  
 Opening Convocation.  
 Fall Classes Begin  
 Labor Day (classes in session)  
 Last Day to Add a Class  
 Last day to Declare Pass/Fail/Audit  
 Last Day to Drop a Class w/out W grade  
 Fall Graduation Date  
 Board of Trustees Meeting  
 Last Day to Withdraw from a Class  
 Short/Spring Term Advising (undergraduate)  
 Short/Spring Term Registration (undergraduate)  
 Thanksgiving Recess (no classes)  
 Remote instruction to last day of classes  
 Reading Day  
 Fall Term Examinations  
 Winter Break Begins  
 Grades due

Sat-Tues, Aug 22-25  
 Sat-Sun, Aug 29-30  
 Wed-Sat, August 26-29  
 TBA  
 Mon, Aug 31  
 Mon, Sept 7  
 Mon, Sept 7 @ 4:30 p.m. (EST)  
 Mon, Sept 28 @ 4:30 p.m. (EST)  
 Mon, Sept 28 @ 4:30 p.m. (EST)  
 Tues, Oct 1  
 Thurs-Sat, Oct 29-31  
 Mon, Oct 26 @ 4:30 p.m. (EST)  
 Mon-Fri, Oct 26-Nov 6  
 Begins Mon, Nov 9  
 Mon-Fri, Nov 23-27  
 Mon-Fri, Nov 30-Dec 4  
 Sat, Dec 5  
 Sun-Thurs, Dec 6-10  
 Fri, Dec 11  
 Sun, Dec 13

## SHORT TERM 2021

Short Term Begins  
 Last Day to Add/Drop  
 M. L. King, Jr., Day (classes in session)  
 Short Term Ends

Mon, Jan 4  
 Wed, Jan 6  
 Mon, Jan 18  
 Fri, Jan 29

## SPRING TERM 2021

Class Registration & Add/Drop  
 Classes Begin  
 President's Day (classes in session)  
 Last Day to Add a Class  
 Career Connections Conference (C3)  
 Hollins Day Convocation  
 Board of Trustees Meeting  
 Last Day to Declare Pass/Fail/Audit  
 Last Day to Drop a Class w/out W grade  
 Last day to Withdraw from a Class  
 Fall Term Registration (undergraduates)  
 Honors Convocation  
 Last Day of Classes  
 Reading Day  
 Spring Term Examinations  
 Grades Due for Graduating Students  
 Grades Due for Non-Graduating Students  
 Commencement  
 Board of Trustees Meeting  
 Memorial Day  
 Reunion

Tues, Feb 9  
 Wed, Feb 10  
 Mon, Feb 15  
 Wed, Feb 17 @ 4:30 p.m.(EST)  
 Fri, Feb 19  
 Thurs, Feb 25  
 Thurs-Sat, Feb 25-27  
 Wed, Mar 10 @ 4:30 p.m. (EST)  
 Wed, Mar 10 @ 4:30 p.m. (EST)  
 Wed, Apr 7 @ 4:30 p.m. (EST)  
 Begins Mon, Apr 26  
 Tues, May 4  
 Tues, May 11  
 Wed, May 12  
 Thurs-Mon, May 13-17  
 Tues, May 18  
 Thurs, May 20  
 Sun, May 23  
 Fri-Sun, May 21-23  
 Mon, May 31  
 Fri-Sun, Jun 4-6

## SUMMER TERM 2021

Summer Term Begins  
 Independence Day (classes in session)  
 Summer Term Ends  
 Grades Due

Mon, June 21  
 Sun, July 4  
 Fri, July 30  
 Mon, Aug 9

\*Dates are subject to change at the discretion of the university.