



**to**

**MAJORS**

**AND INTERESTED OTHERS**

**ENGLISH**  
**&**  
**CREATIVE WRITING**  
**2021-2022 courses**

August 25, 2021

**HOLLINS**  
UNIVERSITY

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

## *NOTES*

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

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

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

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

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

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

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

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

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

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

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

## FALL 2021

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

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

<b>English 142</b> <b>Intermediate Creative Writing</b>	(1) TR 2:40-4:20 (2) MW 11:30-1:00	Burnside Wuehle
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The writing of poetry, nonfiction, and fiction; intermediate level. Includes discussion of student work and work by classic and contemporary writers. Frequent conferences with the instructor. Prerequisite: ENG 141. Offered both terms. (f, w, CRE)

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

### For Fall 2021: BIPOC Contemporary American Women Writers

Ghosts, memories, recoveries: these are the subjects and objects of contemporary Native American and African American women writers who wrestle with the past. In this class, we will explore how these writers reflect on the ways that gender, race, and identity have shaped their histories, and how they employ a variety of rhetorical strategies and literary techniques. Throughout the semester, we will practice close reading by analyzing texts produced across many genres, including poetry, short stories, the novel, literary criticism, oratory, autobiography, and creative nonfiction. Students will refine their critical thinking skills through in-class discussion, pair and group work, and research and writing assignments that ask them to make argumentative claims.

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

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

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

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

<b>English 197F</b> First year seminar – open only to first-year students <b>Folk and Fairy Tales</b>	TR 10:30-12:00	Burnside
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The fairy tale is a wondrously complex form rooted in possibility. In this course, we will look at this rich literary tradition not as an isolated form but as a dense space full of subgenres. Our goal will be to gain a better understanding of its formal possibilities and imaginative spaces, from a craft perspective, with an equal measure of depth and breadth. We will concern ourselves with the “aboutness” of the form, its varied themes, uses, history, evolutions, and permutations, discuss the tales themselves, along with a plentitude of supplementary articles and coinciding lectures on fairy tale / folklore, a number of adjacent forms—from fables, tall tales, allegory, parable, myth, to even creepypasta and beyond—and even do some storytelling ourselves. Offered Term 1. Placement to be determined during the summer. (f, x, r, AES)

<b>English 197F</b> First year seminar – open only to first-year students <b>Reimagining Ancient Women</b>	TR 10:30-12:00	van Eerden and Salowey
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Women from antiquity, with few exceptions, did not get to write their own stories for posterity, so they appear as fragments, uncontextualized, even nameless in the histories and narratives that survive. Students will read a selection of ancient literature, across multiple genres, with an eye to finding the women in ancient Greco-Roman mythologies and Judeo-Christian texts, and follow up with contemporary retellings that fill in the gaps, unearth silences and animate the original narratives. Steeped in these re-imaginings, students will do their own imagining work on a relevant and resonant character; researching primary and secondary sources to provide background and context, they will then write original poetry or prose that illuminates the gaps in ancient tales. Also listed as CLAS 197F. Placement to be determined during the summer. Offered Term 1. (f, r, PRE, CRE)

Course & Number	Time	Instructor
<b>English 207/ 407 Advanced Creative Writing</b>	(1) W 6:00-8:00 pm (2) W 6:00-8:00 pm (3) W 6:00-8:00 pm (4) W 6:00-8:00 pm	Burnside van Eerden Blackwood Wuehle
A seminar in creative writing. May be repeated for credit. Seniors, with permission, may elect this course for four credits (ENG 407) each term during the senior year. First-year creative writing MFA students will also be enrolled in this course. Prerequisites: ENG 141 and ENG 142, or permission. Offered both terms. (w, CRE)		
<b>English 210 Creative Nonfiction</b>	MW 2:50-4:20	Kaldas
This course focuses on the writing of creative nonfiction, including personal essays as well as nonfiction about nature, sport, and culture. Students will develop their writing through the process of sharing their work with others, reading a variety of authors, experimenting with new ways of writing, responding to each other's work, and focusing on revision. The course is open to beginning as well as advanced nonfiction writers. Prerequisite: sophomore standing or permission. Offered Term 1. (w, CRE)		
<b>English 223 Major British Writers I</b>	TR 1:10-2:40	Moriarty
This course will survey British literature from the medieval to the early modern period. We will read the work of Geoffrey Chaucer, Christopher Marlowe, William Shakespeare, and others. Prerequisite: one semester of college work or permission. Offered Term 1. (AES)		
<b>English 242 Introduction to Children's Literature</b>	TR 10:30-12:00	De Groot
Introduction to the critical study of children's literature. Themes include ideas of childhood; the relationship between didacticism, folklore, and "high" art; text vs. image; and the gendering of children's literature. Possible authors include the brothers Grimm, E. Nesbit, Virginia Hamilton, Zylpha Keatley Snyder, and David Almond. Prerequisite: one semester of college work or permission. Offered Term 1. (w, x, AES)		
<b>English 250 – Special Topic LGBTQ Literature: An Introduction</b>	MW 2:50-4:20	Russell
This course is an introduction to Anglophone LGBTQ literature from the late nineteenth century to the present. Our aim is to analyze the generic range and political messages of texts by queer writers during this period. Authors include Gertrude Stein, Patricia Highsmith, James Baldwin, Audre Lorde, Alison Bechdel, Carmen Maria Machado, Natalie Diaz, Ocean Vuong, and Danez Smith. We will be reading them on their own, and through the lens of queer theory by critics including Jack Halberstam, Eve Sedgwick, Judith Butler, Gayle Salomon, and José Esteban Muñoz. Also listed as GWS 250. Prerequisite: one semester of college work or permission. Offered Term 1. (AES, DIV)		

Course & Number	Time	Instructor
<b>English 282</b> <b>United States Literature from 1860 to Present</b>	MW 2:50-4:20	Anderson
<p>The development of prose and poetry in the United States from the Civil War to the present, including the schools of regionalism, realism, and naturalism in fiction, the emerging African-American literary tradition, and the growing multicultural nature of U.S. literature in the 20<sup>th</sup> century, along with the development of Modernism and post-Modernism. Prerequisite: one semester of college work or permission. Offered Term 1. (o, AES, MOD)</p>		
<b>English 284</b> <b>The Beat Generation</b>	MW 11:30-1:00	Anderson
<p>This course explores the creative work of a unique and racially diverse group of artists and musicians who gathered primarily around the cosmopolitan cities of New York and San Francisco during the 1950s and 1960s. This group of bohemian intellectuals revolutionized art and introduced a new way of seeing America. The course focuses on the origins of the “Beat Movement” by examining the work of Bob Kaufman, Jack Kerouac, Allen Ginsberg, Diane DiPrima, William Burroughs, Amiri Baraka (LeRoi Jones), and several others. Prerequisite: one semester of college work or permission. Offered Term 1. (DIV)</p>		
<b>English 303</b> <b>Literary History and Theory I</b>	TR 10:30-12:00	Moriarty
<p>This course offers an opportunity to examine philosophical, historical, literary, and theoretical writings. The course will focus on the issue of representation from classical to poststructural thought. We will consider mimetic and expressive views of representation as well as the postmodern crisis in representation. Also listed as PHIL 303. Prerequisite: sophomore standing or permission. Offered Term 1. (MOD)</p>		
<b>English 314</b> <b>Seminar in Jane Austen</b>	MW 1:10-2:40	Bolin
<p>A study of the complete works of Jane Austen, including her unfinished and juvenile works as well as her published novels. Our analysis will be enriched by appeals to the historical context of the “long 18th century” as well as readings in the extensive critical commentary on Austen’s work. Prerequisite: junior standing or permission. Offered Term 1. (o, w, x)</p>		

Course & Number	Time	Instructor
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<b>English 317: Medieval Literature Life Before Shakespeare: The Literature of Medieval England</b>	MW 11:30-1:00	De Groot
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Perhaps no other period in history has been so often demonized and so often valorized as the European Middle Ages. Chances are that the last time you saw a monk in a movie, he was an avatar of repression or shadowy authoritarianism. On the other hand, nineteenth-century poets, late Victorian socialists, twentieth-century Catholics, and 1960s folk musicians have all at various times invoked the Middle Ages as a past golden age of harmony and moral order, in contrast, so the story goes, to our own fractured and troubled age.

In this course, we will attempt to quiet, for a moment, the voices of historical ideology and listen to what the Middle Ages have to say for themselves. Armed with the idea that effective literary analysis of medieval texts requires understanding of their historical context, we will travel chronologically from the very beginnings of English literature among the Anglo-Saxons to the radical religious and cultural changes of the sixteenth century. Along the way, we will consider (among other things) how multilingualism affected the literary landscape of medieval England, how religion and entertainment shaped one another throughout the period, how writers constructed the relationship between individual interiority and community, and how literary genres and forms appeared which remain with us to this day. You will also learn to read Chaucer's dialect of Middle English and gain an appreciation for the wide linguistic variety of medieval England.

Texts include canonical essentials like *Beowulf*, *The Canterbury Tales*, *Sir Gawain and the Green Knight*, and Julian of Norwich's *Revelation of Love*, as well as some less-read gems like *The Voyage of Saint Brendan*, in which (among other things) a holy abbot puts to sea without any form of steering and accidentally docks his boat on a whale, and *The Land of Cokayne*, where the buildings are all made of pastries, the rivers flow with milk, and the monks and nuns are up to no good. Prerequisite: sophomore standing or permission. Offered Term 1. (AES, PRE)

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

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<b>English 333 Shakespeare's Women</b>	MW 1:10-2:40	Moriarty
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An examination of the way female characters in Shakespeare's comedies and tragedies perform, expand, subvert, or question their social roles. Attention will be given to Shakespeare's creating and theatricalizing a female role, the political implications of dynastic marriage, female access to power through language and self-creation, and women's relationship to nature. Genre will also be a category of analysis. Prerequisite: junior standing or permission. Offered Term 1. (AES, MOD)

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<b>English 337 17<sup>th</sup>-Century Poetry</b>	TR 2:50-4:20	Tonti
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An in-depth study of the poetry of the 17<sup>th</sup> century with a special focus on the metaphysical poets, including Donne, Herbert, Vaughan, and Marvell, and the cavalier poets, including Jonson, Herrick, and Lovelace. Prerequisite: sophomore standing or permission. Offered Term 1.

Course & Number	Time	Instructor
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<b>English 353</b> <b>Film as a Narrative Art I: Kubrick</b>	MW 2:50-4:20 and M 8:00-10:00 pm	Dillard
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A study of films by directors such as Sir Alfred Hitchcock, Ingmar Bergman, and Roman Polanski as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Prerequisite: sophomore standing or permission of instructor. Also listed as FILM 353. Offered Term 1.

For Fall 2021:

We'll be studying the films of Stanley Kubrick 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 *Fear and Desire*, *Killer's Kiss*, *The Killing*, *Paths of Glory*, *Dr. Strangelove*, *2001: A Space Odyssey*, *A Clockwork Orange*, *Barry Lyndon*, *The Shining*, *Full Metal Jacket*, *Eyes Wide Shut*.

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<b>English 373</b> <b>The Black Aesthetic Movement in Literature</b>	TR 1:10-2:40	Anderson
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Referred to as the cultural wing of the Black Power Movement, the Black Arts/Black Aesthetic Movement (1960-1970) 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" ways 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. Offered Term 1. (AES, DIV)

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<b>English 375</b> <b>Writing Out of the Multicultural Experience</b>	MW 11:30-1:00	Kaldas
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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. Prerequisite: junior standing or permission. Offered Term 1. (CRE, DIV)

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Course & Number	Time	Instructor
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<b>English 482</b> <b>Advanced Seminar in English Literature</b>	TR 2:50-4:20	Pfeiffer
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What is the purpose of literary criticism? The pleasure? Why write about what we read? This seminar for senior English majors builds on the skills you have developed as careful readers and thoughtful writers and guides you through the process of writing an extended essay. Students will be introduced to a variety of advanced research techniques, write a major essay in an area of English literature of their choosing, and reflect on post-graduate plans. Prerequisite: senior standing AND permission of the instructor. Offered Term 1.

<b>English 485</b> <b>Advanced Studies in the Novel</b>	TR 2:50-4:20	Dillard
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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. Open to Creative Writing M.F.A. students, and to senior English and creative writing majors by permission of the instructor. Offered Term 1.

For Fall 2021:

Various ways a novel may be written concerning disturbed and disturbing conditions, internal and external. Authors include Friedrich Dürrenmatt (*The Pledge*), Rivka Galchen (*Atmospheric Disturbances*), Dashiell Hammett (*The Glass Key*), Chester Himes (*Blind Man With a Pistol*), Ann Quin (*Berg* and other stories), Marieke Lucas Rijneveld (*The Discomfort of Evening*), Alain Robbe-Grillet (*The Voyeur*), Yoko Tawada (*The Naked Eye*), Laura van den Berg (*The Third Hotel*), Virginia Woolf (*Between the Acts*); Richard Wright (*The Man Who Lived Underground*).

## SPRING 2022

Course & Number	Time	Instructor
<b>English 141</b> <b>Fundamentals of Writing Poetry and Fiction</b>	(1) TR 8:50-10:20 (2) MW 11:30-1:00 (3) TR 10:30-12:00 (4) MW 1:10-2:40	Hudalla Olsen Mysore Plaag

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

<b>English 142</b> <b>Intermediate Creative Writing</b>	(1) MW 1:10-2:40 (2) TR 2:50-4:20	Burnside Wuehle
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The writing of poetry, nonfiction, and fiction; intermediate level. Includes discussion of student work and work by classic and contemporary writers. Frequent conferences with the instructor. Prerequisite: ENG 141. Offered both terms. (f, w, CRE)

<b>English 151</b> <b>Close Reading, Critical Writing</b>	MW 11:30-1:00	Bolin
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An introduction to literary studies at the college level. This is a course about how important stories and ideas are reanimated across genre, time, and cultures. Along the way you will experience your own transformation as a reader, thinker, and writer. Topics in literature vary from term to term. This course meets the 100-level literature course requirement for potential majors, but all are welcome. No prerequisite. Offered Term 2. (f, w, x, AES)

### For Spring 2022: Narratives of Injustice

In a world where speaking out against injustices is made difficult by politics, the law, and social pressures, literature has often been a means of presenting otherwise silenced narratives. As such, literature can be seen as an important element in the fight against marginalisation, inequality, and persecution. This course will examine a multitude of literary forms (poetry, novels, drama, and novellas) and the inclusion of narratives of political, social, and legal injustices. Such texts will include William Morris' "The Defence of Guinevere," Charles Dickens' *A Tale of Two Cities*, Langston Hughes' *Montage of a Dream Deferred*, Maya Angelou's *And Still I Rise*, Tony Kushner's *Angels in America*, among others.

Course & Number	Time	Instructor
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<b>English 165</b> <b>Exploring the Harlem Renaissance</b>	TR 1:10-2:40	Anderson
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The Harlem Renaissance from 1919-1934 was a major period in American intellectual and artistic life. African-Americans began to create literature that expressed a newfound sense of self-determination and self-awareness. The period represented a fertile out-pouring of creative work that articulated a new vision for the 20th century. It brought together the voices of writers such as Langston Hughes, Jean Toomer, and Zora Neale Hurston, along with painters such as Aaron Douglass, sculptors like Sargent Johnson, and musicians such as Duke Ellington and Louis Armstrong. The primary goal of this course is to introduce students to various rhetorical and stylistic methods that these writers and artists used to examine issues of nationalism, gender, racism, and economic disparity. No prerequisite. Offered Term 2. (f, w, x, AES, DIV)

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<b>English 167</b> <b>Blazing New Worlds: Women in Science Fiction</b>	MW 2:50-4:20	Tonti
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Science fiction is a fun genre, but underlying the fantasy is unease about our own world and anxiety about what is to come in the future. The texts for this course are written by women and deal with issues of gender, race, and sexual orientation, as well as with the moral difficulties that women face in an increasingly technological society. No prerequisite. Offered Term 2. (f, w, x, AES, DIV)

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<b>English 174</b> <b>International Women's Voices</b>	MW 2:50-4:20	Kaldas
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This course explores the diversity of women's voices and experiences through contemporary literature and film. Discussions will focus on how women respond to the forces of culture, language, politics, gender, and national identity. Readings and films will include a variety of work from Africa, Asia, the Middle East, and Latin America. Also listed as GWS 174. No prerequisite. Offered Term 2. (f, w, x, AES, GLO)

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<b>English 208/ 408</b> <b>Advanced Creative Writing</b>	(1) W 6:00-8:00 pm	Burnside
	(2) W 6:00-8:00 pm	van Eerden
	(3) W 6:00-8:00 pm	Wuehle
	(4) R 12:35-2:35	Kaldas

A seminar in creative writing. May be repeated for credit. Seniors, with permission, may elect this course for four credits (ENG 408) each term during the senior year. Prerequisites: ENG 141 and ENG 142, or permission. Offered both terms. (w, CRE)

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<b>English 217</b> <b>Shakespeare's Kings and Clowns</b>	TR 1:10-2:40	Moriarty
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High and low, Shakespeare portrayed hierarchy through the eyes of those at the top of food chain and through those who subverted or mocked it. Readings for this course will include some history plays and some early comedies. Some film adaptations will flesh out our textual approach. Prerequisite: one semester of college work or permission. Offered Term 2. (AES, PRE)

Course & Number	Time	Instructor
<b>English 230</b> <b>Textual Construction of Gender</b>	TR 10:30-12:00	Moriarty
<p>Beginning with the premise that sex (biological difference) differs from gender (the significance attributed to sexual difference), this course historically and thematically surveys various models of gender construction. Readings are drawn from the classics, the Bible, Freud, Foucault, and contemporary writers including David H. Hwang, Alice Walker, Jeffrey Eugenides, and Maxine Hong Kingston. Prerequisite: one semester of college work or permission. Offered Term 2. (AES, PRE)</p>		
<b>English 250 – Special Topic</b> <b>Native American Poetry and Fiction</b>	MW 1:10-2:40	Tonti
<p>In this course, we will read poetry and fiction written by Native American writers in English from the nineteenth through twenty-first centuries. This class will also serve as an introduction to Native American and Indigenous Studies approaches to reading literature. The authors chosen represent Native American experiences from different perspectives and locales, while commenting on issues that affect indigenous people across the continent and in conversation with Anglo-American literature and culture. Topics of discussion will include the ways in which Native writers represent ideas about personal and group identity and sovereignty. Authors include Zitkála-Šá, Mourning Dove, D’Arcy McNickle, Ray Young Bear, Lucy Tapahonso, and Tommy Orange. Also listed as GWS 250. Prerequisite: one semester of college work or permission. Offered Term 2. (x, w, AES, DIV)</p>		
<b>English 273</b> <b>Studies in Lyric Poetry</b>	TR 10:30-12:00	Anderson
<p>How do poets work, and play, with words? Close readings of selected poems by traditional and contemporary writers; training in the analysis of poetry useful to writers and other students interested in studying literature and to anyone else who wishes to learn the rules of the game of poetry. The course will focus on British and American poetry and will conclude with a consideration of a few influential poets from China and Japan. Prerequisite: one semester of college work or permission. Offered Term 2.</p>		
<b>English 275</b> <b>From the Spheres to the Stars: Speculative Fiction and its Literary Ancestors</b>	MW 2:50-4:20	De Groot
<p>“Speculative fiction” is a very recent term with very ancient roots. First proposed in the 1960s to differentiate “serious” science fiction from pulp, these days you most often see it used in publishing circles as a way to describe any genre that imagines a world that works according to different rules from our own, whether fantasy, horror, science fiction, or magical realism. The category of “speculative fiction,” young as it is, uncovers a kinship among these anti-realist genres that goes back much further in history than the 60s, and it becomes clear that rules about genre are made to be broken. In this course, we’ll see how contemporary zombie stories owe a lot to <i>Frankenstein</i>, which owes a lot in turn to medieval golem tales and even the Roman Pygmalion myth; how a millennial Afrofuturist novel repurposes Afro-Caribbean folklore, the brothers Grimm, and Shakespeare; and how a hero in a post-apocalyptic wasteland needs a Grail as badly as King Arthur. As we reconsider generic boundaries and realize how very old many of our contemporary stories are, we remove ourselves from the center of history and come to see the intellectual opportunities and the artistic possibilities involved in thinking speculatively and writing fantastically. Prerequisite: one semester of college work or permission. Offered Term 2. (AES)</p>		

Course & Number	Time	Instructor
<b>English 308</b> <b>Reading and Writing Memoir</b>	MW 11:30-1:00	Kaldas
<p>This course will give students the opportunity to tell their own stories by working on a longer creative nonfiction project, which may be composed of a single work or shorter interrelated pieces. The process of writing will be enhanced by our reading and analyzing longer memoirs with special attention to structure, development, and voice. Class time will be divided between discussion of literary works and student writing. Prerequisite: ENG 210 or permission. Offered Term 2. (AES, CRE)</p>		
<b>English 313</b> <b>Literature of the Renaissance</b>	MW 2:50-4:20	Moriarty
<p>This course examines the creation of political, textual, and rhetorical authority in (primarily) English works of prose, drama, and poetry. After examining the way that the earth was conceived in classical and new world writings, we consider the role of politics and princes, reading Machiavelli's <i>The Prince</i> for its advice as well as its rhetorical construction, and put it up against Webster's <i>The Duchess of Malfi</i>. Lovers, like political subjects, are often supplicants, so we read the poetry of the period, focusing on the sonnet tradition and the use of the blazon. Prerequisite: junior standing or permission. Offered Term 2. (AES, MOD)</p>		
<b>English 315</b> <b>Dante</b>	TR 1:10-2:40	De Groot
<p>In this course we will read Dante's 14<sup>th</sup>-century, vernacular epic <i>Divine Comedy</i> (in translation). We will engage in creative experimentation with and critical analysis of the figurative mode of perception throughout the poem. We will also look at the themes and poetics of the <i>Divine Comedy</i> as the basis for recent experimental film projects, graphic novels, and interactive web fiction. Prerequisite: sophomore standing or permission. Offered Term 2. (PRE)</p>		
<b>English 319</b> <b>The Jazz Aesthetic in Literature</b>	MW 1:10-2:40	Anderson
<p>This course explores the development of literature (poetry, fiction, autobiography, etc.) that employs the "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. Prerequisite: junior standing or permission. Offered Term 2. (AES, DIV)</p>		
<b>English 322</b> <b>Screenwriting II</b>	T 6:00-9:00 pm	Price
<p>An intermediate course in screenwriting in which students go through the various stages of developing and writing a feature-length film script, from outline to treatment to presentation and group critiques to finished screenplay, including the analysis of previously produced screenplays and films. Also listed as FILM 322. Prerequisite: ENG/FILM 321, ENG/FILM 323, or permission. Offered Term 2. (CRE)</p>		

Course & Number	Time	Instructor
<b>English 330</b> <b>17<sup>th</sup>- &amp; 18<sup>th</sup>-Century Literature</b>	TR 1:10-2:40	Tonti
<p>In this course, we will study transatlantic Anglophone literature of the seventeenth and eighteenth centuries. Over the course of the semester, students will close-read poetry, prose, drama, periodicals, and other forms produced by the cultures and conflicts of the Atlantic world societies. Prerequisite: sophomore standing or permission. Offered Term 2. (w, x, AES, MOD)</p>		
<b>English 342</b> <b>Advanced Studies in Children’s Literature</b>	TR 2:50-4:20	Pfeiffer
<p>Prerequisites: junior standing or permission; English majors must have completed both a 100-level and a 200-level literature course in English. Offered Term 2. (w, x, AES, MOD)</p>		
<p><u>For Spring 2022: American Girls’ Fiction</u>  Some of the best loved novels of American literature are “girls’ books”—texts that focus on female heroines and that are typically marketed to girls. We will begin with quest narratives from the golden age of American children’s literature, look at mid-century heroines who appear to challenge gendered norms, and end with a selection of contemporary books for girls. Along the way we will consider gender as structure, the shift from girlhood to womanhood, American identities, and consumerism and girls’ books. Also listed as GWS 342.</p>		
<b>English 350 – Special Topic</b> <b>Milton and His Literary Afterlife</b>	MW 11:30-1:00	De Groot
<p>Milton’s <i>Paradise Lost</i> revolutionized literature in both content and form, picking up where Virgil and Dante left off to offer a religious epic for the modern world. The poem also inspired other writers to bold poetic innovations of their own. We’ll examine Milton’s work and then look at its impact on writers like William Blake, Mary Shelley, and Phillip Pullman. Prerequisite: sophomore standing or permission. Offered Term 2.</p>		
<b>English 351 – Writer-in-Residence</b> <b>Chekhov and the Russian Masters</b>	TR 2:50-4:20	Sharma
<p>This course will provide intensive training in the writing of short stories. In particular, the course will focus on the question: what is worth writing about? In exploring this question, we will look closely at the Russian masters: Tolstoy, Dostoevsky, Chekhov. These artists were concerned with whether it is the external social life that is worth writing about or the interior life that we all live. They also struggled with how to write stories that do not have a plot, that is stories where there is not a strong mechanism of causation. Grappling with these challenges led to what are still the dominant strains of Western fiction. We want to look at the solutions these writers developed and see what we can use for our own purposes. The course will require small daily writing exercises and a larger weekly exercise. Prerequisite: ENG 207 and junior standing or permission. Offered Term 2.</p>		

Course & Number	Time	Instructor
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<b>English 354</b> <b>Film as a Narrative Art II: Kurosawa</b>	MW 2:50-4:20 <b>and</b> M 8:00-10:00 pm	Dillard
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This course focuses on a study of films by directors such as Federico Fellini, Akira Kurosawa, Stanley Kubrick, and Orson Welles, as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Also listed as FILM 354. Prerequisite: Sophomore standing or permission of instructor. Offered Term 2.

For Spring 2022:

We'll be studying the films of Akira Kurosawa 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 *Stray Dog*, *Rashomon*, *Ikiru*, *Seven Samurai*, *Throne of Blood*, *The Bad Sleep Well*, *Yojimbo*, *High and Low*, *Red Beard*, *Dodes'kaden*, *Ran*, *Dreams*, *Madadayo*.

<b>English 484</b> <b>Advanced Studies in Poetry</b>	TR 10:30-12:00	Moeckel
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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 to senior English and creative writing majors by permission of instructor. Offered Term 2.

## English Major: Courses Meeting Distribution Requirements

**(F) = Offered Fall**

**(S) = Offered Spring**

**# = Not offered 2021-2022**

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

### Genre, Theory, or Transhistorical

- ENG 303: Literary History and Theory I (F)
- # ENG 307: Literary History and Theory II
- ENG 308: Reading and Writing Memoir (S)
- # ENG 310: Chaucer
- ENG 310L: Shakespeare as Dramatist (London)
- ENG 314: Seminar in Jane Austen (F)
- ENG 315: Dante (S)
- ENG 319: The Jazz Aesthetic in Literature (S)
- # ENG 320: Immigrant Literature
- # ENG 324: Poetry in Performance
- # ENG 325: Romantic Poetry
- # ENG 328: 19th-Century Women Writers
- ENG 330: 17<sup>th</sup>- & 18<sup>th</sup>-Century Literature (S)
- # ENG 331: Shakespeare's Rome
- # ENG 332: Shakespeare and the Theatre
- ENG 333: Shakespeare's Women (F)
- # ENG 335: Milton
- # ENG 336: Shakespeare's Tragedies
- ENG 337: 17th-Century Poetry (F)
- # ENG 339: 18<sup>th</sup>-Century British Novel
- ENG 342: Adv. Studies in Children's Literature (S)
- # ENG 343: The Modern Novel I
- # ENG 344: The Modern Novel II
- # ENG 345: Arab Women Writers
- # ENG 346: Arab American Literature
- # ENG 347: Studies in Short Fiction
- ENG 350: Milton and His Literary Afterlife (S)
- ENG 353: Film as Narrative Art I (F)
- ENG 354: Film as Narrative Art II (S)
- # ENG 355: Modern British & American Poetry
- # ENG 356: Contemporary American Poetry
- # ENG 358: Literature of the African Diaspora
- # ENG 367: Cross-Genre and Experimental Writing
- ENG 373: Black Aesthetic Movement in Literature (F)
- # ENG 379: Feminist Theory
- # ENG 382: Adv. Studies in American Literature
- ENG 484: Advanced Studies in Poetry (S)
- ENG 485: Advanced Studies in the Novel (F)
- # ENG 486: Adv. Studies in Creative Nonfiction
- # ENG 487: Advanced Studies in Short Fiction

### 17th or 18th Century

- ENG 314: Seminar in Jane Austen (F)
- ENG 330: 17<sup>th</sup>-& 18<sup>th</sup>-Century Literature (S)
- # ENG 335: Milton
- ENG 337: 17<sup>th</sup>-Century Poetry (F)
- # ENG 339: 18th-Century British Novel
- ENG 350: Milton and His Literary Afterlife (S)

### Pre-17th Century

- # ENG 310: Chaucer
- ENG 310L: Shakespeare as Dramatist (London)
- ENG 313: Literature of the Renaissance (S)
- ENG 315: Dante (S)
- ENG 317: Medieval Literature (F)
- # ENG 331: Shakespeare's Rome
- # ENG 332: Shakespeare and the Theatre
- ENG 333: Shakespeare's Women (F)
- # ENG 336: Shakespeare's Tragedies

### 19th, 20th, or 21st Century

- ENG 308: Reading and Writing Memoir (S)
- # ENG 318: Imagining Race in American Letters
- ENG 319: The Jazz Aesthetic in Literature (S)
- # ENG 320: Immigrant Literature
- # ENG 324: Poetry in Performance
- # ENG 325: Romantic Poetry
- # ENG 328: 19<sup>th</sup>-Century Women Writers
- ENG 342: Adv. Studies in Children's Literature (S)
- # ENG 345: Arab Women Writers
- # ENG 346: Arab American Literature
- # ENG 347: Studies in Short Fiction
- ENG 353: Film as Narrative Art I (F)
- ENG 354: Film as Narrative Art II (S)
- # ENG 355: Modern British & American Poetry
- # ENG 356: Contemporary American Poetry
- # ENG 358: Literature of the African Diaspora
- # ENG 367: Cross-Genre and Experimental Writing
- ENG 373: Black Aesthetic Movement in Literature (F)
- ENG 375: Writing Out of Multicultural Experience (F)
- # ENG 382: Adv. Studies in American Literature
- # ENG 385: Victorian Literature
- ENG 484: Advanced Studies in Poetry (S)
- ENG 485: Advanced Studies in the Novel (F)
- # ENG 486: Adv. Studies in Creative Nonfiction
- # ENG 487: Advanced Studies in Short Fiction

## **English Major: ENG 350 Courses that Fulfill 300-Level Requirements** **2017-2018 forward**

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

ENG 350: Latinx Literature (2017-2018)  
ENG 350: Literature of the Holocaust (2018-2019)  
ENG 350: Madness in Shakespeare (2015-2016, 2018-2019)  
ENG 350: Milton and His Literary Afterlife (2019-2020, 2021-2022)  
ENG 350: Native American Life Writing from Occum to the Present (2018-2019)  
ENG 350: Reimagining the Middle Ages (2018-2019, 2020-2021)  
ENG 350: Studies in the 19th-Century Novel: The Brontës (2017-2018)  
ENG 350: The Brontës (2020-2021)

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

ENG 350: Milton and His Literary Afterlife (2019-2020, 2021-2022)  
ENG 350: The Seduction Narrative in the Early Modern Atlantic World (2018-2019, 2019-2020)

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

ENG 350: Madness in Shakespeare (2015-2016, 2018-2019)  
ENG 350: Reimagining the Middle Ages (2018-2019, 2020-2021)  
ENG 350: Women's Voices in the Middle Ages (2019-2020)

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

ENG 350: Latinx Literature (2017-2018)  
ENG 350: Literature of the Holocaust (2018-2019)  
ENG 350: Native American Life Writing from Occum to the Present (2018-2019)  
ENG 350: The Brontës (2020-2021)

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

**(F) = Offered Fall**

**(S) = Offered Spring**

**# = Not offered 2021-2022**

### **Prior to 1900**

- # ENG 310: Chaucer
  - ENG 310L: Shakespeare as Dramatist (London)
  - ENG 313: Literature of the Renaissance **(S)**
  - ENG 314: Seminar in Jane Austen **(F)**
  - ENG 315: Dante **(S)**
  - ENG 317: Medieval Literature **(F)**
- # ENG 325: Romantic Poetry
- # ENG 328: 19<sup>th</sup>-Century Women Writers
  - ENG 330: 17<sup>th</sup>-& 18<sup>th</sup>-Century Literature **(S)**
- # ENG 331: Shakespeare's Rome
- # ENG 332: Shakespeare and the Theatre
  - ENG 333: Shakespeare's Women **(F)**
- # ENG 335: Milton
- # ENG 336: Shakespeare's Tragedies
  - ENG 337: 17<sup>th</sup>-Century Poetry **(F)**
- # ENG 339: 18th-Century British Novel
- # ENG 350: Madness in Shakespeare (2018-2019)
  - ENG 350: Milton and His Literary Afterlife (2019-2020, 2021-2022)
- # ENG 350: Native American Life Writing (2018-2019)
- # ENG 350: Reimagining the Middle Ages (2018-2019, 2020-2021)
- # ENG 350: The Brontës (2020-2021)
- # ENG 350: The Seduction Narrative (2018-2019, 2019-2020)
- # ENG 350: Women's Voices in the Middle Ages (2019-2020)
- # ENG 385: Victorian Literature

### *Requirements for a Major in English*

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

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

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

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

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

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

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

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

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

▪ **One 200-level literature course**

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

Genre, Theory, or Transhistorical

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

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

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

▪ **20 additional credits from among:**

ENG 211: Multicultural Women Writers

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

ENG 221: African American Literature

ENG 230: The Textual Construction of Gender

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

ENG 263: Holocaust Literature

ENG 281: American Literature to 1860

ENG 282: United States Literature from 1860 to Present

ENG 284: The Beat Generation

ENG 308: Reading and Writing Memoir

ENG 318: Imagining Race in American Letters

ENG 319: The Jazz Aesthetic in Literature

ENG 320: Immigrant Literature

ENG 324: Poetry in Performance

ENG 346: Arab American Literature

ENG 350: Holocaust Literature (2016-17)

ENG 350: Latinx Literature (2017-18)

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

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

ENG 356: Contemporary U.S. Poetry

ENG 358: Literature of the African Diaspora

ENG 373: The Black Aesthetic Movement in Literature

ENG 375: Writing Out of the Multicultural Experience

ENG 379: Feminist Theory

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

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

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

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

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

**12 credits from among:**

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

**8 credits from among:**

ART 323: Art & Ideas: Modern-Contemporary  
ART 365: American Art  
DANC 237: Dance History I  
DANC 239: Dance History and Theory II  
DANC 240: Imaginative Thinking, Moving, & Crafting I  
DANC 260: Performance Workshop  
DANC 325: Movement Studio III  
DANC 340: Imaginative Thinking, Moving, & Crafting II  
FILM 272: American Cinema  
MUS 256: Women in Western Music  
PHIL 207: Philosophy of Art  
THEA 212: Acting Studio: Voice, Body, and Text  
THEA 258: Viewpoints  
THEA 262: Non-Western Theatre  
THEA 263: Episodes in Theatre History: Season 1  
THEA 284: Writer as Performer  
THEA 326: Episodes in Theatre History: Season 2  
THEA 364: Playwriting Fundamentals

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

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

▪ **46-50 credits, including:**

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

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

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

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

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

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

**20 credits, including:**

- **ENG 141: Fundamentals of Writing Poetry and Fiction**
- **16 additional credits from among:**
  - ENG 142: Intermediate Creative Writing
  - ENG 207, 208: Advanced Creative Writing (may be repeated for credit)
  - ENG 210: Creative Nonfiction
  - ENG 304: Advanced Expository Writing
  - ENG 306: How Writing is Written
  - ENG 308: Reading and Writing Memoir
  - ENG 321: Screenwriting I
  - ENG 322: Screenwriting II
  - ENG 323: Cinematic Adaptation
  - ENG 324: Poetry in Performance
  - ENG 350: Advanced Seminar in Fiction Technique (2013-14, 2017-18)
  - ENG 351: Writer-in-Residence courses (offered each Spring; may be repeated for credit)
  - ENG 367: Cross-Genre and Experimental Writing
  - ENG 375: Writing Out of the Multicultural Experience
  - ENG 407, 408: Advanced Creative Writing (senior option)
  - THEA 364: Playwriting