



to

MAJORS

AND INTERESTED OTHERS

ENGLISH
&
CREATIVE WRITING
2023-2024 courses

April 15, 2023

*For the most current version, go to Registrar's Office > Advising Information >
Advising Information for Faculty (under Helpful Information)*

HOLLINS
UNIVERSITY

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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, and a single course can 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: LNDN LITR 3312: Shakespeare and London 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 2023

Course & Number	Time	Instructor
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English 132 Folk and Fairy Tales	MW 11:30-1:00	Burnside
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Fairy Tales provide a rich treasure-trove for critical and creative exploration. In this course, we will examine stories with their roots in oral tradition, as well as the literary tales inspired by and entwined with them. We will also examine different critical approaches to analyzing these tales, the interplay of oral and literary traditions, and modern creative work in a variety of genres. This course is not open to students who took it as a First Year Seminar (FYS). No Prerequisite. Offered Term 1. (f, w, x, AES)

English 141 Fundamentals of Writing Poetry and Fiction	(1) MW 1:10-2:40 (2) MW 2:50-4:20 (3) TR 8:50-10:20 (4) TR 2:50-4:20	Edgren Lynch-Comer Smith Bui
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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, w, o, CRE)

English 142 Intermediate Creative Writing	(1) MW 1:10-2:40 (2) TR 1:10-2:40	Sumra van Eerden
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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)

English 151 (1) Close Reading, Critical Writing	TR 1:10-2:40	Moeckel
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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 2023: Reading the Mexico/U.S. Border Crisis

An introduction to texts that deal with the Mexico/U.S border crisis, in which we will develop tools and skills for thinking, writing, and speaking critically about *both* the texts (fictional, nonfictional, and poetic) *and* the border crisis. We will investigate how writing can suggest new ways for thinking about, and especially personalizing, the border crisis and perhaps afford opportunities for imagining (and making choices toward) more just and resilient futures. We will situate our analysis of specific formal and stylistic conventions of texts within broader debates—historical, cultural, and political—about the border crisis, and within our own experiences of borders (in relationships w/self and others, at home, and at Hollins). Texts will include works by Valeria Luiselli, Francisco Cantu, Eduardo Corral, Anthony Cody, Gloria Anzaldua, Yuri Herrera, Manuel Portillo, Javier Zamora, Aura Xilonen, Fernando Flores, and documentaries such as *No Le Digas A Nadie/Don't Tell Anyone*, *Inocente*, and *Which Way Home*.

Course & Number	Time	Instructor
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English 151 (2) Close Reading, Critical Writing	MW 1:10-2:40	Sharp
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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 2023: Mixtape

In this course, we'll use literary studies as a portal to explore artistic intersections, the surprising and creative ways that various genres (poetry, fiction, nonfiction, music, and visual art) may combine to create something new. We'll be open to exploring collaborations (our own and those of the texts we study), and we'll think and write about the ways hybrid/composite/collaborative forms may open art to a larger and more diverse community.

English 207/ 407 Advanced Creative Writing	(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	van Eerden Sumra Sharp Staff
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A seminar in creative writing. May be repeated for credit. Seniors, with permission, may elect this course for four credits (ENG 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)

English 211 Multicultural Women Writers	MW 11:30-1:00	Kaldas
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This course focuses on the work of 20th-century women writers whose work explores issues of culture, ethnicity, and American identity. Issues discussed include how each character struggles to create a sense of female identity within the often conflicting influences of family and American culture; how authors respond to stereotypes of their cultural heritage; and how they depict the history of their group within the larger context of American history. Also listed as GWS 211. Prerequisite: one semester of college work or permission. Offered Term 1. (w, x, AES, DIV)

English 223 Major British Writers I	TR 1:10-2:40	Moriarty
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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)

Course & Number	Time	Instructor
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English 281 American Literature to 1860	MW 1:10-2:40	Sunia
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Questions of identity have long dominated the thoughts and discourse of those who live on this continent. In this course, we will explore the roles of race, gender, class, and ethnicity in the development of American literature and how various visions of America have complemented, cohered, and competed with each other from the oral traditions of Native Americans up to 1860. Prerequisite: one semester of college work or permission. Offered Term 1. (w, x, AES, DIV)

English 284 The Beat Generation	MW 11:30-1:00	Anderson
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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)

English 303 Literary History and Theory I	TR 10:30-12:00	Moriarty
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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)

English 314S Seminar in Jane Austen	MW 2:50-4:20	Bolin
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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)

English 319S The Jazz Aesthetic in Literature	TR 1:10-2:40	Anderson
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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 1. (AES, DIV)

Course & Number	Time	Instructor
English 328S 19th-Century Women Writers	M 6:00-9:00 pm	Bolin
<p>This course relies on close reading and feminist criticism to explore key 19th-century novels and poems. We'll use Gilbert and Gubar's pivotal book, <i>Madwoman in the Attic</i>, as a starting point for asking questions about the restrictions placed on women writers in the 19th century, the literary strategies they used to escape these restrictions, and the evolution of feminist literary theories. Texts may include work by Jane Austen, Mary Shelley, Charlotte Brontë, George Eliot, Louisa May Alcott, and Emily Dickinson. Also listed as GWS 328. Prerequisite: sophomore standing; English majors must have completed at least one 100-level or 200-level literature course in English. Offered Term 1. (w, x, AES)</p>		
English 330S 17th- & 18th-Century Literature	MW 11:30-1:00	Sunia
<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 1. (w, x, AES, MOD)</p>		
English 333 Shakespeare's Women	MW 1:10-2:40	Moriarty
<p>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)</p>		
English 367 Cross-Genre and Experimental Writing	TR 2:50-4:20	Burnside
<p>An examination of and practice in forms of writing that straddle and/or blend poetry/prose, image/word, fiction/nonfiction, memoir/essay, and points between, including conceptual art, graphic memoir and fictional (auto)biography. Students will write poetry, flash fiction, fictional memoir, and experiment with redacted texts, altered books, and invented forms, while considering works by such writers as Gertrude Stein, Bernard Cooper, Michael Ondaatje, Claudia Rankine, Maggie Nelson, Anne Carson, and Alison Bechdel. Prerequisite: ENG 207 or ENG 208. Offered Term 1. (w)</p>		

Course & Number	Time	Instructor
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English 482
Advanced Studies in English Literature

TR 8:50-10:20

Sunia

What is the purpose of literary criticism? The pleasure? Why write about what we read? This seminar for senior English and Creative Writing 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.

English 485
Advanced Studies in the Novel

TR 2:50-4:20

Staff

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.

SPRING 2024

Course & Number	Time	Instructor
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English 129 Monsters and Marvels	TR 10:30-12:00	Moriarty
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Both monsters and marvels are deviations from a norm or standard that is called “natural.” Frequently it is the case that the word nature or natural implies a system of values or norms. Deviations from this norm—whether horrible (monsters) or wonderful (marvels)—offer an insight into the basis of values that form the norm. Readings will include *The Odyssey*, *Frankenstein*, and *The Metamorphosis*. No prerequisite. Offered Term 2. (f, w, x, AES)

English 141 Fundamentals of Writing Poetry and Fiction	(1) MW 2:50-4:20 (2) TR 8:50-10:20 (3) TR 1:10-2:40 (4) TR 2:50-4:20	Lynch-Comer Bui Smith Edgren
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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, w, o, CRE)

English 142 Intermediate Creative Writing	(1) TR 10:30-12:00 (2) MW 11:30-1:00	Burnside Sharp
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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)

English 151 (1) Close Reading, Critical Writing	MW 1:10-2:40	van Eerden
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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 2024: The Portrait

“Nothing is present,” writes philosopher Martin Buber in *I and Thou*, “except this one being, but it implicates the whole world.” The art of literary portraiture is the art of paying keen attention to a single subject and rendering it in multidimensionality. As Buber suggests, a specific portrait can serve as a portal, reaching beyond the life of the profiled subject to become about something larger. By practicing close reading of portraits across subjects (portraiture of place, historical figure, color, even self-portraiture) and across genres (poetry, novel, creative nonfiction, short story), students will hone their critical skills through in-class discussion, pair and group work, and writing assignments. Texts will include *The White Book* by Han Kang, *Be Holding* by Ross Gay, and *A Ghost in the Throat* by Doireann Ní Ghríofa, among others.

Course & Number	Time	Instructor
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English 151 (2) Close Reading, Critical Writing	MW 2:50-4:20	Sharp
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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 2024:

Topic and description forthcoming.

English 165 Exploring the Harlem Renaissance	MW 11:30-1:00	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)

English 208/ 408 Advanced Creative Writing	(1) W 6:00-8:00 pm	Sumra
	(2) W 6:00-8:00 pm	Sharp
	(3) W 6:00-8:00 pm	Staff

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)

English 217 Shakespeare's Kings and Clowns	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)

English 242 Introduction to Children's Literature	MW 11:30-1:00	De Groot
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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 2. (w, x, AES)

Course & Number	Time	Instructor
English 250 – Special Topic LGBTQ Literature: An Introduction	TR 10:30-12:00	Sunia
<p>This course is an introduction to Anglophone LGBTQ literature from the late nineteenth century to the present. Our aim is to analyze the generic range and political messages of texts by queer writers during this period. Authors include Gertrude Stein, Patricia Highsmith, James Baldwin, Audre Lorde, Alison Bechdel, Carmen Maria Machado, Natalie Diaz, Ocean Vuong, and Danez Smith. We will be reading them on their own, and through the lens of queer theory by critics including Jack Halberstam, Eve Sedgwick, Judith Butler, Gayle Salomon, and José Esteban Muñoz. Also listed as GWS 250. Prerequisite: one semester of college work or permission. Offered Term 2. (AES, DIV)</p>		
English 315 Dante	TR 8:50-10:20	De Groot
<p>In this course we will read Dante’s 14th-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>		
English 347 Studies in Short Fiction	MW 2:50-4:20	Sumra
<p>Selected readings in the short story from masters to recent innovators, with attention to stories by women and the contemporary short-short story. Prerequisite: sophomore standing or permission. Offered Term 2. (w, x, AES, MOD)</p>		
English 348S Madness in Shakespeare	MW 1:10-2:40	Moriarty
<p>Jealousy, hysteria, melancholy, demonic possession, and love—all kinds of madness will be the object of our study. Plays may include <i>Hamlet</i>, <i>Othello</i>, <i>King Lear</i>, and <i>Macbeth</i> as well as some sonnets. Agreeing with <i>Hamlet</i>’s Claudius that “Madness in great ones must not unwatched go,” we will view some DVD performances to observe different styles of performing madness. Also listed as THEA 350. Prerequisite: junior standing or permission. Offered Term 2.</p>		
English 350S (1) – Special Topic Milton and His Literary Afterlife	TR 10:30-12:00	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>		

Course & Number	Time	Instructor
English 350S (2) – Special Topic Native American Literature	MW 1:10-2:40	Sunia
Description forthcoming. Prerequisite: sophomore standing or permission. Offered Term 2.		
English 351 – Writer-in-Residence Topic TBA	TR 2:50-4:20	Staff
Description forthcoming. Prerequisite: ENG 207 and junior standing or permission. Offered Term 2.		
English 375 Writing Out of the Multicultural Experience	MW 11:30-1:00	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. Prerequisite: junior standing or permission. Offered Term 2. (CRE, DIV)		
English 382S: Advanced Studies in American Literature	MW 2:50-4:20	Sunia
Close study of various topics in American literature. Recent topics have included Gothic America: Monsters, Madness, and the Macabre; Graphic Novels; and Literature of Protest. Prerequisite: sophomore standing or permission. Offered Term 2. (w, x, AES, DIV)		
<u>For Spring 2024: Toni Morrison</u> Description forthcoming.		
English 484 Advanced Studies in Poetry	TR 1:10-2:40	Anderson
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 2023-2024

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
ENG 310: Chaucer
ENG 314S: Seminar in Jane Austen (F)
ENG 315: Dante (S)
ENG 319S: The Jazz Aesthetic in Literature (F)
ENG 320: Immigrant Literature
ENG 324: Poetry in Performance
ENG 325: Romantic Poetry
ENG 328S: 19th-Century Women Writers (F)
ENG 329: Reimagining the Middle Ages
ENG 330S: 17th- & 18th-Century Literature (F)
ENG 331: Shakespeare's Rome
ENG 332: Shakespeare and the Theatre
ENG 333: Shakespeare's Women (F)
ENG 335: Milton
ENG 337: 17th-Century Poetry
ENG 339: 18th-Century British Novel
ENG 342: Adv. Studies in Children's Literature
ENG 345: Arab Women Writers
ENG 346: Arab American Literature
ENG 347: Studies in Short Fiction (S)
ENG 348S: Madness in Shakespeare (S)
ENG 350S: Milton and His Afterlife (S)
ENG 350S: Native American Literature (S)
ENG 353: Film as Narrative Art I
ENG 354: Film as Narrative Art II
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 (F)
ENG 373: Black Aesthetic Movement in Literature
ENG 382S: Adv. Studies in American Literature (S)
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
LNDN LITR 3312: Shakespeare and London

17th or 18th Century

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

Pre-17th Century

ENG 310: Chaucer
ENG 313: Literature of the Renaissance
ENG 315: Dante (S)
ENG 317: Medieval Literature
ENG 329: Reimagining the Middle Ages
ENG 331: Shakespeare's Rome
ENG 332: Shakespeare and the Theatre
ENG 333: Shakespeare's Women (F)
ENG 348S: Madness in Shakespeare (S)
LNDN LITR 3312: Shakespeare and London

19th, 20th, or 21st Century

ENG 308: Reading and Writing Memoir
ENG 318: Imagining Race in American Letters
ENG 319S: The Jazz Aesthetic in Literature (F)
ENG 320: Immigrant Literature
ENG 324: Poetry in Performance
ENG 325: Romantic Poetry
ENG 328S: 19th-Century Women Writers (F)
ENG 342: Adv. Studies in Children's Literature
ENG 345: Arab Women Writers
ENG 346: Arab American Literature
ENG 347: Studies in Short Fiction (S)
ENG 350S: Native American Literature (S)
ENG 353: Film as Narrative Art I
ENG 354: Film as Narrative Art II
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 (F)
ENG 373: Black Aesthetic Movement in Literature
ENG 375: Writing Out of Multicultural Experience (S)
ENG 382S: Adv. Studies in American Literature (S)
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, 2023-2024)
ENG 350: Native American Life Writing from Occum to the Present (2018-2019)
ENG 350S: Native American Literature (2023-2024)
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)
ENG 350: Talking Animals (2022-2023)

The 17th and 18th Centuries

ENG 350: Milton and His Literary Afterlife (2019-2020, 2021-2022, 2023-2024)
ENG 350: The Seduction Narrative in the Early Modern Atlantic World (2018-2019, 2019-2020)

Pre-17th 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 19th, 20th, and 21st 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 350S: Native American Literature (2023-2024)
ENG 350: The Brontës (2020-2021)
ENG 350: Talking Animals (2022-2023)

Creative Writing Major: Courses Meeting Distribution Requirements

(F) = Offered Fall

(S) = Offered Spring

= Not offered 2023-2024

Prior to 1900

ENG 310: Chaucer

ENG 313: Literature of the Renaissance

ENG 314S: Seminar in Jane Austen **(F)**

ENG 315: Dante **(S)**

ENG 317: Medieval Literature

ENG 325: Romantic Poetry

ENG 328S: 19th-Century Women Writers **(F)**

ENG 329: Reimagining the Middle Ages

ENG 330S: 17th-& 18th-Century Literature **(F)**

ENG 331: Shakespeare's Rome

ENG 332: Shakespeare and the Theatre

ENG 333: Shakespeare's Women **(F)**

ENG 335: Milton

ENG 337: 17th-Century Poetry

ENG 339: 18th-Century British Novel

ENG 348S: Madness in Shakespeare **(S)**

ENG 385: Victorian Literature

LNDN LITR 3312: Shakespeare and London

ENG 350: Madness in Shakespeare (2018-2019)

ENG 350: Milton and His Literary Afterlife (2019-2020, 2021-2022, 2023-2024) **(S)**

ENG 350: Native American Life Writing (2018-2019)

ENG 350S: Native American Literature (2023-2024) **(S)**

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)

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-17th Century
 - 17th or 18th Century
 - 19th, 20th, or 21st 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-17th Century
 - 17th or 18th Century
 - 19th, 20th, or 21st 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-17th Century
 - 17th or 18th Century
 - 19th, 20th, or 21st 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 273: Studies in Lyric Poetry
 - 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 382: Adv Studies in American Literature

***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-17th Century
 - 17th or 18th Century
 - 19th, 20th, or 21st 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 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