



to

# ENGLISH & CREATIVE WRITING MAJORS

*and interested others*

2023-2024 COURSES

October 25, 2023

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

**HOLLINS**  
UNIVERSITY

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

## *NOTES*

### **The Department of English & Creative Writing has established the following prerequisites:**

- **100-level courses:** open to entering first-year students. Students who receive a 4 or 5 on the AP English Literature Exam or a 5, 6, or 7 on the IB English Literature Exam can request that their test score replace the 100-level literature requirement for the English and Creative Writing major.
- **200-level literature courses:** at least one semester of college work, including an INQ course, or permission of the instructor. Students are strongly encouraged to take a 100-level literature course before enrolling in a 200-level course. 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.
- **300-level courses:** The department recommends that English majors take a 100-level literature course and a 200-level literature course prior to taking a 300-level course, preferably during the first or sophomore year. Sophomores wishing to enroll in 300-level courses must consult with the instructor before registration.
- **Advanced courses** may have individual prerequisites as noted within their descriptions.
- **Creative Writing courses:** the prerequisite for ENG 207 and ENG 208: Advanced Creative Writing is ENG 142: Intermediate Creative Writing. The prerequisite for ENG 142 is ENG 141 or by multi-genre submission and permission of Director of the Jackson Center for Creative Writing. The prerequisite for ENG 407 and 408: Advanced Creative Writing, Sr. Option is ENG 207 or 208 and senior standing.

Students are reminded that only 60 credits in one department can count toward the 128 credits required for graduation. If credits with the subject code ENG exceed 60, then extra credits must be taken outside of the major for graduation (more than 128 credits will be needed).

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

**Hollins Abroad Courses:** One pre-approved literature course taken abroad can count as an elective and fulfill the 200-level literature requirement in the major. LNDN LITR 3312: Shakespeare and London fulfills either the pre-17th century requirement or the Genre, Theory, or Transhistorical requirement.

**Honors Thesis:** During the spring semester of their junior year, some majors will be invited to undertake an 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.

**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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<b>English 132</b> <b>Folk and Fairy Tales</b>	<b>MW 11:30-1:00</b>	<b>Burnside</b>
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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)

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<b>English 141</b> <b>Fundamentals of Writing Poetry and Fiction</b>	<b>141-1: MW 1:10-2:40</b> <b>141-2: MW 2:50-4:20</b> <b>141-3: TR 8:50-10:20</b> <b>141-4: MW 11:30-1:00</b>	<b>Edgren</b> <b>Lynch-Comer</b> <b>Smith</b> <b>Bui</b>
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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)

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<b>English 142</b> <b>Intermediate Creative Writing</b>	<b>142-1: MW 1:10-2:40</b> <b>142-2: TR 1:10-2:40</b>	<b>Sumra</b> <b>van Eerden</b>
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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)

Course & Number	Time	Instructor
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## English 151

### Close Reading, Critical Writing

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.

#### **ENG 151-1: Reading the Mexico/U.S. Border Crisis**

**TR 1:10-2:40**

**Moeckel**

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*. No prerequisite. Offered Term 1. (f, w, x, AES)

#### **ENG 151-2: Mixtape**

**MW 1:10-2:40**

**Sharp**

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. No prerequisite. Offered Term 1. (f, w, x, AES)

## English 207/ 407

### Advanced Creative Writing

**207/407-1: W 6:00-8:00 pm**

**van Eerden**

**207/407-2: W 6:00-8:00 pm**

**Sumra**

**207/407-3: W 6:00-8:00 pm**

**Sharp**

**207/407-4: W 6:00-8:00 pm**

**Harlan**

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**

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

Course & Number	Time	Instructor
<b>English 223</b> <b>Major British Writers I</b>	<b>TR 1:10-2:40</b>	<b>Moriarty</b>
<p>This course will survey British literature from the medieval to the early modern period. We will read the work of Geoffrey Chaucer, Christopher Marlowe, William Shakespeare, and others. Prerequisite: one semester of college work or permission. Offered Term 1. (AES)</p>		
<b>English 281</b> <b>American Literature to 1860</b>	<b>MW 1:10-2:40</b>	<b>Sunia</b>
<p>Questions of identity have long dominated the thoughts and discourse of those who live on this continent. In this course, we will explore the roles of race, gender, class, and ethnicity in the development of American literature and how various visions of America have complemented, cohered, and competed with each other from the oral traditions of Native Americans up to 1860. Prerequisite: one semester of college work or permission. Offered Term 1. (w, x, AES, DIV)</p>		
<b>English 284</b> <b>The Beat Generation</b>	<b>MW 11:30-1:00</b>	<b>Anderson</b>
<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>	<b>TR 10:30-12:00</b>	<b>Moriarty</b>
<p>Does creativity come through the muse or through education? Does a work of art mirror the world or mirror the artist? What does “representation” actually mean? How does language create meaning? These are some of the issues taken up in this historic and analytic introduction to literary theory as we move from classical writers to postmodern thinkers. Ideas about representation implicate views about the nature of the author (who makes art and how?), the nature of the audience (how does one interpret?), the nature of the medium (how do words signify? what is signification?), and the wider social issues at stake in matters of art (what is the social responsibility of the artist?). About midway, this course will take a different direction as we move into theories of the subject, gendered and/or subjected. Also listed as PHIL 303. Prerequisite: sophomore standing or permission. Offered Term 1. (MOD)</p>		

Course & Number	Time	Instructor
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**English 314S**  
**Seminar in Jane Austen**

**MW 2:50-4:20**

**Bolin**

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)

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**English 319S**  
**The Jazz Aesthetic in Literature**

**TR 1:10-2:40**

**Anderson**

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)

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**English 328S**  
**19<sup>th</sup>-Century Women Writers**

**M 6:00-9:00 pm**

**Bolin**

This course relies on close reading and feminist criticism to explore key 19<sup>th</sup>-century novels and poems. We’ll use Gilbert and Gubar’s pivotal book, *Madwoman in the Attic*, 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)

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**English 330S**  
**17<sup>th</sup>- & 18<sup>th</sup>-Century Literature**

**MW 11:30-1:00**

**Sunia**

In this course, we will study transatlantic Anglophone literature of the seventeenth and eighteenth centuries. Over the course of the semester, students will close-read poetry, prose, drama, periodicals, and other forms produced by the cultures and conflicts of the Atlantic world societies. Prerequisite: sophomore standing or permission. Offered Term 1. (w, x, AES, MOD)

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**English 333**  
**Shakespeare’s Women**

**MW 1:10-2:40**

**Moriarty**

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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Course & Number	Time	Instructor
<b>English 367</b> <b>Cross-Genre and Experimental Writing</b>	<b>TR 2:50-4:20</b>	<b>Burnside</b>
<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>		
<b>English 482</b> <b>Advanced Studies in English Literature</b>	<b>TR 1:10-2:40</b>	<b>Sunia</b>
<p>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.</p>		
<b>English 485</b> <b>Advanced Studies in the Novel</b>	<b>M 6:00-9:00 pm</b>	<b>Morgan</b>
<p>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.</p>		

## SPRING 2024

Course & Number	Time	Instructor
<b>English 141</b> <b>Fundamentals of Writing Poetry and Fiction</b>	<b>141-1: MW 2:50-4:20</b> <b>141-2: TR 8:50-10:20</b> <b>141-3: TR 1:10-2:40</b> <b>141-4: TR 2:50-4:20</b>	<b>Lynch-Comer</b> <b>Bui</b> <b>Smith</b> <b>Edgren</b>

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)

<b>English 142</b> <b>Intermediate Creative Writing</b>	<b>142-1: TR 10:30-12:00</b> <b>142-2: MW 11:30-1:00</b>	<b>Burnside</b> <b>Sharp</b>
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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** **Close Reading, Critical Writing**

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.

**151-1: The Portrait** **MW 1:10-2:40** **van Eerden**  
 “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. No prerequisite. Offered Term 2. (f, w, x, AES, INQ)

**151-2: Mixtape** **MW 2:50-4:20** **Sharp**  
 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. No prerequisite. Offered Term 2. (f, w, x, AES, INQ)

**151-3: Books on the Beach: Tourism in Literature and Film** **TR 8:50-10:20** **Sumra**  
 Tourism can radically transform a place, both its physical landscape and the culture of the people. Often, these changes lead to negative consequences for locals and natives. However, to have a more nuanced and richer understanding of tourism, we can look to TV shows, such as the HBO series *The White Lotus*, and works of literature, such as Jamaica Kincaid’s *A Small Place*. In this class, we will think through how these and many other works present us with multiple narratives of this growing industry. Using close reading, lively discussions, presentations, and short papers, we will try to understand what it means to be a tourist; how places exist in the imagination of foreigners as opposed to the lived experiences of locals or natives; and how these works bear witness to peoples and places, especially those marked by great periods of history. No prerequisite. Offered Term 2. (f, w, x, AES, INQ)



Course & Number	Time	Instructor
<b>English 165</b> <b>Exploring the Harlem Renaissance</b>	<b>MW 11:30-1:00</b>	<b>Anderson</b>
<p>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)</p>		
<b>English 208/ 408</b> <b>Advanced Creative Writing</b>	<b>208/408-1: W 6:00-8:00 pm</b> <b>208/408-2: W 6:00-8:00 pm</b> <b>208/408-3: W 6:00-8:00 pm</b>	<b>Sumra</b> <b>Sharp</b> <b>Morgan</b>
<p>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)</p>		
<b>English 217</b> <b>Shakespeare's Kings and Clowns</b>	<b>TR 1:10-2:40</b>	<b>Moriarty</b>
<p>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)</p>		
<b>English 242</b> <b>Introduction to Children's Literature</b>	<b>MW 11:30-1:00</b>	<b>De Groot</b>
<p>Introduction to the critical study of children's literature. Themes include ideas of childhood; the relationship between didacticism, folklore, and "high" art; text vs. image; and the gendering of children's literature. Possible authors include the brothers Grimm, E. Nesbit, Virginia Hamilton, Zylpha Keatley Snyder, and David Almond. Prerequisite: one semester of college work or permission. Offered Term 2. (w, x, AES)</p>		
<b>English 250 – Special Topic</b> <b>LGBTQ Literature: An Introduction</b>	<b>TR 10:30-12:00</b>	<b>Sunia</b>
<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>		

Course & Number	Time	Instructor
<b>English 250M</b> <b>Critical Methods</b>	<b>TR 10:30-12:00</b>	<b>Moriarty</b>
Required of students majoring in English and Creative Writing, this course explores practical and theoretical issues in literary analysis and criticism. Its aim is to teach the skills that help us read literature with skill and pleasure and to write with competence and insight. Prerequisite: A 100-level literature course. Offered Term 2. <b>For Spring 2024:</b> We will practice recursive reading as we circle back to Shakespeare's <i>The Tempest</i> and rewritings in relation to a variety of literary, critical, and theoretical texts.		
<b>English 315</b> <b>Dante</b>	<b>TR 8:50-10:20</b>	<b>De Groot</b>
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)		
<b>English 347</b> <b>Studies in Short Fiction</b>	<b>MW 2:50-4:20</b>	<b>Sumra</b>
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)		
<b>English 348S</b> <b>Madness in Shakespeare</b>	<b>MW 1:10-2:40</b>	<b>Moriarty</b>
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. Prerequisite: junior standing and ENG 223, ENG 332, ENG 333, or permission. Offered Term 2. (AES, PRE)		
<b>English 350S-1 – Special Topics</b> <b>Milton and His Literary Afterlife</b>	<b>TR 10:30-12:00</b>	<b>De Groot</b>
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.		
<b>English 350S-2 – Special Topics</b> <b>Native American Literature and Decolonization</b>	<b>MW 1:10-2:40</b>	<b>Sunia</b>
This course will examine contemporary Native American poetry, fiction, and essays within the contexts of oral traditions and settler colonialism. Students will analyze Indigenous ways of knowing and strategies of decolonization in the writings of Joy Harjo, Leslie Marmon Silko, Qwo-Li Driskill, Sy Hoahwah, Natalie Diaz, and others. Prerequisite: sophomore standing or permission. Offered Term 2.		

Course & Number	Time	Instructor
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**English 351 – Writer-in-Residence**

**TR 2:50-4:20**

**Brown**

**Writing in the Age of Loneliness: Eco-Literature and The Writer’s Task**

We are now in the throes of a sixth mass extinction of plants and animals. Some call it the Anthropocene, but biologist E.O. Wilson said it may be called by scientists and poets alike the Eremozoic, meaning “The Age of Loneliness.” If we take the worries of climate change and habitat destruction seriously—and in this lonely age potentially bereft of our fellow creatures—how can we help but feel an incapacitating sense of hopelessness that threatens to render things like literature and poems utterly useless? In this course, we’ll strive together to find ways past this potentially debilitating hurdle. We’ll ask questions that instead of silencing ourselves will urge us on: What is our responsibility as writers to this epoch? Can the average working person with limited access to nature make any difference? How might we depict the suffering of non-human but sentient beings? How can one write about plants and animals without producing work that is sentimental, overly personified, flat-lined with facts, or, worse, rendered incapable of communicating from its own rage? What impact can we make with our words? We’ll study poems and lyric essays that have their own solutions to these pitfalls and will try our hands at writing through this darkness with awareness, control, and yes, even hope. Prerequisite: ENG 207 and junior standing or permission. Offered Term 2.

**English 375**

**MW 11:30-1:00**

**Kaldas**

**Writing Out of the Multicultural Experience**

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)

**For Spring 2024: Toni Morrison and the Afterlife of Slavery**

We will read Toni Morrison’s novels, short story, and critical writing alongside major writers such as Harriet Jacobs, William Faulkner, and James Baldwin to examine the crucial ways Morrison has transformed our understanding of American literature. We will consider how Morrison’s work imagines what scholar Saidiya Hartman calls the “afterlife of slavery.”

**English 484**

**TR 1:10-2:40**

**Anderson**

**Advanced Studies in Poetry**

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.

## **Requirements for a Major in ENGLISH & CREATIVE WRITING** **2023-2024 and forward**

9 courses (36 credits)

- One 100-level literature seminar (ENG 141 and 142 do not fulfill this requirement)
- One creative writing course from among 141, 210, or 375, and other courses by permission
- One 200-level methods course (designated “M” in the catalog)
- One course in “Historically Underrepresented Voices”
- One 300-level literature course before 1700
- One 300-level literature course, 1700-1950
- Three elective courses (12 credits); two must be at the 300- or 400-level

### **Self-designed Concentrations:**

Students have the option to add a concentration in an area of particular interest to the major in English & Creative Writing. Concentrations are designed in consultation with the academic advisor and must be approved by the chair of the department. A concentration consists of 20 credits (12 of these credits double count as electives for the major). 100-level courses cannot count toward concentrations. One concentration course may be an internship or be taken outside the department, provided it contributes to the concentration. In the case of a comparative literature concentration, up to two literature courses outside the department can count toward the concentration.

### **Possible Concentration Models – 2023-2024 and forward**

Please note: these are hypothetical models only.

Selected ENG 250 and ENG 350 Special Topics courses could count toward some concentrations.

#### **Children’s Literature**

ENG 242: Introduction to Children’s Literature

ENG 342: Advanced Studies in Children’s Literature

ENG 490: Senior Honors Thesis in area of concentration (eight credits)

PSY 144: Child Psychology

#### **Environmental Writing & Literature** *[this student has a bonus two credits]*

ENG 142: Intermediate Creative Writing

ENG 207, 208: Advanced Creative Writing

ENG 210: Creative Nonfiction

ENG 382: Adv. Studies in American Literature – Queer Ecologies in American Environmental Writing

ENG 482: Advanced Seminar in English Literature

ES 207: Ecology

#### **Medieval and Early Modern Studies**

ENG 313: Literature of the Renaissance

ENG 317: Medieval Literature

ENG 335: Milton

ENG 482: Advanced Seminar in English Literature

ART 262: Medieval Art

#### **Multicultural Literature** *[this student has a bonus four credits]*

ENG 211: Multicultural Women Writers

ENG 318: Imagining Race in American Letters

ENG 358: Literature of the African Diaspora

ENG 490: Senior Honors Thesis in area of concentration (eight credits)

SPAN 251: Survey of Spanish Literature (language pre-req would be met in gen ed)

**Poetry** *[this student has a bonus two credits]*

ENG 142: Intermediate Creative Writing  
ENG 207, 208: Advanced Creative Writing  
ENG 356: Contemporary U.S. Poetry  
ENG 484: Advanced Studies in Poetry  
ENG 490: Senior Honors Thesis in area of concentration (eight credits)

**Queer Writing and Literature**

ENG 142: Intermediate Creative Writing  
ENG 230: Textual Construction of Gender  
ENG 308: Reading and Writing Memoir  
ENG 382: Adv. Studies in American Literature – Queer Ecologies in American Environmental Writing  
GWS: appropriate course, ideally beyond “Intro”

**Speculative Fiction** *[this student has a bonus two credits]*

ENG 142: Intermediate Creative Writing  
ENG 207, 208: Advanced Creative Writing  
ENG 275: Speculative Fiction and Its Literary Ancestors  
ENG 329: Reimagining the Middle Ages  
ENG 367: Cross-Genre and Experimental Writing  
FILM 233: Horror Films

**Additional possible concentrations:**

- Animal Studies
- British Literature
- Comparative Literature
- Creative Nonfiction
- Digital Humanities
- Fantasy
- Film and Literary Studies
- Spiritual Writing and Literature

## **Courses Meeting Distribution Requirements**

### **ENGLISH & CREATIVE WRITING Major – 2023-2024 and forward**

**(F) = Offered Fall**

**(S) = Offered Spring**

**# = Not offered 2023-2024**

#### **Historically Underrepresented Voices**

- ENG 211: Multicultural Women Writers **(F)**
- # ENG 220: Early African-American Literature: Race and Resistance, Slavery and Song
- # ENG 221: African American Literature
- ENG 250: LGBTQ Literature **(S)**
- # ENG 263: Literature of the Holocaust
- ENG 284: The Beat Generation **(F)**
- # ENG 308: Reading and Writing Memoir
- ENG 319S: The Jazz Aesthetic in American Literature **(F)**
- # ENG 320S: Immigrant Literature
- # ENG 324: Poetry in Performance
- # ENG 342S: Adv. Studies in Children's Literature: Multicultural Children's Literature
- # ENG 345: Arab Women Writers
- # ENG 346S: Arab American Literature
- ENG 350S: Native American Literature and Decolonization **(S)**
- # ENG 358S: Literature of the African Diaspora
- # ENG 373S: Black Aesthetic Movement in Literature
- ENG 375: Writing Out of the Multicultural Experience **(S)**
- ENG 382S: Toni Morrison and the Afterlife of Slavery **(S)**

#### **Pre-1700**

- # ENG 310S: Chaucer
- # ENG 313: Literature of the Renaissance
- ENG 315: Dante **(S)**
- # ENG 317: Medieval Literature
- # ENG 329S: Reimagining the Middle Ages
- # ENG 331: Shakespeare's Rome
- # ENG 332: Shakespeare and the Theatre
- ENG 333: Shakespeare's Women **(F)**
- # ENG 335S: Milton
- # ENG 337: 17<sup>th</sup>-Century Poetry
- ENG 348S: Madness in Shakespeare **(S)**
- LNDN LITR 3312: Shakespeare and London

#### **1700-1950**

- ENG 314S: Seminar in Jane Austen **(F)**
- # ENG 325: Romantic Poetry
- ENG 328S: 19<sup>th</sup>-Century Women Writers **(F)**
- # ENG 339S: 18th-Century British Novel
- ENG 350S: Milton and His Literary Afterlife **(S)**
- ENG 350S: Native American Literature and Decolonization **(S)**
- # ENG 355: Modern British & American Poetry
- # ENG 385: Victorian Literature

**Special Topics Courses that Fulfill Requirements**

**ENGLISH & CREATIVE WRITING Major– 2023-2024 and forward**

**Historically Underrepresented Voices**

ENG 250: LGBTQ Literature (2023-2024)

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

**1700-1950**

ENG 350S: Milton and His Literary Afterlife (2023-2024)

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

### **Requirements for a Minor in English – all catalog years except as noted below**

5 courses (20 credits)

- 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 – all catalog years**

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



**Requirements for a Major in ENGLISH**  
**Offered only through catalog year 2022-2023**

8 courses (32 credits)

- One 100-level literature course (first-year seminars in English can fulfill this requirement)
- One 200-level literature course
- One 300-level literature course in Genre, Theory, or Transhistorical (one in each of the following areas):
- One 300-level literature course, Pre-17<sup>th</sup> Century
- One 300-level literature course, 17<sup>th</sup> or 18<sup>th</sup> Century
- One 300-level literature course, 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**  
**Offered only through catalog year 2022-2023**

44 credits

- One 100-level literature course (first-year seminars in English can fulfill this requirement)
- One 200-level literature course
- One 300-level literature course in Genre, Theory, or Transhistorical (one in each of the following areas):
- One 300-level literature course, Pre-17<sup>th</sup> Century
- One 300-level literature course, 17<sup>th</sup> or 18<sup>th</sup> Century
- One 300-level literature course, 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**

### **Offered only through catalog year 2022-2023**

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)

- One 100-level literature course (first-year seminars in English can fulfill this requirement)
- One 200-level literature course
- One 300-level literature course in Genre, Theory, or Transhistorical (one in each of the following areas):
- One 300-level literature course, Pre-17th Century
- One 300-level literature course, 17th or 18th Century
- One 300-level literature course, 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 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** **Offered only through catalog year 2022-2023**

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)

- One 100-level literature course (first-year seminars in English can fulfill this requirement)
- One 200-level literature course
- One 300-level literature course in Genre, Theory, or Transhistorical (one in each of the following areas):
- One 300-level literature course, Pre-17th Century
- One 300-level literature course, 17th or 18th Century
- One 300-level literature course, 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 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.

## Courses Meeting Distribution Requirements

### **Major in ENGLISH – prior to 2023-2024**

**(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 310S: Chaucer
- ENG 314S: Seminar in Jane Austen (F)
- ENG 315: Dante (S)
- ENG 319S: The Jazz Aesthetic in Literature (F)
- # ENG 320S: Immigrant Literature
- # ENG 324: Poetry in Performance
- # ENG 325: Romantic Poetry
- ENG 328S: 19th-Century Women Writers (F)
- # ENG 329S: Reimagining the Middle Ages
- ENG 330S: 17<sup>th</sup>- & 18<sup>th</sup>-Century Literature (F)
- # ENG 331: Shakespeare's Rome
- # ENG 332: Shakespeare and the Theatre
- ENG 333: Shakespeare's Women (F)
- # ENG 335S: Milton
- # ENG 337: 17th-Century Poetry
- # ENG 339S: 18<sup>th</sup>-Century British Novel
- # ENG 342S: Adv. Studies in Children's Literature
- # ENG 345: Arab Women Writers
- # ENG 346S: 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 Lit and Decolonization (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 358S: Literature of the African Diaspora
- ENG 367: Cross-Genre and Experimental Writing (F)
- # ENG 373S: 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

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

- # ENG 310S: Chaucer
- # ENG 313: Literature of the Renaissance
- ENG 315: Dante (S)
- # ENG 317: Medieval Literature
- # ENG 329S: 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

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

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

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

- # ENG 308: Reading and Writing Memoir
- # ENG 318: Imagining Race in American Letters
- ENG 319S: The Jazz Aesthetic in Literature (F)
- # ENG 320S: Immigrant Literature
- # ENG 324: Poetry in Performance
- # ENG 325: Romantic Poetry
- ENG 328S: 19<sup>th</sup>-Century Women Writers (F)
- # ENG 342S: Adv. Studies in Children's Literature
- # ENG 345: Arab Women Writers
- # ENG 346S: 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 358S: Literature of the African Diaspora
- ENG 367: Cross-Genre and Experimental Writing (F)
- # ENG 373S: 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

## **ENG 350 Courses that Fulfill 300-Level Requirements**

### **Major in ENGLISH – prior to 2023-2024**

#### **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 and Decolonization (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)

##### **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 17<sup>th</sup> and 18<sup>th</sup> 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)

##### **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 350S: Native American Literature and Decolonization (2023-2024)

ENG 350: The Brontës (2020-2021)

ENG 350: Talking Animals (2022-2023)

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

**Offered only through catalog year 2022-2023**

46-50 credits

- 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.

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

**Offered only through catalog year 2022-2023**

**(F) = Offered Fall**

**(S) = Offered Spring**

**# = Not offered 2023-2024**

### **Prior to 1900**

# ENG 310S: 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: 19<sup>th</sup>-Century Women Writers **(F)**

# ENG 329S: Reimagining the Middle Ages

ENG 330S: 17<sup>th</sup>-& 18<sup>th</sup>-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: 17<sup>th</sup>-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 and Decolonization (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)