



to

# ENGLISH & CREATIVE WRITING MAJORS

*and interested others*

2024-2025 COURSES

April 11, 2024

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 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. 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 the 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; the Genre, Theory, Transhistorical requirement; or Pre-1700 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. To be eligible for honors, juniors must have an overall GPA of 3.0 or above, a major GPA of 3.3 or above, and be recommended by department faculty.

**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 2024

Course & Number	Time	Instructor
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<b>English 117</b> <b>Childbirth and Women's Writing</b>	<b>TR 8:50-10:20</b>	<b>Pfeiffer</b>
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An introduction to literary and interdisciplinary study as well as college writing. We will analyze birth stories as literary and cultural metaphors in the texts of authors such as Anne Bradstreet, Maggie Nelson, Hélène Cixous, Louise Erdrich, Julia Kristeva, Toni Morrison, Adrienne Rich, and Jazmina Barrera. Also listed as GWS 117. No prerequisite. Offered Term 1. (f, w, x)

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<b>English 141</b> <b>Fundamentals of Writing Poetry and Fiction</b>	<b>141-1: MW 11:30-1:00</b> <b>141-2: MW 1:10-2:40</b> <b>141-3: TR 8:50-10:20</b> <b>141-4: TR 2:50-4:20</b>	<b>Humphreys</b> <b>Brooks</b> <b>Vatsaas</b> <b>Withenbury</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, C&I)

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<b>English 142</b> <b>Intermediate Creative Writing</b>	<b>142-1: TR 2:50-4:20</b> <b>142-2: TR 8:50-10:20</b>	<b>Sumra</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)

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<b>English 150 – Special Topics</b> <b>Facing the Void: Existentialism and Literature</b>	<b>MW 1:10-2:40</b>	<b>Larios</b>
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This course provides an introduction to the 20th century philosophical movement of existentialism and its relationship to literature. Through reading a selection of short philosophical texts, short stories, and novels we will explore key themes such as death, absurdity, faith, freedom, and responsibility. Guiding our inquiry will be the question of why, unlike other philosophical movements, was existentialism so occupied with literature? Indeed, many of the most famous existentialists, such as Sartre, Camus, and Kierkegaard, wrote both philosophy and fiction. In addition, many of the writers analyzed by existentialists were fiction writers such as Kafka and Dostoyevsky. No prerequisite. Offered Term 1.

Course & Number	Time	Instructor
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**English 207**  
**Advanced Creative Writing**

A seminar in creative writing with distinct topics and genre focuses that vary from term to term. May be repeated once for credit. Prerequisite: ENG 142. Offered both terms. (w, CRE- 4 credits required for CRE)

**ENG 207-1: Fiction Toolkit** **W 6:00-8:00** **Guild**

With a strong emphasis on lecture, outside reading and multiple rounds of workshopping, this course offers a deep dive into the fundamentals of fiction writing. Examining both overarching concerns (such as novel structure and character development) and sentence-level concerns (rhythm and syntax, etc.), this course would be ideal for aspiring novelists currently working in either short- or long-form fiction.

**ENG 207-2: Cosmic Horror: Beyond Lovecraft** **W 6:00-8:00** **Burnside**

What remains unknown, unknowable, incomprehensible? These queries form the atmospheric impetus of cosmic horror. Given Lovecraft's problematic legacy, we'll be centering writers who have given voice to those voices marginalized by Lovecraft himself, including counter-responses such as Afrofuturism, Cosmic Beauty, and The Sublime.

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

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, Storytelling)

**English 250-1 – Special Topics** **MW 1:10-2:40** **Diaz**  
***Empowered: Science Fiction Written by Latinx/Latine Women***

Using a combination of close reading and contextual historical and critical theory texts, we will study Latinx science fiction to consider the influences that inspire radically inventive forms of liberation. We will explore issues of repression of minorities, how social organization privileges some and not others, the economic cores that refuse evenness, code switching and variation, gender presentation and norms, and the configurations of the Latinx/Latine self, both human and otherwise. Prerequisite: one semester of college work or permission. Also listed as SPAN 250. Offered Term 1.

**English 250-2 – Special Topics** **MW 2:50-4:20** **Larios**  
**Rising Tides, Rising Tales: Climate Fiction**

As interest in environmental issues has been rising from a growing awareness of the dangers of climate change, so has literary work addressing these issues. In this course, we look at a selection of novels from the growing genre of climate fiction to see how authors are using fiction to try to imagine futures, motivate political change, or deal with ecological grief. In the process, we will also think of the key question: how does fiction help us to deal with crisis? Prerequisite: one semester of college work or permission. Offered Term 1. (DJP Pending)

Course & Number	Time	Instructor
<b>English 275M</b> <b>Speculative Fiction</b>	<b>TR 10:30-12:00</b>	<b>De Groot</b>
<p><b>This class fulfills the “Methods” requirement for the major.</b> “Speculative fiction” is a very recent term with very ancient roots. First proposed in the 1960s to differentiate “serious” science fiction from pulp, these days you most often see it used in publishing circles as a way to describe any genre that imagines a world that works according to different rules from our own, whether fantasy, horror, science fiction, or magical realism. The category of “speculative fiction,” young as it is, uncovers a kinship among these anti- realist genres that goes back much further in history than the 60s, and it becomes clear that rules about genre are made to be broken. In this course, we’ll see how contemporary zombie stories owe a lot to <i>Frankenstein</i>, which owes a lot in turn to medieval golem tales and even the Roman Pygmalion myth; how a millennial Afrofuturist novel repurposes Afro-Caribbean folklore, the brothers Grimm, and Shakespeare; and how a hero in a post-apocalyptic wasteland needs a Grail as badly as King Arthur. As we reconsider generic boundaries and realize how very old many of our contemporary stories are, we will see how the practices and methods of literary studies can help us to remove ourselves from the center of history and come to see the intellectual opportunities and the artistic possibilities involved in thinking speculatively and writing fantastically. 100-level lit or permission of instructor. Offered Term 1.</p>		
<b>English 317</b> <b>Medieval Literature</b>	<b>TR 8:50-10:20</b>	<b>De Groot</b>
<p>Survey of medieval literature in England, with emphasis on multilingualism, the mutual influence of sacred and secular themes, and the relationship between interiority and community. Instruction in reading Chaucer’s dialect of Middle English will be provided. Texts include Beowulf, the Lais of Marie de France, Sir Gawain and the Green Knight, and Julian of Norwich’s Revelation of Love. Prerequisite: sophomore standing or permission. Offered Term 1. (AES, PRE)</p>		
<b>English 330S</b> <b>17<sup>th</sup>- &amp; 18<sup>th</sup>-Century Literature</b>	<b>MW 2:50-4:20</b>	<b>Sunia</b>
<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>		
<b>English 333</b> <b>Shakespeare’s Women</b>	<b>MW 1:10-2:40</b>	<b>Moriarty</b>
<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: sophomore standing or permission. Offered Term 1. (AES, MOD)</p>		

Course & Number	Time	Instructor
<b>English 342S</b> <b>Advanced Studies in Children’s Literature: American Girls’ Fiction</b>	<b>TR 10:30-12:00</b>	<b>Pfeiffer</b>
<p>Some of the best loved novels of American literature are “girls’ books”—texts that focus on female heroines and that are typically marketed to girls. We will begin with quest narratives from the golden age of American children’s literature, look at mid-century heroines who appear to challenge gendered norms, and end with a selection of contemporary books for girls. Along the way we will consider gender as structure, the shift from girlhood to womanhood, American identities, and consumerism and girls’ books. Prerequisite: junior standing or permission; English majors must have completed both a 100-level and a 200-level literature course in English. Also listed as GWS 342. Offered Term 1. (w, x, AES, MOD)</p>		
<b>English 356</b> <b>Contemporary US Poetry</b>	<b>MW 11:30-1:00</b>	<b>Anderson</b>
<p>Contemporary American poetry and its roots. A study of the origins and the present modes and voices of poetry in North America, with emphasis on works written since World War II. We will consider the lives of poets in our times, the issues that have mattered to them, and the ways they have found to make art from words. Prerequisite: sophomore standing or permission. Offered Term 1. (w, x, AES, MOD)</p>		
<b>English 367</b> <b>Cross-Genre and Experimental Writing</b>	<b>TR 10:30-12:00</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 373S</b> <b>Black Aesthetic in Literature</b>	<b>TR 1:10-2:40</b>	<b>Anderson</b>
<p>Referred to as the cultural wing of the Black Power Movement, The Black Arts/Black Aesthetic Movement (1960s-1970s) remains one of the most innovative and controversial movements in modern and contemporary African-American literature. This cultural movement sought to integrate and infuse Pan-Africanist and radical politics as a means of challenging the “traditional” means of creative expression. As the aesthetic counterpart of the Black Power Movement, this aesthetic movement gave birth to artists’ circles, writers’ workshops, drama and dance groups, as well as new publishing ventures. The resultant work was both didactic and explosive and had a profound impact on college campuses and African-American communities. This course examines the work of several of the movement’s principal theorists and writers: Toni Cade Bambara, Larry Neal, Sun Ra, Amiri Baraka, Sonia Sanchez, Audre Lorde, etc. Prerequisite: sophomore standing or permission. Offered Term 1. (AES, DIV)</p>		

<b>Course &amp; Number</b>	<b>Time</b>	<b>Instructor</b>
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<b>English 407</b> <b>Advanced Creative Writing</b>	<b>407-1: W 6:00-8:00</b> <b>407-2: W 6:00-8:00</b>	<b>Sharp</b> <b>Sumra</b>
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A four-credit, mixed-genre seminar in creative writing for seniors only. Prerequisites: ENG 207 or ENG 208, or permission. Offered both terms. (w, CRE)

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<b>English 482</b> <b>Advanced Studies in English Literature</b>	<b>TBD</b>	<b>Sunia</b>
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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.

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<b>English 487</b> <b>Advanced Studies in Short Fiction</b>	<b>TR 2:50-4:20</b>	<b>Milan</b>
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Close readings of representative stories past and present that define or defy our expectations for the form. Attention to building a vocabulary for discussion and to the analysis of technique and structure. Includes focused study of several contemporary masters of the form. Open to creative writing M.F.A. students, and to senior English and creative writing majors with permission of instructor. Offered Term 1.

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## SPRING 2025

Course & Number	Time	Instructor
<b>English 141</b> <b>Fundamentals of Writing Poetry and Fiction</b>	<b>141-1: MW 11:30-1:00</b> <b>141-2: MW 1:10-2:40</b> <b>141-3: TR 8:50-10:20</b> <b>141-4: TR 10:30-12:00</b>	<b>Vatsaas</b> <b>Withenbury</b> <b>Brooks</b> <b>Humphreys</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: MW 1:10-2:40</b> <b>142-2: TR 1:10-2:40</b>	<b>van Eerden</b> <b>Sumra</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. No prerequisite. Offered Term 2.

**151-1: 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. (f, w, x, AES, INQ)

**151-2: Conceptions of the Hero**

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

**Milan**

This course explores contemporary global society by reading "foundational texts" (and other media) from antiquity to the present day through society's "conceptions of the hero." We will start by defining our culture's current interpretation of the hero and the famous "hero's journey." Then, we'll dive into texts from antiquity whose traditions we inherit and compare their heroes with the heroes of contemporary popular texts from the U.S. and abroad.

**151-3: 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. (f, w, x, AES, INQ)

**151-4: From *Walden* to Wildfires: Introduction to Environmental Lit**

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

**Larios**

This course provides a broad overview of environmental literature from the 19th century to the present through looking at a variety of works of fiction and non-fiction including essays, memoirs, poetry, and novels to try to answer the question: what makes a piece of writing environmental? Beginning with the intellectual movement of Transcendentalism, we go on to consider different forms of environmental literature including nature writing, activist texts, and climate fiction as these address topics ranging from conservation to pollution to climate change.

Course & Number	Time	Instructor
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**English 208**  
**Advanced Creative Writing**

A seminar in creative writing with distinct topics and genre focuses that vary from term to term. May be repeated once for credit. Prerequisite: ENG 142. Offered both terms. (w, CRE- 4 credits required for CRE)

**ENG 208-1: Notebooking: The Cultivation of Creativity**      **R 12:30-2:30**      **Guild**

Notebooking, the daily contribution to an integrated writing journal, constitutes the heart of this course. While incorporating workshopping, outside reading, and the honing of critical skills, the emphasis of this course is upon productivity. Daily writing and significant page counts are required. A high degree of self-direction is necessary.

**ENG 208-2: The Art of Imitation: Pastiche, Parody, and Homage**      **W 6:00-8:00**      **Sumra**

What does it mean for writing to be original? Is it devoid of influence? Or is it to answer Pound's call: "Make (the old) new!" In this class, we will explore paired works of both poetry and prose to see how writers have been influenced by earlier works, and how they infuse their stories and poems with the styles and rhythms of other writers. Rather than reading great works merely for inspiration, this course aims to challenge how we read as writers and to broaden our ideas of what is possible in our own work.

**ENG 208-3: Calling All Poets**      **W 6:00-8:00**      **Sharp**

Experienced poet? Fiction writer with the heart of a poet? Just dabbling? In this workshop-based course, we will meet you where you are! Come prepared to explore diverse poetic forms, experiment with language, read widely, write frequently, and contribute to a constructive workshop environment.

**English 210**      **TR 10:30-12:00**      **Kaldas**  
**Creative Nonfiction**

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

**English 221**      **TR 10:30-12:00**      **Anderson**  
**African American Literature**

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

Course & Number	Time	Instructor
<b>English 242</b> <b>Introduction to Children’s Literature</b>	<b>TR 8:50-10:20</b>	<b>Pfeiffer</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. Storytelling)</p>		
<b>English 250 – Special Topics</b> <b>LGBTQ Literature: An Introduction</b>	<b>MW 2:50-4:20</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>		
<b>English 263</b> <b>Holocaust Literature</b>	<b>MW 11:30-1:00</b>	<b>Moriarty</b>
<p>We will read a variety of literature of the Holocaust to examine how writers tried to create meaning from their experience. Our readings will be drawn from a range of genres, including survivor memoirs, testimonies, (non)fictional narrative, graphic novels, poetry, essays, and film. Each genre approaches the representation of the Holocaust in a different way. When speaking of the Final Solution, Holocaust scholar, Raul Hilbert said, “It was an authorization to invent, an authorization that was not yet as capable of being put into words.” Perpetrators turned to euphemisms. For the survivors, there remained the question: what words could tell the story? Prerequisite: sophomore standing or permission. Offered Term 2.</p>		
<b>English 281M</b> <b>American Literature to 1860</b>	<b>TR 2:50-4:20</b>	<b>Sunia</b>
<p><b>This class fulfills the “Methods” requirement for the major.</b> Questions of identity have long dominated the thoughts and discourse of those who live on this continent. In this course, we will explore the roles of race, gender, class, and ethnicity in the development of American literature and how various visions of America have complemented, cohered, and competed with each other from the oral traditions of Native Americans up to 1860. Prerequisite: one semester of college work or permission. Offered Term 2. (w, x, AES, DIV)</p>		

Course & Number	Time	Instructor
<b>English 310S</b> <b>Chaucer: <i>The Canterbury Tales</i></b>	<b>MW 2:50-4:20</b>	<b>De Groot</b>
<p>In this course, we'll take a deep dive into one of the most famous works of the Middle Ages, Chaucer's <i>Canterbury Tales</i>. This compendium of stories, set the frame of a story-telling competition to pass the time on a pilgrimage to Canterbury, offers a pastiche of medieval genres and voices and a cross-section of medieval English society. By turns serious and bawdy, heartfelt and wry, <i>The Canterbury Tales</i> is justly considered one of the most important artistic creations of English literature. Themes it raises include ideas of character and community; gender (Chaucer was once called "all women's friend," but is it true?); genre; religion and nascent Western secularity. We will read the poem in Chaucer's dialect of Middle English, which you will find is very easy to pick up with a little bit of guidance. No prior knowledge of the Middle Ages or Middle English is expected. Prerequisite: sophomore standing or permission. Offered Term 2. (w, x, AES, PRE)</p>		
<b>English 320S</b> <b>Immigrant Literature</b>	<b>TR 1:10-2:40</b>	<b>Kaldas</b>
<p>This course focuses on the literature of immigrants in the United States from the early 1900s to the present. Students will explore the varied and complex experiences of immigrants from different cultural backgrounds. Discussion issues include: the way in which the process of immigration disrupts one's sense of identity, the struggle between alienation and assimilation, and the concept of home. Written requirements will consist of several papers and a final creative/critical project. The course is conducted as a discussion seminar, with emphasis on student participation. Prerequisite: junior standing or permission. Offered Term 2. (AES, DIV)</p>		
<b>English 329S</b> <b>Reimagining the Middle Ages: The Literary Uses of the Past from Shakespeare to Science Fiction</b>	<b>MW 1:10-2:40</b>	<b>De Groot</b>
<p>Why won't we let the Middle Ages die? "Modernity" defines itself in large part by negating, rejecting, and in some cases literally destroying its own past. The ongoing fascination of the Middle Ages from Shakespeare to sci-fi, however, suggests that the ghosts of the past are not easily laid to rest. Sometimes those ghosts are friendly, reminding us to complicate our views of good and evil, of racial or religious politics, and of story-telling. At other times, those ghosts are profoundly malignant, as we see in the contemporary white supremacist fascination with their version of the Middle Ages. We will pair medieval texts with later re-fashionings to examine the ways in which "modern" literature sometimes rejects and sometimes rewrites the idea of "the medieval." Possible medieval authors include Dante, Chrétien de Troyes, Thomas Malory, the Beowulf poet, and the authors of the York mystery plays. Possible modern authors include Shakespeare, Tolkien, Tony Harrison, Anne Radcliffe, T.S. Eliot, Derek Walcott, John Crowley, Mark Twain, and Gloria Naylor. Prerequisite: sophomore standing or permission. Offered Term 2</p>		
<b>English 335S</b> <b>Milton</b>	<b>TR 10:30-12:00</b>	<b>Pfeiffer</b>
<p>An analysis of <i>Paradise Lost</i>. We will use close readings of the poem's language, structure, and themes to understand Milton's epic as a literary masterpiece; we will consider literary responses to the poem as a means of determining the epic's cultural significance. Also listed as REL 335. Prerequisite: junior standing or permission. Offered Term 2. (w, x, o)</p>		

Course & Number	Time	Instructor
<b>English 350-1 – Special Topics</b> <b>Talking Animals</b>	<b>TR 1:10-2:40</b>	<b>Moriarty</b>
<p>The representation of animals in literature and film shows the way that humans define themselves in opposition to the animal and in terms of their relationship to nature. In fiction, nonfiction, and film, we examine the boundaries between the human and the nonhuman animal, the political and cultural implications of comparing humans to animals and animals to humans, and the way the representations of nonhuman animals have aided in the forces of colonization. Assignments will include critical and creative writing. Prerequisite: sophomore standing or permission. Offered Term 2. (Pending: MOD)</p>		
<b>English 350-2 – Special Topics</b> <b>Roots and Routes: Navigating Global Indigenous Literatures</b>	<b>TR 2:50-4:20</b>	<b>Larios</b>
<p>This course approaches the question of what makes a literature Indigenous by looking at a selection of literatures across the world from Indigenous groups with a focus on the United States, Canada, and Australia as key geographic sites with similar settler-colonial histories. Along the way, we deal with the core issues of how identities are formed, how legacies are navigated, and how futures can be built from out of these settler-colonial contexts and consider, as well, what indigeneity means outside this context. Prerequisite: sophomore standing or permission. Offered Term 2.</p>		
<b>English 351 – Writer-in-Residence</b> <b>TBA</b>	<b>MW 2:50-4:20</b>	<b>TBA</b>
<p>Description TBA. Prerequisite: ENG 207 and junior standing or permission. Offered Term 2</p>		
<b>English 358S</b> <b>Literature of the African Diaspora</b>	<b>MW 1:10-2:40</b>	<b>Anderson</b>
<p>This course examines the African continent in the imagination of diasporic writers and the politics of identity. The course explores how these writers have reclaimed or reinvented an understanding of African culture and history within a Western context. The course addresses the development of a literature that establishes a discourse rooted in the trauma of the Middle Passage and the struggle for justice. Writers included are: Aimé Césaire (Martinique), M. NourbeSe Philip (Tobago), Grace Nichols (Guyana), Kamau Brathwaite (Barbados), Amiri Baraka (USA), and others. Prerequisite: sophomore standing or permission of instructor. Offered Term 2. (AES, GLO)</p>		

Course & Number	Time	Instructor
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<b>English 382S</b> <b>Advanced Studies in American Literature</b>	<b>MW 11:30-1:00</b>	<b>Sunia</b>
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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 2025: Queer Ecologies in American Environmental Writing**

This course engages the understanding that American discourse on nature naturalizes heteronormative national identities. Through the lenses of queer and environmental studies, we will examine how American writers from the 19th century to the present have dramatized the link between nature and sexuality through queer ecologies that challenge gender binaries and human exceptionalism. Also listed as GWS 382.

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<b>English 408</b> <b>Advanced Creative Writing</b>	<b>W 6:00-8:00</b>	<b>Milan</b>
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A four-credit, mixed-genre seminar in creative writing for seniors only. Prerequisites: ENG 207 or ENG 208, or permission. Offered both terms. (w, CRE)

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<b>English 486</b> <b>Advanced Studies in Creative Nonfiction</b>	<b>TR 2:50-4:20</b>	<b>van Eerden</b>
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This is a course on the literary form that has come to be known as “Creative Nonfiction.” We will read and discuss various modes of writing about personal experience and the aesthetic and ethical issues raised by such writing. Written assignments will include discursive prose, as well as students’ original creative nonfiction. Open to creative writing M.F.A. students, and to senior English and creative writing majors with permission of instructor. Offered Term 2.

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## **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, 142, 210, or 375, and other courses by permission
- One 200-level methods course (designated “M” in the catalog)
- One 200- or 300-level 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. 100-level courses, except for ENG 142, cannot count.

## **Requirements for a Major in ENGLISH & CREATIVE WRITING WITH A CONCENTRATION**

### **2023-2024 and forward**

11-12 courses (44 credits)

- One 100-level literature seminar (ENG 141 and 142 do not fulfill this requirement)
- One creative writing course from among 141, 142, 210, or 375, and other courses by permission
- One 200-level methods course (designated “M” in the catalog)
- One 200- or 300-level course in “Historically Underrepresented Voices”
- One 300-level literature course before 1700
- One 300-level literature course, 1700-1950
- Five or Six Courses (20 credits), focused into a self-designed concentration; at least two must be at the 300- or 400-level. 100-level courses, except for ENG 142, cannot count toward a concentration.

## **How to Major in ENGLISH & CREATIVE WRITING with a Concentration**

Students have the option to work with their advisor to design a concentration in an area of Concentrations are designed and named in consultation with the academic advisor and must be approved by the chair of the department.

- 100-level courses (except for ENG 142) 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 2024-2025**

#### Historically Underrepresented Voices

- # ENG 211: Multicultural Women Writers
- # ENG 220: Early African-American Literature: Race and Resistance, Slavery and Song
- ENG 221: African American Literature (S)
- ENG 250: LGBTQ Literature (S)
- ENG 250: Rising Tides, Rising Tales: Climate Fiction (F)
- ENG 263: Literature of the Holocaust (S)
- # ENG 284: The Beat Generation
- # ENG 308: Reading and Writing Memoir
- # ENG 319S: The Jazz Aesthetic in American Literature
- ENG 320S: Immigrant Literature (S)
- # 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: Roots and Routes: Navigating Global Indigenous Literatures (S)
- ENG 358S: Literature of the African Diaspora (S)
- ENG 373S: Black Aesthetic Movement in Literature (F)
- # ENG 375: Writing Out of the Multicultural Experience
- ENG 382S: Queer Ecologies in Environmental Writing (S)

#### Pre-1700

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

#### 1700-1950

- # ENG 314S: Seminar in Jane Austen
- # ENG 325: Romantic Poetry
- # ENG 328S: 19<sup>th</sup>-Century Women Writers
- ENG 329S: Reimagining the Middle Ages (S)
- ENG 330: 17<sup>th</sup>-and 18<sup>th</sup>-Century Literature (F)
- # ENG 339S: 18th-Century British Novel
- ENG 342S: Adv. Studies in Children's Literature: American Girls' Fiction (F)
- # ENG 355: Modern British & American Poetry
- ENG 382S: Queer Ecologies in Environmental Writing (S)
- # 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, 2024-2025)

ENG 250: *Empowered*: Science Fiction Written by Latinx/Latine Women (2024-2025)

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

ENG 350S: Roots and Routes: Navigating Global Indigenous Literatures (2024-2025)

#### **1700-1950**

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

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

ENG 350: Talking Animals (2024-2025)

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### **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 2024-2025**

**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
- # ENG 307: Literary History and Theory II
- # ENG 308: Reading and Writing Memoir  
ENG 310S: Chaucer (S)
- # ENG 314S: Seminar in Jane Austen
- # ENG 315: Dante
- # ENG 319S: The Jazz Aesthetic in Literature  
ENG 320S: Immigrant Literature (S)
- # ENG 324: Poetry in Performance
- # ENG 325: Romantic Poetry
- # ENG 328S: 19th-Century Women Writers  
ENG 329S: Reimagining the Middle Ages (S)
- 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 (S)
- # ENG 337: 17th-Century Poetry
- # ENG 339S: 18<sup>th</sup>-Century British Novel  
ENG 342S: Adv. Studies in Children's Literature (F)
- # ENG 345: Arab Women Writers
- # ENG 346S: Arab American Literature
- # ENG 347: Studies in Short Fiction
- # ENG 348S: Madness in Shakespeare
- # ENG 350S: Milton and His Afterlife
- # ENG 350S: Native American Lit and Decolonization
- # ENG 353: Film as Narrative Art I
- # ENG 354: Film as Narrative Art II
- # ENG 355: Modern British & American Poetry  
ENG 356: Contemporary U.S. Poetry (F)
- ENG 358S: Literature of the African Diaspora (S)
- ENG 367: Cross-Genre and Experimental Writing (F)
- ENG 373S: Black Aesthetic Movement in Literature (F)
- ENG 382S: Adv. Studies in American Literature (S)
- # ENG 484: Advanced Studies in Poetry
- # ENG 485: Advanced Studies in the Novel  
ENG 486: Adv. Studies in Creative Nonfiction (S)
- ENG 487: Advanced Studies in Short Fiction (F)
- # LNDN LITR 3312: Shakespeare and London

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

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

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

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

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

**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 (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, 2024-2025)

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

ENG 350: Madness in Shakespeare (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, 2024-2025)  
ENG 350S: Roots and Routes: Navigating Global Indigenous Literatures (2024-2025)

## **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 (S)
- # ENG 313: Literature of the Renaissance
- # ENG 314S: Seminar in Jane Austen
- # ENG 315: Dante
- ENG 317: Medieval Literature (F)
- # ENG 325: Romantic Poetry
- # ENG 328S: 19<sup>th</sup>-Century Women Writers
- ENG 329S: Reimagining the Middle Ages (S)
- 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 (S)
- # ENG 337: 17<sup>th</sup>-Century Poetry
- # ENG 339: 18<sup>th</sup>-Century British Novel
- # ENG 348S: Madness in Shakespeare
- # 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)
- # ENG 350: Native American Life Writing (2018-2019)
- # ENG 350S: Native American Literature and Decolonization (2023-2024)
- # 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)