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2025-2026

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About Hollins

Hollins has continued throughout its 180-year history to be a leader in liberal arts education, has attracted to its campus distinguished faculty, and has produced graduates who successfully enter a wide range of professions.

The university is located on a landscaped 475-acre campus with Classic Revival and contemporary architecture. It is primarily residential and draws approximately 800 undergraduates and graduate students from 46 states and territories and more than 20 countries. The student/faculty ratio is nine to one; 90 percent of the classes have fewer than 20 students. A strong scholarship and financial aid program puts a Hollins education within reach of undergraduate students qualifying for admission. One hundred percent of Hollins undergraduate students receive some form of scholarship or financial aid.

Hollins is independent and nondenominational and offers a four-year liberal arts curriculum. The academic year consists of two 13-week terms and a four-week Short Term in January. The university awards the bachelor of arts degree in 29 fields; the bachelor of science in five fields; the bachelor of arts and fine arts in dance; the master's degree in children's literature, liberal studies, screenwriting and film studies, and teaching; the master of fine arts degree in children's literature, children's book writing and illustrating, creative writing, dance, playwriting, and screenwriting; certificates of advanced studies, children's book illustration, new play directing, new play dramaturgy, and new play performance. There are many opportunities for independent study, undergraduate research, and study abroad. Hollins has 77 full-time faculty, of which 98 percent have a Ph.D. or the highest degree in their field. On average, 60 percent of students entering Hollins as full-time, first-time, first-year students graduate in four years.

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

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

INSTITUTIONAL ACCREDITATION

Hollins University is accredited by the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC) to award degrees at the bachelor's and master's levels. Hollins University also may offer credentials such as certificates and diplomas at approved degree levels. Questions about the accreditation of Hollins University may be directed in writing to the Southern Association of Colleges and Schools Commission on Colleges at 1866 Southern Lane, Decatur, GA 30033-4097, by calling (404) 679-4500, or by using information available on SACSCOC's website (www.sacscoc.org).

Mission

Hollins University is dedicated to academic excellence, creativity, belonging, and preparing students for lives of purpose. Hollins provides an outstanding and academically rigorous undergraduate liberal arts education for women and entrepreneurial and innovative graduate programs for all in a gender-inclusive environment. We lift our eyes, *Levavi Oculos*, to create a just future as we build on our past.

Graduate Programs

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

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

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

Hollins also offers the following certificate programs: the certificate in children's book illustration for those who have completed the bachelor's degree and have an interest in developing their artistic talents to appeal to tomorrow's picture book market; and a Post-Baccalaureate Certificate in Ceramics. This certificate program is for those who have completed an undergraduate degree and wish to strengthen their skills in the ceramics studio and build up their portfolio prior to graduate school.

Graduate programs at Hollins are coeducational. Students enjoy a challenging and supportive academic environment. Small class sizes provide maximum attention from the faculty.

Graduate Facilities

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

During the summer term the graduate writing tutor holds office hours both online and in Eastnor.

Academic Support Programs

CAREER AND LIFE DESIGN

From day one, the Career and Life Design team partner with you on your career journey at Hollins, engaging you in your career learning and growth through personalized coaching, meaningful connections, and transformative experiential learning, such as internships and summer research. Our collaborative approach involves alumnae/i, employers, professionals in fields of interest, faculty, and staff to create vibrant networks of support, empowering Hollins students to thrive as they apply relevant and impactful learning all along their career pathways.

Career coaches can review application materials, offer career/life design coaching, and help you articulate the wide range of unique skills in ways that employers understand. Interactive online resources include Career and Life Design's jobs and internships database, Handshake, which is available to all students and alumnae/i, along with our Career Portal at career.hollins.edu. The C3: Career Connection Conference brings students together with alumnae/i and select employers to engage in breakout sessions related to career exploration and informational interviews.

Career and Life Design is located on the first floor of Wyndham Robertson Library and is open Monday through Friday, 8:30am-5pm. Appointments can be scheduled in Handshake, via email at

career@hollins.edu, or by calling 540-362- 6364. For more information, resources, and workshop/event scheduling, see the Career Portal at career.hollins.edu.

CENTER FOR LEARNING EXCELLENCE

The Center for Learning Excellence (CLE), located on the first floor of the Wyndham Robertson Library, is comprised of a variety of offices looking to support students in their academic journey. The two areas currently most central to the CLE are the Writing Center and the Quantitative Reasoning Center. See <https://www.hollins.edu/offices-and-services/r-lowell-wine-center-for-learning-excellence/> for more information.

ELEANOR D. WILSON MUSEUM

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

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

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

HEALTH AND COUNSELING SERVICES

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

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

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

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

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

INFORMATION TECHNOLOGY

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

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

Our computer labs and help desk support are staffed with trained student assistants and full-time staff to assist with computing questions and problems. Students are encouraged to bring or purchase computing equipment compatible with Hollins' infrastructure. Contact the Information Technology department if you require assistance. To ensure compatibility with the campus network, students who bring computers to Hollins should confirm that their equipment meets or exceeds Hollins' specifications. For more information and sources, see the Information Technology department's home page at <https://helpdesk.hollins.edu/support/home>.

STUDENT ACCESSIBILITY SERVICES

Student Accessibility Services works with students to develop individualized support services, including reasonable accommodations that facilitate access to learning, living, and other experiences at Hollins. Please contact sas@hollins.edu for more information.

WYNDHAM ROBERTSON LIBRARY

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

The library's extensive collections consist of both print and digital resources, encompassing books, journals, films, rare items, and archival materials. Our digital collections, available anytime and anyplace to Hollins researchers, number more than 500,000 ebooks, 100,000 periodicals, and thousands of streaming films. Hollins shares a physical book and film collection with the library at Roanoke College to expand our offerings. You can easily search all physical and digital materials using OneSearch on the library's homepage. Moreover, an active InterLibrary Loan system ensures access to materials from libraries worldwide. All of these services help foster the rich research that takes place at Hollins. To recognize this exemplary scholarship the library hosts an online collection of material produced by students, faculty, and staff in the Hollins Digital Commons. Master's theses are accessible through the Digital Commons.

When classes are in session, the library is open seven days a week to meet the needs of the

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

To support academic work from start to finish, the library provides ample study seating, group study rooms, and a number of comfortable reading spaces. WiFi is available throughout the building and there are numerous computers on each floor and four networked printers.

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

Admission Guidelines

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

All applicants must submit the following credentials:

1. A completed application form, including the personal statement of educational objectives.
2. A \$40 application fee.
3. An official copy of the undergraduate transcript. (In the case of applicants to the M.F.A. in Dance without an undergraduate degree, a transcript of any college course work should be submitted along with a document clearly articulating and demonstrating work in the professional field and why this work is equivalent to an undergraduate experience. This document must also address why the applicant feels capable of moving successfully through graduate level study.)
4. Three letters of recommendation.
5. Submission of manuscripts or other types of writing as required by the program to which application is being made.
6. Applicants to the M.F.A. in Children's Book Writing and Illustrating or the Certificate in Children's Book Illustration must also present a digital portfolio of 6 – 10 images representing their best work.
7. Applicants to the M.F.A. in Dance are required to submit selected works to be reviewed by the admission committee. The selected works should be submitted via a video link (video links must be live links. Please upload work to Vimeo or YouTube.) Submission must include a content page listing.
8. While not required, test scores from the Graduate Record Examination are admissible to aid in supporting the application.

INTERNATIONAL APPLICANTS

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

1. Evaluation of college or university course work by a foreign credential evaluation service.
2. The International Student Certification of Finances form and bank statement.

3. Required from students who come from a country where English is not the official language: Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS) score, or Duolingo. Hollins requires a minimum TOEFL test score of 550 (paper-based), 213 (computer-based total), or 80 (internet based), a score of 6.5 on the IELTS or 110 on Duolingo. [Note: English proficiency requirement can be waived if student has graduated from an institution in the United States.]
4. A scanned copy of passport identification page as well as a copy of any current US visa.

APPLICATION DEADLINES

Deadlines vary as indicated below for the various programs:

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

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

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

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

For more information:
 (540) 362-6575
 (540) 362-6288 (fax)
hugrad@hollins.edu
www.hollins.edu

Readmission to Hollins

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

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

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

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

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

Tuition and Fees

Tuition varies by program. The cost for 2025-2026 is stated within the individual program descriptions. The following fees are charged to all enrolled students. For the most up to date information on tuition and fees please see <https://www.hollins.edu/academics/graduate-studies/graduate-tuition-fees/>.

Application fee: \$40

Graduation fee: \$135 to offset the costs of commencement such as programs, rentals, sound system, food service, and diplomas. This nonrefundable fee is assessed in the final term for all students being tracked for degree completion. (Academic regalia is not included in this fee.)

Health Services fee: \$395 (\$197.50 per term) charged to all full-time graduate students for the academic year. \$50 will be charged to all summer graduate students in residence.

Housing: The current cost of housing for graduate students in residence is \$34 per day.

Parking fee: The cost for parking during the academic year for commuter students is \$50. The cost for parking during the academic year for residential students is \$75. The cost for parking during the summer term is \$5.00. Have your license plate number with you when you register your car. (Unpaid fines for violations are billed to your account.)

Returned Check fee: \$35

Technology fee: Full-time students during the academic year	\$680 (\$340 per term)
Part-time students during the academic year	\$340 (\$170.00 per term)
Summer session	\$175 (6 weeks)

Transcript fee: \$10 per transcript

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

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

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

Financial Assistance

Students interested in receiving financial assistance must be enrolled at least half time (six credit hours per term during the academic year, four credits during the summer). Financial aid is available to eligible students to help meet education-related expenses. Financial aid may be composed of a package that contains one or more of the following: grants, scholarships, and loans. There are some grants that are only available to students enrolled on a full-time basis (nine hours per term during the academic year; six hours during the six-week summer term). Loans must be repaid to the lender based upon the terms of the signed master promissory note and agreed repayment plan. **Financial aid is not available for J-Term.**

If you would like to apply for financial aid, completion of a FAFSA at www.studentaid.gov well as the Graduate Application for Financial Assistance (which is available for download on the Hollins Graduate Programs website) is required each academic year. The Office of Scholarships and Financial Assistance reserves the right, on behalf of the university, to change and/or cancel an offer of aid due to funding, eligibility, academic status, or insufficient documentation to support the offer of aid. In addition, students have the right to reject any financial aid or assistance offered to them. Students may also choose to decline or cancel any federal loans offered within 120 days of disbursement. It is the responsibility of the student to repay back any loans borrowed regardless of whether the student has completed their program of study and/or obtained employment. When determining both financial aid eligibility and enrollment status for financial aid purposes, only courses that are required for a student's degree are counted. Students will be asked to accept or decline the aid offered to them on-line using the Hollins Information System (H.I.S.) on the My.Hollins website. A signed award certification form and/or e-signed federal loan documents will need to be on file for financial aid to be processed. It is each student's responsibility to follow up with the Office of Scholarships and Financial Assistance to make sure their financial aid paperwork is in order.

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

Students must maintain satisfactory academic progress to remain eligible for assistance. Satisfactory academic progress (SAP) includes a qualitative component (grade point average) and quantitative component (credit hours completed). Maintaining satisfactory academic progress includes attending and successfully completing courses during the term in which students are registered. A GPA of 3.0 is required for graduation from any of the master's programs offered at Hollins University. Please review the academic regulations section of this catalog for more information. Students who fail to maintain satisfactory academic progress will be placed on financial aid probation/warning. Students who do not maintain satisfactory academic progress for their second consecutive term are immediately ineligible for financial aid. This places the students on 'unsatisfactory academic progress' status for financial aid. Students will be notified of their unsatisfactory academic progress status in writing by the Office of Scholarships and Financial Assistance. Students may reapply for aid after they have removed themselves from financial aid academic probation. Students who lose eligibility for federal and institutional financial aid, due to their unsatisfactory academic progress ("UAP") status, may appeal to have their federal and institutional financial aid reinstated. Students may appeal once during their academic

career at Hollins University. A UAP appeal form will be automatically sent to students eligible to file an appeal. Appeals should be based on extenuating circumstances beyond students' control, such as illness, a family emergency, or unavoidable circumstance. Additionally, students will be asked to explain why they failed to meet satisfactory academic progress, and what has changed in their situation that will allow them to succeed in the upcoming semester. Completed UAP appeal forms should be submitted to the director of financial aid prior to the start of the following semester. A committee will review all appeals and notify students of their decision via email.

Transfer credits accepted from another institution are counted as both attempted and completed credit hours in quantitative measure of SAP. However, grades earned from any transferred courses are not factored into students' Hollins University grade point average. A repeated course is counted as a separate course for SAP purposes and will not replace the original course's grade. Withdrawn courses impact the quantitative component of SAP because they are considered attempted credits but not counted as completed credits. Incomplete grades are counted as attempted credits, but they are not considered completed credits. As a measure of quantitative progress, incomplete courses may negatively impact a student's SAP status. Therefore, it is beneficial for students to have grade changes submitted for incomplete coursework as soon as possible after the conclusion of a term. Additionally, incomplete grades will convert to failing grades for students who do not submit all required coursework to their professors by the established deadlines. Students who take incompletes in all course work and/or withdraw from all course work during a term may be impacted financially as well as academically.

Information on financial assistance specific to particular programs is included with the program description. The Office of Scholarships and Financial Assistance may provide additional information as well as the appropriate application forms. They can be contacted at (540) 362-6332 or SFA@hollins.edu.

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

Hollins strongly encourages all students to complete a direct deposit form which may be obtained through the Business Office. Submitting the direct deposit form ensures a more timely and efficient processing of refunds should a student be eligible. Refunds are processed by the Business Office once a week on a fixed schedule. Refunds for the summer term are not available until mid-July.

Federal Title IV Financial Aid

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

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

Percentage of payment period or term completed = the number of days completed up to the

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

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

If a student earned less aid than was disbursed, the institution would be required to return a portion of the funds, and the student would be required to return a portion of the funds. Keep in mind that when Title IV funds are returned, the student may owe a balance to the institution. If a student earned more aid than was disbursed, the institution would owe the student a post-withdrawal disbursement. Hollins will disburse any federal grant funds a student is eligible for as part of a post-withdrawal disbursement within 45 days of the date Hollins determines the student withdrew. If applicable, Hollins will notify the student about the availability of federal loan funds eligible for a post-withdrawal disbursement within 30 days of the date the school determines the student withdrew. The student will have 14 days to respond to the post-withdrawal loan request in writing. If the student accepts any post-withdrawal loan funds, Hollins will disburse those funds within 180 days of the date Hollins determines the student withdrew. All post-withdrawal grant and/or loan funds will be applied to the Hollins University student account. If a Return of Title IV Aid calculation results in a credit balance on a student's account, the University will refund the credit to the student within 14 days of the calculation date, unless the student has indicated otherwise in writing.

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

Refunds are allocated in the following order:

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

Recipients of a federal student loan and/or federal TEACH grant must complete exit counseling once they graduate, withdraw, or drop below half-time status. Exit counseling may be performed on-line and/or in person with a representative from the Office of Scholarships and Financial Assistance. It is the student's responsibility to notify their federal student loan servicer of any changes to their name, address, e-mail address, and phone number so that the loan servicer may successfully communicate with the borrower about loan matters, including billing. Federal loan borrowers may qualify for a deferment, forbearance, and/or income-based repayment arrangement once they are in repayment. Please contact either your loan servicer or the Office of Scholarships and Financial Assistance for more information.

Academic Regulations

Hollins offers 12 master's degrees, each with unique requirements for graduation. A description of the requirements for each degree is within the individual sections. Students must complete the requirements for graduation with a GPA of 3.0 or above. No more than one "C" can be counted toward degree requirements. No course with a grade of "D" will be counted toward graduation. A grade of "F" in any course will result in dismissal from the program.

AUDITING A COURSE

Students may request to audit a course after discussing this option with the professor of the course. The faculty member sets the requirements regarding attendance and written work. An audit form must be completed and signed by the faculty member granting permission for the

audit. Upon successful completion, the course will be transcribed and a final grade of AU will be recorded. Students who fail to meet the conditions of the audit agreement will have no notification of the audit on the transcript. Audit credits do not count toward any requirements for graduation. The charge for auditing a course is the same as the charge for taking it for credit.

ADDING/DROPPING COURSES

Students may add courses until September 9, 2025 (Term 1) and February 6, 2025 (Term 2). They may drop courses until September 16, 2025 (Term 1) and February 13, 2026 (Term 2). The add/drop deadline for Short Term 2025 is January 5, 2025. Note: Students dropping courses once a term has begun remain responsible for tuition and fees according to the Tuition Fee Refund Policy (pg. 18).

CLASS ATTENDANCE

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

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

GRADES

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

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

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

HONOR CODE PLEDGE

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

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

I will

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

INCOMPLETES

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

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

Incomplete Theses

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

- M.A.L.S. – 3 terms (includes summer)
- Children's Literature – 2 years
- Screenwriting – 2 years
- Playwriting – 2 years
- M.A. in Teaching and Learning – 4 terms
- Dance – 2 terms
- Creative Writing – fall and spring terms of 2nd year

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

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

PURSUING COURSE WORK IN ANOTHER GRADUATE PROGRAM

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

TRANSFER CREDIT

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

Transfer of up to two graduate courses is permitted in most of Hollins' graduate programs as

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

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

VETERANS BENEFITS

Student veterans and students who are dependents of veterans may be eligible for tuition assistance from the Veterans Administration (VA). By federal law, students for whom the VA has not yet paid tuition and fees for their veteran's benefits under the Post 9/11 GI Bill® (Chapter 33) or Vocational Rehabilitation and Employment Services (Chapter 31) are not subject to the university's usual holds, restrictions, or late fees for such monies. The grievance policy for student veterans and students who are dependents of veterans is set by the Virginia State Approving Agency as follows: "The Virginia State Approving Agency (SAA) is the approving authority of education and training programs for Virginia. Our office investigates complaints of GI Bill® beneficiaries. While most complaints should initially follow the school grievance policy, if the situation cannot be resolved at the school, the beneficiary should contact our office via email saa@dvs.virginia.gov." *GI Bill® is a registered trademark of the U.S Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Webs site at <http://www.benefits.va.gov/gibill>."*

WITHDRAWALS

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

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

Business Office Policies

HOLLINS UNIVERSITY FLYWIRE:

To view your account activity, enroll in a payment plan and/or make payments online, please refer to the links below. If you have questions, please contact the business Office at (540) 362-6303 or email us at boffice@hollins.edu. Our offices are located on the ground floor of the Cocke Building.

See <https://myhollins.sharepoint.com/sites/BusinessOffice/SitePages/Student-Accounts.aspx> for more detailed instructions on Flywire.

FINANCIAL RESPONSIBILITY:

Students are responsible for any university debt they have incurred, including library fees, parking fines, tuition charges, and late payment fees (3% per month of the past balance due). The University will withhold a student's diploma, ability to walk at graduation and prohibit students from registering for a subsequent term by placing a financial restriction hold on the students' account. The financial restriction hold is placed when the balance exceeds \$500 and will be released once the outstanding debt and penalties have been paid.

2025-2026 ACADEMIC YEAR BILLING SCHEDULE:

- Summer 2025 – 6/10/2025
- Fall 2025 – 8/11/2025

- Short 2026 – 11/12/2025
- Spring 2026 – 1/11/2026

REFUND POLICY:

The official withdrawal date is the date on which the Registrar Office receives a written statement from the student. See academic calendar of official dates for last day to add and drop in each term or session.

Enrollment deposits, non-course fees and fines are not refundable. Tuition, meals, housing and course fees (**) adjustments will occur based on the schedules below:

- 100% - Up to and including the last day to add in the term or session.
- 50% - The day after last day to add up to and including the last day to drop in the term or session.
- 0% - The day after the last day to drop.

** - refund periods for faculty led study abroad trip course fees are different from above, and students will sign an agreement advising of the refund policy upon course registration.

In cases where a government agency requires a different refund policy, the university will adhere to the government agency policy.

CHANGES:

The University reserves the right to change fees.

GRADUATION:

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

REGISTRATION:

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

- failure to pay an outstanding financial balance with the Business Office
- failure to complete required paperwork in FinancialAid
- failure to complete outstanding academic assignments (i.e. incompletes)

Housing

Housing is available to students participating in the on-campus summer graduate programs. The current cost is \$34.00 per night. Housing is available in dormitories located on campus. This price may increase in summer 2026.

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

A limited number of rooms are available for graduate students in Malvern Hall during the fall and spring terms. Please contact the housing office for the most recent rates and availability.

Military and Veterans' Educational Benefits

Students applying for admission to Hollins University who intend to use VA benefits are requested to notify the VA School Certifying Official early in the admission process. Students will complete a form to verify VA benefit information.

The following is a compilation of information specifically referencing military/veterans' educational benefits. Students will need to be familiar with the associated information in each section referenced.

STUDENTS WHO ARE CALLED TO ACTIVE MILITARY SERVICE

Hollins University, following federal and state laws and guidelines, makes accommodations for full-time and part-time undergraduate and graduate students serving in any branch of the armed forces of the United States who are called to active military service.

A student who is called to active military service should present their orders to the Associate Provost for Student Academic Success (for enrolled undergraduate students), the Associate Provost for Graduate Programs & Continuing Studies (for admitted and enrolled graduate students), the School Certifying Official (for both admitted and enrolled undergraduate and graduate students), and the Vice President for Enrollment Management (for admitted and enrolled undergraduate students who are called to military service before the first day of classes of their first semester). These university officers will initiate Hollins' procedures for ensuring that the student can step away from their studies temporarily without financial or academic penalty. *

Admitted students who are called to active military service before the first day of their first semester at Hollins are eligible to transfer their status into deferment for up to five years. Students who are called to active military service during an academic term in which they are enrolled will have the option to complete the semester in which they are enrolled, provided their absence from the campus is short, or to take a military leave of absence if their call to active military service necessitates a longer absence. Both of these options are outlined in detail below.

Semester Completion Options:

A student who needs to be away from campus due to active military service for a short period of time during a term--generally no longer than two weeks--will work with Associate Provost for Graduate Programs & Continuing Studies to develop a plan to complete missed work.

An undergraduate student who is called to active military service after the eighth week of an academic term, or a graduate student who is called to active military service having completed more than 50% of their coursework as determined by the faculty, may request incomplete grades from instructors and remain enrolled at the university through the end of the academic term, as outlined in the university's policy for incompletes. Students who are in good academic standing and earn a passing grade in at least one class for the term in question may carry incompletes for up to 12 months. If incompletes are not finished within 12 months, the student will be withdrawn from those classes and a grade of W will appear on the transcript.

Alternatively, if the student and their instructors mutually agree that a sufficient amount of work has been completed to assign a semester grade, the student will receive final semester grades at the time they are called to active military service.

Any remaining classes that the student neither completes nor receives an incomplete grade for will be withdrawn with a grade of W appearing on the transcript.

Military Leave of Absence Option:

A student who is called to active military service and is not able to complete the semester in which they are enrolled can opt for a military leave of absence from the university. A military leave of absence can extend for up to five years from the term the student elects the military leave of absence.

A student may withdraw from all courses as of the effective date of the military orders to report to active duty. Upon withdrawal, tuition for the term will be refunded 100%; however, for a student receiving federal financial aid funds, the university is required to return those funds to the federal aid programs based on specific federal guidelines and calculations which will determine the

amount available to be credited to the student's account. If the student is receiving Post 9/11 GI Bill® (Chapter 33) benefits, the university is required to return funds to the Veterans' Administration in accordance with their regulations. For a student whose tuition has been completely refunded, the full amount of institutional and state aid for that term will be cancelled since there would be no tuition liability for the student. The student may be eligible for those funds in a future semester, in accordance with proper application and qualification procedures.

Room and Board will be refunded on a daily pro rata basis based on the date the student officially goes on a military leave of absence from the university.

No grades will appear on the transcript of a student who goes on a military leave of absence prior to the last day to drop classes in a term. A student who goes on a military leave of absence after the last day to drop classes in a term will receive grades of "W" on their transcripts along with the following notation "Withdrew, effective date (Military Service)."

Students who are called to active military service during a term in which they are enrolled are encouraged to meet with Associate Provost for Graduate Programs & Continuing Studies to discuss the best academic option for them. They are also encouraged to meet with the Director of Scholarships and Financial Assistance to discuss how a military leave of absence might impact their financial aid.

Reinstatement:

A graduate student who has been admitted to Hollins but called for active military service before the first day of classes of their first semester is eligible to defer their enrollment for up to five years. While their admission is deferred, the graduate student is required to contact the Manager of Graduate Services at least once per calendar year regarding their intended start term. Any graduate student unable to accept their offer of admission within the five-year period, will be withdrawn. New application materials will be required if they desire to enroll after the fifth year.

When a student who was on a military leave of absence is ready to return to the university, they should contact the Associate Provost for Graduate Programs & Continuing Studies as well as the School Certifying Official to notify them of their intent to return. These university officers will initiate the reinstatement process.

Provided the student has returned to the university within the five-year time frame and has notified the university of their intent to return no longer than three-years after they completed their military service, they will not have to reapply and will be reinstated with the same academic status under which they went on military leave of absence. *The Federal Student Aid Handbook* states the following regarding reinstatement (provided the student returns within the time frames indicated above): "If the student is readmitted to the same program, for the first academic year in which [s]he returns, the school must assess the tuition and fee charges that [s]he was or would have been assessed for the academic year during which [s]he left school" (2-71). In the event a program is discontinued during the military leave of absence, the student will work with the Associate Provost for Graduate Programs & Continuing Studies to determine an appropriate program to enter upon reinstatement.

Questions regarding Hollins' policy should be directed to hugrad@hollins.edu for graduate students.

*Please note that any charges or refunds as well as the cost of attending following reinstatement will be assessed by the Business Office and the Office of Scholarships and Financial Assistance in accordance with university policy and guidelines outlined in *The Federal Student Aid Handbook* and SCHEV's *Virginia Tuition Relief, Refund, and Reinstatement Guidelines*.

Tuition Fee/Refund Policies

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

Students must formally notify the graduate office in person or in writing of their intent to withdraw from a course or from the program. The appropriate form must be completed and approved in order to drop a course. After the drop date, students must complete an official

withdrawal form signed by the instructor and the associate provost for graduate programs. The date on which the withdrawal form is presented determines the amount of tuition due. If a student withdraws prior to the beginning of the term, there is no tuition liability. The nonrefundable enrollment deposit paid at the time of registration or acceptance of position within the program will remain as a credit on the student's account up to one academic year for future costs. Refunds will not be issued.

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

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

Fall Term 20259

100% tuition refund for withdrawal by September 9, 2025.

50% tuition refund for withdrawal by September 16, 2025.

Beginning September 17, 2025, no tuition refund.

Spring Term 2026

100% tuition refund for withdrawal by February 6, 2026.

50% tuition refund for withdrawal by February 13, 2026

Beginning February 14, 2026, no tuition refund.

6 Week Summer Term – 2026

100% tuition refund for withdrawal in the first three days.

50% tuition refund for withdrawal by the fifth day.

0% tuition refund after the fifth day.

4 Week Summer Term – 2026

100% tuition refund for withdrawal on the first day.

50% tuition refund for withdrawal by the third day.

0% tuition refund after the third day.

2 and 3 Week Summer Mini Sessions – 2026

100% tuition refund for withdrawal on the first day.

50% tuition refund for withdrawal on the second day.

0% tuition refund after the second day.

Room and Other Fees (technology fees, etc.)

No refund under any circumstances.

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

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

In accordance with the Department of Defense regulations, the University is required to return unearned TA funds for students on a proportional basis that have received TA funds and drop or withdraw from a course prior to completing 60% of the course. Once a student has completed at least 60% of the course for which the TA funds were approved, the student is considered to have earned 100% of the TA funds. If a service member stops attending due to a military service obligation, the University will work with affected service members to identify solutions that will not result in a student debt for the returned portion.

The University's schedule for Return of Unearned TA:

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

Notification of Rights under FERPA for Hollins University

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

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

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

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

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

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

The data may be used within evaluations of federal- or state-supported research studies. Federal and State authorities must obtain certain use-restriction and data security promises from entities they authorize to receive and compile student PII. They may also track student

participation in education and other programs by linking PII to additional personal information obtained from other federal and state data sources including workforce development, unemployment insurance, child welfare, juvenile justice, military service, and migrant student records systems.

Ceramics Post-Baccalaureate Certificate

The Post-Baccalaureate Certificate in ceramics is designed to enhance students' skills and knowledge and help them become accomplished practitioners, making well-crafted art and developing a body of work. The program is built around the core idea that skill is developed by attentive instruction and, as importantly, working in the studio to build one's artistic practice. Women and men admitted to the program will work closely with faculty and visiting artists to develop their creative potential.

The program is designed to meet the needs of independent artists, aspiring production potters, and those who plan to apply to M.F.A. programs. The program provides close artistic mentorship, access to studio space, opportunities for artistic growth, and the chance to assemble a focused body of work to be highly competitive for admission to graduate programs or portfolio development.

REQUIREMENTS FOR THE CERTIFICATE

Fourteen ceramic credits and completion of a capstone exhibition within one academic year is required. Credits consist of six credits each semester, and two credits during January short term. Course curriculum includes: Advanced Topics in Ceramics (8 credits total), Ceramics Seminar (4 credits total), Short Term Ceramics Independent Study (2 credits total) and a Capstone Exhibition with the Wetherill Visual Arts Center at Hollins. In addition to program faculty, visiting ceramic artists will provide advanced-level critiques, as well as professional guidance for working artists.

TUITION AND FINANCIAL ASSISTANCE

Tuition for the 2025-26 academic year is \$725 per credit hour or \$5,800 for the normal credit load of eight credits in the fall term and \$4,350 for six credits in the spring. Student loans and scholarships may be available. Applicants should indicate their need on the application for admission. A technology fee of \$162.50 and a lab fee of \$110 will be charged each term (fall and spring). An additional lab fee for the January Independent Study will also be charged. The amount will depend on the materials used in the study.

A nonrefundable deposit of \$400 is due from new students on the specified enrollment date. This deposit will be credited to the student's account and reflected on the fall term billing. Students withdrawing prior to the beginning of the term do not incur tuition charges. The nonrefundable enrollment deposit will remain on the student's account for use in a subsequent term of enrollment, up to one year. Refunds will not be issued.

Courses in Ceramics

ART 542: ADVANCED TOPICS IN CERAMICS 1 (4)

Manning

This is an advanced level clay, glaze, and kiln study course. Emphasis is on technical processes that support and advance individual expressions in clay. Both functional and sculptural considerations will be addressed within the broader context of contemporary ceramics. Lab fee required, approximately \$110. Fall Term

ART 562: ADVANCED TOPICS IN CERAMICS 2 (4)

Manning

This is an advanced level clay, glaze, and kiln study course. Emphasis is on technical processes that support and advance individual expressions in clay. Students will identify ceramic processes of personal interest which will guide research and development of artistic growth. Lab fee required, approximately \$110. Spring Term

ART 525: CERAMICS SEMINAR 1 (2)**Manning**

Presentation and discussion of topics related to portfolio and professional development with critique of work by faculty and visiting artist.

ART 535: CERAMICS SEMINAR 2 (2)**Manning**

Presentation and discussion of topics related to portfolio and exhibition with critique of work by faculty and visiting artists.

ART 590: INDEPENDENT STUDY (2)**Manning**

Students work independently in their studio, with faculty oversight to develop a personal body of work, with access to the ceramics' studio spaces. Progress must be presented during mid-semester and final critiques with Studio Art faculty and Visiting Artist. Lab fee required. Offered January term only.

Faculty

Josh Manning, program director; B.F.A., Virginia Polytechnical Institute; M.F.A., West Virginia University.

Josh has been teaching and developing a ceramic curriculum since 2008 which is reflective of both his formal academic training in the arts and traditional apprenticeships in ceramics and glass. He has studied under and utilizes both eastern and western ceramic pedagogical styles and has exhibited work abroad and domestically. His work has been published and featured numerous times in periodicals and reference books, most notably by the American Ceramics Society subsidiaries, and his work is held in public and private collections nationally.

Continuing Education and Non-Degree Seeking Students

Hollins University is committed to providing lifelong learning opportunities for adults seeking to enhance their knowledge and skills without pursuing a formal degree. These policies outline the framework for enrolling in continuing education courses for non-degree seeking learners.

ELIGIBILITY

Enrollment is open to any adult learner who demonstrates an interest in personal or professional development through higher education. Alumni of Hollins University are encouraged to further their education and engagement with the university community through available courses.

ENROLLMENT PROCESS

Prospective students must complete a non-degree application available through the Hollins University Office of Graduate Studies and Continuing Education or through our online [Graduate Application Portal](#). Enrollment in courses is contingent upon approval from the course instructor and the director or chair of the program. This ensures students meet any prerequisites and that the course aligns with their learning objectives. Some program directors may require more documentation, including writing samples, before approving a student for a course. Enrollment in courses is also contingent upon available seats. Once approved by the instructor, students must register for the course through the Office of Graduate Studies and Continuing Education, pending seat availability.

AUDITING COURSES

Students may choose to audit courses, attending the class without being required to participate in graded assignments or assessments. Auditing a course costs the same as taking the course for credit. Students interested in auditing should specify this at the time of registration and obtain instructor approval if required. Auditors do not receive academic credit but may access course materials and resources as permitted.

DISCOUNT FOR ALUMNI

Alumni of Hollins University will receive a 15% tuition discount on continuing education courses.

COURSE OFFERINGS

A diverse range of courses is available across various disciplines, subject to instructor availability and university resources. Course schedules and descriptions are published each semester on the Hollins University website.

TUITION AND FEES

Tuition rates for continuing education courses vary based on the course discipline and credit hours. The 15% alumni discount applies solely to course tuition and does not cover additional fees for materials or special sessions.

ACADEMIC POLICIES

Non-degree seeking students are subject to the academic standards and policies of Hollins University. Continuous assessment and participation in coursework are required to successfully complete a course.

SUPPORT SERVICES

Non-degree seeking students have access to university resources such as libraries, career counseling, and academic advising. Dedicated staff within the Office of Graduate Studies and Continuing Education are available to assist with course selection and enrollment procedures.

CONTACT INFORMATION

For further details or assistance, prospective and current students should contact the Hollins University Office of Graduate Studies and Continuing Education at hugrad@hollins.edu.

Children's Literature

M.A./M.F.A.

Hollins University offers low-residency graduate programs devoted exclusively to the writing, study, and illustration of children's literature, leading to an M.A. or M.F.A. degree in Children's Literature, an M.F.A. in Children's Book Writing and Illustrating, or a Certificate in Children's Book Illustration, all of which can be earned in as few as two years or spread out over time to accommodate students' individual needs. These concurrent pathways offer a uniquely diverse community of writers, scholars, and artists learning from each other both in remote classes and in person on Hollins' historic Appalachian campus during the last two weeks of summer semester. *(Note: in some circumstances a waiver for the residency requirement may be considered.)*

COURSE STRUCTURE

Courses are divided into three categories: Creative Writing (ENG), Critical Studies (ENG), and Illustration (ART). These three categories form the scaffolding of all our degree and certificate programs. Degrees are determined by which of these classes a student takes. For instance, a student will take a mix of critical and creative writing courses to achieve either the M.A. or M.F.A. in Children's Literature and will add the ART courses to achieve the required credits for the M.F.A. in Children's Book Writing and Illustrating. Alternatively, students can take only art courses to earn the Certificate in Children's Book Illustration.

Courses are offered remotely during fall and spring semesters, with a shorter summer term that includes four weeks online followed by two magical and jam-packed weeks in person on the beautiful Hollins campus. Fall classes run for 14 weeks beginning in late August to early September and run into mid-December. Spring classes begin in February and end in early May. Summer semesters are held from mid-June through July. Students have nine years from matriculation to complete their degree.

CREATORS-IN-RESIDENCE

Each summer, the Children's Literature and Illustration Graduate Programs host a nationally renowned writer-in-residence, scholar-in-residence, and illustrator-in-residence for extended visits. In residence guests give lectures, visit classrooms, and consult individually with students on their manuscripts, scholarly papers, or illustrations. Works by each year's Illustrator-in-residence are often hosted in the Eleanor D. Wilson Museum. Recent writers-in-residence were Carole Boston Weatherford, Rosemary Wells, and Mitali Perkins. Recent scholars-in-residence were Ebony Elizabeth Thomas, Cristina Rhodes, and Stephanie R. Toliver. Recent illustrators-in-residence were Grace Lin, Olivia Stephens, and James Ransome.

VISITING SPEAKERS

Along with the residencies, an exceptional array of visiting speakers is invited to give lectures and speak with students throughout the year. Speakers include well-known authors, scholars, artists, agents, art directors, and publishing professionals. Some recent guests include Cece Bell, Charles Vess, Lesa Cline Ransome, Martha Rago, Eddie Gamarra, Chad Beckerman, Frances Gilbert, Lesléa Newman, and Rob Costello.

EVENTS

Students can participate in several long-standing events, such as the annual student-organized

Francelia Butler Conference on Children's Literature (FBC) that celebrates the best work coming out of the program each year. FBC is also when the winner(s) of the Margaret Wise Brown Prize for the best picture book text from the previous year are given their awards. In even years, students can participate in the *kidlit@hollins* Symposium, an online interdisciplinary gathering on major themes in the field of children's literature. In odd years, alumni host a reunion on campus, inviting distinguished alumni working in academia or publishing as authors, illustrators, editors, and agents to speak to attendees. Annually, students can attend the Book Launch Party to celebrate new books published in the previous year by students, alumni, and faculty; the children's book illustrator gallery shows on display in the Eleanor D. Wilson Museum; and the Illustrators' Exhibition and Certificate Graduation. Each summer during the low residencies, students can help place our beloved collection of children's book characters across campus—over 60 to date. Currently enrolled students are welcome to participate in all events.

PROGRAM HISTORY

In 1992, Francelia Butler, a pioneer for the scholarly criticism of children's literature, bequeathed the *Children's Literature Journal* (the journal for the Children's Literature Association or ChLA), to Hollins University with the caveat that the university begin an M.A. program in Children's Literature. Richard Dillard invited Amanda Cockrell to be the first program director. She served for 26 years. The Francelia Butler student-run conference was begun by Jill May as a project in her History & Criticism class and has become a beloved annual tradition. In 2005, the M.F.A. in Children's Literature was created, and in 2011, Cockrell was joined by Illustrator Ruth Sanderson as co-director to create the Certificate in Children's Book Illustration. The certificate bloomed into the full M.F.A. in Children's Book Writing and Illustrating in 2015. Dr. Lisa Rowe Fraustino served as program director from 2018 to 2023 and was followed by Dr. Elizabeth "e" Dulemba who serves as program director to date. The program draws its excellent instructors from the ranks of Hollins' faculty as well as distinguished authors, scholars and illustrators from across the globe. Students, alumni, and friends can now follow program updates and events by signing up for the "KidLit News" at the program's home page: Hollins.edu/chlldlit.

MARGARET WISE BROWN PRIZE

The program is home to the Margaret Wise Brown Prize, begun in 2014 to honor the best picture book writing from the previous year. Submissions open every November and a panel of judges chooses a winner and honor title that is awarded at the Francelia Butler Conference each summer. The prize has led to a growing and research worthy collection of picture books in the Margaret Wise Brown Reading Room.

REQUIREMENTS FOR THE DEGREES

M.A. in Children's Literature

Forty credits are required for the M.A. in Children's Literature degree. Each student will generally undertake eight four-credit courses (usually two per semester) plus an eight-credit thesis. At least half the courses taken must be critical literature (ENG) courses that include writing papers. The thesis offered for the degree may consist of an extended critical essay or an original work of poetry, fiction, drama, or creative nonfiction for children.

M.F.A. in Children's Literature

Forty-eight credits are required for the M.F.A. in Children's Literature degree. Each student will generally undertake ten four-credit courses (usually two per semester) plus an eight-credit thesis. Each student will be required to complete a minimum of four (ENG) creative writing courses. Four of the courses undertaken must be critical literature (ENG) courses that include writing papers. Two other creative courses approved by one's academic advisor are also required. The thesis

offered for the degree will consist of a book-length original work in poetry, fiction, or drama for children, accompanied by a critical essay.

M.F.A. in Writing and Illustrating

M.F.A. students take four 500-level ART courses of six credits each (the primary course of four credits plus a concurrently required two-credit studio course), a four-credit elective in art or creative writing based on the student's specific focus, six four-credit English (ENG) courses that are a combination of writing and critical study of children's literature and children's book illustration, plus eight thesis credits for a total of 60 credits to obtain the degree. Students who have completed the Certificate in Children's Book Illustration may count those 24 credits toward this M.F.A. degree if they choose to expand their studies.

Certificate in Children's Book Illustration

Certificate students take four 500-level ART courses of six credits each (the primary course of four credits plus a concurrently required two-credit studio course). Students have the option to take four courses over two six-week low-residency summer terms or four consecutive, year-round semesters. Courses are generally taken in the order of: Illustration Drawing, Illustration Media, Illustration Design, and Illustration Portfolio. *A summer semester start date is required to experience the classes in this order.* No transfer credit is accepted for the certificate.

Courses in Children's Literature and Illustrating

CRITICAL STUDIES (courses rotate every two years):

ENG 528: CHILDREN'S BOOK ILLUSTRATORS (4)

The role of art in children's literature will be examined in this course as a survey of traditional and contemporary works emphasizing Western and some global traditions of how artists interpret and reinterpret texts. This course is required for M.F.A. in Writing and Illustrating majors.

ENG 535: Retellings and Adaptations: Myth, Fairytales, and Folklore (4)

From its earliest roots in older oral and written sources, literature for children has a rich tradition of retellings and adaptations. The course explores how adaptation works in various forms and genres for young readers and audiences.

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

From Oz to Middle Earth, to Outer Space, the Fantastic has been a major element in children's and YA fiction for over a century. It is a category different from realistic fiction with its own rules for writing and criticism, which will be examined here.

ENG 538: CULTURAL REPRESENTATION IN CHILDREN'S AND YA LITERATURE (4)

This course will examine the themes that emerge in books, asking which elements are universal, and how these stories contribute to a larger cultural narrative. Class participants will engage in close readings and discussions.

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

An introduction to literature for children, from its roots in the oral tradition to the 20th century works, concentrating on American and global literature, including some international translations. This course is offered every year and required by all students.

ENG 576: CRITICAL STUDIES IN LITERATURE (4)

Close analysis of a particular form, genre, or theme in children's and young adult literature and culture taught by leading scholars in the subject of study. Students will apply critical approaches to academic essays about literature.

ENG 577: GENDER STUDIES IN CHILDREN'S AND YA LITERATURE (4)

Literature for young readers is a powerful tool for examining how we acquire and/or assign identities and gender roles and the finding of selfhood. Some genres, such as historical fiction, represent our culture's traditional gender divisions, while others, such as fantasy and science fiction, may reconceive them, opening a broader interpretation of societal gender roles.

CREATIVE WRITING:

ENG 560: Writing for Children and Young Adults (4 credits)

This survey workshop course will examine several age ranges and genres such as picture books, chapter books, mid-grade, graphic novels, and young adult to help introduce students to the wide range of stories that fall beneath the children's and young adult literature umbrella and help them figure out their preferred category in which to create. This course may be taken more than once. This is a great class for beginners.

ENG 561 (5XX): Short Form Writing (4 credits)

This course will focus on learning to write in one or more of the short forms of literature published for children, including picture books, poetry, easy readers, chapter books, young graphic novels, and/or short stories. Genres will concentrate on fiction, non-fiction, fantasy, drama, or humor, etc., while employing figurative language and sensory details to create fully realized characters, worlds, and stories. Course focus will be based on the expertise of the instructor and interests of the students. This course may be taken more than once.

ENG 561 (5XX): Long Form Writing (4 credits)

This course will focus on learning to write in one or more of the long forms of literature published for children and young adults, including mid-grade, older graphic novels, and young adult literature. Genres will concentrate on fiction, non-fiction, fantasy, drama, or humor, etc., while employing figurative language and sensory details to create fully realized characters, worlds, and stories. Course focus based on the expertise of the instructor and interests of the students. This course may be taken more than once.

ENG 561 (5XX): Creative Writing Focus (4 credits)

Various topics will be offered based on the expertise of visiting faculty and student demand.

ENG 583: Advanced Creative Writing Tutorial (4 credits)

Graduate tutorial seminar in the generation, examination, and interpretation of texts in children's literature in the light of literary history and theory with attention to the writing of the students in the class. The exact contents of any given seminar will be determined by the needs and interests of its members. Prerequisite: to be taken after the successful completion of at least one ENG561 course. This course may be used as preparation for thesis.

ENG 590: Independent Study (4 credits)

Students may deep dive into a particular subject matter of interest to them as part of their maturation process as a scholar and creator with the guidance and supervision of an assigned instructor. Students will develop a robust curriculum and provide regular outputs and summaries of their findings, creations, and discoveries.

ILLUSTRATION (ART):

ILLUSTRATION DRAWING

ART 568: Illustration Drawing (4 credits)

In this course, students will build upon the drawing skills they bring to class. And, while basic drawing technique will be addressed, emphasis will be placed on helping each student utilize their own style, encouraging them to weave in newer drawing techniques as the course develops. Students will learn to develop convincing characters and environments, learning to create them 'from the inside out'. In addition, we'll develop a manner of drawing that considers word to image translation, page composition, methods for maintaining character consistency, etc.. We will also study varied approaches to drawing for picture books by celebrated illustrators, from today and yesterday. While this is neither an anatomy nor a perspective drawing course, we will take a look at using anatomy to help us render our characters and perspective to in helping us render our environments. Class time will include Powerpoint presentations, in class demonstrations, review of books and resources,

critique and discussion time as well as, of course, plenty of time to work on illustration assignments. *Taken in conjunction with ART568 Illustration Drawing Studio. \$50 supply fee*

ART 568S: Illustration Drawing Studio (2 credits)

Studio time will place an emphasis on developing dynamic drawing skills for all aspects of picture book design. Students will focus on developing their own drawing style while investigating alternative illustrative drawing styles. Studio hours will be spent working one on one on both in-class and homework assignments with critique and discussion time as well. *Taken in conjunction with ART568 Illustration Drawing.*

ILLUSTRATION MEDIA

ART 527: Illustration Media (4 credits)

Today's book publishing technology allows for enormous variety in approaches to illustration. In this introduction to children's book media, students will experiment with a range of media commonly used for children's book illustration, while learning to identify and analyze the media and styles of contemporary published illustrators. By the end of the term students will give a detailed analysis and presentation of a contemporary illustrator whose style and media use is inspirational and potentially influential in the development of the student's own personal style and media. *Taken in conjunction with ART 527 Illustration Media Studio. \$50 supply fee*

ART 527S: Illustration Media Studio (2 credits)

Studio time will place an emphasis on hands-on exposure to color theory and basic media skills for creating picture books for children. Both black-and-white and color media will be covered, such as pen and ink, watercolor, gouache, scratchboard, colored pencil, collage, and an introduction to mixed media/digital techniques. Class time will include critique and discussion time. *Taken in conjunction with ART 527 Illustration Media.*

ILLUSTRATION DESIGN

ART 578: Illustration Design (4 credits)

This class will cover the theory and practice of 2-D design for children's book illustration, using both traditional and digital methods. The elements of successful design in a wide variety of published picture books and (some) graphic novels and illustrated novels will be examined. Students will build on the skills they have developed in ART 527 and ART 568 in a variety of challenging exercises and assignments to solve problems of visual organization while considering the interplay of text and pictures. *Prerequisites: ART 527 and ART 568. Taken in conjunction with ART 578 Illustration Design Studio. \$50 supply fee*

ART 578S: Illustration Design Studio (2 credits)

Studio time will place an emphasis on hands-on exposure to basic and more advanced approaches to 2-D design. Every class will include critique and discussion time, and students will be expected to participate in critiques in a constructive manner. Students will be asked to do required reading and an in-depth presentation on the design of an illustrator or picture book of their choice. *Prerequisites: ART 527S and ART 568S. Taken in conjunction with ART568 Illustration Drawing.*

ILLUSTRATION PORTFOLIO

ART 523: Illustration Portfolio (4 credits)

Students will continue to study a variety of contemporary children's book media and illustrators, and a few advanced techniques will be demonstrated to the class. Students will work on character development, composition and color design, with the aim of applying these in their medium of choice for a professional portfolio. Class time will include Power Point presentations, in-class demonstrations, review of books and resources, critique and discussion time. *Prerequisites: ART 527 and ART 568. Taken in conjunction with ART 523 Illustration Portfolio Studio. \$50 supply fee*

ART 523S: Illustration Portfolio Studio (2 credits)

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

ART 550: Studies in Illustration (4 credits)

Topics vary in this course depending on the specializations of the instructor(s) teaching it and may include course such as creating graphic novels or printmaking.

CROSS DISCIPLINARY COURSES:

ENG 590: INDEPENDENT STUDIES (4 credits)

Students may complete up to 8 Hollins credits (two courses) through independent study taking a deep dive into a particular subject matter of interest to them as part of their maturation process as a scholar and creator with the guidance and supervision of an assigned instructor. Students will develop a robust curriculum and provide regular outputs and summaries of their findings, creations, and discoveries.

ENG 597: INTERNSHIP (4 credits)

The graduate internship course provides experiential learning experiences through supervised internships in professional areas related to scholarship, illustration, writing, and culture of children's literature. Through applied practice, students will become active participants in the diverse community of creators, publishers, sellers, sharers, and others who work with texts and images intended for children and young adults. In order to receive graduate credit for an internship, all students will be required to:

Identify objectives for seeking an internship with a particular sponsor.

Research the company or sponsor where interning and provide a paragraph on what the company does as it relates to student's objective.

Document the experience of the internship in detail.

Reflect on experience gained through the internship through a narrative essay.

Present learning outcomes to advisor and share with other students via a presentation.

ENG 599: THESIS (8 credits)

Along with assigned supervisors/readers and the expectations assigned by them, thesis will consist of an online course platform where students will be expected to perform regular check-ins and participate in group discussions with their peers. Students are encouraged to complete their thesis in one or two semesters but may take longer with permission from the program director.

- M.A. students may choose either a scholarly or a creative thesis. Students who choose to do a creative thesis must have taken at least two creative writing classes. M.A. students will choose a primary advisor and a second reader.
- M.F.A. students will complete a book-length manuscript or manuscripts (depending on the age range) of fiction, poetry, drama, or literary non-fiction for children. M.F.A. students will choose a primary advisor and a second reader.
- M.F.A. in writing and illustrating students must complete sketch dummies for one of the following: three picture books, two easy readers, one-chapter book, one illustrated novel, or one graphic novel. This will include six finished illustrations, accompanied by a 10-15 page critical essay situating the student's creative work in the historical and critical context of children's literature. M.F.A. students will choose two co-advisors, one concentrating on writing and a second concentrating on illustration.

TUITION AND FINANCIAL ASSISTANCE

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Tuition for the 2025-26 academic year is \$900 per credit hour. ENG classes are typically four-credits and ART classes are typically six-credits (a four-credit base class plus a two-credit studio). To be eligible for FAFSA funding, students must be enrolled half-time. During summer semesters, this means four credits, and during fall and spring semesters, this means six credits. (Six credits are considered a full load during summer semesters and nine credits are considered a full load during fall

and spring semesters.) Most students take two classes per semester which is typically eight to ten credits each semester.

Student loans and scholarships are available to US citizens. Applicants should indicate their financial need via a FAFSA application. Current members of **SCBWI** should contact the Graduate Office regarding program application benefits. (Proof of membership will be required.) Hollins undergraduate alumni and licensed teachers are eligible for a 15% tuition discount with proper documentation.

A technology fee will be included in students' bills (see page 9). Each Art class also requires a \$50 non-refundable materials fee. Potential students are required to pay a nonrefundable application processing fee of \$40 (for each program to which they apply). A nonrefundable deposit of \$400 is due from new students. This deposit will be credited to the student's account and reflected on the summer term billing. A nonrefundable deposit of \$200 is due from returning students 28 days before the semester begins. This deposit indicates the student's intent to enroll for the coming term and will be credited to his or her account. Students withdrawing prior to the beginning of the term do not incur tuition charges. However, the nonrefundable enrollment deposit will remain as a credit on the student's account and may be used during the subsequent semester for future tuition charges. Refunds will not be issued.

TRANSFER CREDITS

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

NON-DEGREE SEEKING OPTION

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Students may opt to take courses as a non-degree seeking student. Those may be either for credit or as an audit. The application process for non-degree seeking students is similar to that for degree seeking students.

Faculty

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

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

Julie Benbassat, is an award-winning illustrator and painter based in Philadelphia. After graduating from the Rhode Island School of Design in 2019, she has gone on to amass a range of clients in editorial, publishing, games, and animation. Her work delights in the eccentricities and wonders of the natural world, indulges in the fantastical, mixes narrative and portraiture, and highlights the bridge between the cute and the horrific. In spare moments, she relishes reading sassy nonfiction, plein air painting on cloudy days, and watching bad (but good) horror movies. Juliebenbassat.com.

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

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

R. Gregory Christie is an award-winning children's book illustrator and lecturer with a long track record of creating uniquely inspiring moments through art. His dozens of children's books include *Freedom in Congo Square*, winner of the 2017 Charlotte Zolotow Award and an Honor Book for both the Caldecott and the Coretta Scott King Awards. He is a NAACP Image award winner and was the artist for the United Postal Service's Kwanzaa Stamp in 2013. Gregory has done everything from John Coltrane album covers to animated films on Netflix. His lectures on art, diversity and literature are family friendly and he has made it his mission to educate and connect audiences to books in a way that is both fun and engaging. rgregorychristie.com.

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

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

Brian Counihan is a local artist whose work brings people together. He is an artist in-residence for the city of Roanoke leading community engagement projects, and is the organizer of the Daisy Art Parade. Brian earned an undergraduate degree in painting and printmaking in Ireland, a post graduate degree from Northwestern University and he has continued to learn ever since by taking on new and interesting projects. Brian has won Ireland's national portrait competition, worked in New York as a decorative finish artist, painted backdrops in Chicago, taught studio classes at Lynchburg College and Randolph Women College and is founding faculty of Community High School in Roanoke. Now, when he is not teaching humanities or studio art, he builds giant puppets for parades. As an educator, Brian encourages students to follow their curiosity, and to seek the happy accidents that help us learn and grow. Studioarticulo.com

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

Elizabeth O. Dulemba, director of Graduate Programs in Children's Literature and Illustration at Hollins; Ph.D., University of Glasgow in Children's Literature; M.F.A., University of Edinburgh in Illustration; B.F.A., University of Georgia in Graphic Design. "Dr. e" is an award-winning illustrator, author, professor, blogger, and speaker (including TEDx) with over three dozen books to her credit from board books to an award-winning young adult novel. She is the former Illustrator Coordinator for the Society of Children's Book Writers and Illustrators southeast region, Board Member for the Georgia Center for the Book, and Program Director of Illustration at Winthrop University; currently, she is on the Roanoke Arts Commission and a judge for the Children's Literature Association (ChLA) Phoenix Award in picture books. dulemba.com

Matt Faulkner, Award winning children's book author and illustrator, Matt has over 35 books to his credit. Since 1985, Matt has enjoyed working on book projects both historical and fantastical in nature. His graphic novel GAIJIN: AMERICAN PRISONER OF WAR (Little Brown), won the American Library Association Asian/Pacific Best Children's Book Award. His most recent graphic novel, MY NEST OF SILENCE (Simon & Schuster) has won wide acclaim. Matt has taught a variety of subjects at undergraduate and graduate level illustration programs at the College for Creative Studies in Detroit and the Academy of Art University in San Francisco. He is married to author and children's librarian, Kristen Remenar. They've worked together to create the delightful picture book GROUNDHOG'S DILEMMA (Charlesbridge) and its new companion picture book SQUIRREL NEEDS A BREAK. They live in the lower right-hand corner of Michigan. Mattfaulkner.com

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

Leah Henderson, M.F.A. Spalding University. Henderson is the author of the middle grade novels *The Magic in Changing Your Stars*, a SCBWI Golden Kite Award finalist and *One Shadow on the Wall*, a Bank Street Best Book and a Children's Africana Book Award notable. Her picture books include *Daddy Speaks Love*, *A Day for Rememberin'*, a Junior Library Guild selection, *Together We March* and *Your Voice, Your Vote*. Her writing is also included in a few anthologies. She also teaches in Spalding University's graduate writing program. Leahhendersonbooks.com

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

Ellen Kushner is the author of *The Golden Dreydl*, *Thomas the Rhymer*, winner of both the World Fantasy Award and the Mythopoeic Award; *The Privilege of the Sword*, winner of the

Locus Award; *Swordpoint*; and with Delia Sherman, *The Fall of the Kings*. Stories for younger readers have appeared in anthologies including *The Beastly Bride* and *Troll's Eye View*. Her newest book is the anthology *Welcome to Bordertown* (co-edited with Holly Black). She is also the host of PRI's award-winning National Public Radio series "*Sound & Spirit*" and a cofounder of the Interstitial Arts Foundation, an organization encouraging work that falls between genre categories. She was writer-in-residence in 2011. Ellenkushner.com

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

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

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

Seo Yeun Paik, Ph.D. Ph.D., in Translation Studies, Binghamton University; M.A., at Chung Buk National University, South Korea. Her concentration is in comparative translation studies in German and Korean with an English original children/YA fiction focus. Her dissertation topic is a comparative translation analysis of a German and Korean translation of Roald Dahl's *Charlie and the Chocolate Factory*. She is focusing on cultural references and linguistic features. Her research interests include translation studies, comparative translation studies, children's/YA novels, fantasy fiction and translation in media.

Mitali Perkins, M.A., University of California at Berkeley, B.A., Stanford University, was born in Kolkata, India, and lived in Ghana, Cameroon, England, and Mexico before her parents settled in California when she was in middle school. She is the author of many award-winning picture books and novels for young readers, including *Rickshaw Girl*, which was adapted into a film. She's also written a nonfiction book for adults about children's literature, *Steeped in Stories: Timeless Children's Novels to Refresh our Tired Souls*. Her newest releases are a picture book, *Holy Night and Little Star*, and a middle-grade novel, *Hope in the Valley*. Mitali lives and writes in the San Francisco Bay Area. mitaliperkins.com

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

Anne Phillips, Ph.D., University of Connecticut, professor of English at Kansas State University, teaches courses in children's and adolescent literature, including courses in illustration and adaptation. She has published and presented on illustrations and artists' interpretations of works such as *The Secret Garden*, *The Wonderful Wizard of Oz*, Wilder's *Little House* series, *Frindle*, and other works. She has co-edited several books and published essays in *Children's Literature*, *The Lion and the Unicorn*, *Children's Literature Association Quarterly*, and other venues. k-state.edu/english/about/people/phillips.html

Candice Ransom, M.F.A., Vermont College; M.A., Hollins University. She is the author of over 165 books for children of all ages, including the novels *Finding Day's Bottom* and *Seeing Sky-Blue Pink*; picture books including *Tractor Day*, *I Like Shoes*, *Liberty Street*, and *The Promise Quilt*; as well as the popular Amanda Panda series; and Time Spies books, among dozens of others. Candiceransom.com

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

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

Heidi Stemple is the author of 50 books for children, most of them picture books. She has been steeped in the children's book industry, giving writing workshops at conferences, literary events, universities, and at the Highlights Foundation, for almost 20 years. She has worked as a book doctor, a mentor, and critiquer for countless picture book writers from the pre-career level to some of the best authors in the business. She is also a full-time author, actively working in the business, currently working on revisions for 2 picture books, a verse novel, and the first of a chapter book series. She also happens to be the daughter of Jane Yolen, New York Times best-selling author of over 400 books for children, 20 of which they wrote together. B.A. Eckerd College. heidystemple.com

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

Ebony Elizabeth Thomas, Associate Professor in the School of Education at the University of Michigan, has written and co-authored more than two dozen articles and book chapters in numerous academic journals and edited volumes. She has also published several books, including *The Dark Fantastic: Race and the Imagination from Harry Potter to the Hunger Games*. She currently serves as co-editor of the NCTE journal *Research in the Teaching of English* and is a member of the United States Board on Books for Young People. ebonyelizabeththomas.com

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

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

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

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

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

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

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

REQUIREMENTS FOR THE DEGREE

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

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

TUITION, STIPENDS, AND SCHOLARSHIPS

Tuition for M.F.A. Creative Writing graduate students is \$23,200 for the 2025-2026 academic year. Students desiring to take more than thirty-two (32) credits within the MFA Creative Writing program for the year will be charged for those credits over the allotted thirty-two (32) credit hours per year. Credits above the 32 hours are charged on a per credit hour basis (\$830 per credit hour for 2025-26). If a course is outside of the core MFA Creative Writing program, it will be charged at the rate for that program. The director of creative writing will consider petitions should a student

feel a course outside the core program is essential to thesis work.

Students are required to pay fees as stated in that section of the catalog (page 9). A non-refundable enrollment deposit of \$500 is due on the specified enrollment date. This deposit will be credited to the student's account and reflected on the fall term billing.

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

Courses in Creative Writing

ENG 501, 502: GRADUATE CREATIVE WRITING TUTORIAL I, II (4, 4) Burnside, Guild, Kaldas, Milan, van Eerden

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

ENG 507, 508: ADVANCED CREATIVE WRITING (4, 4) Harlan, Sharp, Sumra

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

ENG 511, 512: GRADUATE CREATIVE WRITING TUTORIAL III, IV (4, 4) Burnside, Guild, Kaldas, Milan, van Eerden,

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

ENG 519: THE JAZZ AESTHETIC IN LITERATURE (4) Anderson

This course explores the development of literature (poetry, fiction, autobiography, etc.) that employs a "jazz aesthetic." The philosophical/aesthetic role that jazz improvisation has played in the development of Modernist and Post-Modernist critique will also be examined. Artists discussed include Charles Mingus, Jack Kerouac, Bob Kaufman, Amiri Baraka, Nathaniel Mackey, Miles Davis, Anthony Braxton, Jayne Cortez, and several others. The course entails the development of a creative and critical portfolio of jazz-inspired writing. Offered Term 1.

ENG 521: SCREENWRITING I (4) Department

An intensive hands-on course in the art of writing for the screen, for beginners and for writers experienced in other genres (fiction, poetry, and creative nonfiction). Screenings, writing exercises, and workshop-style critiques comprise the course. Not offered 2025-2026.

ENG 522: SCREENWRITING II (4) Department

An intensive course in screenwriting in which students go through the various stages of developing and writing a feature-length film script, from outline to treatment to presentation and group critiques to finished screenplay, including the analysis of previously produced screenplays and films. Not offered 2025-2026.

ENG 523: CINEMATIC ADAPTATION (4) Department

Students go through the entire process (from analysis of the story to outline to treatment to screenplay) of adapting a work of fiction for the screen. The course also includes close study of works of fiction that have previously been adapted for the cinema, as well as the resulting screenplays and films. Not offered in 2025-2026.

ENG 524: POETRY IN PERFORMANCE (4) Anderson

This course examines the aesthetics of textual performance as it has been applied to the performative aspect of poetry. Students will develop methods of critiquing and perform a broad range of aesthetic expression that incorporates poetry with other media. Poets to be discussed include Jayne Cortez, Ed Sanders, and several others. This course is a composite seminar/practicum. Offered Term 2.

ENG 347: STUDIES IN SHORT FICTION**Sumra**

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. Not offered 2025-2026.

ENG 551: WRITER-IN-RESIDENCE: TBD (4)**Brolaski**

Topic and genre vary each year in accordance with the writer-in-residence. Offered Term 2

ENG 553 FILM AS NARRATIVE ART I (4)**Department**

A study of films by directors such as Sir Alfred Hitchcock and Ingmar Bergman, as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Not offered 2025-2026

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

This course focuses on a study of films by directors such as Federico Fellini, Akira Kurosawa, Stanley Kubrick, and Orson Welles, as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Not offered 2025-2026

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

An examination of and practice in forms of writing that straddle and/or blend the worlds of fiction/poetry, image/word, fiction/nonfiction, and points between, including poetry, conceptual art, graphic memoir and fictional (auto)biography. Students will write concrete and prose poetry, flash fiction, fictional memoir, and experiment and redacted texts and their own invented forms, while considering a range of 20th-and 21st-century authors. Offered Term 1.

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

The pedagogical background and practical application of creative writing for the college classroom. Students will research pedagogical materials and texts, build syllabi, work one-on-one with peer mentors, engage in practice teaching, and learn institutional practices pursuant to college level teaching. Limited to MFA-CW program Teaching Fellows and Graduate Assistants by permission. Not offered 2025-2026.

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

Referred to as the cultural wing of the Black Power Movement, The Black Arts/Black Aesthetic Movement (1960s-1970s) remains one of the most innovative and controversial movements in modern and contemporary African American literature. This aesthetic movement gave birth to artists' circles, writers' workshops, drama, and dance groups, as well as new publishing ventures. The resultant work was both didactic and explosive and had a profound impact on college campuses and African American communities. This course examines the work of several of the movement's principal theorists and writers: Toni Cade Bambara, Larry Neal, Sun Ra, Amiri Baraka, Sonia Sanchez, Audre Lorde, etc. Prerequisite: sophomore standing or permission of instructor. Not offered 2025-2026.

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

This is a literature and creative writing course. Readings will focus attention on particular issues, such as perception and stereotypes, gender expectations, and cultural conflicts. Assignments will be creative, encouraging students to bring the issues raised in the literature into their own work. Students can write from their specific background, paying particular attention to ethnic, national, and regional identity, economic class, sexual orientation, etc. Not offered 2025-2026.

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

An intensive exploration of poetry, focusing on contemporary writers from the U.S. Can poetry really matter? How does it mean now? Is craft dead, murderous, of the essence? How do past poets speak through/against/around writers of our time? Is aesthetic progress possible? What are the orthodoxies, transgressions, blunders of the age? Open to creative writing M.F.A. students, and senior English majors with permission of instructor. Offered Term 2.

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

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. Offered Term 1.

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

This is a course on the literary form that has come to be known as "Creative Nonfiction." We'll read and discuss various modes of writing about personal experience and the aesthetic and ethical issues raised by such writing. Written assignments include discursive prose as well as students' original creative nonfiction. Not offered 2025-2026.

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

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. Not offered 2025-2026.

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

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

Other Courses Open to Creative Writing Graduate Students

Students in the Hollins M.F.A. program in creative writing may also draw from a variety of courses across the curriculum. Most choose their elective courses from upper-level courses offered by the English department, which may be taken at the graduate level for graduate credit. Additional or differentiated work is required of the graduate student and professors must submit a syllabus outlining the differentiation. During the 2025-2026 academic year, the courses include:

ENG 303: Literary History and Theory

ENG 308: Reading and Writing Memoir

ENG 314: Seminar in Jane Austen

ENG 315: Dante

ENG 317: Medieval Literature

ENG 330S: 17th-18th Century Literature: Transatlantic Literature

ENG 332: Shakespeare and the Theatre

ENG 335S: Milton

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

ENG 350: Special Topics: Eco-Cinema

ENG 350: Special Topics: Asia's America, America's Asia

Faculty

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

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

Pauline Kaldas, professor of English and creative writing, Ph.D., SUNY Binghamton. She is the author of *The Measure of Distance* (novel), *Writing the Multicultural Experience* (textbook), *Looking Both Ways* (essays), *The Time Between Places* (short stories), *Letters from Cairo* (memoir), and *Egyptian Compass* (poems). She is co-editor (with Khaled Mattawa) of *Dinarzad's Children: An Anthology of Contemporary Arab American Fiction* and *Beyond Memory: An Anthology of Contemporary Creative Nonfiction*.

Joe Milan, Jr., associate professor of English and creative writing; M.F.A., Vermont College of Fine Arts; a Barrick Graduate Fellow and BMI Ph.D. fellow at the University of Nevada Las Vegas. He's the author of the novel *The All-American* (W.W. Norton, 2023) and has been a fellow at the Virginia Center for the Creative Arts, the Bread Loaf Writers Conference, and a David T.K. Wong Creative Writing Fellow at the University of East Anglia, and a Barrick Graduate Fellow and BMI Ph.D. Fellow at the University of Nevada Las Vegas..His work has appeared in *Electric Literature*, *Literary Hub*, *The Rumpus*, and others.

Thorpe Moeckel, associate professor of English and creative writing; B.A., Bowdoin College; M.F.A., University of Virginia. He is the author of the poetry books *Odd Botany*, *Arcadia Road: A Trilogy*, *Making a Map of the River*, *According to Sand*, and *Venison*. He has been a NEA and Sustainable Arts Fellow. Nonfiction books include *Watershed Days: Adventures (A Little Thorny and Familiar) in the Home Range* and *Down by the Eno, Down by the Haw: A Wonder Almanac*. His most recent book is a middle grade novel, *True As True Can Be* and a hybrid river story, *Closer to Nowhere: Lost and Found in the Lower Canyons of the Rio Grande*.

C.E. Morgan (Catherine Morgan Guild), Distinguished Visiting Writer, B.A., Berea College; M.T.S., Harvard Divinity School. She is the author of the novels *All the Living* (FSG) and *The Sport of Kings* (FSG), as well as criticism and nonfiction. A Pulitzer finalist for *The Sport of Kings*, she has been a Guggenheim Fellow, a USA Foundation Fellow, and a Lannan Foundation Literary Fellow. She also spent one year in residency as a Cullman Fellow at the New York Public Library. Her work has been awarded the Kirkus Prize, a Whiting Award, the Weatherford Prize, numerous international prizes, and the Windham Campbell Award - a global award for achievement in the English language. Named a 20 Under 40 by the *New Yorker* and a 5 under 35 by the National Book Foundation, she lives in Virginia with her husband, son, and two Cardigan Welsh Corgis.

Meighan Sharp, assistant professor of English and creative writing; B.A., Linfield College; M.Ed., University of South Carolina; M.F.A., Hollins University. She is the author of the collaborative poetry collection *Effusive Greetings to Friends*, and the poetry chapbook *Anywhere You're Going*. Her work has twice appeared in the Best New Poets series, as well as *The Sun*, *Blackbird*, *Plume*, *The Florida Review*, and elsewhere.

Zeus Sumra, assistant professor of English and creative writing; B.A., CUNY-Brooklyn College; M.F.A., Rutgers University–Newark. He has held fellowships at the Anderson Center for Interdisciplinary Studies and the British Library's Eccles Institute for the Americas and Oceania. His fiction has appeared in the *Bristol Short Story Prize Anthology*, *Lampblack*, and elsewhere.

Jessie van Eerden, director of the Jackson Center for Creative Writing, associate professor of English and creative writing; B.A., West Virginia University; M.F.A., Iowa University. She is the author of three novels, *Call it Horses*, winner of the 2019 Dzanc Books Prize for Fiction, *Glorybound* (WordFarm, 2012), winner of the Foreword Editor's Choice Fiction Prize, and *My Radio Radio* (Vandalia Press, 2016), as well as the essay collection *The Long Weeping* (Orison Books, 2017), winner of the Foreword INDIES Book of the Year Award and *Yoke & Feather* (Dzanc Books, 2024). Her work has appeared in *Best American Spiritual Writing*, *Oxford American*, *AGNI*, *Fourth Genre*, and other magazines and anthologies.

The Hollins University M.F.A. degree in dance requires a total of 60-credit hours offering students an opportunity to immerse themselves for eight weeks during the summer months. The Hollins M.F.A. program offers the opportunity to engage with national and international dance communities. This graduate program provides students with a wide range of experiences, opportunities, mentorships, and exposure to other practitioners in the international dance field. The M.F.A. students and faculty establish a unique community of committed artists/scholars who range in ages and experiences and are working to sustain their careers and deepen their relationship to dance. The program offers a flexible yet rigorous course of study.

REQUIREMENTS FOR THE DEGREE

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

The Low Residency Mid-Career Two Summer Track is designed for mid-career artists, teachers and dance professionals who must study in a limited time frame that accommodates their employment/performance schedule. Acceptance into this track will be determined through a review of accredited professional experience and artistic maturity by a panel of Hollins faculty. Twelve credits toward the degree will be granted in recognition of appropriate professional work as evidenced by works presented to date (choreography and/or performance), grants and fellowships received, continued dance education, and/or teaching residencies, professional references and letters. A portfolio of the work will be compiled during the course of study. Two-summer track applicants must be mature working artists with at least 10-12 years of experience in national/international dance platforms.

Participants in all tracks establish a community of artists who share in the presentation of new work. All students participate in academic courses, mentored studio time, creative work, study, performances and discussions. As part of these in-depth academic & cultural exchanges, students will immerse themselves in specially designed study tracks, attend dance concerts and will study with members of the thriving international professional and academic community. These multiple experiences open pathways that create lifelong relationships and opportunities.

TUITION AND FINANCIAL ASSISTANCE

Tuition for the 2025-26 academic year is \$975 per credit hour. Qualified low-residency (two summer track) candidates may receive a 12-credit professional experience tuition waiver. The program offers artists fellowships, loans, and possible on-campus employment. The artist fellowship is based both on merit and need. The fellowships, which range from full to partial tuition, are awarded each year to incoming students. All candidates applying for fellowship/financial aid should contact the Office of Scholarships and Financial Assistance for further information and to receive the appropriate forms (540-362-6332 or sfa@hollins.edu). Student loans are not available to international students.

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

HOUSING

Housing for all students on the Hollins campus is available in campus dormitories. The cost of housing for the 2025-26 academic year is \$34 per night.

Courses in Dance

DANC 515: INTERMEDIA STUDIO (2 or 4)

HU

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

DANC 526: MENTORED STUDIO PRACTICE (4)

HU, EUROPE

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

DANC 531: CONTEMPORARY BODY PRACTICES (CBP) (2)

HU, EUROPE

Contemporary Body Practices is designed as a space to investigate and explore issues around the use of the body-mind within dance. The approach in DANC 531 (Contemporary Body Practices I) draws from somatic movement studies and the brain sciences in helping students generate and answer questions around the interplay between thought and skilled movement within dance.

DANC 532: CONTEMPORARY BODY PRACTICES II (2) ONLINE

HU, NYC

In this course, we consider the variety of ways in which our bodies move in different relationships and interactions with the world. The focus is on anatomy and the biomechanics of feet/ankles, chests/shoulders, and eyes/hands. This course continues the study of somatic movement and the brain sciences in helping students generate and answer questions around the interplay between thought and skilled movement within dance.

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

HU

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

DANC 539: HISTORY, THEORY, AND CRITICISM (4)

HU, EUROPE

This two-part course examines 20th-century dance history, emphasizing the relations between

dance, critical writing, and culture. Weekly lectures provide overviews while expansive professional performances are viewed, and community showings present the context for classroom discussions. Must be repeated for credit.

Theory and Criticism

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

History and Criticism

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

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

HU

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

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

HU

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

DANC 550: SPECIAL TOPICS (2 or 4)

HU, EUROPE

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

Examples from previous academic terms:

CURATORIAL PRACTICES AND DANCE (2 or 4)

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

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

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

POETRY AS PERFORMANCE (2)

The emphasis on poetry as an art-making practice that is informed by both body and mind is the keystone of this class. Examining the aesthetics of textual performance as it has been applied to performative (written and oral) aspects of poetry. This class focuses on ways to intensify the experience of poetry, of the poetic, through consideration of how the different styles, structures, and

forms of contemporary poetry can affect the way we see and understand the world. Poets to be discussed include but are not limited to Jayne Cortez, Jason MacLow, David Antin, and Victor Harryette Mullen.

CREATING PERSONAL NARRATIVES (2)

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

RELATIONAL AESTHETICS AND DANCE MAKING (2)

Bourriaud used the term relational aesthetics to describe work that moved away from private, independent space to art that could be encountered and meaning could be experienced collectively. Terms such as inter-subjectivity, inter-textual, temporary, democracy, environment, and audience are discussed alongside dance and performance practices.

UNSOLICITED DANCE - THINKING CHOREOGRAPHICALLY (2)

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

CREATING VISCERAL STORIES – FROM NARRATIVE TO MOVEMENT (2)

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

DANC 571: GRADUATE SEMINAR (2)

HU, EUROPE

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

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

Topics may include (but are not limited to):

Personal and group manifestos

New research topics emerging in dance studies.

Race, sexuality, age, ability, location, class, religion (in relationship to professional work and lives).

Theoretical Texts: Relational aesthetics/performance and practices across multiple disciplines.

Alternative venues vs. accepted larger performance space.

'Body' in performance, choreography and conceptual frameworks.

How art (dance) gets made/Who makes dance/Who views dance/Where dance is viewed and Why?

The role(s) of dance and how it is perceived both in the US and abroad.

How what you do and how you do it shapes community practices and aesthetics.

DANCE 568: DIGITAL MEDIA TUTORIALS (2)

HU

Digital Media Tutorials will provide an overview and basic understanding of all areas and phases of

digital media production (photography, sound, light, and video) and an overview and hands-on experience in using digital tools to create content that supports the creative work and its presentation. This course focuses on the basic use of a range of equipment and software in the production and post-production of audio-visual content. You will learn how to choose the media format that informs and suits your new dance/performance work adequately.

DANC 572: GRADUATE PERFORMANCE WORKSHOP AND CRITIQUE (2)

HU, EUROPE

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

DANC 590: INDEPENDENT STUDY (2 or 4)

HU

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

DANC 601: PORTFOLIO (6, 6)

HU

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

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

HU

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

Faculty

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

RESIDENT FACULTY

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

Penelope Freeh, visiting assistant professor of dance, assistant director HU M.F.A. program; M.F.A. in Dance, Hollins University.

HOLLINS FACULTY

Amanda DiLodovico is a teacher, writer, and dancer. She is currently a Lecturer in Critical Writing at the University of Pennsylvania, where she teaches courses in Dance Studies and Disability Studies. She earned her PhD in Dance Studies from Temple University in 2017. Prior to her doctoral work, she received a BA in Dance and English Literature from Marymount Manhattan College and a MA in Performance Studies from NYU. She has previously taught in the dance departments at Temple University, Marymount Manhattan College, and Swarthmore College. Her current research focuses on the labor of disabled bodies in contemporary dance practice through the lens of crip theory as a way to reflect upon and rearticulate a history of dance and Western culture invested in progress, innovation, and ability. In the classroom, she hopes to create a space for learning and creative practice that is accessible, supportive, equitable, and interdependent. In addition to teaching and writing, DiLodovico currently dances with the

Philadelphia-based dance collective, BollywoodTechPhilly.

Eliot Gray Fisher is an interdisciplinary artist originally from Santa Fe, New Mexico, whose practice bridges overlapping layers of technology with performance. As a co-director of interdisciplinary performance group ARCOS (arcosdance.com), he creates interactive video projections, music, and text, as well as performing in transmedia productions. He has composed music and designed sound for film, theater, and dance, for which he was awarded a commission from the Charles and Joan Gross Family Foundation and a grant from the Foundation for Contemporary Arts to collaborate with musicians in Tbilisi, Georgia. Fisher has also conducted documentary video fieldwork, recognized by an award from the Paul Robeson Fund for Independent Media, including in Sonora and Yucatán, Mexico, Minas Gerais, Brazil, and Victoria, Australia. He has built interactive installations selected for Currents New Media Arts festival and commissioned by the Ammerman Center for Arts and Technology. He has also written and directed over ten full-length theatrical productions with music at the Santa Fe Playhouse and Engine House Theater in Madrid, New Mexico. Fisher has participated in artist residencies including Ucross Foundation, Kimmel Harding Nelson Center for the Arts, and Signal Culture; designed curricula and taught on faculty at the College of Santa Fe, Santa Fe Preparatory School, and University of Texas at Austin; served as a guest artist at institutions such as University of Michigan, Colorado College, Texas State University, School of the Art Institute of Chicago, and Texas A&M University; and published in USITT's Theatre Design & Technology journal and The Bloomsbury Handbook of Dance and Philosophy. He has an MFA in Interdisciplinary Arts from Goddard College and is currently a doctoral student in Performance as Public Practice at the University of Texas at Austin.

Elizabeth Corbett O'Malley is a dual U.S. and Belgian citizen, and resides between Memphis, TN, upstate NY, and Paris, France, as a freelance choreographer, teaching artist, and dancer. She received her dance training in Rochester, NY, at the National Academy of Dance in Champaign, IL, and with Maggie Black and Marjorie Mussman in New York City. She is a graduate of Hollins University (MFA '19) and a recipient of a Rosenberg Distinguished Artist grant from Towson University. Corbett was also a Hollins University Fellowship recipient, and received a Recognized Professorship through her engagement with the Beijing Dance Academy. She danced with the Milwaukee Ballet and the Joffrey Ballet before she moved to Europe. There she became a soloist with William Forsythe's Frankfurt Ballet and performed for over a decade in works including "Love Songs," "Artifact," "In the Middle, Somewhat Elevated," "Enemy in the Figure," "Steptext," "Behind the China Dogs," "Loss of Small Detail" and other works. Corbett was the dance program coordinator and ballet, improvisation, and Forsythe repertory teacher for Anne Teresa De Keersmaeker's school of contemporary dance, P.A.R.T.S., in Brussels, Belgium, for ten years. De Keersmaeker engaged her as an assistant to the choreographer for several new works and created a duo for herself and Corbett titled "For." She has been a guest teacher worldwide including for Cullberg Ballet, Hollins University, Rosas, ImPulsTanz, the ADF, Movement Research/International Dance Dialogues, Dance Platform Istanbul, Hong Kong Academy for the Performing Arts and The National Academy of Arts, Oslo, Norway, among others. Corbett has been choreographing since the early '90's and her work has been seen at Hunter College, and through COCA/The Big Muddy Dance Company, Dir. Kirven Douthit-Boyd, New Ballet Ensemble Company and School, Dir. Katie Smythe. Corbett was seen most recently with her dance collective TINATA at Hollins University Fall Dance, and at RADfest '24.

Elizabeth Poliner is the author of the novel, *As Close to Us as Breathing* (Lee Boudreaux Books / Little, Brown & Co.), winner of the 2017 Janet Heidinger Kafka Prize in Fiction, finalist for the Library of Virginia People's Choice Award in Fiction, and an Amazon Best Book of 2016. She's also the author of *Mutual Life & Casualty*, linked stories, and *What You Know in Your Hands*, poems. Her writing has appeared in *The Michigan Quarterly Review*, *The Kenyon Review*, *The Common*, *Colorado Review*, and *TriQuarterly*, among other journals. She's been a fellow at MacDowell, Yaddo, VCCA, the Wurlitzer Foundation, the Sewanee Writers' Conference, and the Wesleyan Writers' Conference. She recently retired from Hollins University where she was an associate professor of English and Creative Writing.

Orfeas Skutelis is an award-winning cinematographer/producer from Novi Sad, Serbia.

Graduated from Academy of Arts in Novi Sad with a degree in cinematography and received an MA in Media Studies from The New School in New York, where he is based. Apart from documentary films, over the course of the past twenty years, he has also authored and produced TV programs, theatre performances, exhibitions, experimental and short films and music videos. He is currently teaching at The New School in New York.

Joshua Tuason is a dance artist based in Providence, Rhode Island. Associate Professor at Boston Conservatory, he has also taught at Roger Williams University, Rhode Island College and workshops at Brown University and Connecticut College. He is a certified teacher of the Alexander Technique and Cunningham Technique. BFA from Marymount Manhattan College. His performance career led him to be a member of the Stephen Petronio Company, Dance Hegginsbotham, Martha Graham Ensemble and freelance work with artists such as Yvonne Rainer, Pam Tanowitz, Ian Spencer Bell, and the Merce Cunningham Trust.

VISITING ARTISTS AND DISTINGUISHED SPEAKERS

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

MENTORS

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

The Master of Arts in Liberal Studies (M.A.L.S.) at Hollins University is an interdisciplinary program that offers students the freedom to design their own plan of study. The degree emphasizes writing, critical thinking, and creativity and is built on Hollins University's tradition of excellence in these areas. Typical students range from those seeking a career-enhancing master's degree to those who desire a strong liberal educational grounding in preparation for professional school, or even those who simply just love to learn. The 40-credit hour program is open to both men and women and requires students to complete nine (9) courses and complete a culminating essay or creative project that integrates their knowledge gains from all the courses they complete.

Students have a maximum of eight years from matriculation to complete degree requirements, and they can transfer in up to two graduate-level courses from a regionally accredited institution provided the courses did not count toward another degree and a grade of B or better was earned in the course.

M.A.L.S. students report satisfaction with Hollins' course schedule, which is sensitive to your responsibilities both at home and at work. Courses are offered fall, spring, and summer, and students can choose from courses that are fully online (synchronous and/or asynchronous), face-to-face, or hybrid (a combination of face-to-face and online).

TUITION AND FINANCIAL ASSISTANCE

Courses taken in the M.A.L.S. program during the 2025-2026 academic year are set at \$440 per credit hour. Therefore, the cost of a graduate course is \$1,760. Licensed, practicing teachers may be eligible for a \$100 per course discount with the appropriate documentation. A \$100 non-refundable enrollment deposit is due at the time of registration. The enrollment deposit is credited to the student's account and is applied toward the cost of tuition for the term. A technology fee will be also be charged (see page 9).

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

The Sue Zirkle Frazier M.A.L.S. Endowed Scholarship was established by the late Dr. Allie Frazier, one of the founders of the M.A.L.S. program, in memory of and as a tribute to his wife, Sue Zirkle Frazier. The purpose of the scholarship is to provide recognition and financial assistance to M.A.L.S. graduate students who are enrolled or planning to enroll at Hollins University and who have demonstrated their potential for academic success and a need for financial assistance. Scholarship amounts vary, and interested applicants should email hugrad@hollins.edu for additional information.

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

Courses in Liberal Studies

Course listings represent courses that have been recently offered. Please refer to the current schedule on the registrar's website for a list of courses offered this academic year.

ART 550: Special Topics: Art and Artists in American Culture (4)

Explore the rich cast of characters and the art they made in America from the founding of the nation to the 21st century. Visually rich and informative, this course explores the multi- cultural roots and

influences on American art making, as well as how American art has reflected the changing landscape of history. Starting with the art and fine crafts of early America, including the work of Native Americans, European and Spanish influences, each week will focus on a specific topic and kind of art and its background. The artists who created our art history, the cultural influences in art making, the methods, styles and materials of art making will be explored visually and in discussion each week. An important capstone of the course will be the status of art and artists in America today.

ART 550: Special Topics: Art and Artists: The Great Masters from Michelangelo to Picasso (4)

This visually rich and informative course will unpack the lives of artists and how they created their artworks. Through discussion of the times they lived, how they evolved as artists, many visual examples of important artworks and video demos of how the art was made, students will have an in-depth experience of some of the most loved artists and their creative work. For example, what was Rembrandt's Holland like for artists? How was an Impressionist painting made? Who were the innovative and eccentric artists of Montmartre in Paris in 1900?

ART 550: Special Topics: Prehistoric to Gothic Art History (4)

This visually rich exciting and informative graduate course takes a broad look at the development of world art and culture from the cave paintings of the Prehistoric era to the development of Gothic art and architecture in Europe as a foundation for the modern world. As an online course, students will explore the roots, development and cultural context of art in each time period, with a focus on the visual qualities of the art and how the art was made. The artists, methods and varieties of the art of each time period will be examined and illuminated with rich anecdotes and video demos of art methods. Weekly Zoon meeting will present the course content. Through discussion and posted written comments, students will present their reactions and reflections on this exciting evolution of art.

ART 550: Special Topics: Renaissance to Modern (4)

This visually rich exciting and informative graduate course takes a comprehensive look at the development of art in the Western world from the Renaissance in Italy to the Modern era in Post War Europe and America. As an online course, students will explore the roots, development and cultural context of art in each time period. Also, the artists, how the art was made and varieties of styles of the art of each time period will be examined. Each era will be illuminated with anecdotal narratives and video demos of art methods. Weekly zoom meetings will contain discussion, historical information, visual imagery and videos. Through class discussion and posted written comments, students will present their responses and reflections on the exciting evolution of art and art history from the birth of the Renaissance to the revolutionary art of the contemporary world.

ART 550: Special Topics: The Use of Color in Art Around the World (4)

The joy of color in art is central to most cultures. What is symbolism in color? What materials do artists use and how are they made? Color in Modern art versus Traditional arts? Artists eyes and color disabilities? How is color in art cared for by the role of Art Conservation? Weekly topics and surveys of engaging images, discussion, art and writing, and video demos will provide a journey through the world of color in art.

ENG 550: Special Topics: Asia's America; America's Asia (4)

The bones of American Literature are built from many cultures. This course's primary concern is to excavate the transnational cultural exchanges of philosophy and literature between East Asia and the United States as originally explored in Yoshinobu Hakutani's *East-West Literary Imagination*. With a selection of major works, authors and themes, we will examine how those exchanges influenced the evolution of what we define as American Literature and how it has in turn has influenced the literature of East Asia.

ENG 550: Special Topics: Children's Literature and Disability Studies (4)

This course investigates the links between children's literature, disability studies, and identity. We will use Lennard Davis's idea of "normalcy," Rosemary Garland-Thompson's concept of the "misfit," and Abby Meyer's work on the "freak" character as frameworks for reading children's and adolescent literature from the nineteenth century to the present. This course is designed to develop graduate students' skills as

careful reader, speakers, and writers.

ENG 550: Special Topics: Shakespeare (4)

In this course, students are to engage in the close reading of various Shakespearean dramas (history, comedy, and tragedy) while keeping in mind the cultural contexts in which they are written and performed. The course will additionally focus on many of Shakespeare's pervasive themes—including treatments of gender and sexuality, political and familial dynamics, issues of theatricality, and representations of diseased or disabled bodies in relation to healthy ones—in the original works as well as in modern adaptations when possible. Representative theoretical and critical works will supplement interpretation.

ENG 550: Special Topics: Reading & Writing on the Ride: On Books & Bikes (4)

In this course, we will read and discuss a mix fiction and nonfiction, with supplementary readings of poetry and other works, including visual art. We will explore how these readings might launch our own writings, analytic or creative or some mix, so each meeting will start with a writing prompt stemming from the readings in discussion. Our final meeting will include a workshop and reading of participant's works-in-progress.

HIST 517: Presidential Character & Leadership (4)

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

HIST 524: 20TH-Century American History (4)

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

HIST 540: The Second World War (4)

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

HIST 550: Special Topics: Critical Histories of the British Empire (4)

This seminar examines the development of the British Empire, which would come to control roughly 25% of the earth's surface in the early 20th century. We will begin by surveying its origins out of the unification of the British Isles under the English crown, including the colonization of Ireland. We will then address the colonization of North America and the Caribbean before examining the loss of the American colonies and the subsequent birth of the "Second" British Empire, with its global expansion in South Asia, Africa, and Oceania. We will engage in key historiographical debates about the nature of the British Empire, including whether or not it was an "Absent-minded" Empire, the role of slavery and emancipation, and debates over settler colonialism. This seminar will engage with themes of settler colonialism, imperialism, decolonization, slavery, race, and gender.

HIST 550: Special Topics: Ethics in a Diverse World: Historical Challenges & Contemporary Problems (4)

This course addresses global ethical dynamics and historical challenges in today's diverse world. It asks students to explore how themes such as identity, memory, and conflict can help them analyze and understand historical challenges and contemporary ethical issues and problems. This approach will enable students to think humanistic ally and through an interdisciplinary lens as they study critical ethical issues such as genocide, xenophobia, racism, religious discrimination, women and violence, trauma, nationalism, belonging, and paradigms of otherness.

HIST 550: Special Topics: History & Global Memoirs (4)

This course focuses on history and global memoirs in exploring the intersectional themes of culture, identity, existence, and memory. Through these themes, this class addresses such issues and concerns as globalization, cosmopolitanism, race, religion, gender, discrimination, marginalization, nationalism, and in reflection to dynamics of exile, trauma, language, intimacy, community, existential meaning, and humanism. The cross-cultural and transnational exploration on these themes, issues, and dynamics will enable ways to deeply resonate within varied experiences and perspectives of the world, while also establishing greater degrees of awareness in thinking through tensions of difference and otherness. An essential question of this course is, "How can we engage deeply with the histories and stories of others to better understand their worldview and reflect on our own lives?" This study on history and global memoirs illuminates highly distinctive ways to understand one's sense of self in the world amidst resonating in narratives that challenge and inspire how the world can be known and how perspectives on human existence can be transformed.

HIST 550: Special Topics: History & Intimacies of East/West (4)

This course begins with exploring histories, tensions, and intimacies between East and West through Edward W. Said's landmark postcolonial text *Orientalism*, which analyzes dynamics of hegemony, power, knowledge, imagination, and representation in ways that challenge how we think and know about the world. This historical lens of inquiry will take a political turn by examining issues and conflicts that arise due to imperialism and dominate paradigms of culture, difference, otherness, nationalism, and religion. In the latter portion of the course, close reading of literature will unfold the shared historical and intimate experiences between East and West in creating forms of agency in today's world. This will bring us beyond the limiting binary of East and West and enable new ways to think intimately and humanistically about religion/secularity, gender, nation, identity, and belonging.

HIST 550: Special Topics: History in Transnational Literature (4)

This course focuses on the dynamic field of transnational literature, examining works that transcend national boundaries and engage with the complexities of global migration, cultural exchange, and identity formation. Grounded in a historical framework, the course explores how literary texts reflect and respond to specific historical moments such as colonialism, decolonization, war, diaspora, and globalization. Through the study of novels from diverse countries and time periods, we will analyze how authors navigate themes such as displacement, marginalization, border-crossing, and the intersections of culture, language, and politics. Special attention will be paid to how historical forces shape and are shaped by literary expression, as well as how evolving conceptions of citizenship, belonging, and nationalism are contested and reimagined through literature. By engaging critically with these texts, students will develop a deeper understanding of the power of transnational literature to illuminate the complex realities of both past and present global conditions.

HIST 550: Special Topics: Middle East Conflict: Israel & Palestine (4)

This course begins explores the Middle East conflict in Israel and Palestine through considering historical dilemmas and questions which enable a platform of thinking to analyze contemporary issues in a very balanced manner. The trajectory of inquiry will establish vital ways to contemplate such problems and paradigms concerning identity, religion, secularity, nationalism, terrorism/ violence, peace, homeland, diaspora, exile, and belonging. In turn, a critical interpretation of Jewish and Muslim identities will foster a more fluid understanding of key issues in this conflict. As students consider these facets, serious historical concerns surrounding anti-Semitism and Islamophobia will be examined in providing different ways to reflect on contemporary forms of discrimination and oppression. This course enables participants to create deep levels of critical and humanistic analysis on this very significant conflict in today's world.

HIST 550: Special Topics: Muslim Women in the Contemporary World (4)

This course explores the multidirectional perspectives of Muslim women in the contemporary world through the historical impact of Orientalism and colonialism in contemplating paradigms concerning religion, secularity, gender, race, nation, and culture. Through this lens, long-standing historical problems of representation and identity for Muslim women will be considered in order to fully understand contemporary issues concerning gender inequities, oppression, discrimination, and

xenophobia that are acute in today's world. In turn, the vital aim of this course is to foster a dynamic and vivid understanding of

the agency of Muslim women through cultural humanistic perspectives, and in establishing a profound awareness of the liberating heterogeneity of Muslim women's experiences in America and on a global basis.

HIST 550: Special Topics: Nations, Borders, and Populism (4)

This course explores the complex intersections of nationalism, territorial borders, and the rise of populist movements in the modern world. Through an interdisciplinary lens, we will examine the historical, political, and cultural foundations of nation-states, focusing on the ways in which borders have shaped identity, citizenship, migration, and perspectives on refugees. Key topics will include the evolution of nationalism, the impact of globalization on national sovereignty, the politics of immigration, and the resurgence of populist movements across different regions with a particular focus on the Americas and Europe. Students will engage with critical theoretical frameworks, literature, journalism, media, and contemporary debates about populism's role in reshaping national policies and global relations. The experience of this course will develop a deeper understanding of how populism challenges traditional notions of the nation-state, the role borders play in both exclusionary and inclusionary political practices, and issues concerning belonging and marginalization.

HIST 564: The Cold War (4)

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

HUM 500: Nature in Global Cultures: Cross-Cultural Perspectives (4)

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

HUM 518: French and Global Food Cultures (4)

It is often said that food is a lens through which we can view the culture and values of any society, and for the French, food and culture are inseparable. Their passion for food is reflected in literary works and in luminous paintings which record an appetite for life, food, and conviviality. Why has the French gastronomic meal been recognized as UNESCO intangible cultural heritage? What do French institutions, policies, and cultural productions reveal about the core values and beliefs of the French? Where did they originate? How have they evolved? What political and economic factors affect both urban and rural French food systems? How do they differ from the institutions, policies, and cultural productions of the United States and other countries? The goal of this course is to develop a cultural perspective on the French connection to food and on the socio-economic conditions that made cuisine French. By examining current food practices in France, we learn that it has become the first country in the world to pass a law banning supermarkets and the food industry from throwing away food, forcing them to donate it to charities and food banks. As we study the evolution of the culinary in France, we delve into the absorbing history of how food products have traveled around the globe, and how migration and globalization have impacted all foodways and all cultures.

HUM 550: Special Topics: Adapting Austin (4)

This course will apply various critical lenses to a range of multimodal adaptations based on the works of Jane Austen, with a specific focus on diverse, contemporary texts.

HUM 550: Special Topics: Disability in Literature and on Screen (4)

This course will focus on literary (and, when possible, cinematic/televised) representations of nonstandard bodies and minds through a disability studies perspective. Our examination will possibly begin with Shakespeare's Richard III as and its 1995 adaptation featuring Ian McKellen. We will also examine the body's relationship to space and architecture in works like Swift's Gulliver's Travels. Further texts for examination may include Ben Jonson's Volpone, Katherine Dunn's Geek Love, and Ursula Hegi's Stones from the River. Other media will likely be considered, including the film Freaks and its impact on American Horror Story Freak Show. We will complement our readings with research from the fields of literary studies and disability studies as well as documentary evidence when appropriate.

HUM 550: Special Topics: The Art in Medicine: Using Art to Understand the Body and Visual Awareness (4)

Designed for both students and educators in the caring professions as well as for students who are interested in how images of the human body in art reflect culture, ethics, history and the human condition, past and present. Visually rich weekly presentations of art and ideas will engage students in reflection on what images of the body tell us about human awareness and sensitivity. In the medical and care giving realm, the goal is to sensitize participants to the people in their care by using visual skills to create better support, diagnosis and human connection. In the purely art realm, the images and presentations are geared to create better awareness of the human condition in our history and current world and how we are affected.

MATH 505: History of Math (4)

This course will examine the historical development of mathematics from ancient to modern times with a focus on the contributions made by great mathematicians. The course will emphasize mathematical development, reasoning problem solving, and communication. The aim of the course is to strengthen the graduate students' foundational knowledge of mathematics by learning about the evolution of mathematics over the past 5000 years.

MATH 515: Modern Analysis (4)

This course will focus on strengthening the calculus concepts of graduate students. Topics include limits, continuity, the Intermediate Value Theorem, differentiation, the Mean Value Theorem, L'Hospital's theorem, integration, sequences, series, convergence, and Taylor's theorem. The aim of the course is to strengthen the graduate students' foundational knowledge by applying the tools of calculus to a variety of problem situations and express the concepts and solutions graphically, numerically, and analytically.

MATH 517: Discrete Mathematics (4)

This course will examine the various aspects of discrete mathematics, which includes several branches of mathematics that deal with objects that can assume only distinct values. Set Theory, Graph Theory and Number Theory are just a few of the branches that would be classified as "discrete". Topics include formal logic notation, proof by induction, proof by contradiction, set theory, Boolean algebra, combinatorics, and graph theory. The aim of the course is to strengthen the graduate students' knowledge of the various principles associated with discrete mathematics fields.

MATH 520: Probability and Statistics (4)

This course will focus on strengthening the probability and statistical concepts of graduate students. Topics include sample spaces, axioms of probability, independence, conditional probability, random variables, discrete and continuous probability distributions, descriptive statistics, and hypothesis testing. Applications of probability and statistics will allow students to ask informative questions, evaluate results, and provide solutions.

MATH 530: Modern Geometries (4)

This course will examine Euclidean and Non-Euclidean geometries. Euclid's parallel postulate will be discussed as to how it impacts the axiomatic structure of Euclidean geometry and how changes to that postulate results in other geometries. The aim of the course is to strengthen the graduate students' knowledge of geometric concepts by emphasizing the difference between the principles of Euclidean and non-Euclidean geometries.

MATH 550: Special Topics: Hyperbolic Trigonometry and Special Relativity (4)

Trigonometry deals with relationships among lengths of sides of triangles and arcs of circles.

Hyperbolic trigonometry is an analogous field, with two crucial sign changes:

- 1) We flip a sign in the defining equation of a circle to we obtain a hyperbola.
- 2) We flip a sign in the Euclidean distance formula to obtain the Minkowski distance formula.

We then study relationships among Minkowski lengths of sides of triangles and arcs of hyperbolas.

Hyperbolic trigonometry is the natural mathematical framework for Einstein's Special Theory of Relativity.

POLS 526: Political Leadership (4)

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

POLS 537: US Foreign Policy (4)

This seminar is designed to introduce the student to selected topics in American Foreign Policy. With the end of the Cold War, U.S. foreign policy has become more complex and more challenging. We will start by going back to the beginning to look at some of the most serious foreign policy challenges that faced the Founders. Next, we will look at the post-Cold War world, the post-September 11 world, and examine how Presidents George H.W. Bush, Bill Clinton, George W. Bush, Barack Obama and Donald Trump have attempted to deal with the new situations they faced. Finally, we will examine the legacy of the Obama foreign policy and the outlines of the foreign policy of the Trump Administration.

SOSC 550: Special Topics: David Bowie and the Performance of Identity (4)

This course focuses on the music and cultural icon David Bowie. We will consider the personas or alter egos and eras of David Bowie in the interpretation and analysis of his music through text, screen, stage, fashion, art, and other cultural dynamics. We will closely analyze Bowie's music in the interpretation of his personas and eras in considering the impact and meaning of his music on culture and the human condition, and how he enabled vital new ways to think about the performance of identity, gender fluidity, and existence.

SOSC 550: Special Topics: Food, Politics, and Society (4)

This course engages food as a social, political, ethical, and cultural object. Drawing from philosophical and social-scientific perspectives, we will explore how various ideas, discourses, and practices have shaped (and reflected) societal understandings of production, organization, governance, and consumption. Philosophical examination consistently explores the question of "how should we live?" However, in linking this longstanding ethical theme with the more everyday question of "what should we eat," we can begin to engage modern social and political systems, habits, and norms which shape the relationship between these inquiries and our relationship(s) to food as well as to one another.

UNIV 600: Essay/Creative Project (4)

Every student completing the M.A.L.S. degree is required to do a final essay or creative project. This capstone experience may take the form of a traditional research essay or may be a creative project such as a compilation of short stories, an art exhibit, etc. This requirement is the culminating experience of the M.A.L.S. degree, bringing together the focus of the student's graduate work. Students may choose their faculty advisor for the essay and will register for it in the department in

which the advisor teaches. Once registered, a student has three semesters to complete the essay/project.

The Playwright's Lab at Hollins University is a unique high-intensity/low-residency MFA program designed to provide working playwrights with the tools and instruction necessary to explore their individual creative voices. The program also teaches students to master theatrical structure and develop the discipline needed for a successful career as a working artist.

We are called the Playwright's Lab because we believe in balancing creative experimentation with the acquisition of essential playwriting tools. This approach provides our students with the foundation and flexibility to create impactful work in today's competitive and ever-changing theatre landscape. We believe that creating a new theatre begins with focusing on the new play development process. We empower artists to use this process not simply to develop their work, but to model ways of building community and creating sustainable practices that will allow their work to thrive long after they leave the Hollins Lab.

Our program is intentionally interdisciplinary because cultivating a thriving career as a working playwright demands an understanding of and respect for the skills and tools of our fellow collaborators in the creation of this work we are developing together. As a result, all of our playwrights are encouraged to experiment with acting, directing, design, arts management, and dramaturgy as a means of understanding and expanding their craft as playwrights.

Program faculty include working professional theatre artists, educators from other prominent universities, and community-based partners who are interested in using performance and narrative as a way to connect with their constituencies. Over the two-year program, students complete virtual courses each fall and spring focused on play development and revision, punctuated by three intensive four-week summer residencies where we gather to take these new stories to the next level. Full workshop productions develop scripts to production-ready status while preserving world-premiere rights, while week-long development workshops bring earlier drafts to rehearsal-readiness through moderated public readings. This rigorous structure lets playwrights witness their work evolve from concept to performance-ready text that is ready to go into rehearsal at a major theatre company, university season, or be self-produced by the playwright and their collaborators in any traditional or non-traditional venue or environment. Our MFA playwrights leave the program with a body of work that is ready for both production and publication.

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

Throughout the year, students also learn from visiting theatre professionals worldwide through diverse programming including classes, presentations, readings, lectures, and creative workshops.

REQUIREMENTS FOR THE DEGREE

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

M.F.A. candidates for a degree in playwriting will take courses in the following focus areas:

- Critical Analysis (CA) - 16 credits total
- Creative Writing Workshops (CW) - 12 credits total

- Master Classes (MC) - 12 credits total
- Playwright's Laboratory (PL) - 12 credits total
- Thesis - 8 credits total

A maximum of eight credits of transfer work done at a regionally accredited college or university OR a maximum of eight credits of independent study/experiential work under the direction of the program director may be accepted toward the degree provided the course work is in keeping with the curriculum. Students must have received a grade of "B" or better in work considered for transfer and it may not have counted toward a previous degree.

The M.F.A. degree requires a final, comprehensive exam. There is no language requirement for completion of the degree. Students are expected to consistently generate substantial new work during their participation in the program. For example, at least one new full-length play or two thematically related one-act plays, must be submitted each year.

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

REQUIRED CORE COURSES

THEA 501: Playwright's Lab (PL) (repeated three consecutive summers)

THEA 510: Playscript Analysis and Criticism (CA)

THEA 511: Dramaturgy (CA)

THEA 520: Narrative Theory and Dramatic Structure (CW)

THEA 561: Directors & Playwrights in Collaboration (CA)

THEA 564: Playwriting Fundamentals (CW)

THEA 570: First Drafts (MC)

THEA 571: Advanced Workshop (MC)

THEA 575: Advanced Playwriting Tutorial (MC)

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

Remaining courses to be filled with elective classes as follows:

Two 2-credit Critical Analysis (CA) classes and two 4-credit Creative Writing Workshops (CW)

CONCENTRATIONS

The Graduate Program in Playwriting at Hollins University is committed to the belief that dramaturgy is crucial to the new play development process. To acknowledge dramaturgy as a focused area of interest, we offer our student playwrights a concentration within the MFA.

The concentrations will require 20 credit hours of coursework, approved by the program director, which fall within that discipline. No four-credit hour course may count toward more than one concentration.

Dramaturgy: This concentration reflects a focus on the practice of both production and new play development dramaturgy. Production dramaturgy focuses on script analysis, research, scholarly writing, effective communication between collaborative artists, publicity, advocacy, interaction with arts administrators, community engagement and educational outreach. New Play development dramaturgy focuses on the mastery of narrative structures and learning the skills to help a playwright clarify their voice and narrative intent through workshop and revision processes with a director, actors and producers before the production process even begins.

Courses within the Dramaturgy Concentration

1. THEA 501 Lab (**Required**)
2. THEA 510 Playscript Analysis and Criticism (**Required**)

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

TUITION AND FINANCIAL ASSISTANCE

Tuition for the 2025-26 academic year is \$900 per credit hour. Student loans are available to qualified students. Applicants should indicate their financial need on the application for admission. Students are also charged a technology fee (see page 9).

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

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

Courses in Playwriting

THEA 501: PLAYWRIGHT'S LAB (4)

Martin, Moon

All students, faculty, staff, and guests meet for four weeks each summer during which time development readings and full workshop productions are prepared to be presented to the Roanoke community as part of the Festival of Student Work. Students submit an example of their best work that they have been developing throughout the year for these opportunities. A faculty panel will determine which track each submission follows: scripts in earlier stages of development will each receive a week-long developmental workshop process that culminates in a moderated public reading, while scripts that are further along will receive a full workshop production. Workshop productions are marketed to our invited guests and collaborators as part of the Festival. Grades are primarily based on attendance and enthusiastic participation in the process of both the development readings and the workshop productions, as well as clear, perceptive, and informed analysis and discussion of both. The course must be repeated three consecutive summers.

CRITICAL ANALYSIS COURSES (4 courses for 16 credits)

Class size in these courses is limited to 15 students per section.

THEA 510: PLAYSCRIPT ANALYSIS AND CRITICISM (4)

Moon

Intensive critical analysis of the playscript as a blueprint for production covering representative texts from a range of theatre styles, genres, and periods. Plays are considered in both their original historical/cultural circumstances and implications for contemporary audiences. The course covers major approaches to dramatic criticism and the tools used in theatre research. Required course for first-year students. *This course is offered during the summer session only.*

THEA 511: DRAMATURGY (4)

Department

Intensive study in theoretical and practical approaches to the realization of a text on the stage. Historical research, criticism, play analysis, conceptualization for production, cutting, adaptation, literary management, evaluation of text, advocacy of new writers, development of new plays, audience development, public relations, publicity, and arts education are all touched upon in this

comprehensive survey of the role of the dramaturge. Not currently required but strongly encouraged as part of your plan of study.

THEA 512: STUDIES IN STYLE AND GENRE (4)

Department

A focused study of specific areas within the expertise of the instructor pertaining to theatre styles and genres. This course is offered with subtitles descriptive of the content, which is dependent on the interests and expertise of the individual instructor. Relevant examples are:

- ABSURDISM AND SURREALISM
- EPIC THEATRE
- EXPRESSIONISM
- FARCE
- MELODRAMA
- NATURALISM/REALISM
- POST MODERN PERFORMANCE ART

THEA 513: TOPICS IN THEATRE HISTORY (4)

Department

A focused study of specific areas in the subject of theatre history. This course is offered with subtitles descriptive of the content, which is dependent on the interests and expertise of the individual instructor. Relevant examples are:

- MEDIEVAL AND LITURGICAL DRAMA
- MUSICAL THEATRE
- ORIGINS OF THEATRE
- THE NEGRO UNIT
- THE LITTLE THEATRE MOVEMENT

THEA 514: THEATRE AND SOCIETY (4)

Department

Focused study pertaining to the cultural impact of theatre and theatre as a force for either societal stasis or change. Specific content of the course offered is dependent on the interests and expertise of the instructor.

- AFRICAN AMERICAN THEATRE
- AMERICAN WOMEN PLAYWRIGHTS
- BANNED PLAYS
- CHRISTIAN DRAMA
- POLITICAL THEATRE
- QUEER DRAMA
- THEATRE FOR SOCIAL CHANGE

THEA 515: SELECTED DRAMATISTS (4)

Department

Detailed analysis of a single author, their biographical background, and body of work. Some authors who may be examined are William Shakespeare, Henrik Ibsen, Federico Garcia Lorca, Bertolt Brecht, Samuel Beckett, Arthur Miller, Neil Simon, Sam Shepard, Maria Irene Fornes, and Suzan Lori Parks. The particular content will be dependent on the interests and expertise of the individual instructor.

THEA 561: DIRECTORS AND PLAYWRIGHTS IN COLLABORATION (2)

Moon

This course is designed to guide students through a deeper and more engaged process of collaboration and revision using practical exercises to ensure that the playwright is clear on their narrative intent and director and actors are incorporated into the development process. *Offered online each spring.*

THEA 576: COMPANY CREATION AND MANAGEMENT (4)

Smith

An introduction to the structure of the non-profit theatre and how-to guide for creating a new company dedicated to the production and presentation of new plays. Concepts covered include arts administration, crafting a mission statement, forming a board of trustees, filing for non-profit status, legal issues and potential liabilities, fund raising, publicity, contracts, rental agreements, and other aspects of producing new work as part of a season or just a single showcase.

CREATIVE WORKSHOP COURSES (3 courses for 12 credits)

Class size in these courses is limited to 10 students per section. (Except for THEA 522, which takes up to ten students from each discipline: playwriting, directing, and performance.)

THEA 520: NARRATIVE THEORY AND DRAMATIC STRUCTURE (4)**Martin**

Introduction to the basics of storytelling and the creation of dramatic texts using both organic and formulaic models with an emphasis on the one act play. Students will learn to observe the world for meaning, build characters, place characters in settings, write monologues, create dialogue between characters, and lay the groundwork for longer, more substantive work. This is a required course for first-year students. *This course is offered during the summer session only*

THEA 522: VIEWPOINTS AND COMPOSITION (4)**Department**

Taken by playwrights, directors, and performers to build ensemble and open new avenues of collaboration on found, created, devised, and scripted text. Will include techniques for collaboration, building ensemble, group dynamics, psychophysical acting and improvisation, crafting theatre pieces based on found, devised, and scripted text.

THEA 531: SOLO PERFORMANCE (4)**Department**

An exploration of how to write, produce and perform solo work which may include the writer as the principle performer. The course will look at examples of successful solo performers and performances from the past and guide the students through the creation of an original performance piece designed for a single actor.

THEA 534: WRITING PLAYS FOR YOUNG AUDIENCES (4)**Department**

Exploration of the creation of dramas designed to be performed both for and by children and young adults. While adaptation of existing children's literature will be addressed, the focus is on the creation of original plays for young audiences.

THEA 536: WRITING PLAYS WITH MUSIC (4)**Department**

Writers are given guided instruction in creating stage plays which incorporate music. Students will be given some historical background in American Musical Theatre, Revues, and straight plays which incorporate original compositions. Students will have an opportunity to meet with and possibly work with a composer on short pieces which use music to help tell the story.

THEA 542: ADAPTATION (4)**Department**

Explores the process of transferring the written word from another medium into a play script intended for live performance on the stage.

THEA 545: DOCUDRAMA (4)**Department**

Intensive instruction in creating a dramatic text from historical documents or real-life events. Before creating their own original works, students will study the form by examining existing docudramas and exploring the legal and ethical dilemmas peculiar to this form of writing.

THEA 550: SPECIAL TOPICS IN PLAYWRITING (4)**Department**

A variety of focused examinations of specific areas of playwriting, as determined by the instructor.

THEA 551: GUEST SEMINAR (4)**Department**

This seminar focuses on a specific topic within the expertise of the instructor.

CREATIVE WORKSHOPS (4 courses for 16 credits)

Class size in these courses is limited to eight students per section.

THEA 562: NON-LINEAR PLAYWRITING (4)**Department**

Students will be guided in the creation of nonlinear and nontraditional approaches to the drama, as well as study the work of recent avant-garde playwrights both in this country and abroad. (Previously taught as "Experimental Playwriting.")

THEA 567: SHORT FORMS (4)**Department**

This course is designed to introduce the student to short works as a viable form by exploring venues, publication opportunities, contests, festivals for scripts whose lengths run from one minute to ten.

MASTER CLASSES (3 courses for 12 credits)

Class size in these courses limited to four to six students per section.

THEA 540: WRITING FOR OTHER MEDIA (4)**Department**

Introduction to writing for television, film, and other alternative media. Students in the course will be introduced to differences in style, format, and role of the writer outside of the theatre. The course is designed specifically for playwrights who want to be in control of their own work when adapting to another medium and/or preparation to join the growing number of playwrights who are now writing for television.

THEA 570: FIRST DRAFTS (4)**Department**

In this intensive workshop students come to each class with a completely new play resulting in six new first drafts over the six-week course, each in a different style or genre and incorporating a set list of prompts. While it is possible that these first drafts might eventually be developed and revised into final drafts, the emphasis is on mastering the discipline necessary to produce substantive work on a deadline as well as reinforcing the student's understanding of the fundamentals of play structure. *This course is offered during the summer session only.*

THEA 571: ADVANCED WORKSHOP (4)**Department**

A workshop course in which students further develop skills in the writing and analysis of stage plays. Designed for students with prior experience in playwriting. Students will bring to the class a project they would like to further develop through the workshop format – involving analysis by other students and careful, intentional questioning by the instructor. The notes received will then be incorporated into a revised submission ready draft, properly formatted and ready for production. This will be a virtual online course taken during the Fall Semester.

THEA 575: ADVANCED PLAYWRITING TUTORIAL (4)**Department**

Writers are given guided individual instruction on full-length play revision helping to shape a text that will be ready for production, and suitable for submission. This course is similar in structure to THEA 571, but where that course uses an advanced collaborative workshop structure, this course places emphasis on targeted exercise, exploratory writing, and narrative structure to guide the revision process and to reinforce tools that can be used in the shaping of future work. As with Advanced Workshop, the play must not have been submitted in any previous course for credit without the prior approval of the program director as well as the current instructor as well as the instructor of the course for which it was originally submitted.

EXPERIENTIAL LEARNING/INDEPENDENT STUDY

Not required, but are included as options, which will allow for academic credit to be received for professional opportunities within the degree area that may arise while the student is pursuing the M.F.A. Independent study options are available for approved projects that may arise through the student's own invention and initiative, which are not covered under other course descriptions but are clearly relevant to the student's plan of study. NOTE: Students who have been approved for transfer credit for course work from another regionally accredited college or university, may not be eligible for independent study/experiential credits. A maximum number of eight credits out of residency may be considered toward this degree.

THEA 580: EXPERIENTIAL LEARNING PRACTICUM (1-4)**Department**

When students have an off campus reading, internship, or production opportunity in a legitimate theatre, they may register for this course and receive academic credit for the experience. They will be required to maintain a journal and document every aspect of the production and, if possible, provide a DVD of the event. The quality of the production is not the focus of the grade, but rather the objective analysis of the process, which must be detailed and chronicled in a scholarly portfolio with a written dramaturgical analysis of the experience. May be repeated. Prior approval required.

THEA 590: INDEPENDENT STUDY IN PLAYWRITING (4)**Department**

This guided-distance instruction in an approved course area may be either creative or analytical.

THEA 599: THESIS (4, 4)**Department**

The thesis must be a properly formatted, production-ready final draft of a full-length play script (at least two acts of 45-60 pages each), which includes a preface or afterward placing the work in the context of the student's arc of progress within the program. It will be developed in consultation with the student's thesis advisor and must have been begun, revised, completed in the student's final year of study in the program. Substantial revisions of earlier works may be considered, but rarely approved, as thesis plays. After the thesis committee has reviewed the work, the student will be called upon for an oral defense. This course is required.

Faculty

Addae Moon, Program Director, is an Atlanta based playwright, dramaturg, director and cultural worker. He is the Associate Artistic Director at Theatrical Outfit and the co-founder of the new play development and performance collective Hush Harbor Lab.

Addae has served as a resident dramaturg with Working Title Playwright's Ethel Woolson Lab. He was the recipient of the 2015 International Ibsen Award for his dramaturgical work on the project Master Comic and the 2014 John Lipsky Award from the International Museum Theatre Alliance (IMTAL) for his immersive play Four Days of Fury: Atlanta 1906. Addae was also a member of Alliance Theatre's 2015-2016 Reiser Artists' Lab as co-writer on the immersive project Third Council of Lyons with Found Stages. As the former Literary Manager at Horizon Theatre Company, he served as development dramaturg on some of the early works of Marcus Gardley, Lauren Gunderson, Tanya Barfield and Janece Shaffer.

His most recent performance and immersive pieces include Benny Andrews: the Man from Plainview (2024- Emory Rose Archives/ Auburn Research Library,) Ezekiel's Wheel (2023- MPAACT, Chicago,) The Emancipation of Meta Fuller (2022- High Museum of Art/ Theatre du Reve) and multiple collaborations with Found Stages including Cassie's Ballad (2022,) Frankenstein's Ball (2019/2020) and Frankenstein's Funeral (2019) Addae received his BA in Theatre Arts from Clark Atlanta University and an MFA in Playwriting from the Professional Playwright's Program at Ohio University. He is also a member of Literary Managers and Dramaturgs of America (LMDA,) Dramatists Guild and The Fence Network.

Dr. Wendy-Marie Martin is a playwright, dramaturg, and director with over three decades of international experience. Currently Department Chair of the undergraduate theatre department and Assistant Director of the Hollins Playwright's Lab at Hollins University, she continues to champion inclusion and belonging both within her department and campus wide. Wendy-Marie holds a PhD in Interdisciplinary Arts from Ohio University, focusing on intersectional feminist theatre and playwriting, and an MFA in Playwriting from Hollins University. Since 2019, she has been mentoring emerging scholar/artists as they develop their creative and academic work in theatre. Dr. Martin has taught, directed, and performed extensively in Europe and America and is currently collaborating with pandies' theatre company in New Delhi. Her work, produced in Germany, The Netherlands, Australia, Japan, Ireland, and across the U.S., reflects her commitment to sharing feminist stories and experiences with her audiences. A proud member of the Dramatists Guild, member of the board of directors for the Women & Theatre Program+ Allied Feminist Coalition, and a resident playwright for First Look Buffalo Theatre Company, Wendy-Marie remains committed to inclusive storytelling and supporting the development of emerging theatre artists.

All first-year students take foundational courses in playwriting from Program Director Addae Moon and Assistant Program Director Dr. Wendy-Marie Martin.

Our visiting faculty are not only recognized professionals with lengthy lists of accomplishments, but they are also qualified instructors who put student learning first. The qualities we look for in

our visiting faculty include a record of professional accomplishment, commitment to teaching, enthusiasm for the underlying philosophy of the program, and a generous desire to see their students succeed.

*Former visiting faculty include Nicole B. Adkins, John Bergman, Keiko Carreiro, Rachel Dean, Marci Duncan, Megan Gogerty, Cheryl Graeff, Ian LeRoy, Shelby Love, Ruth Margraff, Bonnie Metzgar, Bob Moss, Addae Moon, Shannon Robert, Chris Rich, Carl Hancock Rux, Neil David Seibel, and Dominic Taylor.

*Because of the nature of the program, faculty and guests rotate regularly. Please see the course listings for up-to-date information on any given summer session.

Theatre and New Play Development

M.A.

Consistent with the collaborative core philosophy of The Playwright's Lab at Hollins University, this unique high-intensity/low-residency program is designed to provide the tools and instruction necessary for each student to discover their individual voice and then move through a deliberate process of transformation from being the caretaker of an inspiration to being a caretaker of an audience's experience.

Our program is intentionally interdisciplinary because only by direct experience in every aspect of the medium you plan to be working in can you foster empathetic collaboration with the other artists who will be working with you to find the play.

While playwriting is at the heart of the Playwright's Lab, the M.A. in Theatre and New Play Development can be completed with a wide variety of student selected paths of study and may concentrate on adjacent areas of focus such as dramaturgy, production, and/or arts management.

Program faculty include working professional theatre artists and educators from other prominent universities. The unique hybrid program structure of a flexible virtual Fall and Spring and four-weeks, in person, during the summer opens the possibility for teaching artists who could never commit to a more traditional program structure.

Students in this program are encouraged to submit work for festival consideration, as well as audition for roles and volunteer to direct student readings. M.A. students also benefit from access to visiting theatre professionals from around the world who give presentations, readings, lectures, and conduct writing exercises.

REQUIREMENTS FOR THE DEGREE

Forty credits are required for the Master of Arts degree in the field of Theatre and New Play Development.

M.A. candidates take courses in the following focus areas: Analytic (at least 8 credits); Creative (at least 8 credits total); and Thesis (8 credits total).

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

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

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

REQUIRED CORE COURSES

THEA 501: PLAYWRIGHT'S LAB (4)

Martin, Moon

All students, faculty, staff, and guests meet for four weeks each summer during which time development readings and full workshop productions are prepared to be presented to the Roanoke community as part of the Festival of Student Work. Students submit an example of their best work that they have been developing throughout the year for these opportunities. A faculty panel will determine which track each submission follows: scripts in earlier stages of development will each receive a week-long developmental workshop process that culminates in a moderated public reading, while scripts that are further along will receive a full workshop production. Workshop productions are marketed to our invited guests and collaborators as part of the Festival. Grades are primarily based on attendance and enthusiastic participation in the process of both the development readings and the workshop productions, as well as clear, perceptive, and informed analysis and discussion of both. The course must be repeated three consecutive summers.

THEA 510: PLAYSRIPT ANALYSIS AND CRITICISM (4)

Moon

Intensive critical analysis of the playscript as a blueprint for production covering representative texts from a range of theatre styles, genres, and periods. Plays are considered in both their original historical/cultural circumstances and implications for contemporary audiences. The course covers major approaches to dramatic criticism and the tools used in theatre research. Required course for first-year students.

THEA 520: NARRATIVE THEORY AND DRAMATIC STRUCTURE (4)

Martin

Introduction to the basics of storytelling and the creation of dramatic texts using both organic and formulaic models with an emphasis on the one act play. Students will learn to observe the world for meaning, build characters, place characters in settings, write monologues, create dialogue between characters, and lay the groundwork for longer, more substantive work. This is a required course for first-year students.

Remaining courses to be filled with electives drawn from the M.F.A listings for the Playwright's Lab as offered during the session attended by the student.

THEA 599: THESIS (4, 4)

Department

Must be a properly formatted full-length play, two thematically connected one acts, a collection of at least twelve 10-minute plays, a dramaturgical study in the form of an extended critical or research essay OR an alternative capstone project approved by both the Theatre Department Chair and the Playwright's Lab Program Director.

TUITION AND FINANCIAL ASSISTANCE

Tuition for the 2025-26 academic year is \$900 per credit hour. Student loans are available to qualified students. Applicants should indicate their financial need on the application for admission. Students are also charged a (see page 9).

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

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

The Hollins master's program in screenwriting and filmmaking, initiated in 1999, has since established itself as a reputable screenwriting institution, well known among those in the film and television industry. Evolving toward a focus on screenwriting and the business of filmmaking, with a uniquely hybrid online/IRL approach, the program gives students across the US access to top instructors and guest speakers currently working in the industry. With its dynamic and rigorous environment, writers hone their craft, improve their education on producing and development, and emerge ready to transition from student to professional. The program also seeks to improve access for writers via pathways to internships, job opportunities and collaborative partnerships with studios and production companies in Los Angeles, New York and emerging film regions such as Georgia, North Carolina and Texas.

Program instructors are visiting film and TV writers, distinguished scholars from other institutions, and professors from the ranks of Hollins' permanent faculty. Designed for students interested in writing for film and television, as well as those inclined toward the producer side of the industry, the program offers courses in feature and television writing as well as a producer's track. Electives on subjects ranging from adaptations to pitching, genre specific feature/TV writing, animation and collaborative courses with Hollins other departments, such as the esteemed Children's Literature program, Playwriting and more, round out course offerings.

Commencing in the fall, the MFA will typically be completed in two years. Consisting of six terms, fall and spring are taught entirely online, while the six-week summer term culminates an annual two-week Summer Writers' Intensive on the lovely Roanoke campus. Generally, students take at least two courses (eight credits) in each term. Additionally, students must complete a thesis course, commencing at the beginning of the second year. Elective courses may also be offered on-line during the Fall and Spring terms.

Past visiting filmmakers, screenwriters, scholars and guests speakers have included Michael Colleary (FACE/OFF, LARA CROFT: TOMB RAIDER), Jonell Lennon (PRETTY LITTLE LIARS, THE L WORD), Jon Macks (head writer of *THE TONIGHT SHOW*), Lauren Wells (WHAT WE DO IN THE SHADOWS SERIES), Jessica Yingling (CEO, RomCom Pictures), Craig Borten (DALLAS BUYERS CLUB, Oscar Nominee), Amy Aniobi (INSECURE, SILICON VALLEY), Brian Nelson (HARD CANDY, ALTERED CARBON), Lisa McQuillan (BLACKISH), Scott Kosar (THE MACHINIST), Sabrina Dhawan (MONSOON WEDDING), Ana Lily Amirpour (THE BAD BATCH), Frank Deese (THE PRINCIPAL), Brian Dreyfuss (CEO, Featured Artists Agency), and Phillip Eisner (EVENT HORIZON), and film legend Robert Duvall (THE GODFATHER, APOCALYPSE NOW, TENDER MERCIES).

REQUIREMENTS FOR THE DEGREE

Completion of ten four-credit courses and an eight-credit thesis project (48 credits total).

Required courses include:

- FILM 502: Screenwriting and Storytelling Fundamentals (a prerequisite for all other screenwriting courses) - 4 Credits;
- Creative Writing Seminar - must be repeated at least once - 8 Credits;
 - FILM 504: Creative Writing Seminar - Feature Writing OR FILM; or
 - FILM 506: Creative Writing Seminar - Television Writing;
- Producers Track (Fall and Spring of year one.) - 8 Credits;
 - FILM 508: Producers Track, Part I - The Industry;
 - FILM 510: Producers Track, Part II - Development;

- FILM 512: Revision Workshop - 4 Credits;
- FILM 590: Advanced Screenwriting Independent Study - 4 Credits;
- FILM 599: Thesis Course (taken Fall and Spring of year two.) - 8 Credits
- Electives - 12 Credits.

Electives, which vary term to term, round out the required credits. Through Fall and Spring of the second year, students will take their eight-credit thesis course. The course project, determined with the thesis mentor, can consist of a feature, hour long pilot and pitch document/mini-bible, or two half-hour pilots and pitch documents/mini-bibles. Students are encouraged to take the FILM 512: Revision Workshop, during their final summer, to polish either their thesis course script(s), or a script from a previous Hollins course. Graduation requires submission of a Thesis Package, which must include TWO of the following, in any combination: A) one polished feature, B) one polished hour-long pilot and pitch document/mini-bible C) two polished half hour pilots and pitch documents/mini-bibles. Students will have two years from matriculation to complete the M.F.A. and graduate.

- Unless otherwise indicated, work on any screenplay or pilot in a class may not be applied toward credit in another class.
- Up to two pre-approved graduate courses in film work from another regionally accredited institution may be considered for transfer, as long as the courses are not applied toward a degree at the other institution and the student received a grade of "B" or above.
- Students should expect to complete a minimum of three film and/or television projects during their tenure in the program.

TUITION AND FINANCIAL ASSISTANCE

- Tuition for the 2025-26 academic year is \$900 per credit hour. Student loans and scholarships are available. Applicants should indicate their financial need on the application for admission.
- Students are also charged a technology fee (see page 9).
- A nonrefundable enrollment deposit of \$400 is due from new students. This deposit will be credited to the student's account and reflected on the fall term billing.
- A nonrefundable enrollment deposit of \$200 is due from returning students 28 days before the start of term. This deposit indicates the student's intent to enroll for the coming term and will be credited to his or her account.
- During Summer Intensive (2 weeks) housing is available in student dorms. The current cost of housing for the 2025-26 academic year is \$34 per day
- Alumni are welcome to return for select courses if space allows and will receive a 15% discount.

Courses in Screenwriting

REQUIRED COURSES (40 Units)

FILM 500: SCREENWRITING AND STORYTELLING FUNDAMENTALS (4)

Study and practice the fundamentals of narrative, the art of visual storytelling and the elements of dramatic writing for the screen. Strategies on narrative structure, pacing, setting, characterization, and dialogue will be honed via film/script analysis and writing exercises. Writers will develop and complete the first draft of an original feature script. *Prerequisite for other screenwriting courses. Offered fall only.*

FILM 502: CREATIVE WRITING SEMINAR – FEATURE WRITING (4)

Workshop course in which students further develop skills in the writing and craft of narrative screenplays. Writers develop and complete the first draft of an original feature script. Designed for those with prior experience in screenwriting. Prerequisite: FILM 505. interchangeable with 506 Television Writing Seminar. *Can be repeated for credit but may not be taken more than once per term. Offered fall, spring, summer.*

FILM 504: CREATIVE WRITING SEMINAR – TELEVISION WRITING (4)

Workshop course in which class members further develop skills in the writing and craft of narrative TV writing. Writers compete the first draft of their pilot and a series pitch document (aka mini-bible). Designed for those with prior experience in screenwriting. *Prerequisite: FILM 505. Interchangeable with 504 Feature Writing Seminar. Can be repeated for credit but may not be taken more than once per term. Offered fall, spring, summer.*

FILM 506: PRODUCERS TRACK, PART I - THE INDUSTRY (4)

In part I of this two-part track, students will become versed in the fundamentals of producing and will get a comprehensive overview of how the industry works, including the dynamic relationships between writers, managers/agents, producers and buyers, how projects ultimately get made and the current state of the business. *Cannot be repeated for credit. Offered fall only.*

FILM 508: PRODUCERS TRACK, PART II - DEVELOPMENT (4)

In part II of this two-part track, students will have the opportunity to act as both producer and writer, partnering to develop two projects from concept/IP to a full pitch. The course will culminate with writer/ producer teams pitching to a panel of industry professionals who will provide feedback and guidance on student projects. *Prerequisite: FILM 506. Cannot be repeated for credit. Offered spring only.*

FILM 520: REVISION WORKSHOP (4)

A workshop course in which writers take the first draft of an original feature or TV pilot to a polished, submittable draft. Via table reads and notes sessions, participants receive feedback on their draft and provide feedback on colleagues' work. In addition to a polished draft, the workshop will hone writers' ability to give and receive constructive and collaborative feedback. Designed for those with prior experience in screenwriting. *Prerequisite: FILM 507. Can be repeated for credit. Offered summer only.*

FILM 595: ADVANCED SCREENWRITING INDEPENDENT STUDY (4)

Functioning as "professional writers", students are mentored one-on-one by their IS advisor, who fulfills the role of producer/manager/agent in guiding the student to develop and write the first draft of a feature OR the first draft of a TV pilot and a series pitch document (aka mini-bible). *Prerequisite: FILM 504 or FILM 506. Can be repeated for credit.*

FILM 599: THESIS COURSE (4, 4)

Functioning as "professional writers", over the course of the fall and spring terms of their second year, students are mentored one-on-one by a thesis advisor, who guides the student to develop and write the first draft of a feature OR the first draft of a TV pilot and series pitch document (aka mini-bible.) Prior to starting, students must secure a second reader for an additional round of feedback on their completed draft. A completed thesis, which must be submitted prior to graduation, consists of a student's thesis course project and one additional original feature project OR TV pilot and series pitch document (aka mini-bible) written in a Hollins course. *Students begin their thesis course in fall term of their second year.*

ELECTIVE COURSES DIFFER EACH YEAR. SEE FOLLOWING FOR RECENT EXAMPLES. (8 units)**FILM 530: CRITICAL STUDIES: FILM STYLES AND GENRES – BLACKNESS ON WHITE SCREENS: THE AFRICAN AMERICAN IDENTITY FROM WHITE SUPREMACY TO BLACK SELF (4)**

The class will trace the history of African American identity in film from its early racist beginnings with *Birth of a Nation* through the Civil Rights era, to the modern era of black filmmakers - Spike Lee, John Singleton and Jordan Peele. The course will explore in detail how white control of black identity on the big screen helped codify racial stereotypes about black people in America that has long lasting ramifications to this day.

FILM 530: CRITICAL STUDIES: WOMEN IN FILM: FROM ALICE GUY-BLACHE TO AVA DUVERNAY (4)

This course centers on the trials, triumphs, lives, and socio-political context of female directors throughout history. Students will watch and analyze films of relevant female directors, will learn

about how they came to be filmmakers and the historical context of their work. The course will then dive into the study of contemporary female directors, how their careers have taken shape and the current climate in the industry.

FILM 550: SPECIAL TOPICS: ADAPTATIONS (4)

Writers are taken through the process of identifying intellectual property worthy of cinematic adaption (can be a news article, true story, book, play etc.), or can choose to adapt their own IP in another format (novel, short story, play, etc.). Writers are taken through the unique process of breaking the story on an adaptation, and will then craft the pitch, work out a detailed beat outline, and complete the first draft of a feature or series.

FILM 550: SPECIAL TOPICS: PITCH IT UP A NOTCH (4)

Screenwriting is a business, and successful writers need skills to market themselves, their ideas, and their stories. In this workshop, students will improve their pitching skills, from conception to writing and delivery, while deepening their understanding of how meetings are setup, meeting etiquette, maintaining relationships, and more. In a highly competitive market, it's crucial that a writer find their own unique vision and style, while also understanding how to finesse a pitch to a specific studio, executive, production company, etc.

FILM 550: SPECIAL TOPICS: WRITING ANIMATION FOR TV (4)

The animated TV market is booming, with animation for kids, families, and adults regularly topping the ratings, and new content arriving almost weekly. Nowadays, an aspiring writer's portfolio is not quite complete without a professional sample for animated programming. This advanced class will cover the major differences between writing for animation and live action, as students develop and execute their own animated teleplay spec.

FILM 550: SPECIAL TOPICS: HORROR/THRILLER FEATURE WRITING (4)

If the question is, "What is the single most popular genre of film in the industry today?" The answer is unquestionably HORROR. Part lecture/discussion and part workshop, this class will focus on the essential films and conventions of this lucrative genre. Students will utilize the exploration of the various tropes and effective horror elements to then develop their own feature film from concept to outline to first draft.

FILM 550: SPECIAL TOPICS: THE WRITER'S ROOM (4)

Once divided into "writers' rooms" of 4-8 people, students will choose a currently running series and will develop the upcoming season, functioning as a working writer's room while moving through developing a season overview to breaking the season, breaking episodes, writing episodes, receiving studio notes and revising episodes. This course aims to prepare students intent on a TV career with the skills to manage the uniquely challenging and highly fulfilling role of staff writer on a series.

Faculty

Faculty will vary from term to term. Past instructors include...

Michael Colleary has been a screenwriter, producer, educator, and screenwriting consultant for more than 3 decades. During his 35-plus year career he's worked for all major movie studios and TV networks. His produced credits include Lara Croft: Tomb Raider, the family comedy Firehouse Dog, and the TV series Unnatural History. Michael won a Saturn Award for co-writing (with Mike Werb) the John Woo-directed action thriller Face/Off, which the New York Times deemed "one of the best 1000 movies ever made."

Joe Gilford has been a writer, producer, and director in theatre, film, and television. His 2013 off-Broadway play Finks was nominated for the Drama Desk Outstanding Play and the Off-Broadway Alliance Best New Play. He is the screenwriter of the upcoming fact-based feature, Kalimantan and will be co-writing Bert & I: Tales of Maine with director Michael Pressman. Joe is a 2011 recipient of the Alfred P. Sloane Foundation playwriting grant for Danny's Brain, his play on football concussions. Joe's plays have been produced in New York and regionally. He is the winner of a

New York Emmy Award for his documentary work on public TV. He has taught screenwriting since 1999 at NYU's Tisch School of the Arts' Undergraduate Film and TV program. He has taught at Hollins since 2009 and has been a guest lecturer and teacher of screenwriting at many other institutions including Columbia University and Montclair State University.

Dave Johnson is both a graduate of the professional program in screenwriting and the M.F.A. screenwriting program at U.C.L.A. He was the recipient of both the Jack Nicholson Award in Screenwriting and the Harmony Gold Award of Excellence. Along with being a produced television writer, Johnson has sold and developed feature films for Walt Disney Pictures, 20th Century Fox, Paramount, and New Regency.

Chuck Kim has credits in several different mediums including prime time television, comic books, and animation. His work includes multiple seasons on the NBC series *Heroes*, numerous comics for both DC and Marvel comics, as well as episodes for the Cartoon Network series *Ben 10*.

Weiko Lin has written a dramatic feature for The Mark Gordon Company (2012) and Good Worldwide, Inc. (*The Messenger*). He also has a comedy with Madhouse Entertainment (*The Bounty Hunter*, *Safehouse*). Currently, Weiko is developing a German crime thriller remake with Atlas Entertainment (*The Dark Night*). A Samuel Goldwyn Writing Award recipient and a Nicholl Fellow Finalist, Weiko was most recently on full-time faculty at Northwestern University's M.F.A. Writing for the Stage and Screen Program. As a Fulbright Senior Specialist, he has also taught M.F.A. screenwriting at Taipei National University of the Arts. As a producer, Weiko wrapped production on a Chinese romantic comedy directed by Emmy winning Henry Chan.

Jenna McGrath has spent the last several years writing for Disney, Nickelodeon, Marvel, Disney XD, and Strike Entertainment. Past shows include *Best Friends Whenever*, *Bella and the Bulldogs*, *Kickin It!*, *Packages from Planet X*, and *Avengers Assemble*. She and her writing partner recently sold an original half-hour pilot to Nickelodeon.

McGrath earned her M.F.A. at UCLA's School of Theater, Film and Television, where she was awarded a Streisand/ Sony Fellowship. She is also two-time national record holder in the extreme sport of freediving.

Brian Price is an award-winning screenwriter and director who has worked with major studios, independent producers, and television networks from around the world, including Universal, Warner Bros., Endgame, Blaspheme Pictures, Scanbox Entertainment, Hudson River, and Mother Films. He's taught screenwriting at the UCLA School of Theatre, Film and Television, Yale University, Johns Hopkins University, and the Brooks Institute, where he developed their M.F.A. screenwriting program. His students have gone on to direct for folks like Steven Spielberg and to be nominated for Emmys and Golden Globes, and most impressively, he still gets residuals for playing the vice president of the Burt Reynolds fan club in an episode of *Beverly Hills 90210*. His book *Classical Storytelling and Contemporary Screenwriting* (Focal Press) is required reading in screenwriting programs around the world.

Hunter Phillips (Program Director) is an award-winning screenwriter, director, editor and author who has worked with notable production companies such as 42 Productions, Imagine and Mad Chance, to name a few. Hunter has worked internationally as a screenwriter for NBC Universal and Charisma TV, has produced award-winning web series/indie content, and sold a one-hour, historical drama to Star Media. Hunter's grounded action drama, *Bitterroot*, is currently being produced by 42 Productions and, via Hunter's company, TWST, Hunter has developed and shepherded writers' projects to Disney, HBO, Showtime and more. Hunter's novel, *Animalgeddon* (a middle-grade, sci-fi, adventure series with a green message, published by Fernweh books) is part one of an upcoming trilogy. In addition to teaching for Hollins since 2020, Hunter served as program representative for UCLA's School of Film and TV Professional Programs and has taught at The Scottsdale School of Film and TV.

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In spring 1998, Hollins University began offering the Master of Arts in Teaching. Participants in this program have completed an undergraduate degree through an accredited college or university and are seeking a teaching license through a master's degree program. The Hollins University education program, approved by the Commonwealth of Virginia's Department of Education since 1974, is also nationally accredited with the Council for the Accreditation of Educator Preparation. Our graduates have achieved a 100% pass rate on their PRAXIS II subject area licensure exams.

REQUIREMENTS FOR THE DEGREE

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This M.A.T. degree requires 40 credit hours of course work (ten graduate-level courses) plus student teaching or one year of successful teaching in a school division. (Additional courses, not counted toward the degree, may be necessary to fulfill any general education or skill deficiencies required by the Commonwealth of Virginia.) Up to two graduate-level courses taken at another regionally accredited institution and consistent with the program may be transferred to the M.A.T. degree with approval by the director of education programs; students must have made a B or better in the courses and they cannot have counted toward another degree. Typically, students will complete the degree requirements and student teaching experience within one and one-half to two years of full-time studies. Part-time students are also accepted into the program. Students have five years from matriculation to meet degree requirements.

TUITION AND FINANCIAL ASSISTANCE

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Tuition for the 2025-2026 academic year is \$440 per credit hour or \$1,760 for each four-credit course. Hollins University is pleased to offer a grant which pays for the 12 credits of student teaching required for the degree.

Hollins participates in the Federal Teacher Education Assistance for College and Higher Education (TEACH) Grant program. The TEACH Grant is non-need based and available to Hollins students who are enrolled full-time or part-time in the university's Master of Arts in Teaching (M.A.T.) program. In exchange for receiving a TEACH Grant, M.A.T. students must agree to teach full-time in a high need field such as math, science, bilingual education, special education, foreign languages, or reading. They must spend a minimum of four years at an educational facility that serves underprivileged students and must do so within eight years of completing their program of study. If the service obligation is not met, TEACH Grant funds convert to a Federal Direct Unsubsidized Stafford Student Loan that must be repaid. Students must have and maintain a 3.25 grade point average. For more information, contact the Office of Scholarships and Financial Assistance (sfa@hollins.edu).

A \$100 non-refundable enrollment deposit is due at the time of registration. The enrollment deposit is credited to the student's account and is applied toward the cost of tuition for the term; the remaining charge for tuition is billed by the university during the month in which the term begins.

A technology fee (see page 9) will be included in the student's bill.

Course in Education

EDUC 506: METHODS FOR TEACHING SECONDARY SCHOOL WRITING (4)

Baynum

Participants will investigate writing purposes and focus on effective teaching using mentor texts. Practicum experiences with students at the secondary level will provide participants with opportunities to focus on specific discourse in the context of writing. As part of the coursework, participants will be required to work with students weekly to implement evidence-based instructional writing strategies and teaching techniques. Participants will create lessons

demonstrating the opportunity for students to write for different purposes and submit student work-samples/artifacts which coincide with the lessons.

Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus. Offered Fall Term

EDUC 507: PSYCHOLOGY APPLIED TO TEACHING AND LEARNING (4)

Brenner

This course is designed to enable students to develop an understanding of the physical, social, emotional, and intellectual development of school-aged learners; to gain insight into ways family disruption, abuse, and social, ethnic, physical, mental, and other differences affect learning; and how to apply these basic principles of learning and motivation in the classroom to guide experiences. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Not offered in 2025-2026

EDUC 540: TEACHING ART K – 12 (4)

Deel

This course is designed to introduce prospective art teachers to the basic concepts in art education relative to K – 12. Students develop the knowledge, skills, and understanding necessary for selecting, planning, implementing, and evaluating K – 12 art programs. Students will also develop an understanding about learners' classroom behavior and classroom management and safety as well as understanding technological and artistic copyright laws. Not offered in 2025-2026.

EDUC 541: EDUCATION IN AMERICAN SOCIETY (4)

Cox

Students will explore how specific social and political forces within American society have had and continue to have an impact on education. Students will investigate how schools reflect and affect the society they serve. The readings, writing assignments, and class discussions will draw from the disciplines of history, political science, economics, philosophy, and sociology. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Offered Spring Term

EDUC 543: CLASSROOM MANAGEMENT AND ORGANIZATION (4)

Baynum

This course provides an intensive analysis of what is and is not effective behavior management. This course is designed to give students a strong foundation in research and theory as well as the opportunity to explore practice and application with educators currently working in the field. Using the exploration of theory as well as consultation with practitioners, the student will use knowledge of behavior management to analyze and synthesize behavior management research and strategies, and create a portfolio of a variety of solutions to issues encountered by practicing teachers. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Offered Spring Term

EDUC 548: CLASSROOM TECHNOLOGY INTEGRATION (4)

Brenner

This course focuses on the needs of practicing and pre-service classroom teachers to assist them as they effectively integrate technology across the curriculum. It also covers the Technology Standards for instructional personnel. Concepts, as well as hands-on instruction, will be provided. A portfolio will be required upon completion of the course. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Offered Fall Term

EDUC 570: TEACHING SOCIAL SCIENCES (4)

Baynum

This course offers a study of concepts, strategies, and techniques for teaching social sciences in a child-centered, participatory environment. Emphasis is on integrating social sciences across the curriculum in order to effectively teach Virginia SOLs through the planning and delivery of lessons and required observation in historical and cultural museums. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Offered Fall Term

EDUC 572: SECONDARY CURRICULUM AND INSTRUCTION (4)

Cox

This course prepares prospective secondary teachers to develop effective teaching strategies and techniques for all learners; create appropriate learning environments in the classroom such as how to manage resources, how to facilitate a community of respect, how to make effective

decisions in planning, implementing, and assessing curriculum and instruction. Lessons will be based on the Virginia Standards of Learning. Fieldwork is required. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Offered Fall Term

EDUC 573: CURRICULUM AND INSTRUCTION: SCIENCE METHODS (4)

Cox

The emphasis in this course is on developing appropriate instructional skills and strategies for teaching elementary and middle school science. Teaching methods will include direct instruction, team teaching, cooperative learning, inquiry-based/hands-on lessons, and other educational delivery strategies. Students will be provided with the opportunity to practice these skills and strategies through hands-on participation and micro-teaching experiences with peers. This course offers a study of concepts, strategies, and techniques for teaching science in a child-centered, inquiry-based, participatory environment. Emphasis is on integrating science across the curriculum in order to effectively teach the Virginia Standards of Learning. Students will understand the context, knowledge, skills, and processes of science applied to classroom instruction. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Offered Spring Term

***EDUC 577: LANGUAGE ACQUISITION AND READING I (4)**

Baynum

Participants will address linguistic and developmental approaches to learning to read within variable cultural and social influences. This course is designed to support the Virginia Standards of Learning. Practicum experiences with students along the continuum of reading development will provide participants with opportunities to assess phonological awareness, fluency, comprehension, vocabulary knowledge, and writing development. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Offered Fall Term

***EDUC 578: LANGUAGE ACQUISITION AND READING II (4)**

Baynum

Participants will learn to use assessment tools, diagnostic procedures, and conceptual/cognitive approaches to differentiate literacy instruction. Students will learn to identify characteristics of reading, writing, spelling, and vocabulary at each developmental level. This course is designed to support the Virginia Standards of Learning. Practicum experiences will provide participants with opportunities to implement conceptually based lessons that promote literacy growth. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Offered Fall Term

***EDUC 577 and EDUC 578 should be taken in order.**

EDUC 580: READING IN THE CONTENT AREAS (4)

Baynum

Participants will investigate the nature and meaning of comprehension, strategic teaching, and learning. This class emphasizes the modeling and practice of a range of strategies within the context of effective instruction to support the Virginia Standards of Learning. Practicum experiences with middle and high school students will provide hands-on opportunities to implement conceptually based strategies that promote reading comprehension. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Offered Spring Term

MATH 597: TEACHING MATHEMATICS IN THE ELEMENTARY & MIDDLE SCHOOLS (4)

TBD

Concepts of mathematics taught in the elementary and middle schools and some techniques for teaching these concepts. Attention will be given to problems that students have in learning and understanding mathematics. Not offered in 2025-2026

EDUC 599: INTERNSHIP IN EDUCATION (4)

Cox

An internship in education is for the purpose of acquainting the prospective teacher with classroom life and is required prior to student teaching. The student intern will work as a teacher's instructional assistant each day of the Short Term. The internship is designed to provide practical experience in a school setting and the opportunity for education department faculty **to determine student suitability for student teaching.** A minimum of 125 clock hours is required. *Virginia Department of Education standards and national standards met in this course are enumerated in*

detail in the course syllabus. Offered January Term

EDUC 670/672/673: STUDENT TEACHING (12)

Baynum, Cox, Wagner

This capstone experience takes place in area schools. Student teaching is open to students with all prerequisites completed. The student should allow a minimum of 35 hours per week, exclusive of preparation time. A seminar is included that will address classroom management, diverse student populations, teacher expectations, current and legal issues in education, and other topics of interest. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Offered Both Semesters

ADDITIONAL REQUIRED COURSES

Students may be required to complete eight to twelve credit hours of content area courses offered through the master of arts in liberal studies program (M.A.L.S.). Courses should be approved by the student's advisor in the education department prior to registration to ensure they meet requirements.

Faculty

Anna Baynum, associate professor of education; B.A., Guilford College; M.Ed., Ed.D., University of Virginia.

Aimee Brenner, Visiting Associate Director of Teacher Preparation Accreditation & Assessment | Associate Professor of Education; B.A., James Madison University; M.S., Radford University; M.A., Ph.D., Virginia Polytechnic Institute and State University.

Rebecca R. Cox, associate professor of education; B.S., Earlham College; M.Ed., Ph.D., Indiana University.

Joni Poff, adjunct Professor; B.A. and M.Ed. Radford University, Ed.D, Virginia Tech.

Teri Wagner, director of M.A.T. program and M.A.T.L. program, B.A., Roanoke College; M.A., Ph.D., Virginia Tech.

Teaching and Learning

M.A.

In summer 2018, Hollins University began offering the master of arts in teaching and learning. This program is designed for practicing teachers who already hold a teaching license and want to become master teachers. This program is flexible and completely online.

Mission Statement:

The purpose of human life is to serve and to show compassion
and the will to help others.
~Albert Schweitzer

REQUIREMENTS FOR THE DEGREE

This Master of Arts in Teaching and Learning requires 40 credit hours of course work (ten graduate-level courses). Students must complete seven core courses including a graduate thesis or project and three program electives for a total of 40 credit hours. Up to two graduate-level courses taken at another regionally accredited institution and consistent with the program may be transferred to the Master of Arts in Teaching and Learning degree with the approval by the program director. Students must have made a B or better in the courses and they cannot have counted toward another degree.

TUITION AND FINANCIAL ASSISTANCE

Tuition for the 2025-2026 academic year is \$440 per credit hour or \$1,760 for each four-credit course. Licensed, practicing teachers receive a \$100 per course discount provided proper documentation is submitted.

A \$100 non-refundable enrollment deposit is due at the time of registration. The enrollment deposit is credited to the student's account and is applied toward the cost of tuition for the term; the remaining charge for tuition is billed by the university during the month in which the term begins.

A technology fee (see page 9) will be included in the student's bill.

Courses in Education

EDUC 507: PSYCHOLOGY APPLIED TO TEACHING AND LEARNING (4)

Brenner

This course is designed to enable students to develop an understanding of the physical, social, emotional, and intellectual development of school-aged learners; to gain insight into ways family disruption, abuse, and social, ethnic, physical, mental, and other differences affect learning; and how to apply these basic principles of learning and motivation in the classroom to guide experiences. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Not offered in 2025-2026

EDUC 537: TEACHING DIVERSE LEARNERS (4)

Poff

This course describes a multitude of research-based teaching strategies which are effective in educating diverse student learners. Diverse learners could be special needs, English as a Second Language students, and students from communities of lower socioeconomic status. Offered Spring Term

EDUC 541: EDUCATION IN AMERICAN SOCIETY (4)

Cox

Students will explore how specific social and political forces within American society have had and continue to have an impact on education. Students will investigate how schools reflect and

affect the society they serve. The readings, writing assignments, and class discussions will draw from the disciplines of history, political science, economics, philosophy, and sociology. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Offered Summer Term

EDUC 543: CLASSROOM MANAGEMENT AND ORGANIZATION (4)

Baynum

This course provides an intensive analysis of what is and is not effective behavior management. This course is designed to give students a strong foundation in research and theory as well as the opportunity to explore practice and application with educators currently working in the field. Using the exploration of theory as well as consultation with practitioners, the student will use knowledge of behavior management to analyze and synthesize behavior management research and strategies and create a portfolio of a variety of solutions to issues encountered by practicing teachers. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Offered Spring Term

EDUC 546: DESIGNING AND ASSESSING INSTRUCTION (4)

Poff

Students work individually and in cooperative learning groups to develop new interdisciplinary curriculum models for use in their classrooms and schools. Emphasis will be on the integration of content areas, the use of appropriate technologies as tools for teaching and learning, on the development of new teaching strategies and resources for emerging models, and on multiple methods of assessment. Project based learning models will be reviewed. Offered Summer Term

EDUC 548: CLASSROOM TECHNOLOGY INTEGRATION (4)

Brenner

This course focuses on the needs of practicing and pre-service classroom teachers to assist them as they effectively integrate technology across the curriculum. It also covers the Technology Standards for instructional personnel. Concepts, as well as hands-on instruction, will be provided. A portfolio will be required upon completion of the course. *Virginia Department of Education standards and national standards met in this course are enumerated in detail in the course syllabus.* Offered Fall Term

EDUC 600: PROJECT/THESIS (4)

Department

Students will address issues confronting them in their own classrooms and schools and conduct quantitative/qualitative research to investigate an area of particular interest. They will integrate knowledge gained from research, course work, and educational experiences into a culminating project or thesis that will improve teaching and learning within their school environments. Offered Both Terms

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

Department

This course has a twofold focus: developing critical skills of analyzing scholarly research works and learning various methods of social scientific research. Not offered in 2025-2026

ELECTIVE REQUIREMENTS (12 CREDITS)

Three 500-level courses, two of which must be courses offered through the Master of Arts in Liberal studies graduate program.

Faculty

Anna Baynum, associate professor of education; B.A., Guilford College; M.Ed., Ed.D., University of Virginia

Aimee Brenner, Visiting Associate Director of Teacher Preparation Accreditation & Assessment | Associate Professor of Education; B.A., James Madison University; M.S., Radford University; M.A., Ph.D., Virginia Polytechnic Institute and State University

Rebecca R. Cox, associate professor of education; B.S., Earlham College; M.Ed., Ph.D., Indiana University

Joni Poff, adjunct Professor; B.A. and M.Ed. Radford University, Ed.D, Virginia Tech

Teri Wagner, director of M.A.T. program and M.A.T.L. program, B.A., Roanoke College; M.A., Ph.D., Virginia Tech

Administration

OFFICERS OF HOLLINS UNIVERSITY

Mary Dana Hinton, *President*

B.A., Williams College; M.A., University of Kansas; Ph.D., Fordham University

Kerry J. Edmonds, *Executive Vice President and Chief Operating Officer*

B.B.A., Roanoke College; M.B.A., Virginia Tech

Laura A. McLary, *Provost*

B.A., Bowling Green State University; M.A., Ph.D., University of Massachusetts Amherst

Ashley Browning, *Vice President for Enrollment Management*

B.A., University of Virginia; M.A.L.S., Hollins University; Ed.D., Vanderbilt

Tammy Moore, *Interim Vice President for Marketing and Communications*

B.A., St. Cloud State University; M.B.A., The College of St Scholastica

Maliha Zaman, *Executive Director of Institutional Effectiveness and Chief Data Officer*

B.A., University of Zambia, Lusaka; M.B.A., Ph.D., Drexel University

GRADUATE PROGRAM DIRECTORS

Jeffery Bullock, *Director of M.F.A. in Dance*

M.F.A., University of Iowa

Elizabeth O. Dulemba, *Director of Graduate Programs in Children's Literature and Illustration*

Ph.D., University of Glasgow

Jessie van Erden, *Director of the Jackson Center for Creative Writing*, associate professor of English and creative writing; B.A., West Virginia University; M.F.A., Iowa University

B.A., Bowdoin College; M.F.A., University of Virginia

Addae Moon, *Director of M.F.A. in Playwriting, M.A. in Theatre and New Play Development*,

B.A., from Clark Atlanta University; M.F.A., Ohio University.

Hunter Phillips, *Director of Graduate Programs in Screenwriting and Film*, B.S., B.A., University of California at Davis, M.F.A., UCLA.

Teri Wagner, *Director of M.A. in Teaching and M.A. in Teaching and Learning, Director of Master of Arts in Liberal Studies (M.A.L.S.)*, B.A., Roanoke College; M.A., Ph.D., Virginia Tech

GRADUATE CENTER STAFF

James A. Gerald, *Associate Provost for Graduate Programs and Continuing Studies*

B.S., University of Mississippi; M.S., Ph.D., Syracuse University; M.A., Ph.D., Johns Hopkins University.

Dawn Barnett, *Graduate and Continuing Studies Assistant*

Helpful Telephone Numbers

AREA CODE: 540

Associate Provost for Graduate Programs & Continuing Ed. . . .	362-6326
Bookstore (virtual)	877-284-6744
Business Office (Student Accounts & Billing)	362-6471
Center for Career Development & Life Design	362-6364
Children's Literature	362-6695
Creative Writing	362-6575/362-6322
Dance	362-6575/362-6429
Education	362-7460
Fax machine for Graduate Center	362-6288
Graduate Admission/Office.	362-6575/362-6326
Hollins Store	362-6661
Library (Reference)	362-7465
Library (Archives)	362-6232
Lost & Found (Switchboard).	362-6000
Master of Arts in Liberal Studies (M.A.L.S.).	362-6575
Playwriting	362-6575
Registrar	362-6016
Security Department	362-6419
Switchboard Operator	362-6000
Teaching	362-7460

University Calendar * 2025-2026

(Updated: 9/8/25, subject to revision)

FALL TERM 2025

International Student Arrival
New Students Check-In
New Student Orientation
Returning Students Arrive
Labor Day
Opening Convocation
Fall Classes Begin
Session 1 dates
Last Day to Add a Full-term Class*
Last Day to Drop a Full-term Class w/out W grade*
Fall Graduation Date
Last Day to Declare P/F/AU
Family Weekend
Fall Break (no classes)
Session 2 dates
Board of Trustees Meeting
Last day to Withdraw from a Full-term Class
Short/Spring Term Advising (undergraduate)
Short/Spring Term Registration (undergrad & grad)
Thanksgiving Recess (no classes)
Last Day of Fall Classes
Reading Day
Fall Term Examinations
Winter Break Begins
Grades Due

Tue: Aug 26
Sat: Aug 30
Sat-Tues: Aug 30-Sept 2
Sun-Mon: Aug 31-Sept 1
Mon: Sept 1
Tue: Sept 2
Wed: Sept 3
Wed Sep 3 - Tue Oct 15
Tue: Sept 9
Tue: Sept 16
Wed: Oct 1
Wed: Oct 1
Fri-Sun: Oct 10-12
Thu-Fri: Oct 16-17
Mon Oct 20 - Fri Dec 11
Thu-Sat: Oct 23-24
Wed: Oct 29
Mon-Fri: Nov 3-7
Begins Mon: Nov 10
Mon-Fri: Nov 24-28
Thu: Dec 11
Fri: Dec 12
Sat-Wed: Dec 13-17
Thu: Dec 18
Sat: Dec 20

SHORT TERM 2026

Short Term Begins
Last Day to Add
Last Day to Drop
Martin L. King Jr. Day (classes in session)
Last Day to Withdraw from a Class
Short Term Ends
Grades due for short term seminars
Grades due for internships, ind. studies

Mon: Jan 5
Wed: Jan 5
Thu: Jan 6
Mon: Jan 19
Fri: Jan 23
Fri: Jan 30
Fri: Feb 6
Mon: Feb 23

SPRING TERM 2026

Classes Begin
Session 1 dates
Last Day to Add a Full-term Class*
Last Day to Drop a Full-term Class w/out W grade/Last Day to Declare Audit *
Presidents Day (classes in session)
Board of Trustees Meeting
Last Day to Declare Pass/Fail
Spring Recess (no classes)
Session 2 dates
Last day to Withdraw from a Class
Fall Term Advising (undergraduate)
Fall Term Registration (undergrad & grad)
Honors Convocation
Last Day of Classes
Reading Day
Spring Term Examinations

Mon: Feb 2
Mon: Feb 2 - Tue Mar 17
Fri: Feb 6
Fri: Feb 13
Mon: Feb 16
Thu-Sat: Feb 19-21
Mon: Mar 2
Mon-Fri: Mar 23-27
Wed: Mar 18 - Fri May 8
Mon: Mar 30
Mon-Fri: Apr 20-24
Begins Mon: Apr 27
Tue: May 5
Fri: May 8
Sat: May 9
Sun-Tues: May 10-12

Grades Due for Graduating Students
Grades Due for Non-Graduating Students
Board of Trustees Meeting
Commencement
Memorial Day
Reunion

Wed: May 13
Thu: May 14
Thu-Sat: May 14-16
Sun: May 17
Mon: May 25
TBA

SUMMER TERM 2026

Juneteenth Holiday (classes in session)
Full Summer Term Begins
Last Day to Add Full-term Class*
Last Day to Drop Full-term Class w/out W grade*
Independence Day
Full Summer Term Ends
Grades Due

Fri: Jun 19
Mon: Jun 22
Wed: Jun 24
Fri: Jun 26
Sat: Jul 4
Fri: Jul 31
Mon: Aug10

*See Important Deadlines on the Registrar's Office website for partial term
Course deadlines.