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# About Hollins

Hollins was founded in 1842 as Virginia's first chartered women's college. Coed graduate programs were established in 1958, and university status was granted in 1998. The transition affirms the long tradition of graduate programs at Hollins, originating over 50 years ago. Over the years Hollins has developed M.A. degree programs in children's literature, creative writing, liberal studies, screenwriting and film studies, and teaching. M.F.A. degrees are available to qualified students in children's literature, creative writing, dance, playwriting, and screenwriting.

Hollins is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools (1866 Southern Lane, Decatur, Georgia 30033-4097; telephone: 404-679-4501) to award the degrees of bachelor of arts, bachelor of fine arts, bachelor of science, master of arts, master of fine arts, and certificate of advanced studies. Hollins is on the approved list of the American Association of University Women.

## Mission

Hollins is an independent liberal arts university dedicated to academic excellence and humane values. Hollins University offers undergraduate liberal arts education for women, selected graduate programs for men and women, and community outreach initiatives. The Hollins curriculum and cocurricular programs prepare students for lives of active learning, fulfilling work, personal growth, achievement, and service to society.

The Hollins community sustains talented students engaged in challenging study, and productive scholars and artists devoted to teaching and to the advancement of knowledge. Experiential learning, study abroad, and internships enhance the academic program. The hallmarks of a Hollins education are creativity and effective self-expression, problem solving and critical thinking skills, and independent inquiry and the free exchange of ideas.

Hollins nurtures civility, integrity, and concern for others, encourages and values diversity and social justice, and affirms the equal worth of women and men. Our university motto, *Levavi Oculos*, calls us to leadership and service in accord with Hollins values and traditions.

## Setting

Hollins' 475-acre campus is located in Roanoke, Virginia, a metropolitan area of 250,000 set in the heart of the Blue Ridge Mountains. The Roanoke Regional Airport is 10 minutes from campus; the Appalachian Trail and Blue Ridge Parkway are minutes away.

## Enrollment

Total enrollment: 731 undergraduate women and 408 coed graduate students for the 2011–12 academic year from 49 states and 18 countries.

## Faculty

Hollins has 68 full-time faculty members, 100 percent with a Ph.D. or highest degree in their field. The individual graduate programs enlist the talents of Hollins' permanent faculty, as well as those of distinguished visitors from other institutions.

# Graduate Programs

Hollins offers master of arts (M.A.) degrees in children's literature, liberal studies, screenwriting and film studies, and teaching. Master of fine arts (M.F.A.) degrees are offered in 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.

Hollins also offers the following certificate programs: the certificate of advanced studies (C.A.S.) for people who already hold both the baccalaureate and master's degrees; the post-baccalaureate certificate program in dance for those holding a B.A. with an interest in dance; and the certificate in children's book illustration for those holding a B.A. with an interest and ability to pursue the course work. Graduate programs at Hollins are coeducational. Students enjoy a challenging and supportive academic environment. Small classes 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. Convenient parking is available for graduate and continuing studies students making brief stops at the center. The East parking lot is within easy walking distance of Eastnor.

Many classes, particularly those in the master of arts in liberal studies (M.A.L.S.) take place in Pleasants Hall, originally built in 1914 and completely renovated in 1996. Pleasants houses the O'Brien Multimedia Classroom, with 20 computers. Other classes are held in the Dana Science Building, an award-winning structure built in 1967, in Swannanoa Hall, which was built in 1910 and renovated in 2006, and in the recently renovated Richard Wetherill Visual Arts Center. Some classes offered through the M.A.L.S. program are held at the Roanoke Higher Education Center at 108 North Jefferson Street in Roanoke.

# Academic Support Programs

## **CAREER CENTER**

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The Career Center's professional staff can help with career assessment and counseling, résumé and interview preparation, identifying employment opportunities, a videoconferencing room for interviews, "Perfect Interview" which is a Web based practice interview site, and more. All services are provided free of charge to enrolled graduate students. Located on the first floor of West Building, the center is open 8:30 a.m. to 4:30 p.m. Monday through Friday. For an appointment, call (540) 362-6364.

## **CENTER FOR LEARNING EXCELLENCE**

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The Center for Learning Excellence, located on the first floor of Middle East on Front Quad, is comprised of the Writing Center and the Quantitative Reasoning (QR) Center.

The Center for Learning Excellence provides students academic assistance through resources, workshops, and one-to-one tutoring.

The Writing Center's primary goal is to help students of all ability levels gain a sense of confidence and control over their writing, by providing feedback at all stages of the writing process. A staff of trained, conscientious student tutors representing a variety of academic disciplines and the director of the center offers friendly support in a comfortable environment. They will work with students on a wide range of writing issues, from developing a thesis statement, to integrating source

material and avoiding plagiarism, to revising creative writing projects.

The Writing Center is open during the evenings Sunday through Thursday, and during the day Monday through Friday. For a current schedule of hours or to make an appointment, please call the Center for Learning Excellence front desk at extension 6387. Hours of operation and a variety of writing resources are also available on the Writing Center's Web page located on My.Hollins under academics. Walk-ins are welcome but appointments are encouraged, especially during midterms and finals.

## **ELEANOR D. WILSON MUSEUM**

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The Eleanor D. Wilson Museum at Hollins University is a premiere arts destination in the Roanoke Valley featuring the work of nationally renowned artists, emerging figures, and regional names. The museum mounts exhibitions that explore currents in modern and contemporary art; as well as, presents work from the permanent collection. Through these activities, the museum provides a forum for art and the creative process to enhance the life of the university and the community beyond. Located on the first floor of the Richard Wetherill Visual Arts Center, the museum is a state-of-the-art climate-controlled facility. The museum has three interconnected galleries of different sizes totaling approximately 4,000 square feet of exhibition space. Through the generosity of a grant from Roanoke County, the museum now houses a dedicated Permanent Collection and Educational Resource Center, available to students, teachers, and other patrons who are interested in furthering their study of art in the museum's permanent collection. It also functions as a small educational center for groups and classes, providing a forum for discussion, workshops, and projects based on exhibitions.

The Eleanor D. Wilson Museum is committed to educational programming that enriches both Hollins and the greater Roanoke community. Since opening in the fall of 2004, the museum has presented more than 100 exhibitions with supplementary programs including tours, lectures, workshops, gallery talks, and classroom instruction. The museum enriches the university's curricular offerings by providing internships, volunteer opportunities, and courses on museum curatorial practices to promote cross-disciplinary learning and visual literacy.

## **HEALTH AND COUNSELING SERVICES**

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

Upon entrance all **residential** full-time students are required to provide a recent physical exam with a completed health record and immunization record. All **non-residential** graduate students who are **enrolled full time** are eligible and encouraged to use the services provided. Completion of the medical health packet is required to be seen in Health and Counseling Services.

Health and Counseling Services is staffed with a nurse/director, a family practice nurse practitioner, a medical assistant, a psychiatrist, licensed professional counselors, and a secretary/receptionist. For additional information on hours of operation and services, please refer to the Health Services website.

## **INFORMATION SYSTEMS AND TECHNOLOGIES**

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The purpose of information systems at Hollins University is to support the student experience, faculty technology needs, and the administrative needs of the university. The department maintains and operates the network infrastructure, telecommunications, cable TV, classroom technology (including undergraduate, graduate, and distance learning programs), staff/faculty/lab desktops, servers, as

well as multimedia support for media classrooms. The university as a whole 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. A replacement cycle of every two to four years is used to keep ahead of the ever-changing and increasing demand of hardware and software.

As a Hollins student, your computer will no doubt play an important role in your education. You will have access to not only campus software but to the Internet via a network designed for speed. Information systems servers run on Microsoft operating systems and Linux-based platforms. The computers in the Hollins labs run Windows 7, Windows XP Professional, and Macintosh operating systems. Most computers are available to students 24 hours per day, seven days per week during each semester. All computer labs, dorms, and devices are linked through a high-speed fiber-optic network. All labs provide access to the latest MS Office suite, mathematical software, programming languages, foreign languages, and statistical software, among many others. Color printing to networked laser printers is available from all labs and library. Scanning of documents to a thumb drive or personal network drive is also available. Our Internet connection also allows the Hollins community to send and receive mail, exchange documents, and share a wealth of resources including: library databases and catalogs, academic research, and worldwide websites. We also provide access to the shared catalog of the Hollins University and Roanoke College libraries. In addition, many courses are enhanced by Web-based material via Blackboard course management system.

Our computer labs and help desk support are staffed with trained student assistants and 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's home page at <http://www1.hollins.edu/infotech/index.htm>.

## **LEARNING ACCOMMODATIONS**

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Learning accommodations are made available to students who provide appropriate documentation demonstrating need. Appropriate documentation would be information obtained from the student's physician or counselor outlining his or her suggestions for necessary accommodations. Documentation must be dated within one year of presentation. Students who need learning accommodations should talk with their program director and/or the manager of graduate services.

## **WYNDHAM ROBERTSON LIBRARY**

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The Wyndham Robertson Library, recipient of the 2009 ACRL Excellence in Academic Libraries Award, provides the Hollins community with a rich variety of collections, research and instructional services, and unique spaces for quiet and group study as well as community gatherings.

When classes are in session, the library is open seven days a week, and professional librarians who are subject specialists are available to provide one-on-one research assistance. Library instruction is offered throughout the year upon request as well as in conjunction with many academic courses. The library's collections consist of more than a half million titles, including books, print journals, electronic texts, musical scores, recordings, films, microforms, incunabula, rare books, and manuscripts. As a selective depository for U.S. Government documents, the library receives 20 percent of the publications distributed by the U.S. Government Printing Office.

Hollins houses a notable collection of children's books donated by Francelia Butler, former editor-in-chief of *Children's Literature*, the field's leading scholarly journal. The university's Margaret Wise Brown Collection includes 737 manuscripts, correspondence, sound recordings, and other documents.

Access to a wide range of electronic databases enables students to locate citations and full-text documents from over 40,000 journals, magazines, newspapers, and other titles. Through an online library catalog shared with nearby Roanoke College, Hollins researchers are offered access to the combined collections of both the Wyndham Robertson and Roanoke College libraries, and a daily shuttle service delivers materials between the libraries. Moreover, an active interlibrary loan system ensures access to materials from libraries worldwide. Students provide input on library services via a student advisory committee.

The library provides ample study seating, group study rooms, and a number of comfortable reading spaces. In addition to our wireless network every seat has plug-and-play connectivity. Two computer labs with networked printers are supplemented by numerous computers throughout the building, to support academic work from start to finish. The library also hosts extensive media facilities including a television studio and control room, a video editing suite featuring nonlinear editing stations, viewing and listening booths, and a screening room where the library hosts a free documentary film series on current events.

Take advantage of the outdoor reading porch, next to the library's Coffee Commons, where busy researchers will also find coffee, beverage, and snack machines. The Hollins Room is a magnificent space that showcases the many published works by and about Hollins alumnae/i and faculty authors; lectures, workshops, and readings are frequently hosted there for the entire campus community.

## Admission Guidelines

Candidates for admission to Hollins' graduate programs must have a bachelor's degree from a regionally accredited college or university. They must give evidence, by undergraduate record, submission of manuscripts\*, and letters of recommendation, of their capacity to undertake the program. They may also submit scores from the Graduate Record Examination though these are not required for any of the programs. Applicants to the master of arts in teaching program are required to submit scores from PRAXIS I or sufficient SAT/ACT scores to be considered for admission.

### INTERNATIONAL APPLICANTS

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Hollins University welcomes students from around the world to apply for admission. In addition to the application materials stated above, the following are required from international applicants: evaluation of college or university course work by a foreign credential evaluation service, Confidential Declaration and Certification of Finances form, TOEFL scores if applicant is from a country where English is not the official language (minimum score of 550 on paper-based test, 213 on computer-based test, or 79 on IBT), Report on Proficiency in English, or letter of recommendation from a recent English instructor.

### APPLICATION DEADLINES

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Deadlines vary as indicated below for the various programs:

Program	Deadline
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	Rolling Admission
M.A./M.F.A. in Screenwriting and Film Studies	February 15
Certificate of Advanced Studies	Rolling Admission

Certificate in Children's Book Illustration  
Post-Baccalaureate Certificate in Dance

February 15  
April 1

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

\*Applicants to the master of arts in liberal studies and master of arts in teaching programs are required to submit a letter of purpose for pursuing the degree in lieu of manuscripts. The application form, other materials, and \$40 nonrefundable processing fee should be sent to:

Graduate Center  
Hollins University  
P.O. Box 9603  
Roanoke, VA 24020-1603

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

## Readmission to Hollins

Students who leave the university on their own or who have exceeded the time limit allowed for completion of the program in which they were enrolled, may apply for readmission by doing the following. Complete a new application form, pay the \$40 processing fee, and submit 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 a timeline for completion, if readmitted. Students may also be required to submit updated letters of recommendation. Application materials should be submitted to the Hollins University Graduate Center, P.O. Box 9603, Roanoke, VA 24020-1603.

Program directors may make readmission decisions if they are familiar with the student and have no question about the student's ability to be successful upon his or her return to Hollins. They will report to the graduate studies advisory committee any student to whom readmission is granted.

In the event a program director is not familiar with the student petitioning for readmission or is not in favor of readmission, materials will be submitted to the graduate studies advisory 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 2012–13 is stated within the individual program descriptions. The following fees are charged to all enrolled students.

**Application fee:** \$40

**Binding fee:** \$12

**Graduation fee:** \$110 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.

**Health Services fee:** \$335 (full time academic year only)

\$25 (summer graduate students in residence)

**Parking fee:** The cost for parking during the academic year for full-time commuter students is \$75. The cost for parking during the academic year for part-time commuter students is \$50. The cost for summer term only is \$10.

**Returned Check fee:** \$35

<b>Technology fee:</b> Full-time students during the academic year	\$300
Part-time students during the academic year	\$150
Six-week summer session	\$ 75
Two-week summer session (M.F.A. in Dance only)	\$ 25

**Transcript fee:** \$5 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 part time (six credit hours per term during the academic year, four credits during the summer). Some grants are available only to students enrolled on a full-time basis (nine hours per term during the academic year; six hours during the six-week summer term). Financial aid is not available for J-Term.

If you would like to apply for financial aid, please complete a FAFSA online at [www.fafsa.ed.gov](http://www.fafsa.ed.gov) as well as a Graduate Application for Financial Assistance which is available for download on the Hollins Graduate Programs website.

Financial aid applicants must be United States citizens or permanent resident aliens. Applicants must be enrolled or accepted for enrollment in a degree or certificate program. 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 eligibility, and students may be asked to repay all or part of a 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 any deferred student loans you may have borrowed in the past may go into repayment.

If you are receiving Veteran's Benefits, your financial aid package may have to be recalculated to take these benefits into account so please notify the Office of Scholarships and Financial Assistance if you will be receiving any Veteran's Benefits.

**Students must maintain satisfactory academic progress to remain eligible for assistance.**

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. Maintaining satisfactory academic progress means attending and successfully completing courses during the term in which they are registered. A GPA of 3.0 is required for graduation from any of the master's programs offered at Hollins University.

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.



# 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, 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 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 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 borrower may owe a debit balance to the institution.

If a student earned more aid than was disbursed to him/her, the institution would owe the student a post-withdrawal disbursement, which must be paid within 120 days of the student's withdrawal.

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 Stafford Loans
- Subsidized Federal Stafford Loans
- Federal Direct Graduate PLUS Loans

## Academic Regulations

Hollins offers seven 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

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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**

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Students may add courses until September 12, 2012 (Term 1) and February 13, 2013 (Term 2). They may drop courses until October 3, 2012 (Term 1) and March 6, 2013 (Term 2). The add/drop deadline for Short Term 2013 is January 9, 2013. The add/drop deadline for Summer Term 2013 is June 21, 2013. Note: Students dropping courses once a term has begun remain responsible for tuition and fees according to the Tuition Fee Refund Policy (pg. 12).

## **CLASS ATTENDANCE**

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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**

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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 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. 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**

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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**

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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. Uniform completion dates are as follows: 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 to the registrar.

## **PURSUING COURSE WORK IN ANOTHER GRADUATE PROGRAM**

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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 manager of graduate services. Students should consult the graduate studies office regarding the rate at which they will be charged for pursuing work in a different program.

## **TRANSFER CREDIT**

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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 eight credit hours (or the equivalent of two graduate courses) is permitted in some of Hollins' graduate programs. (Note: The M.F.A. in creative writing and M.F.A. in dance do not accept transfer credit.) 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.

## **WITHDRAWALS**

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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 studies advisory 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**

**BILLING POLICIES: Paper bills are not mailed to students.** The online billing statements serve as the official bill of the university.

Students and Authorized Users will receive email notification that an ebill has been generated. Notification will be sent to a student's Hollins email address and notification will be sent to an Authorized User's personal email address. Ebills will be generated monthly by the 15th of each month. The ebill provides:

- an easy to read format
- a central location for current account activity, making payments, and viewing bills
- the ability to designate a third-party (i.e. parents) to view the bill and make payments
- access to view real-time account activity and balances
- access to view previous bills

The ebill is located in the Hollins University Information System (HIS) secure portal through the Hollins QuikPAY link. It is important to recognize that the ebill, like a mailed paper statement, is a snapshot in time. Activity on a student's account may have occurred after the bill has been

generated. Therefore, it is recommended that students periodically check their account on QuikPAY.

Students can permit others to receive email notifications regarding their electronic bill (ebill) and allow others to make electronic payments on their behalf by adding an Authorized User on QuikPAY. For further instructions and additional information regarding Hollins QuikPAY, please refer to the QuikPAY Online Billing & Payment User Guide located on HIS under the Hollins QuikPAY link.

Students are required to pay tuition and fees in full or have approved financial aid for any outstanding balances by the due dates. There is a charge of 3% per month after 30 days past due. In addition, a hold flag will be placed on a student's account if the balance is 30 days past due, which will prevent future registration and receipt of an official transcript and/or diploma. Students will not be admitted or allowed to return to campus until all outstanding balances are paid in full. The university reserves the right to officially withdraw students with past-due balances.

Students with a delinquent account, who are no longer attending the university, will be contacted in writing by the Business Office. Students will be expected to pay their outstanding balance in full. If a student does not respond, his/her account will be referred to a collection agency, where it may also be sent to credit bureaus for reporting purposes. The university also reserves the right to pursue legal action in order to collect the balance of the debt. If an account is placed with a collection agency, a student will be responsible to pay all collection charges, including interest and attorney fees, in addition to their outstanding balance. Once an account is placed with a collection agency, a student will no longer be able to negotiate with the university. The student must deal directly with the collection agency.

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 their 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) have been resolved. A hold can be placed on registration for the following reasons:

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

## Housing

Housing is provided to students participating in the on-campus summer graduate programs. The cost for the six-week term in 2012-2013 will be \$1,015. Housing is primarily in the Hollins apartments located directly across Williamson Road from the campus. Other dorm options are also available at the same cost.

For students enrolled in the M.F.A. in dance, housing during the summer terms at ADF is handled by the school office at the American Dance Festival ([www.americandancefestival.org](http://www.americandancefestival.org)). There are on-campus town houses as well as off-campus housing options. The ADF housing costs range from \$700 to \$1,600, depending on location and availability.

Housing for low-residency students in the M.F.A. in dance during the summer term on the Hollins campus is available in campus dormitories. The cost for summer 2013 will be \$170 per week.

Limited housing opportunities are available to full-time students enrolled in graduate study during the academic year. The cost for a nine-month lease on a Hollins apartment for 2012-13 will be \$7,520. Early application is encouraged due to limited availability. Applications and additional information may be obtained from the Graduate Studies Office. A \$200 housing deposit is due once confirmed for on-campus housing.

# 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 manager of graduate services 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 manager of graduate services. 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 first class meeting date: 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 classes each term will be responsible for tuition as indicated below:

## **Fall Term**

10% tuition due for withdrawal by September 20, 2012  
50% tuition due for withdrawal by September 27, 2012  
75% tuition due for withdrawal by October 18, 2012  
100% tuition due for withdrawal beginning October 19, 2012

## **Spring Term**

10% tuition due for withdrawal by February 21, 2013  
50% tuition due for withdrawal by February 28, 2013  
75% tuition due for withdrawal by March 21, 2013  
100% tuition due for withdrawal beginning March 22, 2013

## **Summer Term**

10% tuition due for withdrawal by June 21, 2013  
Beginning June 22, 2013, no tuition refund.

## **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.

# 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, parent name, student's permanent mailing address (usually the parent 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.

# Children's Literature

M.A./M.F.A.

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Hollins University offers a graduate program devoted exclusively to the study and writing of children's literature, leading to an M.A. or M.F.A. degree earned over the course of three to five summers, during six-week sessions held from mid-June through July.

The graduate degree in children's literature was initiated in the summer of 1992 and draws its instructors from the ranks of Hollins' permanent faculty as well as distinguished visiting scholars from other institutions.

## WRITER-IN-RESIDENCE AND VISITING SPEAKERS

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The Summer 2013 writer-in-residence will be David Almond, Hans Christian Andersen, Whitbread, and Carnegie Award-winning author of *Skellig*, *My Name is Mina*, *The True Tale of the Monster Billy Dean*, and numerous other books for children and young adults. His latest is *Clay*.

## REQUIREMENTS FOR THE DEGREES

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### M.A. Degree

Forty credits are required for the M.A. degree, including ENG 542: History and Criticism of Children's Literature. Each student will generally undertake eight four-credit courses (usually two per summer), plus a thesis (eight credits). Students must demonstrate proficiency in reading a foreign language. At least half the courses taken must be literature courses that include writing critical 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. Students have nine years from matriculation to complete the degree.

### M.F.A. Degree

Forty-eight credits are required for the M.F.A. degree, including ENG 542: History and Criticism of Children's Literature. Each student will generally undertake ten four-credit courses (usually two per summer), plus a thesis (eight credits). Each student will be required to complete a minimum of four creative writing courses including ENG 510: Creative Writing Seminar or ENG 560: The Craft of Writing for Children and ENG 561: Genre Study in the Craft of Writing for Children or ENG 562: Creative Writing Workshop. Two other creative courses approved by the program director are required. Four of the courses undertaken must be literature courses that include writing critical papers. The thesis offered for the degree will consist of a book-length original work in poetry, fiction, or drama for children. Students have nine years from matriculation to complete the degree.

## INDEPENDENT STUDY

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A student may complete up to eight Hollins credits in independent study and/or eight online credits outside the summer terms. At least 16 credits for the M.A. degree and 20 credits for the M.F.A. degree must be completed on campus.

## TUITION AND FINANCIAL ASSISTANCE

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Tuition for the 2013 summer term is \$745 per credit hour or \$5,960 for the normal load of two four-credit courses. Student loans and scholarships are available. Applicants should indicate their financial need on the application for admission.

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 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.

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 summer term for future tuition charges. Refunds will not be issued.

## Courses in Children's Literature

### **ENG 510: CREATIVE WRITING SEMINAR - CHILDREN'S LITERATURE (4)**

**Department**

A workshop course in the writing of imaginative literature for children—picture books, poetry, fiction, drama, and creative nonfiction—with some study of published works in the appropriate genre. May be taken for more than one year for credit.

### **ENG 527: CREATING PICTURE BOOKS FOR CHILDREN (4)**

**Department**

The emphasis in this course will be on the importance of visual thinking in writing and illustrating for the picture book genre. Students will write two picture book stories of one to six pages each, created for this class only, each in a different genre. Simple storyboards and/or mind-mapping will be utilized to help with the process of thinking about writing and revision. One of the manuscripts will then be revised and polished. A 32-page book dummy will be created with the type placed on the page, with the emphasis on pacing the story for appropriate page turns. Students will then create a cover design and one full-color double-page spread. Previous art experience is not required. Materials fee: \$50

### **ENG 528: CHILDREN'S BOOK ARTISTS (4)**

**Department**

The role of art in children's literature; a survey of traditional and contemporary works emphasizing but not limited to the European and American tradition; an examination of how artists interpret and reinterpret the text.

### **ENG 529: CHILDREN AND POETRY (4)**

**Department**

The subject of this course is twofold: childhood and poetry. Concerning ourselves with the form and content of a diverse selection of poetry for children, we will explore how poets in England and the United States variously perceive, represent, and reimagine childhood in poetry. Beginning with the largely religious and didactic poetry of the 17th and 18th centuries and the rhymed narrative and light verse of the 19th, we will quickly move on to the more stylistically heterogeneous contemporary poetry scene, focusing on recent winners of the Lion and Unicorn Award for Excellence in North American Poetry.

### **ENG 535: TRADITIONS AND ADAPTATIONS IN LITERATURE FOR YOUNG CHILDREN (4)**

**Department**

Modern literature for young children as it recreates and adapts a variety of literary traditions originating in older oral and written sources. Alphabet books, fables, folktales, Arthurian romance, animal tales and other forms of fantasy, and island adventures, with some consideration of dramatic and film adaptations of traditional stories.

### **ENG 536: THE FANTASTIC IN CHILDREN'S LITERATURE (4)**

**Sullivan**

The nature of the fantastic in children's literature, from 19th-century classics through Pooh and Oz to works by Sendak, Cameron, L'Engle, Le Guin, and the young adult science fiction and fantasy of Heinlein and Garner. Offered in 2013.

### **ENG 538: MINORITY IMAGES IN CHILDREN'S LITERATURE (4)**

**Department**

This course will examine contemporary picture books, chapter books, and middle grade novels that feature protagonists of color. What themes emerge in these books? What do the characters look like? Who are their families? What are their obstacles? How do these stories contribute to a larger cultural narrative? What are the elements that render a "multicultural" book universal? Guided by



questions such as these, class participants will engage in close reading and discussion in an attempt to define this category while identifying particular artistic decisions evident in the texts.

**ENG 539: CHILDREN'S LITERATURE AND CRITICAL THEORY (4)** Department  
An introduction to literary theory; an examination of major 20th-century critical and theoretical trends and how they have affected and continue to affect children's literature.

**ENG 541: EXPLORING THE BOUNDARIES - BOOKS FOR AND ABOUT BOYS (4)** Department  
Writing concerned primarily with the maturation of boys and designed explicitly or implicitly for a reading audience of boys, from the beginnings of children's literature to the present. An examination of the ideas about gender, reading, and writing that led to a genre called the "boys' book," the issues of masculinity, sexuality, and socialization that permeate the "boys' book," and the developments that have tended to de-emphasize gender-specific reading audiences in the 20th century.

**ENG 542: HISTORY AND CRITICISM OF CHILDREN'S LITERATURE (4)** Attebery, Pfeiffer  
An introduction to British and American literature for children, from its roots in the oral tradition and medieval literature through 20th-century works. Required for all students; offered every year.

**ENG 544: CHILDREN'S FILM (4)** Department  
An exploration of films produced primarily for juvenile audiences, with particular attention to the films' entertainment and didactic value, the treatment of controversial themes, and the depiction of children.

**ENG 545: CHILDREN'S LITERATURE IN TRANSLATION (4)** Department  
Is translated children's literature a means of bridging cultural differences or of obscuring them? What survives in the process of translation, and what is the spectrum of choices along which translators of children's literature must decide to place themselves? Knowledge of one or more languages besides English is desirable, but not necessary.

**ENG 546: THE MODERN YOUNG ADULT NOVEL (4)** Department  
A chronological survey of novels published for and about teenagers since *The Catcher in the Rye*, from modern classics to current attention getters. Is there really such a thing as "young adult" literature? How might we read it as scholars, critics, and writers? How does it shape perceptions of gender, race, and class?

**ENG 550: SPECIAL TOPIC – CLASSICS AND THE MODERN READER (4)** Hunt  
What is the difference between the way modern readers read 'classics' or, at least, books more than 50 years old - and how the books were read and understood when they were published? What do we need to know to 'understand' an old children's book? How have culture and language and ideology and childhood changed? How have 'children's books' changed? What is the difference between the way children read now, and how children read then?

These questions are at the heart of the study of children's books – and to find the answers, we can try an exciting, challenging, original experiment. You can select any book (or part of one!) that has not appeared in an 'annotated' edition, and produce your own edition – introduction, biography, bibliography, explanatory notes... This is *real* research, digging through libraries, burning up the internet, exploring in old bookstores - discovering things that have never been discovered, linking things that have never been linked: lateral thinking and meticulous burrowing. You will learn about criticism, history, culture, and many practical research and writing skills. Offered in 2013.

**ENG 556: EXPLORING THE MARGINS BETWEEN ADULT AND CHILDREN'S LITERATURE - GIRLS' COMING-OF-AGE FICTION (4)** Department  
An exploration of 19th- and early 20th-century precursors of today's young adult fiction for girls, beginning with Charlotte Brontë's *Jane Eyre* and Susan Warner's *The Wide, Wide World*, with particular attention to works featuring female writers.

**ENG 558: MYTH AND FOLKTALE - CHILDREN'S LITERATURE (4)****Department**

An examination of myths and folktales from diverse cultures and the ways in which they express and shape collective values, from the Grimm Brothers to African American and Caribbean folktales.

**ENG 559: WHEN CHILDHOOD GOES TO HOLLYWOOD (4)****Abate**

Nearly as long as there have been popular books for children in England and the United States, there have been dramatic adaptations of them. This course explores what happens when "childhood goes to Hollywood." What is gained, and lost, when children's books are adapted for the big screen? In what ways do these cinematic adaptations accurately address the themes, characters, and plot of the original print narrative, and in what ways do they redress them? Are these adaptations designed to replace or supplement the printed text? What does the recent abundance of film versions of children's literature—and their widespread success—say about the way in which childhood is conceptualized and commercialized in the United States? Finally, what is the relationship—or what should the connection be—between works of children's literature and their seemingly inevitable film adaptations? Offered in 2013.

**ENG 560: THE CRAFT OF WRITING FOR CHILDREN (4)****Homzie**

Creative writing of any kind is a bit like a magic trick. The writer is attempting to trick the reader into thinking the text is portraying a fully dimensional physical world with tiny little things called words. This class is intended to help both writers and readers discover how published authors pull off this grand illusion. We will examine the forms of several genres of writing for children to uncover exactly how each writer pulls off the trick of representing the "real world" in creative writing. This process gives writers a "behind-the-scenes look" at the "tricks of the trade" giving them insight into how to apply the same approaches in their own writing. For readers, this process teaches close reading and in this particular class, cultural analysis skills. You may take this class either as a writer or a reader; as a creative writing class or as a critical study course. There will be individualized assignments for each group. Offered in 2013.

**ENG 561, SECTION I: GENRE STUDY IN THE CRAFT OF WRITING FOR CHILDREN — Regional Fiction (4)****Ransom**

Writing the Regional children's Novel: Not Just Fishing Boats, Grits, and Groundhogs. In literature, regionalism refers to fiction that focuses on the characters, dialects, customs, history, and topography of a particular region. Mark Twain believed *every* American writer is a regional writer. Whether a novel is set in South Beach or south of the border, writing regional fiction isn't a matter of adding ham biscuits to the narrative. By using place to anchor the filament of continuity in their fiction, writers will harness regional qualities to influence perspective, theme, and tone. They will learn the difference between setting and landscape, local color and regionalism. Discussions will center on well-known children's regional texts. Exercises will include deep mapping, designing a newspaper or scrapbook, and creating external and internal character landscapes. Offered in 2013.

**ENG 561, SECTION II: GENRE STUDY IN THE CRAFT OF WRITING FOR CHILDREN — FANTASY (4)****Sherman**

Realism is easy. Fantasy is hard. You have to make an imaginary world feel, sound, look, and smell real. You have to create supernatural creatures and magic systems and even societies that don't distract your reader from the story you're telling. You have to do all that, and you still have to pay attention to the other things that go into all good fiction, like psychologically convincing characters, a compelling plot, narrative tension, an informing theme, and a personal voice.

In this course, we will focus on the issues of craft that are particularly important to the writing of fantasy: exposition, world-building, and internal logic. We'll be doing close readings of three novels that exemplify three very different approaches to these problems. We'll explore how to generate ideas for stories and plot-lines with prompts and exercises. And we'll write and critique drafts of between two and four fantasy short stories. Offered in 2013.

**ENG 562: CREATIVE WRITING WORKSHOP (4)****LaFaye**

A workshop course in the writing of imaginative literature for children. Genre focus will develop out

of student and faculty interests. Prerequisite: ENG 510 or ENG 560. Offered in 2013.

**ENG 563: MEN, WOMEN, AND DRAGONS – GENDER AND IDENTITY IN FANTASY AND SCIENCE FICTION (4)** Department

Fantasy literature has always been a powerful tool for examining how we acquire identities. Science fiction writers have, in the last decades, begun to explore implications of and alternatives to our culture's gender divisions. In this course we will survey the way children's fantasy and science fiction represent and reconceive gender roles and the finding of selfhood.

**ENG 564: MOTHERS IN CHILDREN'S AND YOUNG-ADULT LITERATURE (4)** Fraustino

Children's and young-adult literature has predominantly been written, published, reviewed, purchased, read aloud at home, and taught in schools by women. Does this make the field a matriarchal culture, with books serving as metaphorical mothers? How have mothers been represented in literature written and published for children and young adults, from the printing press to the present? What attitudes toward mothers and motherhood are reflected by the texts? What maternal ideologies are inscribed in young readers? Using feminist, psychoanalytical, cultural, and other pertinent theoretical perspectives, this course will look at the depiction of mothers in nursery rhymes, fairy tales, childhood lore, picture books, chapter books, and young-adult novels. Besides reading a common list of core texts, students will be expected to explore widely in their own areas of interest and report back to the class on their findings. Offered in 2013.

**ENG 565: INQUIRY INTO FAIRY TALES (4)** Department

Each term this course will focus on fairy tales' relationship with other constructs or ideas: these might include ideology, other traditional literature, narrative and oral traditions, revisions and updates, or psychology, for instance.

**ENG 570: POSTMODERNISM AND CHILDREN'S LITERATURE (4)** Department

What is postmodernism? Theorists and scholars of children's literature suggest a literary mode with such common features as narrative discontinuity, indeterminacy, fragmentation, decanonization, irony, self-consciousness, joy, pastiche, performance, and interactivity. Postmodern children's literature has gained increasing importance in the field, requiring significant adjustments in approach from writers, readers, and scholars. The course offers an immersion in these fascinating ideas and texts. Readings will range from picture books through children's and young-adult novels that enact the moves and structures of the postmodern mode.

**ENG 571: YOUNG-ADULT SCIENCE FICTION - WHERE THE BOYS—AND GIRLS—ARE (4)** Department

An examination of the history and development of technological literature (1910–1947) and science fiction (1947–present) written and marketed expressly for the young-adult reader. The seminar also addresses a variety of relevant topics: science fiction and literary theory, series books for young readers, science fiction and technology, gender in/and science fiction, science fiction and American cultural history and development.

**ENG 572: STORYTELLING (4)** Englot

Storytelling literature, the history of storytelling, and the practical applications of storytelling will be surveyed, but the practice of telling stories orally will receive the major emphasis. Students will be introduced to techniques for selecting and learning stories. Performance techniques will be demonstrated by the instructor. While the focus will be on traditional tales, some time will be devoted to an exploration of the telling of original, personal, family, historical, and ghost stories. Students will be expected to read certain texts on the art of storytelling, to familiarize themselves with traditional folktales, to select appropriate stories for telling, and to learn, workshop, and perform at least three stories for the class. Students will begin the development of a personal style and repertoire of stories. Offered in 2013.

**ENG 573: GENDER AND GIRLS' FICTION (4)** Department

This course uses contemporary theories about gender as a framework for readings of classic texts for girls. Gender theory leads us to new perspectives on both girls' fiction itself and scholarly criticism

of that fiction.

**ENG 583: ADVANCED CREATIVE WRITING TUTORIAL (4)**

**Cockrell, Homzie, Kushner**

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. Offered every year. Limited to students in the M.F.A. program in children's literature. Prerequisite: permission of instructor.

**ENG 598: CAPSTONE SEMINAR (8)**

**Department**

M.A. students may undertake ENG 598: Capstone Seminar in place of ENG 599: Thesis. The capstone seminar consists of a written examination of three short essays and an oral examination based on a reading list and accompanying essay.

**ENG 599: THESIS (8)**

**Department**

M.A. students may choose either a scholarly or a creative thesis. Students who choose to do a creative thesis must have taken ENG 510: Creative Writing Seminar or ENG 560: The Craft of Writing for Children and ENG 561: Genre Study in the Craft of Writing for Children or ENG 562: Creative Writing Workshop.

M.F.A. students will complete a book-length manuscript of fiction, poetry, drama, or literary nonfiction for children.

Theses in both programs are accompanied by an essay situating the work in the historical and critical context of children's literature.

## Faculty

**Michelle Abate**, assistant professor of English, Hollins University; Ph.D., City University of New York. She is assistant editor of the annual of the Children's Literature Association, *Children's Literature*, and her research and teaching interests include children's literature, American women's writing, gay and lesbian studies, film studies, feminist theory and criticism, and American studies. She is the author of *Tomboys: A Literary and Cultural History* and *Raising Your Kids Right: Children's Literature and American Political Conservatism*.

**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*.

**Rhonda Brock-Servais**, associate 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.

**Amanda Cockrell**, director, graduate program in Children's Literature; M.A. Hollins College. Her newest book is the young adult novel *What We Keep Is Not Always What Will Stay*. She is also the author of *The Legions of the Mist*, *The Moonshine Blade*, *The Deer Dancers* trilogy, *The Horse Catchers* trilogy, and *Pomegranate Seed*.

**Renée Englot**, M.A. in children's literature, Hollins University. She is a professional storyteller working with schools, libraries, and corporations. Her storytelling has taken her across Canada and the United States, and her stories can be found on the recordings *Tales on the Wind*, *World of Story 2009*, and *Undaunted Enchantments*. She is also the author of *The Stranger Who*

*Snored: An Intercultural Folktale Exploration.*

**Lisa Rowe Fraustino**, associate professor of English, Eastern Connecticut State University; 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 including *Don't Cramp My Style: Stories About That Time of the Month* and *Dirty Laundry: Stories about Family Secrets*. In 2006 she was a Fulbright Scholar teaching and consulting in children's literature at Mahasarakham University, Thailand.

**Tina Hanlon**, associate professor of English, Ferrum College; Ph.D., The Ohio State University. Her publications on children's literature, folk- and fairy tales include entries in *The Cambridge Guide to Children's Books* and *The Oxford Encyclopedia of Children's Literature*, as well as essays in *The Lion and the Unicorn*, *Children's Literature*, and the book *Tales, Tellers, and Texts*. She is coeditor of *Crosscurrents of Children's Literature: An Anthology of Texts and Criticism*, and director of the website *AppLit: Resources for Readers and Teachers of Appalachian Literature for Children and Young Adults*.

**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.

**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* (coedited 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.

**Alexandria LaFaye**, assistant professor of English, Lee University; 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*.

**Nancy Ruth Patterson**, M.A.T., University of North Carolina at Chapel Hill. Three of her novels for children (*The Christmas Cup*, *The Shiniest Rock of All*, and *A Simple Gift*) have been adapted as plays and performed professionally. Her latest works are *The Winner's Walk* and *Ellie Ever*, published fall of 2010. Her work has been honored on Master Lists in 10 states. Retiring after 33 years as a teacher and administrator with Roanoke City Schools, she joined the adjunct faculty of the University of Virginia, teaching graduate courses in children's and young adult literature.

**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.

**Candice Ransom**, M.F.A., Vermont College, M.A., Hollins University. She is the author of over 100 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*; and Time Spies books, among dozens of others.

**Joseph Sutliff Sanders**, assistant professor of English, California State University San Bernardino; Ph.D., University of Kentucky. He has published work on topics such as girls' fiction, women writers,

comic books, and queer theory in *The Children's Literature Association Quarterly*, *The Sandman Papers*, *Foundation*, *The Journal of the Fantastic in the Arts*, and elsewhere. Sanders is the graphic novels columnist for *Teacher Librarian*.

**Ruth Sanderson**, author and illustrator, is a graduate of Paier College of Art. Among her many books for children are *The Nativity*, *The Enchanted Wood*, *The Twelve Dancing Princesses*, *Papa Gatto*, *Rose Red and Snow White*, *The Night Before Christmas*, and *Tapestries: Stories of Women From the Bible*.

**Delia Sherman**, Ph.D., Brown University. She is 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.

**Morag Styles**, reader in children's literature and education, faculty of education, University of Cambridge—United Kingdom, and fellow of Homerton College Cambridge. She is the author of *From the Garden to the Street: Three Hundred Years of Poetry for Children*; coauthor of *Children Reading Pictures: Interpreting Visual Texts* and *Reading Lessons from the Eighteenth Century: Mothers, Children and Texts*; poetry editor of the *Cambridge Guide to Children's Books in English*, and the *Routledge Encyclopedia of Children's Literature*; and series editor for *Continuum's Contemporary Classics of Children's Literature*.

**C. W. Sullivan III**, 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*.

**Ashley Wolff**, B.F.A., Rhode Island School of Design. She 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. Wolff's books have won numerous state and national awards. She lives and works in San Francisco.

**Sharon Dennis Wyeth**, M.F.A., Hunter College. She is the author of picture books, early grade chapter books, middle grade and young adult novels, pre-teen series and historical fiction, and is the recipient of the Cave Canem Fellowship for African American Poets. Her books have received multiple awards from The Children's Book Council, Reading Rainbow, *Parents* magazine, and New York Public Library. Her newest is *The Granddaughter Necklace* (2011), a picture book inspired by family oral tradition.

# Certificate in Children's Book Illustration

Hollins University offers a graduate level certificate in children's book illustration. Closely associated with Hollins' longstanding graduate program in the study and writing of children's books, this new program is taught by noted illustrators, including core faculty Ruth Sanderson and Ashley Wolff. Students undertake four courses over two six-week summer terms. Picture Book Drawing Fundamentals and Creating Picture Books for Children in the first summer are followed by Picture Book Design and Picture Book Media in the second summer.

The Illustration Certificate program runs concurrently with the graduate program in children's literature and includes an exceptional array of visiting speakers and the chance to participate in the annual student-run Francelia Butler Conference on Children's Literature.

Classes are held in the Richard Wetherill Visual Arts Center which opened in 2004. It is one of the best of its kind for both the study of art history and studio practice. With 60,000 square-feet of space, the building offers beautiful, light-filled studio spaces for painting, drawing, and printmaking, as well as areas for sculpture and ceramics, and a complete photography area that supports traditional and digital approaches. Art history seminars and classes are taught in modern spaces supported by state-of-the-art technology and an auditorium hosts special lectures and films. The visual arts center also houses the Eleanor D. Wilson Museum.

## TUITION AND FINANCIAL ASSISTANCE

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Tuition for the 2013 summer term is \$745 per credit hour. Student loans and scholarships are available. Applicants should indicate their financial need on the application for admission.

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 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.

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 summer term for future tuition charges. Refunds will not be issued.

### To Apply

Candidates must have a bachelor's degree from an accredited college or university. They must give evidence, by undergraduate record, submission of portfolio, and letters of recommendation, of their capacity to undertake the program. Application forms and further information on the program may be requested from:

Amanda Cockrell, Director, Graduate Program in Children's Literature  
Hollins University, P. O. Box 9603  
Roanoke, VA 24020-1603  
Phone: (540) 362-6575  
Fax: (540) 362-6288  
Email: [hugrad@hollins.edu](mailto:hugrad@hollins.edu)  
[www.hollins.edu/grad/cbi/index.htm](http://www.hollins.edu/grad/cbi/index.htm)

# Courses in Children's Book Illustration

## **ART 523: PICTURE BOOK MEDIA (4)**

**Department**

Today's book publishing technology allows for huge variety in approaches to illustration. As digital platforms such as iPads and smart phones evolve, the demand for novel approaches to illustration will continue to grow. This course will explore the origins of illustration, its roots in fine art, and various forms of image reproduction, from ancient China to today. With lectures, demonstrations, and hands-on practice, students will be introduced to a complete range of historical and contemporary picture book media. Both black-and-white and color media will be covered, including pen and ink, crayon, oil and chalk pastel, oil, acrylic and watercolor paints, graphite and colored pencils, charcoal, and various forms of printmaking. Also included are low-relief 2-D media such as collage, cut paper, quilting, embroidery, appliqué, beading, and bread dough. Finally, students will discuss and explore various approaches to creation of digital artwork. Class time will include lectures and demonstrations by the instructor and visiting artists. Materials fee: \$100. *Prerequisites: ART 527 and ART 568.*

## **ART 523S: PICTURE BOOK MEDIA (2)**

**Department**

Studio time will place an emphasis on hands-on exposure to more advanced approaches to image making using various media. Every class will include critique and discussion time, and students will be expected to participate in critiques in a constructive manner. All students will give a detailed presentation on the techniques of a picture book illustrator of their choice. *Prerequisites: ART 527S and ART 568S*

## **ART 527: CREATING PICTURE BOOKS FOR CHILDREN (4)**

**Department**

The emphasis in this course will be on the importance of visual thinking in writing and illustrating for the picture book genre. Students will write two picture book stories of one to six pages each, created for this class only, each in a different genre. Simple storyboards and/or mind-mapping will be utilized to help with the process of thinking about writing and revision. One of the manuscripts will then be revised and polished. A 32-page book dummy will be created with the type placed on the page, with the emphasis on pacing the story for appropriate page turns. Students will then create a cover design and one full-color double-page spread. Materials fee: \$50.

## **ART 527S: CREATING PICTURE BOOKS FOR CHILDREN (2)**

**Department**

Studio time will place an emphasis on hands-on exposure and development of basic media skills in creating picture books for children. Classes will include critique and discussion time, and students will be expected to participate in a constructive manner. Materials fee: \$75.

## **ART 568: PICTURE BOOK DRAWING FUNDAMENTALS (4)**

**Department**

Drawing is the most important skill to develop in order to become a working picture book illustrator. This course will ground students in basic drawing skills as they first work on their powers of observation and the craft of drawing in light and shade. Through a variety of class exercises, the students will learn about form, value, texture, quality and styles of line, perspective, drawing architecture and interiors, drawing people, animals, nature, and landscapes. Students will work mainly in graphite pencil, charcoal, pen and ink, and colored pencil, and will explore drawing in a variety of styles, skewing perspective, using exaggeration, and developing their own "signature" style. The drawing styles of a variety of published illustrators will be examined in detail. Class time will include lectures and demonstrations by the instructor and visiting artists. Materials fee: \$95.

## **ART 568S: PICTURE BOOK DRAWING FUNDAMENTALS (2)**

**Department**

Studio time will place an emphasis on hands-on exposure to basic and more advanced drawing techniques. Every class will include critique and discussion time, and students will be expected to participate in critiques in a constructive manner.



**ART 578: PICTURE BOOK DESIGN (4)****Department**

This class will cover the theory and practice of 2-D design for picture book illustration. The elements of successful design in a wide variety of published picture books will be examined. Students will build on the skills they have developed in the first year classes of Drawing and Creating Picture Books for Children in a variety of challenging exercises and assignments to solve problems of visual organization while considering the interplay of text and pictures. Class time will include lectures and demonstrations by the instructor and visiting artists. Materials fee: \$75. *Prerequisites: ART 527 and ART 568.*

**ART 578S: PICTURE BOOK DESIGN (2)****Department**

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. Perry Nodelman's *Words About Pictures* will be required reading, and students will be asked to do an in-depth presentation on the design of a picture book of their choice. *Prerequisites: ART 527S and ART 568S.*

## Faculty

**Lauren Mills**, M.A. in Illustration, San Jose State University. She has illustrated the children's classics, *At the Back of the North Wind*, *Anne of Green Gables*, and *Thumbelina*, and is also the author of several original tales including *The Rag Coat*, which received the Charlotte Award, as well as thirteen state award nominations. *Fairy Wings*, co-illustrated with Dennis Nolan, won the SCBWI Golden Kite Award.

**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. In 1997 she was writer-in-residence, and her illustrations for her books *The Twelve Dancing Princesses* and *Papa Gatto* adorn our Web page and poster. Ruth is chair of the Certificate in Children's Book Illustration.

**Wendy Watson**, B.A. Bryn Mawr College. She has written and illustrated 21 children's books and illustrated more than 60 children's books for other authors. She has been nominated for the National Book Award and her works have been included in "Best Books of the Year" lists published by *The New York Times*, American Library Association, *School Library Journal*, and *Publisher's Weekly*.

**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 books have won numerous state and national awards. She lives and works in San Francisco.

# Creative Writing

M.F.A.

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 his or her 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, David Huddle, and Jill McCorkle; poets and essayists Adrian Blevins, Jenny Bouilly, Scott Cairns, Wyn Cooper, Luke Johnson, Kevin Prufer, Mary Ruefle, and Will Schutt; novelists and memoirist Richard McCann and Karen Saylor McElmurray; photographer Sally Mann; and filmmaker George Butler.

At Hollins, faculty members take considerable time to work with students, both in and out of the classroom. Poet and fiction writer R.H.W. Dillard, the program's former director, notes, "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: Kelly Cherry, Lydia Davis, Carl Dennis, Mark Doty, Claudia Emerson, Nick Flynn, Alice Fulton, David Huddle, Mat Johnson, Edward P. Jones, Jamaica Kincaid, Carol Moldaw, Paul Muldoon, Gregory Pardlo, Ron Rash, George Saunders, Christine Schutt, David Shields, Stephanie Strickland, Elizabeth Strout, James Tate, Natasha Trethewey, Katherine Vaz, Dara Wier, and Charles Wright.

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## 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 the 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.

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## TUITION, STIPENDS, AND SCHOLARSHIPS

Tuition for M.F.A. graduate students is \$19,120 for the 2012–13 academic year. See front of catalog for information on other fees, including technology and health services. 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 scholarships are available to qualified students. Interested applicants should fill out the Application for Stipend or Scholarship and submit the requested information to the financial aid office.

## Courses in Creative Writing

**ENG 501, 502: GRADUATE CREATIVE WRITING TUTORIAL I, II (4, 4)** **Brown, Dillard, Hankla, Larsen, Moeckel, Poliner**

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 506: HOW WRITING IS WRITTEN (4)** **Hankla**

An exploration of the creative process of poetry and fiction writing. The course will include readings of literature and works by writers on their art and craft, writing assignments, and discussion of student work. Not offered in 2012-13.

**ENG 507, 508: ADVANCED CREATIVE WRITING (4, 4)** **Brown, Hankla, Matthews, Moeckel, Poliner, Trethewey**

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)** **Brown, Dillard, Hankla, Larsen, Moeckel, Poliner**

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. Not offered in 2012-13.

**ENG 521: SCREENWRITING (4)** **Dillard**

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. Offered Term 1.

**ENG 523: CINEMATIC ADAPTATION (4)** **Dillard**

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 2012-13.

**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. Not offered in 2012-13.

**ENG 550: KEEPING THE MOMENT ALIVE: WRITING POEMS OF AWE AND IMAGINATION (4)**

**Matthews**

This class will investigate how to preserve wonder in writing. Once the moment in the woods passes, once the eclipse is over, how do we make experience indelible so that others experience it too? Our texts will be poems that demonstrate how to keep the moment alive, how the craft of poetry makes this possible. Through close readings we'll work together to ascertain how other writers cultivate awe—and ultimately how to bring it into our own writing. Weekly submission of poems for workshop and weekly annotations will be part of the class. Writers whose work we will examine include both the expected—Elizabeth Bishop, Gerald Manley Hopkins, and Emily Dickinson—as well as contemporary writers who achieve this same marvel. Offered Term 2.

**ENG 550: NARRATIVE STRUCTURE IN THE NOVEL AND NOVELLA (4)**

**Osborn**

Anyone who loves to read has had the pleasure of sinking into the world of a novel. While under the novel's spell, we are unaware of the scaffolding that makes its magic possible. We'll examine several novels and novellas, taking them apart to view their construction. Writing exercises will produce a plot synopsis and the opening pages of a longer narrative. Authors will include Willa Cather, Henry James, F. Scott Fitzgerald, and Donald Antrim. Offered Term 2.

**ENG 550: SPECIAL TOPIC - PEDAGOGY AND PRACTICE OF CREATIVE WRITING (4, 2)**

**Moeckel**

The pedagogical background and practical application of creative writing for the college classroom. Students will research pedagogical materials and texts; build syllabi and lesson plans, including the construction of writing exercises across genres and discussion of response theories; work one-on-one with peer mentors; engage in practice teaching and learn institutional practices. Limited to MFA-CW program Teaching Fellows and Graduate Assistants by permission. Offered Term 2.

**ENG 550: SPECIAL TOPIC - POETRY OF THE AFRICAN DIASPORA (4)**

**Anderson**

This course will examine the African continent in the imagination of poets of African descent. Special attention will be given to the politics of identity and the impact of the Middle Passage. The course will explore how these poets have attempted to reclaim or reinvent an understanding of African culture and history within a European and American (North, South, Central, and the Caribbean) context. Aesthetic concerns and the development of a poetics that veers away from traditional European forms will be examined in the work of poets like Jayne Cortez, Grace Nicholas, Nathaniel Mackey, Kamau Brathwaite, Aimri Baraka, Aimé Césaire, M. B. Tolson, and several others. Offered Term 1.

**ENG 553: FILM AS A NARRATIVE ART (4)**

**Dillard**

Films of Josef von Sternberg (including a feminist examination of his seven brilliant films with Marlene Dietrich) as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relationship to his concerns throughout his career. *Underworld*, *The Last Command*, *Docks of New York*, *The Blue Angel*, *Morocco*, *Dishonored*, *Shanghai Express*, *Blonde Venus*, *The Scarlet Empress*, *The Devil is a Woman*, *The Shanghai Gesture*, and *The Saga of Anatahan*. Also listed as Film 353. Offered Term 1.

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

**Dillard**

Films of Federico Fellini as moral, aesthetic, and psychological narratives, with particular attention to the development of his cinematic style in relationship to his concerns throughout his career. Such films as *The White Sheik*, *I Vitelloni*, *La Strada*, *Il Bidone*, *Nights of Cabiria*, *La Dolce Vita*, *8½*, *Juliet of the Spirits*, *Fellini Satyricon*, *The Clowns*, *Amarcord*, *Ginger and Fred*, and *Intervista*. Not offered in 2012-13.

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

**Hankla**

An examination of and practice in forms of writing that straddle the worlds of fiction/nonfiction/poetry

and image/word. Students will write prose poems, flash fiction, and experimental forms, while considering works by such writers as Gertrude Stein, Lydia Davis, Michael Ondaatje, Alison Bechdel, David Shields, and others. Offered Term 1.

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

**Larsen**

An intensive exploration of poetry, focusing on contemporary writers from the United States. 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? Not offered 2012-13.

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

**Dillard**

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. Not offered 2012-13.

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

**Trethewey**

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. Offered Term 2.

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

**Poliner**

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. Offered Term 1.

**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. During the 2012-13 academic year, the courses include:

ENG 304: ADVANCED EXPOSITORY WRITING

ENG 313: LITERATURE OF THE RENAISSANCE

ENG 315: DANTE

ENG 330: 17TH- AND 18TH-CENTURY LITERATURE

ENG 333: SHAKESPEARE'S WOMEN

ENG 335: MILTON

ENG 339: 18TH-CENTURY BRITISH NOVELS

ENG 340: SHAKESPEARE AS SCREENWRITER

ENG 345: ARAB WOMEN WRITERS

ENG 350: 19TH-CENTURY WOMEN WRITERS

ENG 350: GREEK AND SHAKESPEAREAN TRAGEDY

ENG 350: LAVENDER SCREEN/ LESBIAN CINEMA

ENG 350: SEMINAR IN JANE AUSTEN

ENG 350: WRITING OUT OF THE MULTICULTURAL EXPERIENCE

ENG 355: MODERN BRITISH AND AMERICAN POETRY

## Faculty

**T. J. Anderson III**, associate professor of English; B.A., University of Massachusetts; M.F.A., University of Michigan; Ph.D., SUNY–Binghamton. He is the author of *Notes to Make the Sound Come Right: Four Innovators of Jazz Poetry* and *River to Cross*, and has published both poetry and poem translations. His research interests include jazz poetry, African American literature, and the work of Aimé Césaire.

**Carrie Brown**, distinguished visiting professor of creative writing; B.A., Brown University; M.F.A., University of Virginia; author of five novels, most recently *The Rope Walk*, and a collection of short stories, *The House on Belle Isle*. A new novel, *The Material World*, will be published by Pantheon/Random House in 2013. She has won many awards for her work, including a National Endowment for the Arts fellowship, the Barnes and Noble Discover Award, and, twice, the Library of Virginia Award. Her short fiction has appeared in journals including *One Story*, *Glimmer Train*, *The Georgia Review*, and *The Oxford American*.

**R.H.W. Dillard**, professor of English; B.A., Roanoke College; M.A. and Ph.D., University of Virginia; editor of *The Hollins Critic* and author of *The Day I Stopped Dreaming About Barbara Steele and Other Poems*, *News of the Nile*, *After Borges*, *The Greeting: New & Selected Poems*, *The Book of Changes*, *Horror Films*, *The First Man on the Sun*, *Understanding George Garrett*, *Just Here, Just Now*, *Omniphobia*, *Sallies*, and *What Is Owed the Dead*, as well as many stories, poems, essays, and literary translations.

**Cathryn Hankla**, Susan Gager Jackson professor of creative writing, professor of English; B.A., M.A., Hollins College; poetry editor of *The Hollins Critic* and author of *Phenomena*, *Learning the Mother Tongue*, *A Blue Moon in Poorwater*, *Afterimages*, *Negative History*, *Texas School Book Depository*, *Emerald City Blues*, *Poems for the Pardoned*, *The Land Between*, *Last Exposures*, and *Fortune Teller Miracle Fish*. Winner of the James Boatwright III Prize in Poetry and a PEN Syndicated Fiction Prize, she has published her essays, poems, and stories in literary journals nationwide.

**Jeanne Larsen**, director of the Jackson Center for creative writing, professor of English; B.A., Oberlin College; M.A. Hollins College; Ph.D., The University of Iowa; author of *James Cook in Search of Terra Incognita: A Book of Poems*, *Brocade River Poems: Selected Works of the Tang Dynasty Courtesan Xue Tao*, *Willow, Wine, Mirror, Moon: Women's Poems from Tang China*, *Why We Make Gardens & Other Poems*, and three novels, *Silk Road*, *Bronze Mirror*, and *Manchu Palaces*. She co-edited *Engendering the Word: Feminist Essays in Psychosexual Poetics*, received a fellowship from the NEA, and has published essays, poems, translated poems, and short fiction in many literary magazines.

**Charlotte Matthews**, visiting assistant professor of English; B.A., University of Virginia; M.F.A., Warren Wilson Program for Writers; author of *Still Enough to be Dreaming* and *Green Stars*. She received the 2007 Fellowship of Southern Writers New Writing Award chosen by George Garrett and has published poems in many literary magazines.

**Thorpe Moeckel**, associate professor of English; B.A., Bowdoin College; M.F.A., University of Virginia. He won the 2004 New Writing Award from the Fellowship of Southern Writers, and his book of poetry, *Odd Botany*, won the Gerald Cable First Book Award. His other books include *Making a Map of the River* and a book-length poem, *Venison*. The recipient of an individual artist NEA grant in 2011, he has also published essays, short fiction, and reportage.

**Karen Osborn**, Louis D. Rubin, Jr. Writer-in-Residence, B.A., Hollins College; M.F.A., University of Arkansas; author of three novels: *Patchwork*, *Between Earth and Sky*, and *The River Road*, all reviewed in numerous publications including *The New York Times*, *The Washington Post*, *USA Today*, and *The Atlantic Journal*. Her awards include several artist grants and a Notable Book Award from *The New York Times*. Her fourth novel, *Centerville*, will be published in October 2012.

**Elizabeth Poliner**, assistant professor of English; B.A., Bowdoin College; J.D., University of Virginia; M.F.A., American University. She is the author of *Mutual Life & Casualty* and a chapbook of poems. Her stories and poems have been published in literary journals nationwide, and her awards include numerous individual artist grants from the D.C. Commission on the Arts and Humanities.

**Eric Trethewey**, professor of English; B.A., Kentucky State University; M.A., The University of New Orleans; Ph.D., Tulane University. He is the author of five collections of poems, *Dreaming of Rivers*, *Evening Knowledge* (winner of the 1990 Virginia Prize for Poetry), *The Long Road Home*, *Songs and Lamentations*, and *Heart's Hornbook*. His literary scholarship includes articles on various writers including Matthew Arnold and Joseph Conrad. His poems, stories, essays, and reviews have appeared in numerous magazines and anthologies. *The Home Waltz*, a screenplay, won the Virginia Governor's Screenplay Competition.

The HU/ADF M.F.A. degree in dance requires a total of 60 credit hours, offering students an opportunity to immerse themselves for six weeks during the summer in the international, collaborative community of the American Dance Festival; followed by an intimate learning atmosphere at Hollins University and abroad. This graduate program provides students with a wide range of experiences and opportunities, mentorships, and exposure to others in the international dance field. The program offers a flexible yet rigorous course of study. Using the resources of both institutions, the program offers three tracks: Year Residency Track, Low Residency - Two Summer (with credit qualification), and Low Residency - Three Summer Tracks.

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## REQUIREMENTS FOR THE DEGREE

The Year Residency Track is for highly motivated students with a strong interest in expanding their knowledge and experience, especially in their creative work, in an uninterrupted way. This track is ideal for recent graduates with an eye on the professional world of dance. Transfer credit is not accepted for students in the Year Residency Track.

The Two Summer, Low Residency Track is designed for mid-career artists, teachers, and dance professionals who must study in a limited time frame that accommodates their employment and 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 and professionals in the field. 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.

The Low Residency Three Summer Track is designed for emerging artists, teachers, and dance professionals. This course of study is mapped over three summers to allow for an extended immersion in intellectual and creative experiences. This track is for highly motivated professionals seeking to substantiate 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 and professionals in the field.

All students will participate in at least two six-week terms at the American Dance Festival at Duke University. Students accepted to the Year Residency Track spend fall and spring semesters at Hollins University, while students accepted to the Low Residency Tracks study at Hollins for an intensive term following their first, second, and/or third summers at ADF and undertake independent study during the fall and spring terms. For international students who would prefer to take more time with the course work, the year residency track lasting two years or the three-summer track are recommended options. Participants in all tracks establish a community of artists who share in the presentation of new work. 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.

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## TUITION AND FINANCIAL ASSISTANCE

Tuition for the 2012–13 academic year is \$810 per credit hour. Qualified low-residency candidates may receive a 12-credit professional experience tuition waiver for up to \$9,720. 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 [www.hollins.edu/grad/finaid.htm](http://www.hollins.edu/grad/finaid.htm). 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.

## FEES

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In addition to fees charged to all graduate students, students enrolled in the M.F.A. Dance program are charged the following fees:

The transcript/portfolio evaluation fee for students enrolled in the Low Residency Two Summer Track is \$250.

The advising/dance media fee of \$300 is a one-time fee charged all students participating in the program. Any student not completing the program by the end of their second summer will have to pay an additional \$300 fee to continue into a second academic year.

The thesis fee for all students is \$325.

## HOUSING

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During the summer terms at the American Dance Festival students are required to secure their own housing ([www.americandancefestival.org](http://www.americandancefestival.org)). There are on-campus town houses as well as off-campus housing options. The ADF housing costs range from \$600 to \$1,500 depending on location and availability. ADF supports housing search efforts by distributing housing listings through email postings.

Housing for low-residency students during the Summer Term on the Hollins campus is available in campus dormitories. The cost for summer 2013 will be \$170 per week.

For year-residency students, both on-campus and off-campus housing options are available. Information on these options is available through the graduate studies office at Hollins.

# Courses in Dance

## **DANC 526: MENTORED STUDIO PRACTICE (4)**

**HU, ADF**

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.

## **DANC 528: INDIVIDUALIZED STUDIO PRACTICE (2 or 4)**

**HU, ADF**

Students are encouraged to design their own studio practice. Time spent should help to support choreographic and performance research areas. Each student must submit an ISP contract for approval by faculty. A student/faculty designed reading list will provide support. ISP groups will meet regularly (PODS) to discuss the new strategies, complexities, and discoveries of related topics.

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

**ADF**

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 CBP 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. This course is structured to help students supplement and support the physical body beyond their current practices, understanding, and investment.

**DANC 532: CONTEMPORARY BODY PRACTICES II - ECOLOGICAL BODIES (2)** **HU, ADF**  
Our Ecological Bodies: Musculoskeletal Interactions with Earth, People, and Things. 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. Practice will introduce specific “warm-up” choreographies.

**DANC 539: HISTORY, THEORY, AND CRITICISM (4)** **ADF**  
This two-part course examines 20th-century dance history, emphasizing the relations between dance, critical writing, and culture. Weekly lectures provide overviews while the unique and expansive ADF archives, professional performance series, and community showings present the context for classroom discussions. Must be repeated for credit.

**DANC 540: CONTEMPORARY ART PRACTICES I—PERFECTED ATTENTION: THE QUEST FOR FORM IN DANCE AND DANCE WRITING (4)** **HU**  
In this course, a practicum in writing about dance, we will look at and rehearse the many ways written English partners with issues in dance to communicate before, during, and after live performance and film. We will read and discuss a number of writers, primarily dance critics but also choreographers who have chosen to document and share their process. Each student will choose a critic to “specialize” in, reading as much material as possible and offering a presentation to the group on biography, writing style, general bias and assumptions, publishing history, and other relevant information. Students should be prepared to read and think about the daily reviews in *The New York Times* and other publications from around the country available online.

**DANC 541: CONTEMPORARY ART PRACTICES II—CREATING PERSONAL NARRATIVES, SECTION I (2)** **HU**  
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.

**DANC 541: CONTEMPORARY ART PRACTICES II—POETRY MAKING, SECTION II (2)** **HU**  
This seminar will focus on the writing of poetry. Conducted in a workshop format, the course seeks to foster an environment of communal engagement and experimentation where the making and performing of poetry becomes a vital means of self and group exploration. By using innovative approaches to writing and reading the work of a diverse group of contemporary poets, we will uncover our relationships with sound, word, image, and form. With emphasis on the collaborative process and the generation of original material, Poetry Making endeavors to release the rich sources and influences that can create a poem’s unique and vibrant form. Additionally, we will examine the aesthetics of textual performance and how this can be applied to the creation of poetry.

**DANC 550: SPECIAL TOPICS (2 or 4)** **HU, ADF**  
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)** **HU, ADF**  
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)** **HU, ADF**

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)** **HU, ADF**

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.

**RELATIONAL AESTHETICS AND DANCE MAKING (2)** **HU, ADF**

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.

**TRISHA BROWN PROJECT (2)** **HU, ADF**

A series of readings, workshops, lectures, and video showings that offer an all-embracing perspective of the contributions of choreographer Trisha Brown to the field of dance. Sessions taught by former Trisha Brown Company members.

**INTERMEDIA STUDIO (2)** **HU, ADF**

This studio based two-week intensive class is designed to promote a self directed studio practice as we explore a wide range of media and artistic disciplines like time-based digital media, performance, site work, installation, and the creation of objects. The hands-on nature of this class encourages you to experiment with and merge scholarly practices with practical skills and artistic media/disciplines. The course will balance discussion and studio time as we develop collaborative and individual projects throughout the residency. You will receive a set of readings for discussion and will spend some time learning/incorporating simple software to aid your explorations (iMovie or GarageBand). Also, any knowledge or skills you are familiar with (painting, drawing, building, printing, etc.) will come in handy.

**UNSOLICITED DANCE - THINKING CHOREOGRAPHICALLY (2)** **HU, ADF**

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.

**DANC 551: VISITING ARTIST SERIES (2)** **HU**

Through studio work, critiques, performances, and discussions, this course will introduce dance artists from varying backgrounds—connecting students very directly to working artists. It also functions as a forum for discussions of career-related topics.

**DANC 571: GRADUATE SEMINAR (2)** **HU, ADF**

This course is designed to focus and engage students in current trends and issues that surround dance today through readings and discussions (both in class and on blackboard). Time will be spent making important connections between independent study research/creative work and the field at large.

**DANC 572: GRADUATE PERFORMANCE WORKSHOP AND CRITIQUE (2)** **HU, ADF**

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 made with faculty prior to registration.

**DANC 601: PORTFOLIO (6, 6)**

**HU**

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, ADF**

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

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**Jeffery N. Bullock**, director of HU/ADF M.F.A. program; associate professor of dance; North Carolina School of the Arts; 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. Teaching around the globe, he has most recently been a featured guest artist/teacher in Mongolia.

**He Jin Jang**, assistant director of the M.F.A. dance program, was born and raised in Seoul, Korea. She is a multi-city based choreographer, performer, and teacher. Jang has presented her works in festivals and venues in New York, Roanoke, Durham, Ann Arbor, Bristol (UK), Vienna (Austria), Bern (Switzerland), Bucharest (Romania), Cluj-Napoca (Romania), and Seoul (Korea) among others. Jang was awarded with Movement Research Artist-in-Residency (2010-11), Arts Council Korea Fellowship (2009-11), NYFA Mentorship for Immigrant Artists (2010-11) and DanceWeb Fellowship (2011). She holds a B.S. from Seoul National University and M.F.A.s from University of Michigan and Hollins University.

### CORE ADJUNCT FACULTY

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**T. J. Anderson III**, associate professor of English; B.A., University of Massachusetts; M.F.A., University of Michigan; Ph.D., SUNY–Binghamton. He is the author of *Notes to Make the Sound Come Right: Four Innovators of Jazz Poetry*, *At Last Round Up*, and *River to Cross*, and has published both poetry and poem translations. His research interests include jazz poetry, African American literature, and the work of Aimé Césaire.

**Glenna Batson** teacher, founder, and director of Wellness Partners in the Arts, an organization that facilitates community offerings in a wide spectrum of movement arts; doctoral candidate in neuroscience, she began her dance studies in the 1950s at her mother's school, the Modern School of Dance Education; obtained her M.A. in dance education from Columbia University Teachers College in 1978; earned her physical therapy degree from Hahnemann Medical University in 1983; has been a guest dance educator and faculty (dance science and somatics) member at numerous universities, including University of Maryland, University of North Carolina at Greensboro, and Duke University; ADF faculty '87-'91, '94-'00.

**José Luis Bustamante**, originally from Mexico, received a B.F.A. degree in communication sciences from the Instituto Tecnológico y de Estudios Superiores de Monterrey. In 1984, Bustamante joined Sharir+Bustamante Dance Company. In 1997, after 13 years of dancing and creating work for the company, Bustamante became artistic codirector and the company changed its name to Sharir+Bustamante Danceworks. He has served as a panelist for the National Endowment for the Arts and Dance Advance in Philadelphia. He is currently the dance department chair at Austin Community College and completed an M.F.A. in dance from Hollins University/American Dance Festival.

**Thomas DeFrantz** holds degrees from Yale, the City University of New York, and earned his Ph.D. from the department of performance studies at NYU. He has taught at Stanford, NYU, MIT, and currently teaches at Duke University. He has published widely, including recent essays on break dancing and afro-futurist filmmaking. His books include the edited volume *Dancing Many Drums: Excavations in African American Dance* (University of Wisconsin Press, 2002), and *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture* (Oxford University Press, 2004). DeFrantz served on the boards for the Society of Dance History Scholars and as book editor for the Dance Critics Association.

**Irene Dowd**, author of *Taking Root to Fly: Articles on Functional Anatomy for Dancers*, has developed a unique approach to injury prevention using neuromuscular reeducation which she teaches in her private practice in New York City. She is on the dance faculty of the Juilliard School and the National Ballet School of Canada. Dowd discussed with Feldenkrais practitioner Barbara Forbes how she works with dancers to embody whatever movement they choose to perform.

**John Jasperse** graduated from Sarah Lawrence College in 1985, and then moved to New York City to live and work. In 1989, he established John Jasperse Company. In 1996, Jasperse created Thin Man Dance, Inc., a New York-based not-for-profit organization; this structure supports the work of John Jasperse Company. His work has been presented by festivals and presenting organizations throughout the U.S., Brazil, Chile, Israel, Japan, and throughout Europe. Since 1991, he has regularly taught workshops and classes in the U.S., Europe, Mexico, and Brazil.

**Pauline Kaldas**, associate professor of English; B.A., Clark University; M.A., University of Michigan; Ph.D., SUNY-Binghamton. Her works include *The Time Between Places: Stories That Weave In and Out of Egypt and America* (University of Arkansas Press, 2010), *Dinarzad's Children: An Anthology of Contemporary Arab American Fiction* (coeditor, University of Arkansas Press, 2009), *Letters from Cairo, a travel memoir* (Syracuse University Press, 2006), and *Egyptian Compass, a collection of poetry* (Custom Words, 2006). Her poems, stories, and essays have been published in various journals and anthologies, including *Post-Gibran: Anthology of New Arab American Writing*, *The Poetry of Arab Women*, *Inclined to Speak*, *Callaloo*, and *MELUS*. Her interests include creative writing, multicultural literature, immigrant literature, and Arab women writers.

**Pamela Pietro** has performed professionally with Houlihan and Dancers, Anthony Morgan Dance Company, Michael Foley Dance, RaceDance, and bopi's black sheep/dances, and Jennifer Nugent. Pamela has been on the faculty at the American Dance Festival since 1997 and taught for the Festival's linkage programs to Guandong Dance Company in Guangzhou (China) and the Dance Library Summer Conference in Tel Aviv, Israel. Pietro is currently based in New York City, where she is an assistant arts professor at New York University Tisch School for the Arts. She is a certified

personal trainer and Pilates instructor, as well as the assistant to pioneering bodywork expert Irene Dowd.

**Christopher Roman** (HU/ADF M.F.A. Program European Study Curator) For the past 12 years Roman has been a principal dancer with The Forsythe Company in Germany formerly known as the Frankfurt Ballet under the direction of William Forsythe. He has been a full company member as a soloist and principal with the Pacific Northwest Ballet in Seattle, the Miami City Ballet with Edward Villella, Les Grands Ballets Canadiens in Montreal, the Pennsylvania Ballet in Philadelphia, and was a guest artist with Complexions Contemporary Ballet in New York City and Sasha Waltz and Guests in Berlin. Roman has codirected his own company with former Wooster Group video designer Philip Bussmann called 2+. As a freelancer and guest artist, he has performed in many galas and installations worldwide, most notably *You made me a monster*, a performance installation in collaboration with William Forsythe which premiered at the Venice Biennale in 2005 and won the 2007 Bessie Award for Best Installation and New Media. He has worked as a teacher and ballet master for the works and improvisational technologies of William Forsythe. In 2010, Roman became the score manager and educational coordinator of Motion Bank in collaboration with Scott deLahunta. He is an alum of the Atlantic Acting School in New York City and was recently awarded The Faust Theater Prize, Germany's highest theatre honor, as best performer in William Forsythe's *I don't believe in outer space*. He is currently the choreographic assistant to William Forsythe for his new work being produced by Sadler Wells for Sylvie Guillem and Nicolas Le Riche.

**Elizabeth Zimmer** writes about dance, theatre, and books for *Ballet Review*, *Dance Magazine*, *Metro*, and other publications. She served as dance editor of *The Village Voice* from 1992 until 2006, and reviewed ballet for the *Philadelphia Inquirer* from 1997 through 2005. She has reviewed dance in cities across North America, and taught writing and dance history at several universities. Having earned a B.A. in literature from Bennington College and an M.A. in English from SUNY Stony Brook, she has also studied many forms of dance, especially contact improvisation with its founders. She edited *Body Against Body: The Dance and other Collaborations of Bill T. Jones and Arnie Zane* (Station Hill Press, 1989) and *Envisioning Dance for Film and Video* (Routledge, 2002), and developed a dance history curriculum for teachers in urban schools.

#### VISITING ARTISTS AND DISTINGUISHED SPEAKERS

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Included: Jonathan Burrows, Ananya Chatterjea, Scott deLahunta, Brenda Dixon-Gottschild, Eiko & Koma, Karen Finley, William Forsythe, Bill T. Jones, Michael Keegan-Dolan, Anna Kisselgoff, Petra Kuppens, Susan Leigh-Foster, Randy Martin, Thomas McManus, Amanda Miller, Trinh T. Minh-ha, Gerald E. Myers, Martha Myers, Christopher Roman, Diane Shooman, and Shen Wei.

#### MENTORS AT ADF

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Included: Glenna Batson, Jeffery Bullock, Elizabeth Corbett, Brenda Daniels, Thomas DeFrantz, David Ferri, James Frazier, Michelle Gibson, Mark Haim, Ellen Hemphill, Gerri Houlihan, HeJin Jang, Ishmael Houston-Jones, John Jasperse, Yangkeun Kim, Gina Kohler, Rafael Lopez-Barrantes, Yvonne Meier, Amanda Miller, Jennifer Nugent, Ursula Payne, Jillian Peña, Pamela Pietro, Ming-Lung Yang, and Jesse Zaritt.

The master of arts in liberal studies (M.A.L.S.) at Hollins University is an interdisciplinary program, offering multiple perspectives on themes of the human experience. The program is open to both men and women and may combine traditional courses with independent study in a setting where close relationships among faculty members and students are highly valued. Students attracted to the Hollins M.A.L.S. will be lifelong learners who are interested in making connections among fragmented bits of knowledge in this information age. Since the program started in 1969, our students have included teachers, business executives, nurses, lawyers, social workers, and homemakers, as well as those wanting to advance their careers or explore alternatives.

Academic work in the M.A.L.S. program is not bound by the traditional disciplines. Five areas of concentration are offered, each with its own faculty advisor, who is highly experienced in working with graduate students. The concentrations are: humanities, social sciences, visual and performing arts, justice and legal studies, and interdisciplinary studies. The last is a category permitting students the flexibility to design a concentration around their particular interests with the assistance of a faculty advisor.

The degree requires a total of forty credit hours. Two heritage core seminars (one in humanities and one in social sciences) are required of each student pursuing the degree. Seven courses are drawn from a menu of courses designed for M.A.L.S. students on the model of integrative learning across disciplines. Five of the seven are required to form a concentration, and students are not permitted to take more than six courses in any one department. Courses may be supplemented by independent studies arranged with professors. (Students may also elect to take up to four courses from the 300/400 level offerings to count toward the degree. Work will be added or differentiated from that of the undergraduate students to justify graduate credit. Courses taken as an undergraduate may not be repeated for graduate credit.) The final requirement is a capstone experience, involving a research essay or creative project. Students have a maximum of eight years from matriculation to complete degree requirements.

Hollins will accept two graduate level courses completed at another accredited graduate school toward the M.A.L.S., provided the grade received was B or better and that the course is a substantive one that ties in with the program. To request transfer credit, students must provide official graduate transcripts to be reviewed by the M.A.L.S. director.

### **CONCENTRATIONS**

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At Hollins you may choose from five fields of concentration:

1. Humanities: Includes courses from the disciplines of English, literature, art, drama, music, philosophy, and religion.
2. Social Sciences: Includes courses from the disciplines of history, economics, sociology, psychology, political science, communications, and gender and women's studies.
3. Visual and Performing Arts: Includes courses from the disciplines of visual arts, theatre, music, dance, and film.
4. Justice and Legal Studies: Includes courses from the disciplines of art, humanities, political science, psychology, and sociology.
5. Interdisciplinary Studies: Affords you the opportunity to design an individual liberal studies program that meets your needs. You will select courses with the guidance of a faculty advisor.

## SCHEDULING OPTIONS

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At Hollins, you will appreciate a schedule that is sensitive to your responsibilities both at home and at work. Courses are offered fall, January Short Term, spring, and summer. Students have eight years from matriculation in which to meet degree requirements. Three options are available for completion of the course requirements.

1. The part-time schedule may be of particular interest if you are employed full time. With this option, you may elect to take one course each semester, including summers, and complete the degree requirements in three and one-half years.
2. The year-round full-time schedule allows you to complete the M.A.L.S. program in one year. If you are a professional who is planning to complete course work while on sabbatical leave, this schedule is particularly helpful.
3. The summer schedule is designed to accommodate the student whose time is very limited or who lives beyond comfortable commuting distance. With this schedule, you can complete all your formal course work in three intensive summers.

## CORE SEMINARS

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Two core courses are required for the degree. These courses are offered each term, though titles may vary. One from the humanities and one from the social sciences is required for all degree recipients. Core courses may not be transferred in or taken as independent studies.

### **Humanities 500C: (4)**

General Description (see course listings for specific offerings)

The heritage core course introduces students to the study of the humanities by examining artistic, literary, and philosophical works from various historical periods and several disciplines. Each course usually concentrates on expressions of one aspect of the human experience: e.g., tragedy, the comic mode, utopias, evil.

### **Social Science 500C: (4)**

General Description (see course listings for specific offerings)

The heritage core course introduces students to the social sciences through a multidisciplinary approach, drawing from sociology, political science, economics, history, and communications. Relationships between individuals and the social structure are analyzed and contrasted in a variety of historical and contemporary settings.

### **The Essay or Creative Project 600: (4)**

Every student completing the master of arts in liberal studies 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. The essay or creative project 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 without reregistering.

## TUITION AND FINANCIAL ASSISTANCE

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Courses taken in the M.A.L.S. program during the 2012–13 academic year are set at \$340 per credit hour. Therefore, the cost of a graduate course is \$1,360. Licensed, practicing teachers may be eligible for a \$10 per credit hour discount with the appropriate documentation. A \$100 nonrefundable 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.

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 Dr. Allie Frazier (now deceased) 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 enrolled, or planning to enroll at Hollins University, who have demonstrated the need for financial assistance as well as their potential for academic success. The award is offered each fall and is divided between the fall and spring terms. Scholarship amounts vary.

Other types of financial assistance may be available to students enrolled at least part time (six credits per term during the academic year).

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.

#### **CERTIFICATE OF ADVANCED STUDIES (C.A.S.)**

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The Certificate of Advanced Studies (C.A.S.) (sixth year degree) is granted when you have completed 40 graduate level credits beyond the master's degree. You must continue to maintain a grade point average of 3.0 or better and complete all work within eight years. No more than one C can be counted toward the degree requirements.

The C.A.S. advisor will assist you in planning your program from among courses at the 500 level. One of these courses will be an advanced seminar in humanities designed to give you an interdisciplinary overview of diverse cultures. Five of the courses you select may be independent studies, giving you the opportunity of working closely with a faculty member on a subject of your choosing.

Hollins will accept up to two graduate level courses completed at another accredited graduate school toward the C.A.S., provided you received a grade of B or better and that the course is a substantive one that ties in with your program.

## **Courses in Liberal Studies**

Course listings represent courses that have been offered recently and may be offered during the 2012–13 academic year.

### **Humanities Core Course Descriptions**

#### **HUM 500C: HERITAGE CORE - PHILOSOPHY AND NARRATIVE ART (4)**

**Becker**

This course explores two persistent conflicts in Western philosophy and literature. One conflict is epistemological—between people who deny or marginalize the importance of narrative as a way of knowing the world and those who assume or affirm its importance. The other conflict is ethical—between people who insist that the value of a work of art is partly dependent on its moral value and those who reject or marginalize such moral criticism. Texts will include classic and contemporary pieces in philosophy and literary theory, together with examples of fiction and film that have special value as test cases.

#### **HUM 500C: HERITAGE CORE - IDEAS OF JUSTICE (4)**

**Becker**

This course looks at ideas of justice in representative works of literature, film, and philosophy, considered in terms of standard theories of justice, such as utilitarian, social contract, and natural law theories. Topics include both corrective justice (punishment, compensation, rehabilitation, and redistribution) and distributive justice (fair distributions of social benefits and burdens). Readings and

viewings will include both classic and contemporary texts in philosophy and literature, and both documentary and nondocumentary narrative films.

**HUM 500C: HERITAGE CORE - THE WESTERN TRADITION I (4)** **Reimers**

In this course we examine some aspects of our intellectual heritage as they are expressed in literature, philosophy, and music. Akhnaton through Dante.

**HUM 500C: HERITAGE CORE - EVIL (4)** **Reimers**

This study focuses on the problem of evil in various expressions, from earliest literature to the present. How do we account for evil in the world? Why do bad things happen to good people? Readings are from St. Augustine, Voltaire, Goethe, Bram Stoker, Jung, and others. There will be lecture and discussion, some evil plays and novels, and an occasional evil film.

**HUM 500C: HERITAGE CORE - TRAGEDY (4)** **Markert, Reimers**

Tragedy has ever been one way in which human beings have tried to understand themselves in relation to an Absolute, to the world around them, and to other human beings. We will look at the human condition as it is seen through tragedies and through works that substitute for tragedy. Reading will include: *The Orestiea*, *Oedipus*, *Medea*, *Hamlet*, *Mary Stuart*, *Eugene Onegin*, *Ghosts*, and *Wozzeck*.

**HUM 500C: HERITAGE CORE - THE QUEST: FROM HOMER TO TONI MORRISON (4)** **Reimers**

Our study will focus on the image of the quest in various manifestations, from earliest literature to the present. Readings (and viewings) will include: *Gilgamesh*, *The Odyssey*, *Parsifal*, *The Magic Flute*, *Steppenwolf*, and *The Trial*.

**HUM 500C: HERITAGE CORE - OPERA AND IDEAS (4)** **Reimers**

Human beings express their thoughts and feelings in music as well as in words and visual images. All these media are combined in opera. Using Paul Robinson's *Opera and Ideas* as a starting point, we will examine the ways in which opera, through both text and music, mirrors the ideas of the society in which and for which it is created. No background in opera is presupposed.

**HUM 500C: HERITAGE CORE - SELECTED, NEGLECTED WORKS (4)** **Reimers**

In this course we consider works, primarily by German and Russian authors, which are central to the Western tradition but which the student is unlikely to encounter in other courses. Authors discussed include: Goethe, Schiller, Lessing, Pushkin, Tolstoy, Dostoyevsky, and others. One paper, one essay take-home exercise.

**HUM 500C: HERITAGE CORE - THE HUMAN SEARCH FOR MEANING (4)** **Downey**

Humans are irrepressible searchers for and makers of meaning. In this seminar we shall explore the multiple forms that meaning takes in human experience through philosophical speculation and some art forms. Topics range from the existence of God to the natures of beauty, truth, and morality. The resources for our search will mainly include classic and contemporary philosophical essays and also poems, paintings, and film. Students will be asked to keep an intellectual journal as they reflect upon the journey we take. Critical thinking and writing skills will be emphasized both in our discussions and in student essays.

**HUM 500C: HERITAGE CORE - UTOPIA, THE IMPOSSIBLE DREAM (4)** **Markert, Stevens**

The purpose of this course is to survey and analyze diverse articulations of utopian thinking in literary and philosophical writings from the classical Greek tradition to the present day, from the quest for the best of all possible worlds to the nightmares of "negative utopia" where human values and morality are forgotten and freedom lies dead. The representation of utopian images in motion pictures will be examined in a small number of examples, such as *Metropolis* and *Pale Rider*.

**HUM 500C: HERITAGE CORE - FROM OEDIPUS REX TO REX STOUT: THE DETECTIVE IN LITERATURE AND FILM (4)** **Stevens**

Beginning with the Oedipal myth, the course explores detective fiction in the context of literary

tradition by surveying the figure of the detective in various transformations ranging from Sophocles to Thomas Harris, as well as in films by Alfred Hitchcock, John Houston, Fritz Lang, Roman Polanski, and others.

## Social Science Core Course Descriptions

### **SOSCI 500C: HERITAGE CORE - POLITICS AND LITERATURE (4)** **Lynch**

Some works of literature spark political controversy. In recent years, some commentators have warned against Harry Potter books and movies, to give only one example. Censoring books and authors has been a matter of controversy since the invention of the printing press. Are there political messages in all works of literature, or most, or only in a minority? This course focuses on political messages in many different forms of literature, from *Chicken Little* to Dante, Shakespeare, and George Orwell. The course will divide literature into the explicitly political (*1984*, for example), the implicitly political (*The Lord of the Rings*, perhaps), and literature in which any political message may be only in the eye of the beholder (*Thomas the Tank Engine*).

### **SOSCI 500C: HERITAGE CORE - THE AMERICAN EXPERIENCE (4)** **Coogan**

This course examines the claim of American exceptionalism through the different methodologies offered by the social sciences. Readings will be drawn from history, literature, politics, economics, gender and women's studies, sociology, education, and critical theory, and might include (but not necessarily be limited to) selections from Thomas Jefferson, Alexis de Tocqueville, Frederick Jackson Turner, Thorstein Veblen, Daniel Boorstin, Louis Hartz, Ann Douglas, Seymour Lipset, Kim Voss, Samuel Huntington, and Robert Kagan.

### **SOSCI 500C: HERITAGE CORE - MODERN EUROPEAN SOCIAL AND ECONOMIC HISTORY (4)**

**Coogan, Leedom**

This course focuses topically and chronologically on the main movements that have shaped European life and, indeed, that of much of the world. Major issues include the French Revolution, urbanization in modern Europe, Imperialism, the background and consequences of the Great War, the rise of fascism and communism, and the revolution in science.

### **SOSCI 500C: HERITAGE CORE - RESEARCH METHODS IN SOCIAL SCIENCE (4)** **Ra**

This course has a twofold focus: developing critical skills of analyzing scholarly research works and learning various methods of social scientific research.

### **SOSCI 500C: HERITAGE CORE - SOCIAL, POLITICAL, PSYCHOLOGICAL, AND ECONOMIC PERSPECTIVES (4)**

**Leedom, Nye**

This course is a survey of the social sciences, which includes psychology, sociology, history, political science, economics, and anthropology. The course reading combines classic works, popular texts, and more controversial studies. The emphasis is on seminal and thought-provoking ideas and concepts in the social sciences.

### **SOSCI 500C: HERITAGE CORE - WOMEN IN THE SOCIAL SCIENCES (4)** **Broschart**

This course considers a critical assessment of the place of women in the development of the social sciences with special emphasis on the social and historical contexts in which women first entered the fields of sociology, psychology, and anthropology in the United States. The careers and contributions of a number of significant early women social scientists will be examined.

## Humanities Concentration

The following courses count toward the humanities concentration. Requirements for a humanities

concentration are successful completion of the humanities core course, social science core course, five courses to form the concentration, two electives, and the essay or creative project.

**ART 515: DRAWING (4)**

Hall

Learning how to see is an act of observation. It is “easy to know that diamonds are precious ... but more, to see that pebbles are miraculous,” says Joseph Albers. Through the basic drawing elements, this course will show how to re-see our everyday view and record it with new understanding. No drawing experience is necessary, only a suspension of the “I can’t draw” preconception and a willingness to delight in the visual. Lab fee required.

**ART 518: PLEIN AIR LANDSCAPE PAINTING (4)**

Hall

The course emphasizes space and light as the primary means of translation of content into form, while out in the landscape. We will use the fundamentals of color and composition for visual communication of rhythm and movement. Materials and methods of oil paint are explored. Class periods are devoted to: painting, demonstrations, slides, and critiques. Evaluation is by portfolio. Lab fee may apply for materials provided by instructor.

**ART 519: PAINTING (4)**

Hall

The course emphasizes learning and using the fundamentals of color and composition for bold visual communication. Materials and methods of oil paint are explored. Pictorial space and light are central concerns to the translation of content into form. Class periods are devoted to: demonstrations, slides, and critiques. Evaluation is by portfolio. Lab fee may apply for materials provided by instructor.

**ART 524: COLLAGE (4)**

Hall

Collage is an influential and ubiquitous creative practice. We will explore a wide variety of materials, processes, and designs in both two- and three-dimensional media. Projects investigate formal, technical, and conceptual issues—including sources of imagery, art-making systems, and narrative. Class time is devoted to studio work, critiques, demonstrations, and slide lectures. No experience is necessary. Lab fee provides some materials for the course.

**ART 526: ADVANCED CERAMICS (4)**

Hensley

This advanced class will use the potter’s wheel to explore making tableware and serving pieces. We will alter, make additions, handles, and rims and spouts to complete a small body of personal work. The individual creative solutions to different projects will be encouraged.

**ART 550: SPECIAL TOPIC - DÉCORATIVE SURFACES (4)**

Pol seno

This class will use the potter’s wheel, some molds, and hand-building processes to make pottery forms. The concentration will be on using different decorative techniques to explore the integral relationship of the decorative surface to the form. We will do some research into various decorative techniques through history. We will learn to use a variety of types of glaze surfaces such as majolica, earthenware, slip-ware, scraffitto decoration, and wax resist methods.

**ART 550: SPECIAL TOPIC - LARGE SCALE PAINTING (4)**

Hall

This course will focus on developing a personal language of form in terms of painting. The focus will be on work in oil paint, on a large scale, with appropriate studies and related works in other media. Students will work on increasing their effectiveness at translating observations into expressive forms. Prerequisite: M.A.L.S. painting course or by permission.

**ART 550: SPECIAL TOPIC - POTTERY BOWL AS METAPHOR (4)**

Pol seno

This course in ceramics will concentrate on many aspects of one pottery form—the bowl. Over history the bowl has come to symbolize many things, as well as function as one of the most important utilitarian objects of early cultures. We will address these different aspects partly by research, but mostly by making, decorating, and glazing several different styles of bowls. The class will learn hand-building techniques, the making of simple plaster molds used in forming a bowl, and learn a few basic skills on the potter’s wheel to create a wide range of bowl forms. Some will be utilitarian, and others will be decorative, sculptural, or metaphoric.

**ART 550: SPECIAL TOPIC - RAKU (4)****Polseno**

In this course students will learn various methods of clay construction using a white earthenware clay and firing all the pieces in raku, a technique originally used in Japan. It is a method that happens quickly with the participation of students and generates excitement and a sense of involvement. Students will learn some traditional uses of glazes and forms such as Japanese tea bowls, as well as some more contemporary expressions and methods. Using coils and slab methods with an introduction to the potter's wheel, students will learn the basics of the relationship of form and craftsmanship to function.

**FILM 550: SPECIAL TOPIC - THE HOLLYWOOD MUSICAL (4)****Marshall**

This course explores the musical genre in film and studies its many styles and major figures, such as Busby Berkeley, Gene Kelly, Rogers and Hammerstein, Judy Garland, and Barbra Streisand.

**HUM 521: IMAGES OF SOUTHERN WOMEN (4)****Stevens**

The American South has a history of producing stereotypical images of women. This, of course, does not distinguish the region. But the ways in which female stereotypes express themselves culturally in Southern literature and film have a character that is unique. The notion of the "Southern Belle," for example, continues to be a staple in Southern cultural mythology. In this course we use films such as *Steel Magnolias*, *Gone with the Wind*, *George Washington*, and *Sweet Home Alabama*; and the fiction of Bobbie Ann Mason, Flannery O'Connor, Eudora Welty, and Joyce Carol Oates to build a better understanding of both the stereotypes of Southern women and to explore the voices that resist these stereotypes.

**HUM 528: SONGS OF LOVE AND DEATH - OPERA FOR THE CURIOUS (4)****Reimers**

This course is an introduction to opera as an art form for those with curiosity about it but without formal musical background. Not a historical survey, this course will look at opera as a cultural phenomenon. No background in opera is presupposed.

**HUM 535: ALFRED HITCHCOCK AND HIS LITERARY SOURCES (4)****Stevens**

Exploration of selected films by the "master of suspense," one of the world's great filmmakers, and of some novels, short stories, and plays by Daphne du Maurier, Robert Bloch, Patricia Highsmith, Frederick Knott, John Steinbeck, and others, which served as his films' sources. Works to be considered may include *Young and Innocent*, *Rebecca*, *Lifeboat*, *Strangers on a Train*, *Dial M for Murder*, *Rear Window*, and *Psycho*.

**HUM 550: SPECIAL TOPICS - BEYOND POW AND WHAM: READING COMIC BOOK CULTURE (4)****Stevens**

The combination of art and language dates back at least as far as the Bayeux Tapestry of the 1070s. Comic books, however, are a relatively new medium. Evolving out of a publishing war between Pulitzer and Hearst for the hearts and minds of the immigrant populace of Victorian New York, the art form eventually became closely assigned with the superhero genre, catering to power fantasies of adolescent boys. In recent decades, however, comic books have grown up, as evidenced by the term "graphic novel." This course will trace the history, theory, and practice of comic books with a special emphasis on their value as cultural reflections.

**HUM 550: SPECIAL TOPIC - ETHICS AND PUBLIC POLICY (4)****Becker**

This course aims (1) to clarify the distinction between ethical issues and other matters of practical importance, such as prudence, efficiency, utility, legality, categorical or religious commitments, and convention; (2) to explore the nature of competent ethical decision making, and situate it with respect to theories of rational and social choice; (3) to consider the general nature and leading problems of professional, as opposed to "personal," ethics, and the related distinction between public and private morality; and (4) to develop a usable general account of ethical reasoning in public policy analysis.

**HUM 556: IMAGES OF PARENTHOOD (4)****Stevens**

This course explores issues of parenting by examining its presentation in film, literature, and

television. What messages about parenting can we derive from the texts we consume as a culture? For example, is “Desperate Housewives” attractive because it offers a realistic portrait of motherhood with which women can identify, or is it a sunny distortion that viewers use as an escape? Fears of fatherhood will be explored through films such as *Eraserhead*, *About a Boy*, and *Raising Arizona*. Although these films are quite different generically, each investigates this issue in a complex manner that will hopefully illuminate the culture’s mixed messages about what it means to be a father. Mary Shelley’s *Frankenstein* also offers insight into this issue as well as raising questions of bioethics. Current solutions to infertility and stem cell research have transformed the status of this novel into something beyond mere science fiction. We will discuss the novel in light of these technological developments. Hopefully, by the end of the course, students will gain a greater understanding both of their own ideas about parenting as well as how the cultural messages shape and/or distort these perceptions.

**HUM 561: THE ART OF WATCHING FILMS (4)**

**Marshall**

The course examines artistic and entertainment functions of motion pictures, provides an introduction to the major film theories, and stresses aesthetic, cultural, and ideological approaches to the medium in order to enable students to appreciate a broader range of motion pictures than those usually found at local theatres, on television, and in neighborhood video stores. The resulting sense of film history and familiarity with cultural and technological changes will allow students to become active rather than passive film viewers.

**HUM 565: IMAGES OF WOMEN IN FILM (4)**

**Marshall**

The objective of this course is to examine diverse representations of women in the movies. How do the images on celluloid compare to the conditions in real life? To what extent, and why, have the celluloid images shaped perceptions and expectations of women in real life? Films examined during this course may include *Some Like it Hot*, *Johnny Guitar*, *Dressed to Kill*, *Shirley Valentine*, and *Working Girls*.

**HUM 566: FILMS AND THEIR LITERARY SOURCES (4)**

**Marshall**

The course investigates the interrelationships and interactions, comparisons and contrasts, between film and literature. Among the films and their literary sources examined closely during the course are *The Tin Drum*, *Witness for the Prosecution*, *Rear Window*, and *Tom Jones*.

**HUM 567: MINORITIES AND THE MOVIES (4)**

**Marshall**

The primary focus of the course is on the (mis)treatment of minorities in recent American films, but some older films, foreign films, television programs, obstacles faced by minorities within the motion picture industry, and the marketing strategies aimed at minorities are considered also. Films may include *Do the Right Thing*, *Desert Hearts*, *Freaks*, and *Inside Moves*.

**HUM 580: CINEMA AND CENSORSHIP (4)**

**Marshall**

On the basis of selected films and readings, the course provides a critical survey of motion picture censorship, with particular attention to evolution and scope of controversial subject matter in movies and how motion pictures shape as well as reflect our perception of morality. Films studied include *Birth of a Nation*, *Last Tango in Paris*, *In the Realm of the Senses*, and *The Cook, The Thief, His Wife, and Her Lover*.

**INTL 550: SPECIAL TOPIC - NATURE IN GLOBAL CULTURES: CROSS-CULTURAL PERSPECTIVES (4)**

**Sampon-Nicolas**

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.

**LIT 508: WRITING FICTION AND MEMOIR - THE CRAFT OF THE ART (4)**

**Cockrell**

This class is for inexperienced writers as well as for those who want intensive practice in the techniques of creative narrative, including: developing the narrative voice (who's telling this story?); crafting lively dialog (we eavesdrop on the neighbors); building three-dimensional characters (banishing Snidely Whiplash); word choice and rhythm (being gorgeous); point of view (whose head are we in anyway?); sense of place and time (what did the barbarian hero eat for breakfast?). Each week we will concentrate on one of these techniques, through discussion, classroom example, and practice.

**LIT 510: CREATIVE WRITING SEMINAR - FICTION (4)**

**Cockrell**

This workshop course focuses on the writing of fiction, both short stories and novel-length works-in-progress. Students submit material to be read and discussed by the class and instructor, with particular attention paid to voice structure, characterization, sense of place, and plot development. Each student works on finding his or her own voice and story to tell.

**LIT 513: AMERICAN DREAMS/AMERICAN NIGHTMARES (4)**

**Markert**

"Oh brave new world!" The discovery of America set in motion the development of a myth, an ideal that persists today, the American Dream. The phrase was first used by James Truslow Adams in his book *The Epic of America* in 1931, but the concept existed even before the discovery of the North American continent, and it has evolved and morphed over time. Once the east coast of the continent was settled, for example, the myth was applied to westward expansion, the new frontier. There proved to be an underside to the American Dream, however. The Great Depression, with its images of migrant and destitute workers, was one aspect. The Vietnam War proved to be another. This course will explore the development of the American Dream and its opposite, the American nightmare, through literature and film. We will begin by reading works by James Fennimore Cooper, *The Deerslayer*, and Willa Cather, *O Pioneers!* We will move on to the poetry of Walt Whitman, *Leaves of Grass*, and Hart Crane, *The Bridge*. Upton Sinclair's novel, *The Jungle*, along with Theodore Dreiser's masterpiece, *An American Tragedy*, will demonstrate aspects of American disillusionment. We will conclude with Norman Mailer's novel, *Armies of the Night*, and Toni Morrison's, *Beloved*. We also will consider such films as John Ford's *The Grapes of Wrath*, based on John Steinbeck's novel, and *The Deer Hunter*, directed by Michael Cimino and starring Robert DeNiro.

**LIT 519: THE CLIMATE OF LITERARY MODERNISM (4)**

**Markert**

Virginia Woolf stated that in 1910 there was essentially a shift in human consciousness. The world changed and our place in it changed as well. This course will engage students in the study of the nature of that shift by reading the major texts of literary modernism in Britain and the United States, including D. H. Lawrence's *Sons and Lovers*, James Joyce's *Ulysses*, Virginia Woolf's *Mrs. Dalloway*, T. S. Eliot's *The Waste Land*, Ernest Hemingway's *The Sun Also Rises*, Gertrude Stein's *Three Lives*, and William Carlos Williams' *Patterson*. The course will also deal with modernism and the urban experience and modernism and various literary movements, including symbolism, imagism, vorticism, futurism, and surrealism. The interrelation of the arts, including music, painting, and literature, also will inform discussions of various works.

**LIT 527: THE SHORT STORY (4)**

**Chapman**

In this course, we will consider a body of short stories from the United States varying in period, style, voice, and narrative strategy in an attempt to answer the following questions: What constitutes a good story? How does it differ in structure and effect from other narrative forms? What role has the short story played in the American literary landscape? Texts will include such prominent writers as Katherine Anne Porter, Nelson Algren, Richard Yates, James Alan McPherson, Grace Paley, Raymond Carver, Tobias Wolff, Edward P. Jones, Lewis Nordan, Ha Jin, and Lorrie Moore. Course work will consist of careful reading and discussion, and critical writing about the texts considered.

**LIT 530: ADVANCED CREATIVE NONFICTION WORKSHOP (4)****Macy**

This course is designed to be an advanced creative-nonfiction class, with students' writings serving as the primary text, spanning short nonfiction, literary journalism, essays, and memoir. The format for the course is based on workshops where students read and critique fellow students' work. The instructor provides guidance on subject matter and approach. Prerequisite: Successful completion of a previous M.A.L.S. nonfiction course.

**LIT 542: CHILDREN'S LITERATURE (4)****Cockrell**

This course is a survey of children's literature, including folk and fairy tales, from early works through contemporary picture books, middle grade novels, and young adult literature. We consider the historical development of children's literature and contemporary critical analysis, as well as the response of children themselves to the books they read.

**LIT 548: LITERARY JOURNALISM (4)****Macy**

Literary journalism at its best is narrative storytelling. The author's goal is to infuse chronology with meaning; to work from conflict to resolution as in a short story. Students study and practice in-depth interviewing and learn to craft nonfiction narrative stories. Assignments include writing a profile, an event story, and a final-project narrative built around scenes, tensions, and life-changing moments. Students study the writers who master these literary journalism techniques, including Gary Smith, Jon Franklin, Walt Harrington, Susan Orlean, and Malcolm Gladwell.

**LIT 550: SPECIAL TOPIC - "A ROOM OF ONE'S OWN": THE NOVELS OF VIRGINIA WOOLF (4)****Markert**

Virginia Woolf's contributions to the development of modernism in Britain are considerable. Her nine novels demonstrate her creative struggle to move away from the social and artistic limitations associated with the Victorian era to define a new and more innovative aesthetic. This course will focus on Woolf's development as a novelist, beginning with her two early novels, *The Voyage Out* (1915) and *Jacob's Room* (1922), through the three central novels of her middle period, *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *Orlando* (1928), and finally to her last and most experimental novels, *The Waves* (1931) and *Between the Acts* (1941). Also, the course will consider the social, cultural, and personal issues that influenced Woolf's work during the first four decades of the 20th century and will include some of Woolf's discursive works, such as her important extended essay, "A Room of One's Own" (1929).

**LIT 553: NOIR IN AMERICAN FILM AND FICTION (4)****Chapman**

The United States is noted for pervasive optimism, yet a substantial portion of its art has been remarkably pessimistic and lurid. In recent years, an increasing volume of critical attention has focused on the film and popular literature that arose in response to the Great Depression and World War II. In this course we consider some prominent examples of the period, including novels such as *The Talented Mr. Ripley*, *Lady in the Lake*, *The Postman Always Rings Twice*, *Thieves Like Us*, and *They Shoot Horses, Don't They?* Alongside films such as *Out of the Past*, *Touch of Evil*, and *In a Lonely Place* in an attempt to answer the following questions: What elements constitute the "Noir" style, and from what roots did they grow? How did the period's filmmakers and writers impact one another? Students will be expected to read and watch carefully, to participate in discussion, and to write critically.

**LIT 562: IT'S ALL TRUE AND NONE OF IT IS - FAMILY AS FRAMEWORK FOR FICTION - WRITING YOUR OWN STORY (4)****Cockrell**

Or, how to turn family history into fiction and not have your mother stop speaking to you! In this intensive Short Term workshop, students examine how story as anecdote may be translated into story as art. Participants write, read aloud, and share efforts in a workshop setting. Particular attention is paid to voice and to a genuine sense of time and place as learning to inhabit someone else's skin and to write from inside it, looking out, is discovered. The class examines ideas of structure and plot and how to tell truth by sometimes bending fact. The goal is a completed story or chapter and an outline of linked tales yet to be told.



**MUS 510/520: PERFORMANCE STUDY IN MUSIC (1, 2)****Department**

Private lessons in instrumental or vocal performance meet weekly through the semester by arrangement with the teacher. Students seeking graduate credit for performance study must be approved in advance by the faculty of the music department. The department must also approve the amount of credit. An end-of-term audition is required. The course may be repeated for credit. *No more than four credits may be counted toward the degree.*

**PHIL 511: VIRTUE, HAPPINESS, AND A GOOD LIFE (4)****Becker**

Is it possible to be both virtuous and happy—to have a good life in both senses? This course examines the ancient sources and modern developments of three lines of secular thought in answer to that question. One answer comes from Aristotle, the advocate of happiness as a combination of virtue and good fortune, where virtue is defined as fixed traits of character, developed as habits in a good political culture, and lived out among friends and fellow citizens in ways that exemplify human excellence and avoid extremes. Another develops from Epicurus, the advocate of egoistic happiness defined as the sorts of pleasure that can be sustained under a wide range of circumstances, both favorable and unfavorable, and can coexist with justice as well, as long as justice is defined as a set of arrangements for mutual advantage. A third comes from the Stoics, advocates of the austere view that virtue, defined as the perfection of rational agency, is the only true good, and is by itself sufficient for happiness. The course examines the way in which these three visions intersect, and are elaborated in philosophical texts and narrative art.

**PHIL 572: PHILOSOPHY OF RELIGION (4)****Downey**

This course considers problems of religious philosophy, including such issues as religious language and religious knowledge, the idea of God, the problem of evil, arguments for the existence of God, and the relations of faith and reason.

**THEA 550: SPECIAL TOPIC - PLAYWRITING (4)****Ristau**

This course is a workshop in the writing of scripted material for the stage. Each week students explore a different theatrical element (action, dialogue, conflict ...) through written exercises that are read aloud and discussed in class. Each student's work culminates in the writing of a one-act or full-length play. Students also read selected contemporary plays, which provide models for meeting the challenges inherent in writing for the stage.

**THEA 550: SPECIAL TOPIC - ADVANCED PLAYWRITING (4)****Ristau**

This course builds on the foundations of playwriting and through targeted exercises students will explore a broader range of styles, genres, and approaches to writing for the stage. Students will write several short pieces, a ten-minute play, a 25-35 page short play, and complete a one act (approximately 45-60 pages) as their final project. Students will also provide feedback on the work of their peers as well as be expected to take every opportunity to see productions of plays at theatre venues on and off campus and write short response papers discussing how what they saw impacts what they are writing. Students will also research and report on submission, production, and publication opportunities for their original work.

**THEA 550: SPECIAL TOPIC - SLINGS AND ARROWS: AN OUTRAGEOUS INTRODUCTION TO THEATRE (4)****Ristau**

"Slings and Arrows," the immensely popular and poignant Canadian television series dealing with an annual Shakespeare festival, provides a clearly drawn and easily understood representation of the entire theatrical process. All of the major theatre archetypes are examined, including playwrights, directors, actors, technicians, front of house, marketing, stage management, public relations, and even audience. By watching and discussing episodes of the series and through careful reading from Edwin Wilson's foundational text, *The Theatre Experience*, students will gain insight and understanding of the complex world of theatre and the exciting, frustrating business of producing and presenting plays.

# Social Sciences Concentration

The following courses count toward the social sciences concentration. Requirements for the social sciences concentration are successful completion of the humanities core course, social science core course, five courses to form the concentration, two electives, and the essay or creative project.

## **BLI 510: LEADING FROM THE CORE - ADVANCED INTRAPERSONAL EXPLORATIONS (4)**

**Hufnagel, Schnurman-Crook**

This course is designed to be taken only after completing leadership foundations. This course is built around experientially-based skill development. Students will work on deepening their intrapersonal awareness, developing insights through dyadic pairings, and beginning to understand group dynamics through participation in a communication skills group. Modules on the following leadership skills will help students develop core leadership capacities: deep listening, difficult conversations, conflict management, feedback loops, and negotiation. The course culminates in participants' developing an alignment between their goals and leadership capacities, and on beginning a mentoring relationship that they will carry forward beyond the end of the term.

## **BLI 520: PERILS AND POSSIBILITIES IN LEADERSHIP (4)**

**Schnurman-Crook**

This course is designed to engage the student in the leadership literature currently governing the field of leadership studies. Students will develop awareness of theories and methods around leading others while designing and implementing a project that calls upon their own leadership skills, as they experiment with the concepts highlighted in the literature. Online submission of assignments and electronic interaction with other participants will enrich learning through frequent feedback around successes and challenges that emerge.

## **BLI 550: SPECIAL TOPIC - LEADERSHIP FOUNDATIONS: ROOTS OF RESONANCE (4)**

**Hufnagel, Schnurman-Crook**

This course is designed to explore the roots of strong leadership. Based in the theories underpinning resonant leadership, this course moves from academic discovery to an exploration of your own leadership capacities and development. Through personal assessments, you can begin to pinpoint your own leadership assets and challenges. Two pivotal assignments help students weave together theory and practice: an interview with a leader you admire followed by charting your own leadership narrative and trajectory, one in line with the theories that fit for you and your emerging leadership style. Course work is based in deep engagement with reading material, discussion-based class meetings, and an open approach to developing self-awareness.

## **BLI 550: SPECIAL TOPIC - LIVING INTO LEADERSHIP: WORKING ADAPTIVELY FROM THE INSIDE OUT (4)**

**Hufnagel**

In this engaging approach to conceptualizing and exploring the challenges of leadership, participants will study adaptive leadership theory and experience the concepts as they come to life through a case-in-point teaching methodology. Students will learn and apply an adaptive model to their own leadership challenges, develop an understanding of the roles they tend to default into, and consult with their peers in small group work sessions. Using Kegan's Immunity to Change model, students will identify a personal leadership goal and craft experiments designed to help them make progress on this goal. Underscoring the expectation that students will engage in the work of the course with an open will, open mind, and open heart, 1:1 coaching will support the student's insight and development throughout the term.

**CMPS 510: COMPUTERS AND THE HUMANITIES (4)****Mantz**

The impact of computers and computer technology on the quality of work (performance monitoring), privacy, crime, military powers, and education will be discussed. Attention will be paid to ethics as it relates to life in the computer age.

**COMM 526: JOURNALISM CRITICISM AND CRITICAL JOURNALISTS (4)****Tumas-Serna**

Journalists, scholars, and educators criticize the news media and the decline of professional journalism values. This course examines contemporary journalism criticism from a cultural studies perspective addressing such issues as the breakdown of boundaries between news and entertainment, the commercialization and corporate concentration of the news industry, and more recently the development of new technologies, the blogosphere, and the concept of the citizen journalist. *Course offered online.*

**COMM 532: COMMUNICATION IN A MULTICULTURAL WORLD (4)****Tumas-Serna**

According to the 2000 Census, the U.S. population is becoming more culturally and ethnically diverse. Developing intercultural communication competence in the workplace and learning environment will be an essential skill both locally and internationally. In this course we will study how culture contributes to communication practices and how communication is affected when people do not share the same background, views, beliefs, values, customs, habits, and lifestyles. Some of the topics covered include: intercultural communication theory and research, global communication competence, and negotiating across cultures. *Course offered online.*

**COMM 541: GLOBALIZATION AND THE POPULAR MEDIA (4)****Tumas-Serna**

Since the 1920s with the development of radio, popular culture and the media have played a significant role in the formation of identity for successive generations while the impact of western popular culture has had global impact. This course examines contemporary popular culture from a communication perspective. Topics covered include the presentation of gender, sexuality, and race in popular culture, cultural identity and fan cultures, and the power of popular culture in a global context. *Course offered online.*

**COMM 542: NEW MEDIA AND THE NETWORK SOCIETY (4)****Tumas-Serna**

Many of the new media are not “new” because interactivity, performance, and social networks have been around a long time. New media are a convergence of various technologies, art and design, business, education, and the cultural industries. Today we live in a multimedia environment that is unlike any other. How are we to make sense of it? Some of the topics covered include the information, network society, the “weightless” knowledge economy, and creative industries. *Course offered online.*

**COMM 550: SPECIAL TOPIC - HEALTH COMMUNICATION (4)****Joseph**

Health communication is an emerging specialty area in the field of communication studies. This course is a survey of various foci in this growing field. Using a variety of approaches, this course will explore how communication: a) constructs notions of health and illness, b) effects and shapes patient and provider experiences in health care situations, c) can change/shape health attitudes and behaviors, and d) is used in the media to construct and influence images of health and illness. When you are finished with this class you should be able to critically analyze how defining health and illness can effect a person’s location in a culture, treatment options, and self-concept. Additionally, you should be able to understand and analyze patient-provider communication, especially within the U.S. health care system and design health related educational/persuasive campaigns.

**COMM 550: SPECIAL TOPIC - PERSUASION AND SOCIAL MOVEMENTS (4)****Weber**

This survey class explores the use of persuasion in a variety of U.S. social movements and campaigns. Students will learn how to analyze persuasive texts and will explore the critical and theoretical issues associated with studying and evaluating persuasion in social movements and

campaigns. Each student will complete a critical analysis of a social movement of his or her choosing.

**GEOG 502: COMPARATIVE URBANISM (4)**

**Bohland**

This course introduces the complex issues that continue to face a society that is increasingly urban and integrated into the world economy. The structures of our urban society and the relationships of those to cities around the world are critical issues of contemporary society. The “Urban World” is tremendously diverse, so the course introduces and explores many aspects of city life from a range of perspectives: cultural, economic, political, social, and environmental. After discussing some basic concepts of urbanism and public policy, the course will focus on specific case studies introducing the complex social and cultural forces shaping cities throughout the world.

**GEOG 503: GEOPOLITICS (4)**

**Bohland**

This course serves as an introduction to contemporary geopolitical issues of globalization, sovereignty, nationalism, war, legitimacy, and hegemony. Key issues include: the nature and production of political sovereignty, the intersection between the nation and new global forms of government, the future of cosmopolitan democracy, the roots of geopolitical thinking, and the role of the United States within the world system as global “imperial” hegemon. The goals of the course are to highlight key geopolitical issues present within international affairs and for students to develop their own views informed by analysis of course readings and classroom discussions.

**GEOG 504: GEOGRAPHY OF GLOBAL ENVIRONMENT (4)**

**Bohland**

This course introduces the student to the complex issues related to the environment within contemporary society and global political discourse. Discussion topics include conceptions of nature, science-nature interactions, evaluation of environmental “risks” within globalization, environmental racism, negotiation of environmental agreements, and the future of green politics at the transnational level. Student papers and projects will be centered on environmental issues present within their local communities or Southwestern Virginia.

**GEOG 505: CULTURAL GEOGRAPHY AND LANDSCAPE STUDIES (4)**

**Bohland**

This course introduces the student to the study of culture and landscape interpretation within modern geography. This course examines cultural processes and how they interact and construct the world we inhabit. Whether this is at a global scale or a local level, culture is a fundamental aspect of the way we make sense of the world. After introducing a number of key themes that will recur throughout the semester, we will be looking at cultural processes present within different geographical examples. In each of these cases, we will highlight popular cultural aspects like sports, music, television and film, literature, etc. The issues raised in each of these connect back to the key course themes that will be outlined in the first few lectures of the semester.

**GEOG 552: HUMAN GEOGRAPHY (4)**

**Bohland**

This course examines cultural and geographic processes and how they interact and construct the world we inhabit. The course serves as an examination and conversation on various topics within human geography, including mapping, critical geopolitics, population issues, landscape interpretation, culture, and urban space. A central mission of the course will be to look at how humans relate to and alter the environment where they live. This includes studying the political control that humans impose on the built environment as they seek to order and shape culture and society.

**GWS 516: EXOTIC/EROTIC - THE ANTHROPOLOGY OF SEX AND GENDER (4)**

**Matzner**

This course examines how people experience gender—what it means to be a man or a woman—and sexuality in a variety of cultural contexts. Students will explore from a feminist perspective how gender and sexuality relate to other categories of identity and difference, such as race and ethnicity, economic and social standing, and urban or rural life. Students will also learn how to critically assess media and other popular representations of gender roles and stereotypes. Finally, they will discover how studying other cultures helps us to better understand and critique our own.

**GWS 518: SEX, GENDER, AND POWER (4)****Matzner**

What does it mean to be a man or a woman? How do these meanings change in different cultures? What is the relationship between masculinity, femininity, and social dominance? Using both readings and films, this course explores the connections between the various markers of identity, such as race/ethnicity, class, sexual orientation, and gender. Topics include the construction of femininities and masculinities in American society and an examination of biologically based arguments for gender difference. In addition, participants will investigate and compare the meanings of sex and gender in the cultures of the Middle East, Latin America, Japan, and Thailand.

**GWS 520: TRANSFORMING FAMILIES (4)****Matzner**

How do you define “family?” Families take a variety of forms and are influenced by factors such as gender, race, class, sexual orientation, age, and geographic location. This course examines the transformation of the “family unit” in communities in the United States over the past 50 years. Issues examined include experiences of working mothers, debates over absent fathers, single-parent households, “family values,” and GLBT parenting.

**GWS 525: WOMEN WARRIORS - FROM AMAZONS TO THE CITADEL (4)****Matzner**

Women have often been stereotyped as passive and unwarlike, in contrast to aggressive men. Nevertheless, women warriors have existed throughout time and across cultures. In this course we examine some of these powerful women and the social contexts in which they have lived—and continue to live. Topics such as debates over women in the U.S. military, personages such as Joan of Arc, the popularity of Chinese female martial artists, and cross-dressing female soldiers in 19th-century Europe will allow us to learn a great deal about gender roles and expectations in various societies.

**GWS 539: FEMINIST ISSUES IN MENTAL HEALTH (4)****Matzner**

What is pathological? What is normal? Utilizing a feminist, interdisciplinary perspective, this class examines how power and bias have been used in the field of mental health to oppress various populations. In particular, it explores the impact of racism, sexism, ageism, classism, and homophobia on theories and treatments of mental illness.

**GWS 543: DRAG - THEORIES OF TRANSGENDERISM AND PERFORMANCE (4)****Matzner**

For over 2,500 years cross-dressing has been an integral part of Western theatrical tradition, from Greek drama to Shakespeare, from the castrati to Milton Berle and American burlesque. Heirs to this tradition, drag queens and kings have in recent times become a hot topic, both in the mainstream media as well as in academia. In this course we begin by examining theoretical perspectives on drag found in gender studies, queer theory, and feminist writings. Then, we shift our focus to listening to the voices of drag kings and queens themselves. How do they articulate and conceptualize their cross-dressing and the implications it has for traversing or blurring gender boundaries? Finally, we explore the place of transgenderism and performance in several non-Western cultures.

**GWS 544: MEN AND FEMINISM (4)****Matzner**

This course examines men’s participation in feminism, exploring how (and why) some men are seeking to create more equitable gender relations and feminist reactions, both positive and negative, to male involvement in the feminist movement. Topics include the roots of men’s involvement in women’s emancipation (in America), the birth and growth of men’s pro-feminist movement, feminist critiques of men’s involvement in feminism, feminist support for male feminists, and the rise of competing men’s movements (e.g., the mythopoetic men’s movement, fathers’ rights groups, men’s rights groups, and Christian men’s groups).

**HIST 517: PRESIDENTIAL CHARACTER AND LEADERSHIP (4)****Coogan**

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 522: RECENT TRENDS IN AMERICAN HISTORY (4)****Coogan**

In this class we survey recent literature on significant questions and themes in American history. This course is designed to meet Virginia teaching licensure requirements but is open to all graduate students. Topics will range from new interpretations of colonial settlement and contemporary issues to new literature in fields such as women's history and labor history.

**HIST 524: 20TH-CENTURY AMERICAN HISTORY (4)** **Coogan**

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 state 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 530: MODERN AMERICAN HISTORY THROUGH FICTION (4)** **Coogan**

This course examines major themes in American history since the Civil War through fiction. Reading might include Cahan, Bellamy, Wright, Dos Passos, Dreiser, Faulkner, Steinbeck, Hemingway, Mailer, Heller, Doctorow, Carroll, Kerouac, Morrison, O'Brien, and others. Class discussions will emphasize the ways in which fiction helps us understand the major historical themes of Modern America rather than on the works as literature.

**HIST 533: WAR IN THE WESTERN TRADITION (4)** **Leedom**

"War! What is it good for? Absolutely nothing! (Say it again)." This has become such a commonplace slogan that it is even used as the soundtrack for commercials. But if it really isn't good for anything, why has it been the focus of so much human activity for so long? Why have western societies spent a considerable fraction of their total disposable income to invest in war? This class will look at war in western civilization from a variety of perspectives: historical, literary, and philosophical. Our aim is to understand the complex interactions of war and society in western history.

**HIST 540: THE SECOND WORLD WAR (4)** **Coogan**

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 549: WORLD HISTORY TO 1500 CE (4)** **Leedom**

This course covers the material required for elementary and middle-school teacher certification in world history: Neolithic cultures and the transition to river civilizations in Egypt and Mesopotamia; classical Greece and Rome, China, and India; the rise of Islam, medieval and Renaissance Europe, and Byzantium; and early African and American civilizations, up to and including the Spanish conquest of the New World.

**HIST 550: SPECIAL TOPIC - AMERICA AT WAR (4)** **Coogan**

This course considers the causes, conduct, and consequences of American participation in armed conflict from the Revolution to Iraq. Topics covered include effects on the home front, the nature and limits of dissent, and long-term effects on the men and women who have served.

**HISTORY 550: SPECIAL TOPIC - NAZI GERMANY (4)** **Coogan**

There will be readings and discussion on history's most notorious "rogue" state. Topics covered include but are not necessarily limited to the failure of Weimar, the rise of Hitler, the meaning of fascism, the goals of German foreign policy, the nature of the Nazi state, the place of the Holocaust in German history, and the collapse of the Third Reich.

**HIST 555: 20TH-CENTURY EUROPE (4)** **Department**

In this course we survey European history in the 20th century through lectures and discussion of memoirs, novels, films, and secondary sources. Topics include the First and Second World Wars, art and culture between the wars, the Soviet Revolution, rise of fascism, the Cold War, decolonization, the breakup of the Soviet bloc, and the rise of the European Union. Some discussion of how to apply this material toward Virginia Standards of Learning.

**HIST 564: THE COLD WAR (4)****Coogan**

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.

**HIST 566: REVOLUTION AND WAR IN VIETNAM (4)****Coogan**

A seminar covering the birth of revolutionary nationalism and the end of Japanese and French colonialism in Southeast Asia, the origins of American involvement and the search for a military strategy, the political effects of the war in both Vietnam and the United States, and the roots and consequences of North Vietnamese victory.

**POLS 502: WOMEN AND POLITICS (4)****Ra**

In this course we study women in society (i.e., socialization into gender roles and political attitudes); changes in and the extent of public and elite political behavior and the impact of women's participation in politics.

**POLS 510: SEMINAR IN AMERICAN GOVERNMENT (4)****Ra**

This seminar is based on selected readings on the citizenry, public opinion, the media, parties and interest groups, the executive, the legislative, and the judiciary. Additional topics on the political process, women, and public policy.

**POLS 514: MEDIA AND POLITICS (4)****Ra**

This course considers the central question of how the media defines and portrays the world of politics for the public and the way in which the public in return seeks out, understands, processes, and utilizes information obtained from the media. In addition, the question of the role of government in media control and management will be discussed.

**POLS 518: CONTROVERSIAL ISSUES IN AMERICAN POLITICS (4)****Ra**

This course addresses selected controversial issues in American politics today. While we are concerned with the substantive contents of the issues, our emphasis here is on the political backdrop of these issues. Hence we deal with the partisan and other alignment of interests on a given issue and the institutional and structural elements of the U.S. government which provide the arena for the politics to be played. Finally, we analyze the impact of decisions, likely decisions, and nondecisions on the political, economic, social, and moral aspect of the American public. The class format is that of a debate on each issue.

**POLS 526: POLITICAL LEADERSHIP (4)****Lynch**

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: U.S. FOREIGN POLICY (4)****Lynch**

This course examines the complex and often chaotic methods that government officials use to make foreign policy. We will look at the major actors, both inside and outside government, and how they interact. We will then examine the major foreign policy initiatives of the Carter, Reagan, Bush, and Clinton administrations to see how the policy-making process has worked in practice.

**POLS 543: PRESIDENTIAL ELECTIONS AND VOTING BEHAVIOR (4)****Ra**

Analysis of voting behavior of the electorate and historical, structural, institutional, and legal factors that impinge on the presidential elections.

**POLS 550: SPECIAL TOPIC - COMPARATIVE GOVERNMENT (4)** Ra

A study of selected European, Asian, African, and Latin American nations in terms of the social, economic, cultural, and historical forces that go into the shaping of the political culture. Topics discussed include citizen attitudes toward and expectations of politics and government; the political process including political parties and interest group politics; and the functions and actual operations of various governmental institutions.

**POLS 550: SPECIAL TOPIC - WORLD WAR III AND WORLD WAR IV (4)** Lynch

The global conflict of 1914–1918, usually known as World War I, was also referred to as “the war to end all wars.” As the world tragically found out, it was nothing of the kind. Nor was World War II. Since 1945, the United States has been thrust, sometimes reluctantly, into global leadership against two competing would-be leaders: the Soviet Union, whose competition with the United States is usually called the Cold War; and the shadowy practitioners of symbolic violence, whom the United States confronts in the Global War on Terror. This course will look at the global strategies of the political opponents during the Cold War (World War III) and the War on Terror (World War IV). We will see how various actors tried to create and/or exploit the military and political weaknesses of their opponents, and how the two conflicts overlapped before the fall of the USSR in 1991.

**POLS 555: STATE AND LOCAL POLITICS (4)** Lynch

An in-depth examination of the challenges, problems, and opportunities of government on the state and local levels in the United States; federal-state relations, and the politics of Virginia will be emphasized.

**POLS 557: THE AMERICAN PRESIDENCY (4)** Ra

This course is a study of the presidency in history and in the Constitution, of the institutional presidency, of presidential power, leadership, and accountability. Consideration is given to presidential character, “the President as King,” and the “impossible presidency.”

**POLS 563: CONSTITUTIONAL LAW (4)** Ra

This course examines the powers and authority of the President, Congress, the relationship among the three branches, and the division of power between the states and the federal government (federalism) as found in the U.S. Constitution and interpreted by the Supreme Court.

**SOC 524: DIVERSITY - ISSUES AND SOLUTIONS (4)** Nye

Race, class, gender, ethnicity, sexual orientation, age, and differences in abilities – these are the major aspects of diversity which will increasingly affect all of us in the 21st century. This course examines diversity both as it enters our lives in the form of personal issues and also as it confronts us in the guise of pressing social problems of great magnitude. Considerable attention is paid to what is called diversity work or to learning and applying techniques for building and strengthening more harmonious and inclusive groups, organizations, and communities.

**SOC 530: JAZZ THROUGH FILM (4)** Nye

Both jazz and the American cinema are approximately the same age and both really began in America and traveled abroad through cultural diffusion. Moreover, the two forms are inextricably intertwined, both with each other and with 20th century U.S. history. This course will explore sociological themes the two genres share and will consider how movies use jazz both as subject matter and as sound track material. Special consideration is given to what has been called “the jazz myth” and to the roles played by phenomena of race, class, and gender. Films considered will include *The Jazz Singer*, *The King of Jazz*, *The Benny Goodman Story*, *'Round Midnight*, *Mo' Better Blues*, *Anatomy of a Murder*, and *Short Cuts*.

**SOC 533: JAZZ AND AMERICAN CULTURE (4)** Nye

Jazz music is generally considered a uniquely American art form. This course examines the cultural and historical roots of jazz and traces its subsequent development. Emphasis is on the people, places, and circumstances crucial to the evolution of the music and attendant lifestyles. Extensive use is made of audio and visual materials.



**SOC 543: ALTERNATIVE HEALTH PRACTICES - ISSUES AND CONTROVERSIES (4)** **Matzner**

Alternative medicine, defined as practices that differ from conventional medicine, has gained a great deal of popularity in recent years. These practices include chiropractic, mind-body medicine, acupuncture, homeopathy, music therapy, reflexology, healing touch and energy therapies, prayer, and herbal therapies. This course introduces the philosophies, practitioners, techniques, and evidence of efficacy of alternative health practices currently in use in the United States. From a sociological perspective, students will examine the principles, practices, and the use and outcomes of alternative healing. They will also learn how to critically analyze research that demonstrates the effectiveness of these therapies and to identify the trends and issues related to the use of alternative health practices.

## Visual and Performing Arts Concentration

The following courses count toward the visual and performing arts concentration. Requirements for the visual and performing arts concentration are successful completion of the humanities core course, social science core course, five courses to form the concentration, two electives, and the essay or creative project.

**ART 515: DRAWING (4)** **Hall**

Learning how to see is an act of observation. It is “easy to know that diamonds are precious...but more, to see that pebbles are miraculous,” says Joseph Albers. Through the basic drawing elements, this course will show how to re-see our everyday view and record it with new understanding. No drawing experience is necessary, only a suspension of the “I can’t draw” preconception and a willingness to delight in the visual. Lab fee required.

**ART 518: PLEIN AIR LANDSCAPE PAINTING (4)** **Hall**

The course emphasizes space and light as the primary means of translation of content into form, while out in the landscape. We will use the fundamentals of color and composition for visual communication of rhythm and movement. Materials and methods of oil paint are explored. Class periods are devoted to: painting, demonstrations, slides, and critiques. Evaluation is by portfolio. Lab fee may apply for materials provided by instructor.

**ART 519: PAINTING (4)** **Hall**

The course emphasizes learning and using the fundamentals of color and composition for bold visual communication. Materials and methods of oil paint are explored. Pictorial space and light are central concerns to the translation of content into form. Class periods are devoted to: painting, demonstrations, slides, and critiques. Evaluation is by portfolio. Lab fee may apply for materials provided by instructor.

**ART 524: COLLAGE (4)** **Hall**

Collage is an influential and ubiquitous creative practice. We will explore a wide variety of materials, processes, and designs in both two- and three-dimensional media. Projects investigate formal, technical, and conceptual issues—including sources of imagery, art-making systems, and narrative. Class time is devoted to studio work, critiques, demonstrations, and slide lectures. No experience is necessary. Lab fee provides some materials for the course.

**ART 526: ADVANCED CERAMICS (4)** **Hensley**

This advanced class will use the potter’s wheel to explore making tableware and serving pieces. We will alter, make additions, handles, and rims and spouts to complete a small body of personal work. The individual creative solutions to different projects will be encouraged.

**ART 550: SPECIAL TOPIC - DÉCORATIVE SURFACES (4)** **Polseno**

This class will use the potter's wheel, some molds, and hand-building processes to make pottery forms. The concentration will be on using different decorative techniques to explore the integral relationship of the decorative surface to the form. We will do some research into various decorative techniques through history. We will learn to use a variety of types of glaze surfaces such as majolica, earthenware, slip-ware, scraffitto decoration, and wax resist methods.

**ART 550: SPECIAL TOPIC - LARGE SCALE PAINTING (4)** **Hall**

This course will focus on developing a personal language of form in terms of painting. The focus will be on work in oil paint, on a large scale, with appropriate studies and related works in other media. Students will work on increasing their effectiveness at translating observations into expressive forms. Prerequisite: M.A.L.S. painting course or by permission.

**ART 550: SPECIAL TOPIC – POTTERY BOWL AS METAPHOR (4)** **Polseno**

This course in ceramics will concentrate on many aspects of one pottery form – the bowl. Over history the bowl has come to symbolize many things, as well as function as one of the most important utilitarian objects of early cultures. We will address these different aspects partly by research, but mostly by making, decorating, and glazing several different styles of bowls. The class will learn hand-building techniques, the making of simple plaster molds used in forming a bowl, and learn a few basic skills on the potter's wheel to create a wide range of bowl forms. Some will be utilitarian, and others will be decorative, sculptural, or metaphoric.

**ART 550: SPECIAL TOPIC - RAKU (4)** **Polseno**

In this course students will learn various methods of clay construction using a white earthenware clay and firing all the pieces in raku, a technique originally used in Japan. It is a method that happens quickly with the participation of students and generates excitement and a sense of involvement. Students will learn some traditional uses of glazes and forms such as Japanese tea bowls, as well as some more contemporary expressions and methods. Using coils and slab methods with an introduction to the potter's wheel, students will learn the basics of the relationship of form and craftsmanship to function.

**FILM 550: SPECIAL TOPIC - THE HOLLYWOOD MUSICAL (4)** **Marshall**

This course explores the musical genre in film and studies its many styles and major figures, such as Busby, Berkeley, Gene Kelly, Rogers and Hammerstein, Judy Garland, and Barbra Streisand.

**HUM 528: SONGS OF LOVE AND DEATH - OPERA FOR THE CURIOUS (4)** **Reimers**

This course is an introduction to opera as an art form for those with curiosity about it but without formal musical background. Not a historical survey, this course will look at opera as a cultural phenomenon. No background in opera is presupposed.

**HUM 561: THE ART OF WATCHING FILMS (4)** **Marshall**

The course examines artistic and entertainment functions of motion pictures, provides an introduction to the major film theories, and stresses aesthetic, cultural, and ideological approaches to the medium in order to enable students to appreciate a broader range of motion pictures than those usually found at local theatres, on television, and in neighborhood video stores. The resulting sense of film history and familiarity with cultural and technological changes will allow students to become active rather than passive film viewers.

**HUM 565: IMAGES OF WOMEN IN FILM (4)** **Marshall**

The objective of this course is to examine diverse representations of women in the movies. How do the images on celluloid compare to the conditions in real life? To what extent, and why, have the celluloid images shaped perceptions and expectations of women in real life? Films examined during this course may include: *Some Like it Hot*, *Johnny Guitar*, *Dressed to Kill*, *Shirley Valentine*, and *Working Girls*.

**HUM 566: FILMS AND THEIR LITERARY SOURCES (4)** **Marshall**

The course investigates the interrelationships and interactions, comparisons and contrasts, between film and literature. Among the films and their literary sources to be examined closely during the course are: *The Tin Drum*, *Witness for the Prosecution*, *Rear Window*, and *Tom Jones*.

**HUM 567: MINORITIES AND THE MOVIES (4)**

**Marshall**

The primary focus of the course will be on the (mis)treatment of minorities in recent American films, but some older films, foreign films, television programs, obstacles faced by minorities within the motion picture industry, and the marketing strategies aimed at minorities will be considered also. Films may include *Do the Right Thing*, *Desert Hearts*, *Freaks*, and *Inside Moves*.

**HUM 580: CINEMA AND CENSORSHIP (4)**

**Marshall**

On the basis of selected films and readings, the course provides a critical survey of motion picture censorship, with particular attention to evolution and scope of controversial subject matter in movies and how motion pictures shape as well as reflect our perception of morality. Films to be studied include *Birth of a Nation*, *Last Tango in Paris*, *In the Realm of the Senses*, and *The Cook, The Thief, His Wife, and Her Lover*.

**MUS 510/520: PERFORMANCE STUDY IN MUSIC (1, 2)**

**Department**

Private lessons in instrumental or vocal performance meet weekly through the semester by arrangement with the teacher. Students seeking graduate credit for performance study must be approved in advance by the faculty of the music department. The department must also approve the amount of credit. An end-of-term audition is required. The course may be repeated for credit. *No more than four credits may be counted toward the degree.*

**THEA 550: SPECIAL TOPIC - PLAYWRITING (4)**

**Ristau**

This course is a workshop in the writing of scripted material for the stage. Each week students explore a different theatrical element (action, dialogue, conflict ...) through written exercises that are read aloud and discussed in class. Each student's work culminates in the writing of a one-act or full-length play. Students also read selected contemporary plays, which provide models for meeting the challenges inherent in writing for the stage.

**THEA 550: SPECIAL TOPIC - ADVANCED PLAYWRITING (4)**

**Ristau**

This course builds on the foundations of playwriting and through targeted exercises students will explore a broader range of styles, genres and approaches to writing for the stage. Students will write several short pieces, a ten-minute play, a 25-35 page short play, and complete a one act (approximately 45-60 pages) as their final project. Students will also provide feedback on the work of their peers as well as be expected to take every opportunity to see productions of plays at theatre venues on and off campus and write short response papers discussing how what they saw impacts what they are writing. Students will also research and report on submission, production, and publication opportunities for their original work.

**THEA 550: SPECIAL TOPIC - SLINGS AND ARROWS: AN OUTRAGEOUS INTRODUCTION TO THEATRE (4)**

**Ristau**

"Slings and Arrows," the immensely popular and poignant Canadian television series dealing with an annual Shakespeare festival, provides a clearly drawn and easily understood representation of the entire theatrical process. All of the major theatre archetypes are examined, including playwrights, directors, actors, technicians, front of house, marketing, stage management, public relations, and even audience. By watching and discussing episodes of the series and through careful reading from Edwin Wilson's foundational text, *The Theatre Experience*, students will gain insight and understanding of the complex world of theatre and the exciting, frustrating business of producing and presenting plays.

# Justice and Legal Studies Concentration

The following courses count toward the justice and legal studies concentration. Requirements for this concentration are successful completion of the humanities core course, social science core course, five courses to form the concentration, two electives, and the essay or creative project.

## **GEOG 552: HUMAN GEOGRAPHY (4)**

**Bohland**

This course examines cultural and geographic processes and how they interact and construct the world we inhabit. The course serves as an examination and conversation on various topics within human geography, including mapping, critical geopolitics, population issues, landscape interpretation, culture, and urban space. A central mission of the course will be to look at how humans relate to and alter the environment where they live. This includes studying the political control that humans impose on the built environment as they seek to order and shape culture and society.

## **HUM 500C: HERITAGE CORE – EVIL (4)**

**Reimers**

This study focuses on the problem of evil in various expressions, from earliest literature to the present. How do we account for evil in the world? Why do bad things happen to good people? Readings will come from St. Augustine, Voltaire, Goethe, Bram Stoker, Jung, and others. There will be lecture and discussion, some evil plays and novels, and an occasional evil film.

## **HUM 500C: HERITAGE CORE – FROM OEDIPUS REX TO REX STOUT: THE DETECTIVE IN LITERATURE AND FILM (4)**

**Stevens**

Beginning with the Oedipal myth, this course explores detective fiction in the context of literary tradition by surveying the figure of the detective in various transformations ranging from Sophocles to Thomas Harris, as well as in films by Alfred Hitchcock, John Houston, Fritz Lang, Roman Polanski, and others.

## **HUM 500C: HERITAGE CORE – IDEAS OF JUSTICE (4)**

**Becker**

The idea of justice in representative works of literature, film, and philosophy, considered in terms of standard theories of justice, such as utilitarian, social contract, and natural law theories. Topics include both corrective justice (punishment, compensation, rehabilitation, and redistribution) and distributive justice (fair distributions of social benefits and burdens). Readings and viewings will include both classic and contemporary texts in philosophy and literature, and both documentary and non-documentary narrative films.

## **LIT 553: NOIR IN AMERICAN FILM AND FICTION (4)**

**Chapman**

The United States is noted for pervasive optimism, yet a substantial portion of its art has been remarkably pessimistic and lurid. In recent years, an increasing volume of critical attention has focused on the film and popular literature that arose in response to the Great Depression and World War II. In this course we consider some prominent examples of the period, including novels such as *The Talented Mr. Ripley*, *Lady in the Lake*, *The Postman Always Rings Twice*, *Thieves Like Us*, and *They Shoot Horses, Don't They?*; alongside films such as *Out of the Past*, *Touch of Evil*, and *In a Lonely Place* in an attempt to answer the following questions: What elements constitute the “Noir” style, and from what roots did they grow? How did the period’s filmmakers and writers impact one another? Students will be expected to read and watch carefully, to participate in discussion, and to write critically.

**POLS 510: SEMINAR IN AMERICAN GOVERNMENT (4)** Ra  
This seminar is based on selected readings on the citizenry, public opinion, the media, parties and interest groups, the executive, the legislative, and the judiciary. Additional topics on the political process, women, and public policy.

**POLS 518: CONTROVERSIAL ISSUES IN AMERICAN POLITICS (4)** Ra  
This course addresses selected controversial issues in American politics today. While we are concerned with the substantive contents of the issues, our emphasis will be on the political backdrop of these issues. Hence we deal with the partisan and other alignment of interests on a given issue and the institutional and structural elements of the U.S. government, which provide the arena for the politics to be played. Finally, we analyze the impact of decisions, likely decisions, and non-decisions on the political, economic, social, and moral aspect of the American public. The class format is that of a debate on each issue.

**POLS 555: STATE AND LOCAL POLITICS (4)** Lynch  
An in-depth examination of the challenges, problems, and opportunities of government on the state and local levels in the United States; federal-state relations and the politics of Virginia will be emphasized.

**POLS 563: CONSTITUTIONAL LAW (4)** Ra  
This course examines the powers and authority of the President, Congress, the relationship among the three branches, and the division of power between states and federal government (federalism) as found in the U.S. Constitution and interpreted by the U.S. Supreme Court.

**SOSC 500C: HERITAGE CORE - RESEARCH METHODS IN SOCIAL SCIENCE (4)** Ra  
This course has a twofold focus: developing critical skills of analyzing scholarly research works and learning various methods of social scientific research.

## Interdisciplinary Studies Concentration

The interdisciplinary studies concentration provides students the opportunity to design a liberal studies program that meets individual needs. Courses from across the curriculum may be chosen to fulfill the requirements with the assistance of a faculty advisor. As with all concentrations, the humanities core, social science core, and essay or creative project are required in addition to seven other courses.

## Faculty

**Lawrence C. Becker**, fellow of Hollins University; B.A., Midland College; M.A., Ph.D., University of Chicago

**Jon Donald Bohland**, assistant professor of international studies; B.A., James Madison University; M.A., Syracuse University

**Kay R. Broschart**, professor of sociology emerita; B.S., Kent State University; M.P.H., M.A., Ph.D., Yale University

**Joshua Chapman**, lecturer in literature; B.A., Yale University, M.A.L.S., M.F.A., Hollins University

**Amanda Cockrell**, director, children's literature program; B.A., M.A., Hollins College

**Peter F. Coogan**, associate professor of history; B.A., Duke University; M.A., Ph.D., University of North Carolina-Chapel Hill

**James Patrick Downey**, associate professor of philosophy; B.A., M.A., Ph.D., University of Virginia

**Alison C. Hall**, lecturer in art; B.A., Hollins University; M.F.A., American University

**Richard Hensley**, lecturer in art; B.F.A., Kansas City Art Institute; M.F.A., Rhode Island School of Design

**Jill Hufnagel**, associate director, Batten Leadership Institute; B.A., M.A., and Ed.S., James Madison University; Ph.D., University of South Carolina.

**Lori Joseph**, associate professor of communication studies; B.A., Montana State University-Billings; M.A., Ph.D., University of Kansas

**Joe W. Leedom**, professor of history and chair of faculty; B.A., University of Wyoming; Ph.D., University of California-Santa Barbara

**Edward A. Lynch**, John P. Wheeler professor of political science and director of the master of arts in liberal studies program; B.A., St. Joseph's University; M.A., Ph.D., University of Virginia

**Douglas Mantz**, lecturer in computer science; B.B.A., Averett University; M.A.L.S., Hollins University

**Lawrence Wayne Markert**, University Professor and Professor of English; B.A., University of Baltimore; M.A., Johns Hopkins University; B. Phil., D. Phil., University of Oxford

**Matthew Marshall**, visiting assistant professor of film; A.A., Nassau Community College; B.L.S., University of Mary Washington; M.A.L.S., M.F.A., Hollins University

**Andrew Matzner**, lecturer in gender and women's studies; B.A., Indiana University; M.A., University of Hawaii

**William P. Nye**, professor of sociology emeritus; B.A., Tufts University; M.A., Ph.D., New School University

**Donna Polseno**, lecturer in art; B.F.A., Kansas City Art Institute; M.A.T., Rhode Island School of Design

**Jong Oh Ra**, professor of political science; A.B., M.S., Indiana State University; M.S.L.S., Ph.D., University of Illinois

**Theresa E. Reimers**, professor emerita of German; A.B., A.M., Ph.D., Stanford University

**Todd W. Ristau**, assistant professor in theatre and director of the M.F.A. program in playwriting; B.A., M.F.A., University of Iowa

**Annette Sampon-Nicolas**, professor of French; Diplôme Supérieur de Français, Université e Lille; B.S., M.A., Ph.D., University of Wisconsin-Madison

**Abrina Schnurman-Crook**, executive director, Batten Leadership Institute; Ph.D., Virginia Tech.

**Brent Stevens**, lecturer in humanities; B.A., University of North Carolina; M.A.L.S., Hollins College; Ph.D., University of South Carolina

**Jane Tumas-Serna**, professor emerita of communication studies; B.A., University of Illinois; M.F.A., Ph.D., Ohio University

**Jill Weber**, assistant professor of communication studies; A. A., McHenry County College; B.A., Ripon College; M.A., Ph.D., Pennsylvania State University

The Hollins summer master's program in playwriting is designed to provide the tools and instruction necessary for the emerging dramatist to find his or her creative voice and assist in having that voice heard by an audience. The program focuses on the collaborative nature of the theatre, its rich history and traditions, as well as the value of innovative experiments in the creation of exciting new work for the stage. In this way we advance the state of the art while honing the craft of the individual student.

The program's instructors include Hollins permanent faculty as well as visiting theatre professionals, established writers, and distinguished scholars from other institutions. All of our instructors are deeply committed to the personal and artistic growth of our students, striving to create the conditions that will maximize the potential for success in the field of dramatic writing.

Generally, students will take two courses each summer in addition to our Playwright's Lab (12 credits total), or two courses plus thesis credits (also 12 credits total).

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 the annual Festival of New Works, M.F.A. candidates are encouraged to participate in No Shame Theatre, the weekly open-performance venue held on the Waldron Stage of Mill Mountain Theatre. This "open mic" venue allows for experiments in front of live audiences outside the classroom and encourages playwrights to meet and mingle with local actors, directors, and writers off campus in a cooperative rather than competitive environment.

Students also benefit from a regular program of visiting theatre professionals from around the world who give presentations, readings, lectures, and conduct writing exercises.

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## REQUIREMENTS FOR THE DEGREE

Sixty credits will be 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 (16 credits total); Creative Writing Workshops (16 credits total); Advanced Writing Workshops (8 credits total); Playwright's Laboratory: (12 credits total); and Thesis (8 credits total).

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.

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 scriptwriting software (available at the educational discount in our university bookstore).

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## REQUIRED CORE COURSES

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

THEA 505: The Collaborative Art of Theatre

THEA 510: Playscript Analysis and Criticism

THEA 520: Narrative Theory and Dramatic Structure  
THEA 599: Thesis (a full-length, production-ready play) and Oral Defense  
Comprehensive Final Examination (not for academic credit)

Remaining courses to be filled with electives.

#### TUITION AND FINANCIAL ASSISTANCE

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Tuition for the 2013 summer term is \$745 per credit hour or \$2,980 per course. Student loans are available to qualified students. Applicants should indicate their financial need on the application for admission.

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)**

**Department**

All students, faculty, staff, and guests meet regularly for readings of student work, guest presentations, exercises, and discussion. Students submit an example of their best work for available public reading slots. Students whose work is selected for readings are responsible for arranging, rehearsing, and presenting them. A moderated discussion follows each reading. Grades are primarily based on attendance and energetic participation with clear, perceptive, and informed analysis in discussion. The course must be repeated three consecutive summers.

### **CRITICAL ANALYSIS COURSES (4 courses for 16 credits)**

**Department**

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

### **THEA 505: THE COLLABORATIVE ART OF THEATRE (4)**

**Department**

Introduction to theatre as a collaborative art and profession. Required for those without prior theatre training or undergraduate theatre degree. For students with prior theatre training or an undergraduate theatre degree, this course may be replaced with THEA 501: Playwright's Lab, and then taking an elective critical analysis course their third summer.

### **THEA 510: PLAYSRIPT ANALYSIS AND CRITICISM (4)**

**Department**

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 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.

### **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 particular content, which is dependent on the interests and expertise of the individual instructor. Relevant examples are:



**THEA 512: STUDIES IN STYLE AND GENRE - ABSURDISM AND SURREALISM (4)**  
**THEA 512: STUDIES IN STYLE AND GENRE - EPIC THEATRE (4)**  
**THEA 512: STUDIES IN STYLE AND GENRE - EXPRESSIONISM (4)**  
**THEA 512: STUDIES IN STYLE AND GENRE - FARCE (4)**  
**THEA 512: STUDIES IN STYLE AND GENRE - MELODRAMA (4)**  
**THEA 512: STUDIES IN STYLE AND GENRE - NATURALISM/REALISM (4)**  
**THEA 512: STUDIES IN STYLE AND GENRE - POST MODERN PERFORMANCE ART (4)**

**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 particular content, which is dependent on the interests and expertise of the individual instructor. Relevant examples are:

**THEA 513: TOPICS IN THEATRE HISTORY - MEDIEVAL AND LITURGICAL DRAMA (4)**  
**THEA 513: TOPICS IN THEATRE HISTORY - MUSICAL THEATRE (4)**  
**THEA 513: TOPICS IN THEATRE HISTORY - ORIGINS OF THEATRE (4)**  
**THEA 513: TOPICS IN THEATRE HISTORY - RESTORATION DRAMA (4)**  
**THEA 513: TOPICS IN THEATRE HISTORY - THE LITTLE THEATRE MOVEMENT (4)**

**THEA 514: THEATRE AND SOCIETY (4)** **Department**  
Focused study of specific areas pertaining to the cultural impact of theatre and theatre as a force for either societal stasis or change. This course is offered with subtitles descriptive of the particular content, which is dependent on the interests and expertise of the individual instructor. Relevant examples follow.

**THEA 514: THEATRE AND SOCIETY - AFRICAN AMERICAN THEATRE (4)** **Department**  
An examination of the important contribution to American theatre by black writers and performers.

**THEA 514: THEATRE AND SOCIETY - AMERICAN WOMEN PLAYWRIGHTS (4)** **Department**  
Study of the important female voices of the American stage.

**THEA 514: THEATRE AND SOCIETY - BANNED PLAYS (4)** **Department**  
Plays deemed unsuitable for public consumption are examined in their original context and in light of current contemporary considerations. Special attention will be paid to current trends in censorship in the field of drama and its impact on the creation of new work.

**THEA 514: THEATRE AND SOCIETY - CHRISTIAN DRAMA (4)** **Department**  
Examination of the constraints on content and expanding demand for quality plays in the field of contemporary Christian theatre.

**THEA 514: THEATRE AND SOCIETY - POLITICAL THEATRE (4)** **Department**  
The course will focus on the study of political theatre including benchmarks such as Brecht, the Federal Theatre Project, and contemporary works by living writers.

**THEA 514: THEATRE AND SOCIETY - QUEER DRAMA (4)** **Department**  
Survey of important plays dealing with gay, lesbian, bisexual, and transgender issues.

**THEA 514: THEATRE AND SOCIETY - THEATRE FOR SOCIAL CHANGE (4)** **Department**  
This will be a focused study of plays advocating on behalf of special groups and targeting specific social issues across time. Relevant areas of interest will include queer theatre, AIDS, poverty, gender, and politics.

**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 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 520: NARRATIVE THEORY AND DRAMATIC STRUCTURE (4)****Department**

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.

**THEA 521: PRACTICAL ELEMENTS OF THEATRE FOR PLAYWRIGHTS (4)****Department**

This course exposes playwrights to the other disciplines within the medium for which they will be writing. Over the session, playwrights will be introduced to the five main production elements (set, lights, sound, costume, and props). They will also be trained in improvisation, movement, scene study, acting styles, and character realization from the actor's perspective. Students will also learn about the role of the director including the play selection, development of concept, working with a living writer, casting, staging, design, blocking, time management, and collaboration with designers. This course is not intended to turn playwrights into actors, directors, or designers but rather allow better understanding of the process used by those collaborators through experiential learning in a low-risk environment.

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

An intensive study of Ann Bogartzs' *Viewpoints*.

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

A variety of focused examinations of specific areas of playwriting, as determined by the instructor. Such specific areas might include:

**THEA 550: SPECIAL TOPIC IN PLAYWRITING - ADAPTATION (4)****Department**

This course explores the process of transferring the written word from another medium into a playscript intended for live performance on the stage.

**THEA 550: SPECIAL TOPIC IN PLAYWRITING - 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 TOPIC IN PLAYWRITING - EXPERIMENTAL 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.

**THEA 550: SPECIAL TOPIC IN PLAYWRITING - RADIO DRAMA (4)****Department**

This course is a detailed examination of the golden age of radio drama as well as contemporary international markets for the audio play. Students will receive intensive instruction in the special demands of writing drama for a nonvisual medium, and create a new radio drama or comedy ready for recording.

**THEA 550: SPECIAL TOPIC IN PLAYWRITING - SHORT FORMS (4)****Department**

Moving from the one-page play through the one act, this course will cover playwriting forms for the specialized market of shorter works. Each of the forms addressed will also include a discussion of the markets available for them (including contests) and the value of building a portfolio of such work. Each student will be required to research ten-minute play submission opportunities (such as Actors Theatre of Louisville) and submit his or her own original short play to an appropriate contest or venue as part of the course work.

**THEA 550: SPECIAL TOPIC IN PLAYWRITING - STAGE AND SCREEN (4)** Department

A practical examination of the distinct differences between screenwriting and writing for the stage. Students will examine the similarities and differences in structure and markets, as well as analyze successful and less than successful adaptations of stage plays that moved to the screen. As a component of this course students will write an original ten-minute play, a film short, an adaptation of one of their fellow student's ten-minute plays for the screen, and adapt another student's original film script for the stage.

**THEA 550: SPECIAL TOPIC IN PLAYWRITING - THE ONE PERSON PLAY (4)** Department

This course examines a sampling of successful plays for one actor, explorations of the concerns unique to such plays, and the creation of an original script to be performed by a single actor.

**THEA 550: SPECIAL TOPIC IN PLAYWRITING - WRITING FOR YOUNG AUDIENCES (4)** Department

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

Advanced Writing Workshops: (2 courses for 8 credits)

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

**THEA 550: SPECIAL TOPIC IN PLAYWRITING - 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 560: 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. May be repeated for credit.

**THEA 570: MASTER CLASS - FIRST DRAFTS (4)** Department

In this intensive workshop students come to each class with a completely new full-length play resulting in six new first drafts over the six-week course. 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.

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

Writers are given guided instruction in creating a full-length play, which is polished, complete, ready for production, and suitable for submission.

**EXPERIENTIAL LEARNING/INDEPENDENT STUDY** Department

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.

**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, and 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

**Todd Ristau**, program director, is a distinguished graduate of the Iowa Playwright's Workshop. His work has been performed in theatres across the United States and England, including London's West End. He founded No Shame Theatre in 1986 and oversaw its evolution into a national network of venues for new works in dozens of cities. He has an extensive theatre background, with expertise in acting, directing, and design. He worked with Mill Mountain Theatre for six years as coordinator of their second stage and as literary associate overseeing new works programming. Ristau served as the first artistic director of Studio Roanoke, a storefront theatre space dedicated to new works development in downtown Roanoke. Ristau is an active member of the Dramatists Guild, and member of Literary Managers and Dramaturgs of America.

The visiting faculty and guest artists who rotate through the program from summer to summer include some of the most important names in new play development.

Our visiting faculty are not only recognized professionals with lengthy lists of accomplishments, they are 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.

\*Past visiting faculty have included: Art Borreca, Kate Bredeson, Lenora Inez Brown, Jonathan Dorf, Jeff Goode, Jason Grote, Ruth Margraff, Bob Moss, Carl Hancock Rux, Stephen Sossaman, and Ernie Zulia.

\*Current and planned faculty includes: John Bergman, Bonnie Metzgar, Peter Ullian.

\*Because of the nature of the program, faculty and guests are listed subject to availability. Please see the course listings ([www.hollins.edu](http://www.hollins.edu)) for up-to-date information on any given summer session.

## Guest Speakers

Among the important advantages of being a student in the Playwright's Lab is the opportunity to meet and work with our guest artists as colleagues and mentors in an environment more like that encountered in a theatre than in a classroom.

Visiting artists who have come to campus to work with our students include: Che Rae Adams, Joe Banno, Patrick Benton, Kate Bredeson, Wes Broulik, Erin Courtney, Ken Dingedine, Gordon Farrell, David H. Faux, Dan Gallo, Joe Gilford, Megan Gogerty, Jason Aaron Goldberg, David Gothard, W. David Hancock, Julianne Homokay, Sandra Hosking, Toby Huss, Morgan Jenness, Christopher Jones, Melanie Joseph, Celise Kalke, Gina Kaufmann, Don LaPlant, Sean Lewis, Todd London, Sarah Lunnie, Paul Meshejian, Bonnie Metzgar, Annaliese Moyer, Kristin Newbom, Brett Neveu, Performers Exchange Project, Tira Palmquist, Robert Ross Parker, Larry Pontius, Craig Pospisil, Jonathan Price, Ron Riley, Randy Rollison, Fred Rubeck, Rebecca Rugg, Carl Hancock

Rux, Tanya Saracho, Lisa Schlesinger, Margo Lee Sherman, Cheryl Snodgrass, Jeffrey Sweet, Adam Szymkowitz, Lucy Thurber, Naomi Wallace, Jimmy Ray Ward, Mac Wellman, and Michael Kerry Williams.

Planned and invited guests for future summers include: Randy Baker, Rick Cleveland, Gary Garrison, Rob Handel, Inger Hatlen, Maguire, Emily Mann, Chuck Mee, Lee Moyer, Robert Patrick, Ken Prestininzi, Damaso Rodriguez, Mark Russell, Dominic Taylor, Russ Tutterow, Adam Whisner and many others.

We consider it a tremendous endorsement that professional theatre artists of this caliber have already visited or expressed interest in coming to Hollins to work with our students.

The real measure of what we're doing right, however, is the success of our students. Since the program began, our students have had professional productions or readings in theatres like Mill Mountain Theatre, Manhattan Repertory Theatre, Charter Theatre, New York International Fringe Festival, Norfolk Southern Festival of New Works, Great Plains Theatre Conference, Live Arts, the Dumas Arts Festival, Appalachian Festival of Plays and Playwrights, Mutineer Theatre Company, and the list is rapidly growing.

For an up-to-date listing of guest artists, their bios, and student accomplishments, please visit the program website at: [www.hollins.edu/grad/playwriting/index.html](http://www.hollins.edu/grad/playwriting/index.html).

# Screenwriting & Film Studies

M.A./M.F.A.

Hollins' summer master's program in screenwriting and film studies was initiated in the summer of 1999. Since 2005, the program has been offering students the option of completing either an M.A. or M.F.A. degree. The program's instructors are visiting screenwriters and distinguished scholars from other institutions, as well as professors from the ranks of Hollins' permanent faculty. Designed to attract those interested in screenwriting as well as those interested in the academic study of film, the program offers courses of study in the writing of screenplays and the study of the history, aesthetics, and theory of the art of film.

During a yearly six-week term, the program runs from mid-June through the end of July. The degree typically can be completed in three to five summer sessions.

Generally, students take two courses (eight credits) in their first summer and up to three courses (12 credits) in subsequent summers. In their final two summers, these may include thesis credits. Students further benefit from visiting filmmakers, screenwriters, and scholars. Recent visitors have included Peter Riegert (*The Sopranos*), Tom Noonan (*Damages*, *Hell on Wheels*), Academy Award Winner Marleen Gorris (*Antonia's Line*), Scott Kosar (*The Machinist*), Sabrina Dhawan (*Monsoon Wedding*), and UCLA cochair Hal Ackerman.

## REQUIREMENTS FOR THE DEGREE

### M.A. Degree

Eight four-credit courses and an eight-credit thesis project (40 credits total). The eight four-credit courses include the required courses FILM 505: Narrative Theory and Practice (a prerequisite for all other screenwriting courses) and FILM 510: Film Analysis and Research. At least 16 of the 32 classroom credits must be taken in film studies courses. The eight-credit thesis project is typically taken over the student's last two terms (four credits each term). The thesis must consist of an extended critical or research essay. The M.A. degree requires that students demonstrate proficiency in reading a modern foreign language (usually French, German, or Spanish) by taking a language proficiency exam, and students must pass a comprehensive final examination. Students will have nine years from matriculation to complete the degree.

### M.F.A. Degree

Ten four-credit courses and an eight-credit thesis project (48 credits total). The ten four-credit courses include the required courses FILM 505: Narrative Theory and Practice (a prerequisite for all other screenwriting courses); FILM 510: Film Analysis and Research; FILM 507: Creative Writing Seminar in Screenwriting (must be taken a minimum of two times); and, during the final summer, FILM 595: Advanced Screenwriting Tutorial. At least 24 of the 40 classroom credits must be creative courses (screenwriting, film/video production, photography). The eight-credit thesis project is typically taken over the student's last two terms (four credits each term). The thesis must consist of a feature-length screenplay or an extended television project (a pilot and two additional episodes of an original television series idea). The M.F.A. degree does not require a language proficiency exam, but students must pass a comprehensive final examination. Students will have nine years from matriculation to complete the degree.

- Unless otherwise indicated, work on any screenplay in a class may not be applied toward credit in another class.
- Up to two preapproved 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.

- Students should expect to complete a minimum of three feature length screenplays during their tenure in the program.

#### TUITION AND FINANCIAL ASSISTANCE

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Tuition for the 2013 summer term is \$745 per credit hour or \$5,960 for the normal load of two four-credit courses. Student loans and scholarships are available. Applicants should indicate their financial need on the application for admission.

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 summer term billing.

A nonrefundable enrollment 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 Screenwriting and Film Studies

#### REQUIRED COURSES - OFFERED EVERY SUMMER

**FILM 505: NARRATIVE THEORY AND PRACTICE FOR SCREENWRITERS (4)** Department  
Study and practice of the fundamentals of narrative, the art of visual storytelling, and the elements of dramatic writing for the screen. Narrative strategies for establishing structure, pacing, setting, characterization, and dialogue will be provided through model films and writing exercises. Writers will complete an original script. **Prerequisite for other screenwriting courses.**

**FILM 507: CREATIVE WRITING SEMINAR - SCREENWRITING (4)** Department  
Workshop course in which class members further develop skills in the writing and analysis of narrative screenplays. Designed for those with prior experience in screenwriting. **Must be repeated for credit but may not be taken more than once per term.** Prerequisite: FILM 505 or permission.

**FILM 510: FILM ANALYSIS AND RESEARCH (4)** Department  
Study of methods of film analysis and research. Course covers the major approaches to film analysis, the tools used in film research, and the problems and methods of film historiography. Required course.

**FILM 595: ADVANCED SCREENWRITING TUTORIAL (4)** Department  
Highly concentrated, intensive course **to be taken during a student's final summer in the program.** Students will spend six weeks doing a rewrite of a script written in a previous Hollins course. Not open to students in the M.A. program.

**FILM 599: THESIS (4, 4)**  
An extended critical essay or an original screenplay (or screenplays) written in consultation with thesis advisor.

**ELECTIVE COURSES DIFFER EACH YEAR BUT AT LEAST ONE TELEVISION WRITING COURSE WILL ALWAYS BE INCLUDED. SEE BELOW FOR RECENT EXAMPLES.**

**FILM 530: FILM STYLES AND GENRES - THE SILENT VOICE (4)** Department  
For the first 30 years of film history, cinema was purely a visual art. This course introduces film students to the major figures of the silent era and analyzes how those filmmakers perfected the art of storytelling solely through images. Film artists such as D.W. Griffith, F.W. Murnau, Eric Von Stroheim, Charlie Chaplin, and Lon Chaney will be considered.

**FILM 542: TOPICS IN FILM HISTORY - POLITICAL SCREENWRITING (4)****Department**

This course offers an exploration of the legacy of blacklisted writers of the late 1940s and how they inspired filmmakers such as Hal Ashby and many others. Works to be considered include *Being There* and *Chinatown* the ultimate screenplays of the 70s.

**FILM 550.1: SPECIAL TOPICS: NON-FICTION - BRINGING TRUE STORIES TO THE SCREEN (4)****Department**

This screenwriting workshop explores the process of transforming a fact-based story into compelling screen entertainment. Students will research and develop a screen story based on a contemporary event, historical incident, or biographical subject. Once a subject has been chosen and researched, students will write a story treatment and the first act of the screenplay. Class sessions will include screenings, analysis, and discussion of numerous fact-based feature films.

**FILM 550.2: SPECIAL TOPICS - WRITING THE TELEVISION COMEDY SPEC SCRIPT (4)****Department**

This class will introduce students to the basic principles of television writing and assist them in writing a spec sample of an existing half hour television show. Students will learn about comedy concepts, processes, formats, roles, and industry expectations by reviewing different approaches to structure; discussion of current TV series; reading of TV scripts; analyzing TV pilots, and work shopping students' work.

**FILM 581: VIDEO PRODUCTION (4)****Department**

The study and practice of moving picture art through the medium of video. Students learn video production as a technical skill and an art, with practice in the making of narratives, experimental videos, and documentaries. All equipment provided. Lab fee: \$200. May be repeated for credit.

## Faculty

Faculty for this program are drawn from scholars, screenwriters, and filmmakers around the world and will vary from summer to summer. They include the following:

**Hal Ackerman** has been on the faculty of the U.C.L.A. School of Theater, Film, and Television since 1985 and is currently cochair of the screenwriting program. His book, *Write Screenplays That Sell...The Ackerman Way*, is in its third printing, and is the text of choice in a growing number of screenwriting programs around the country. He has had numerous short stories published in literary journals, including *North Dakota Review*, *New Millennium Writings*, *Southeast Review*, *The Pinch*, *The Yalobusha Review*. "Roof Garden" won the Warren Adler 2008 award for fiction and "Alfalfa," was included in the anthology *I Wanna Be Sedated...30 Writers on Parenting Teenagers*. "Walk Through" is among *Southeast Review's World's Best Short Shorts of 2010*. His short story "The Dancer Horse" received a Pushcart nomination in 2011. *Testosterone: How Prostrate Cancer Made a Man of Me* was the recipient of the William Saroyan Centennial Prize for drama. Under its new title, *Prick*, it won best script at the 2011 United Solo Festival. His first novel, *Stein, Stoned* (Tyrus Books), came out in 2010. *Stein, Stung* followed in March 2012.

**Tim Albaugh** is a writer/producer, and a graduate of the U.C.L.A.'s M.F.A. screenwriting program. Albaugh has taught screenwriting at U.C.L.A., U.C. - Irvine, Hollins University, Pixar Animation Studios, and Walt Disney Feature Animation. As a writer, he has sold or optioned scripts to various studios and production companies. He wrote the film *Trading Favors*, starring Rosanna Arquette, Devon Gummersall, and Cuba Gooding, Jr. The original screenplays *Weasel* (by Steve Bagatourian) and *Croak* (by Rich Davis) were written in Albaugh's classes and subsequently set up as coproductions between Popular Films, Hudson River Entertainment, and Echo Lake Productions. Some of Albaugh's other students have sold scripts to numerous studios, producers and production companies including John Cusack's New Crime Productions, The Coen Brothers, Michael Bay,



Wendy Finerman, Nickelodeon Films, Gough/Millar, New Regency Productions, HBO, Mandalay Entertainment, Showtime, Lifetime, and all the major networks. The film, *The Machinist*, starring Christian Bale was written by Scott Kosar in Albaugh's U.C.L.A. class. The latest film written in one of Albaugh's classes to be produced is *Balls to the Wall* written by Jason Nutt and directed by Penelope Spheeris (*Wayne's World*). In November 2011, Albaugh was named director of the Hollins graduate program in screenwriting and film studies.

**Seth Michael Donsky** is an award-winning independent filmmaker and freelance journalist. His debut feature film, *Twisted*, premiered at the 47th Annual Berlin International Film Festival. He garnered a great deal of praise for his 2009 high-profile cover features for *The New York Press* "The Trouble with Safe Sex," and "What's Love Got To Do With It." As an actor he most recently appeared in Fire Island Repertory Theatre's 2008 revival of *Sordid Lives*. Donsky holds an M.F.A. in film from Columbia University.

**Kelly Fullerton** is currently a staff writer on Dane Cook's NBC sitcom, *Next Caller*. She was previously writer and story editor on MTV's hit comedy *Awkward*. Fullerton received her M.F.A. in screenwriting from U.C.L.A. as part of the television show runner track. At U.C.L.A., Fullerton was the recipient of the Sidney Sheldon Award for her feature script *Always a Bridesmaid*, and she won the Zaki Gordon Award for her feature *Clarity*. She was also a U.C.L.A. showcase finalist as well as a U.C.L.A. Humanitas finalist for her one-hour dramedy *Maudlin*. She studied theatre at U.C. San Diego and received her bachelor's degree with an emphasis in acting and directing. She went on to work for La Jolla Playhouse, South Coast Repertory, and The Segerstrom Center for the Arts.

**Amy Gerber-Stroh**, assistant professor of film at Hollins; M.F.A., California Institute of the Arts, School of Film/Video. Gerber-Stroh's films have won honors at numerous film festivals and professional venues, including Edinburgh International Film Festival, Mill Valley Film Festival, Film Forum, Los Angeles, and Women in the Director's Chair, Chicago. She also directed films for the Los Angeles County Museum of Art from 1993 to 1996. She has had significant professional film experience in Hollywood and New York, working on several movie features by Roger Corman as well as casting 12 major motion pictures including *The Mask of Zorro* (Columbia Pictures), *Goldeneye* (MGM), *Afterglow* (Sony Pictures Classics), *Tank Girl* (United Artists), and *Angels in the Outfield* (Disney). Gerber-Stroh's latest documentary, *My Grandfather Was a Nazi Scientist: Opa, von Braun and Operation Paperclip*, was selected for several film festivals and honorary screenings during the 2010-12 film festival circuit. Venues include the 17th Annual Independent's Film Festival, The German-American Heritage Museum, The Education Channel, and a premiere invitation at the National Archives in Washington, D.C., presented by the Charles Guggenheim Center for Documentary Film. Gerber-Stroh is currently collaborating with award-winning filmmaker Ross Spears on a three-part series for PBS called *The Truth About Trees: A Natural and Human History* to be aired nationally during the 2013-14 broadcast season. Gerber-Stroh is also chair of the film department at Hollins.

**Joe Gilford** has been a writer, producer, and director in theatre, film, and television. He has taught screenwriting since 1999 at NYU's Tisch School of the Arts' undergraduate film and TV program. He is the screenwriter of the upcoming fact-based feature film, *A Hole in the Ground*, and the movie biography of the late-night New York radio radical Bob Fass (to be directed by Michael Simon). Gilford is a 2011 recipient of the Alfred P. Sloane Foundation grant to playwrighting for *Danny's Brain*, his upcoming play on football concussions. Gilford'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 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.

**Mari Kornhauser**, a U.C.L.A. film school graduate, has written and coproduced *Zandalee*, starring Nicolas Cage, and *The Last Ride*, starring Mickey Rourke. Kornhauser has also written on assignment for 20th Century Fox, Tri-Star, and others. Her debut feature, *Housebound* (2000), which she wrote and directed, has won awards at film festivals around the world and was released

in 2008 on DVD with its original title, *Kitchen Privileges*. She divides her time between Los Angeles and New Orleans.

**Christa Maerker**, Berlin filmmaker, journalist, film critic, and author, has been writing screenplays and has shot 50 documentaries for television since the early 1970s. Maerker has worked with the Berlin Film Festival since 1979. Her most recent book is *Marilyn Monroe und Arthur Miller: Eine Nahaufnahme* (close-up).

**Matt Marshall** is a visiting assistant professor of film at Hollins and a film lecturer at the University of Virginia where he teaches courses on film history, theory, and genre studies. He has been composing and performing live music for classic silent films for over 10 years with the Virginia Film Festival as well as other festival venues. In November, 2011 Marshall performed his new score for the Turner Classic Movies and Library of Congress presentation of Buster Keaton's *The General*, at the Virginia Film Festival. Also in November, his screenplay *The Portrait*, won the grand prize for best horror script at the Rhode Island International Film Festival. In April 2012 his paper "Through the Looking Glass Genre: a look at unreliable narrators in film," was presented at Trinity College in Dublin, Ireland.

**Stephanie Moore** received her M.F.A. in screenwriting from U.C.L.A. She won the Harve Bennett "Written By" Prize in Screenwriting, and the Harmony Gold Screenwriting Award. She has taught in the U.C.L.A. professional program in screenwriting since 2001 to the present and was a guest lecturer at Pixar University in 2002. Moore cowrote *Life-Size* starring Tyra Banks and Lindsay Lohan, an original movie for ABC's "Wonderful World of Disney," and also received "story by" credit. She was hired by Disney to cowrite *Life-Size 2*.

**Stephen Prince**, professor of communication studies, Virginia Tech; Ph.D., University of Pennsylvania, Annenberg School for Communication. His interest areas include film criticism and history, with special interests in Japanese cinema and American Westerns. His books include *Movies and Meaning: An Introduction for Film* (Allyn and Bacon, 1997), *Visions of Empire: Political Imagery In Contemporary American Film* (Praeger, 1992), and *The Warrior's Camera: The Cinema of Akira Kurosawa* (Princeton University Press, 1991). Two new books on cinema of Sam Peckinpah will soon appear from University of Texas and Cambridge University Presses. He is past president of the Society for Cinema and Media Studies, the world's largest organization of film scholars, academics, students, and professionals.

**Lawrence C. Ross, Jr.**, an important writer of African American literature, has written five books, including *The Divine Nine: The History of African American Fraternities and Sororities*; *The Ways of Black Folks: A Year in the Life of a People*; *Money Shot: The Wild Nights and Lonely Days in the Black Porn Industry*; *Friends with Benefits*; and *Skin Game*. *The Divine Nine* is a multiple *Los Angeles Times*, *Essence*, and *Blackboard* best seller. In both hard cover and trade paper, *The Divine Nine* is in its seventh printing with over 50,000 copies sold to date. It also remains on the Amazon.com African American studies best sellers list, and for the past year has been the #1 best-selling book among African American college students. His novels *Friends With Benefits* and *Skin Game* were also *Blackboard* best sellers. Educated at the University of California at Berkeley and the University of California at Los Angeles, Ross received a B.A. in history from U.C.L.A. and a M.F.A. from the U.C.L.A. School of Theater, Film, and Television. Ross has lectured at over four hundred universities, as he is universally recognized as the leading expert in the field of African American fraternities and sororities. He regularly appears on National Public Radio, and has been interviewed by *Ebony*, *Essence*, *Los Angeles Times*, *Washington Post*, *CNN*, *The Root.com*, *The Griot.com*, and the *BBC*, among others. Ross began his writing career in the mid 90s as the managing editor of *Rap Sheet* magazine, the West Coast's first hip hop publication. After two years of writing about hip hop

and interviewing the top stars in the music, Ross moved to the Los Angeles Independent Newspapers, where he covered local politics in Westwood, Culver City, Hollywood and West Hollywood, for three years. Ross currently lives in Los Angeles with his wife April and their twelve-year old son, Langston.

**Ben Taylor** is a writer and an M.F.A. graduate of U.C.L.A.'s School of Theater, Film, and Television. In his first year at U.C.L.A., he won the Showcase Award for television writing for his sitcom script *PCU: Petty Crimes Unit*; he won again the following year for his drama script, *Lifers*, which was optioned in 2010. His feature length-script, *At First Blush* was optioned in 2012. Taylor has also worked on many television productions including the CW's *Reaper*, ABC's *Eastwick*, SyFy's *Eureka*, and Animal Planet's *Pet Star*. Of all those shows, he can say with absolute certainty the most difficult cast member was the skiing squirrel. Taylor has also served as a noted columnist and editor for the alternative newsweekly, *Nashville Scene*.

**Bradley Wigor** is a writer, director, and producer, living and working in Los Angeles and Toronto. His most recent independent film premiered in 2007 at the Palm Beach International Film Festival, and his Emmy Award-winning film for the Showtime Network, *The Sandy Bottom Orchestra*, based on the book by Garrison Keillor and Jenny Lind Nilsson, was nominated for the Humanitas Prize. Wigor's other work in television has received numerous awards including the Emmy, the Humanitas Prize, Chicago Film Festival, Ohio State, and National Education Association Awards. For his film, *Love in the Dark Ages*, Wigor was also nominated for the Directors Guild of America Award.

Hollins University offers two options (track 1 and track 2) for obtaining a master of arts in teaching degree. Both tracks require the candidate to hold a bachelor's degree from a regionally accredited college or university prior to beginning the program. Track 1 is continuing education for teachers with at least two years of successful teaching experience in a public or private school; track 2 is for people who have a liberal arts or sciences undergraduate degree and wish to obtain teacher licensure while completing a master's degree.

**Mission Statement:**

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

~Albert Schweitzer

The undergraduate and graduate teacher education programs for initial licensure at Hollins University seek to prepare women and men to become competent, caring, and qualified teachers who are able to meet the educational needs of diverse populations in today's schools. From a wide range of academic work in the liberal arts to varied field experiences, students develop a strong background in both content and pedagogy. Through completion of our program, they become independent and lifelong learners as well as reflective practitioners, informed decision makers, and constructivist educators fully prepared to meet requirements for licensure and to become successful teachers.

## Track 1

In June 1994, Hollins University began offering the master of arts in teaching, track 1. Participants in the program work with other students who:

- have a long-term commitment to teaching;
- want to learn more about the practice of teaching;
- want to acquire and develop new knowledge;
- want to develop curriculum in collaborative teams; and
- have an interest in assuming leadership roles within their schools.

Men and women admitted to the program will have the opportunity to work with faculty in the areas of learning, writing, inquiry, instructional design, leadership, technology, and contemporary issues in education. Faculty members encourage collaborative efforts and provide opportunities for students to learn from one another. An essential part of the program will include studies in the liberal arts in addition to the professional studies courses.

### **REQUIREMENTS FOR THE DEGREE**

This M.A.T. degree consists of 40 credits hours (nine graduate-level courses and a final thesis). The director of education programs will meet with each student to define educational goals and to outline an individualized plan of study. Students are required to take EDUC 506, EDUC 507, EDUC 530, EDUC 546, EDUC 548, SOSC 500C (Research Methods in Social Science), three other courses

(two of which must be from the liberal arts offerings), and complete the final thesis (EDUC 600) for a total of 40 credits. Up to two graduate-level courses taken at other regionally accredited institutions and consistent with the student's 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. Students have five years from matriculation to complete the degree.

#### **TUITION AND FINANCIAL ASSISTANCE**

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Fees for the 2012-13 academic year are \$340 per credit hour. Licensed, practicing teachers are eligible for a \$10 per credit hour discount with the appropriate documentation from their employers.

A \$100 nonrefundable 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.

## **Track 1 Courses**

### **EDUC 506: WRITING TO COMMUNICATE (4)**

**Karnes**

Oral language, literacy, and writing are important media for education. This course presents a historical overview of writing instruction during the past 50 years. It focuses on effective writing as teaching and learning, as clear thinking, and as communication. Following new approaches to writing to learn and learning to write, participants work collaboratively in exploring various theories as a means for writing in all disciplines. Topics include developing, structuring, revising, and editing using APA, MLA, and other formats. Participants refine their own writing skills in a collaborative writing workshop.

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

**McElhane**

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.*

### **EDUC 530: CONTEMPORARY ISSUES IN EDUCATION (4)**

**Fowler**

This course addresses current issues affecting classrooms in local, rural, suburban, and urban areas. These issues include, but are not limited to, the basic instruction of diverse populations, legal considerations, technology, violence, and drugs, and how they affect teaching and learning. Through collaborative inquiry into problem-based learning projects, participants seek strategies for addressing and solving these challenges.

### **EDUC 546: DESIGNING AND ASSESSING INSTRUCTION (4)**

**Fowler**

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, the development of new teaching strategies and resources for the emerging models, and multiple methods of assessment.

### **EDUC 548: CLASSROOM TECHNOLOGY INTEGRATION (4)**

**C. Fowler, Watts**

This course focuses on the needs of practicing and pre-service classroom teachers for information 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.

**EDUC 600: PROJECT/THESIS (4)**

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.

**SOSCI 500C: HERITAGE CORE - RESEARCH METHODS IN SOCIAL SCIENCE (4)**

**Ra**

This course has a twofold purpose: developing critical skills of analyzing scholarly research works, and learning various methods of social scientific research.

**Additional Courses Required for the Program**

Three other graduate-level courses (12 credits), at least two of which must be from the liberal arts offerings, must be completed.

## Track 2

In spring 1998, Hollins University began offering the master of arts in teaching, track 2. Participants in this program have completed an undergraduate degree 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 Teacher Education Accreditation Council. Our graduates have achieved a 100% pass rate on both PRAXIS I and PRAXIS II.

### REQUIREMENTS FOR THE DEGREE

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This M.A.T. degree requires 40 credit hours (nine graduate-level courses and a final thesis) plus student teaching. (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. 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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Fees for the 2012-13 academic year are \$340 per credit hour. Hollins University is pleased to offer a grant to assist with the cost of student teaching.

A \$100 nonrefundable 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.

## Track 2 Courses

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

**McElhaney**

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.*

### **EDUC 541: EDUCATION IN AMERICAN SOCIETY (4)**

**Department**

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.*

### **EDUC 548: CLASSROOM TECHNOLOGY INTEGRATION (4)**

**Fowler, Watts**

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.*

*The curriculum and instructional procedures courses (listed below) are designed to contribute to students' knowledge of learning principles, classroom management, technology, communication skills, appropriate materials, discipline-specific methodology, and learner assessment.*

### **EDUC 570: TEACHING SOCIAL SCIENCES (4)**

**Fowler**

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 schools and 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.*

### **EDUC 571: TEACHING MATHEMATICS AND SCIENCE (4)**

**Cox**

This course is designed to enable students to develop an understanding of concepts, strategies, and techniques for teaching mathematics and science in student-centered, inquiry-based, participatory learning environments. Emphasis will be on integrating science and mathematics across the curriculum. Students will plan and deliver lessons based on the Virginia Standards of Learning and other resources. Fieldwork is required in schools and museums.

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

### **EDUC 572: SECONDARY CURRICULUM AND INSTRUCTION (6)**

**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.

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

**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.*

**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.*

**\* 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.*

**EDUC 599: INTERNSHIP IN EDUCATION (4)**

**Fowler**

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 are required.

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

**EDUC 600: PROJECT/THESIS (4)**

**Department**

Students will address issues evolving from their course work and student teaching experiences, and will conduct research to investigate an area of particular interest. Students will integrate knowledge gained from educational experiences, course work, and research into a culminating project or thesis to inform teaching and learning.

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

**Department**

This capstone experience takes place in area schools. Student teaching is open to seniors 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.*

#### **ADDITIONAL REQUIRED COURSES**

Students are required to complete eight to twelve credit hours of content area courses offered through the master of arts in liberal studies program. Courses should be approved by the student's advisor in the education department prior to registration to ensure he or she meets requirements.

## Faculty

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

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

**Craig Fowler**, instructor in education; B.A., Lynchburg College; M.Ed., University of Virginia; C.A.S., Hollins University

**Kristi S. Fowler**, director of education programs and associate professor of education; B.A., M.Ed., Ph.D., University of Virginia

**Kristina Karnes**, instructor in education; B.S., Radford University; M.S., Radford University

**Charles D. McElhaney**, instructor in education; B.S., Old Dominion University; M.Ed., Ed.S., College of William and Mary

**Jong Oh Ra**, professor of political science; A.B., M.S., Indiana State University; M.S.L.S., Ph.D., University of Illinois

**Joseph Linwood Roberts**, instructor in education; B.S., Virginia Tech; M.A., Lynchburg College; M.Ed., Radford University

**David Watts**, instructor in education; B.S., University of Delaware; M.S., Radford University

# Administration

## OFFICERS OF HOLLINS UNIVERSITY

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Nancy Oliver Gray, *President*

B.A., Vanderbilt University; M.Ed., North Texas State University

Jeanine Silveira Stewart, *Vice President for Academic Affairs*

B.A., Holy Cross College; M.A., Ph.D., University of Virginia

Kerry J. Edmonds, *Vice President, Finance and Administration*

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

Mark Jones, *Vice President for External Relations*

B.A., Hartwick; Ph.D., Cornell Law School; Certificate in Educational Management, Harvard University's Graduate School of Education

Stefanie D. Niles, *Vice President Enrollment*

B.A., University of Virginia; M.Ed., Indiana University

## GRADUATE PROGRAM DIRECTORS

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Tim Albaugh, *Director of M.A./M.F.A. in Screenwriting and Film Studies*

B.A., San Francisco State University; M.F.A., U.C.L.A.

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

M.F.A., University of Iowa

Amanda Cockrell, *Director of M.A./M.F.A. in Children's Literature*

B.A., M.A., Hollins College

Kristi Fowler, *Director of M.A. in Teaching*

B.A., M.Ed., Ph.D., University of Virginia

Jeanne Larsen, *Director of the Jackson Center for Creative Writing*

B.A., Oberlin College; M.A., Hollins College; Ph.D., University of Iowa

Edward A. Lynch, *Director of the Master of Arts in Liberal Studies Program*

B.A., St. Joseph's University; M.A., Ph.D., University of Virginia

Todd Ristau, *Director of M.F.A. in Playwriting*

B.A., M.F.A., University of Iowa

## GRADUATE CENTER STAFF

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Cathy S. Koon, *Manager of Graduate Services*

D. Dawn Barnett, *Graduate and Continuing Studies Assistant*

Joanna Schroeder, *Administrative Assistant, Graduate Studies and Horizon Program*

# Helpful Telephone Numbers

## **AREA CODE: 540**

Bookshop .....	362-6661
Business Office (Student Accounts and Billing) .....	362-6471
Career Center .....	362-6364
Certificate of Advanced Studies (C.A.S.) .....	362-6575
Children's Literature .....	362-6575/362-6024
Creative Writing .....	362-6575/362-6317
Dance .....	362-6575/362-6596
Education .....	362-7460/362-6249
Fax machine for Graduate Center .....	362-6288
Fax machine for Hollins University .....	362-6642
Graduate Admission .....	362-6575/362-6326
Graduate Center .....	362-6575/362-6326
Library (Reference) .....	362-7465
Library (Archives) .....	362-6237
Lost and Found (Switchboard) .....	362-6000
Master of Arts in Liberal Studies (M.A.L.S.) .....	362-MALS (6257)
Manager of Graduate Services .....	362-6326
Playwriting .....	362-6575/362-6386
Registrar .....	362-6311
Security Department .....	362-6501/362-6419
Scholarships and Financial Assistance .....	362-6332
Screenwriting and Film Studies .....	362-6575/362-6421
Switchboard Operator .....	362-6000
Teaching .....	362-7460/362-6249
Writing Center .....	362-6387/362-6576

# University Calendar\* 2012–13

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## FALL TERM 2012

New students check in	Thurs., Aug. 30
New student orientation	Fri.–Tues., Aug. 31–Sep. 4
Labor Day	Mon., Sep. 3
Returning students arrive	Sun.–Tues., Sep. 2-4
Class registration and add/drop	Mon.–Tues., Sep. 3-4
Opening Convocation, 4:30 p.m.	Tues., Sep. 4
Fall classes begin	Wed., Sep. 5
Last day to add a class	Wed., Sept. 12
Fall graduation date	Mon., Oct 1
Last day to declare pass/fail/audit	Wed., Oct. 3
Last day to drop a class	Wed., Oct 3
Fall Break (no classes)	Thurs.–Fri., Oct. 11-12
Family Weekend	TBA
Short and Spring Term advising	Mon.–Fri., Oct. 29-Nov. 2
Board of Trustees meetings	Thurs.–Sat., Nov. 1-3
Short and Spring Term registration	Begins Mon., Nov. 5
Thanksgiving recess (no classes)	Mon.–Fri., Nov. 19-23
Last day of fall classes	Thurs., Dec. 13
Reading day	Fri., Dec. 14
Fall Term examinations	Sat.-Wed., Dec. 15-19
Winter Break begins	Thu. Dec. 20
Grades due	Mon. Dec 24

## SHORT TERM 2013

Short Term begins	Mon., Jan. 7
Last day to add/drop	Wed., Jan. 9
Martin Luther King, Jr. Day (classes in session)	Mon., Jan. 21
Short Term ends	Fri., Feb 1
Off-campus activities (e.g., internships, travel)	Calendar may vary
Grades due for Short Term seminars	Fri., Feb. 8
Grades due for internships & independent studies	Mon., Feb. 25

## SPRING TERM 2013

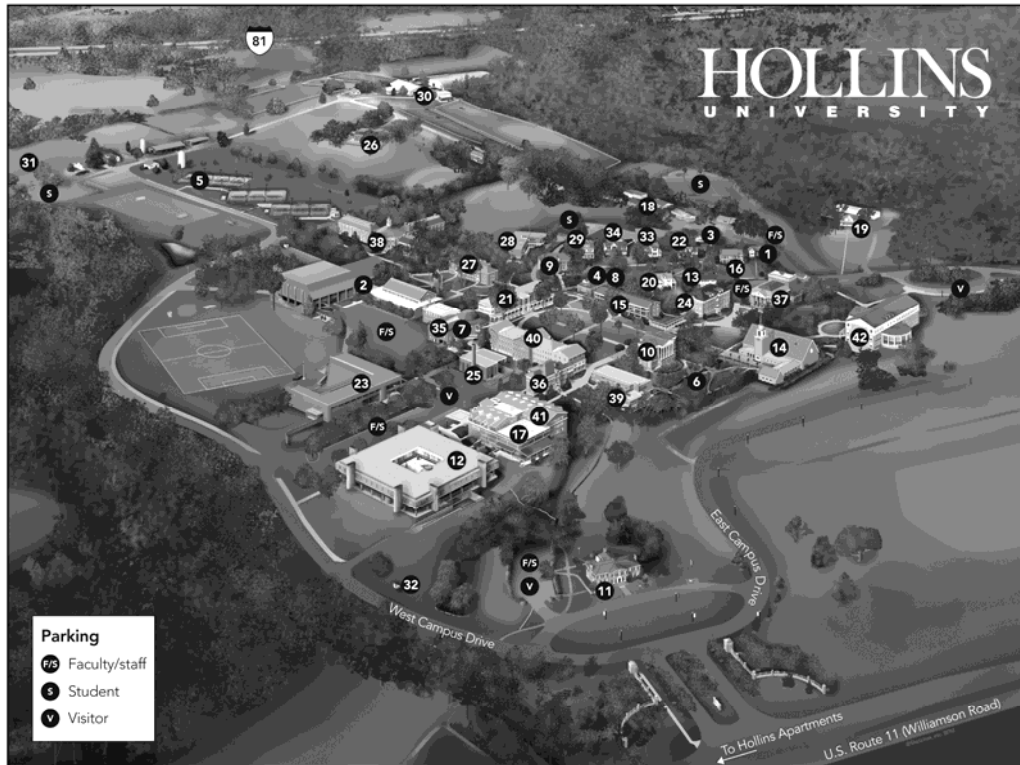
Class registration and add/drop	Tues., Feb 5
Classes begin	Wed., Feb. 6
Last day to add a class	Wed., Feb. 13
President's Day (classes in session)	Mon., Feb 18
Founder's Day Convocation, 4:30 p.m	Thurs., Feb. 28
Board of Trustees meetings	Thurs.–Sat., Feb. 28-Mar. 2
Last day to declare pass/fail/audit	Wed., Mar. 6
Last day to drop a class	Wed., Mar. 6
Spring Break (no classes)	Mon.–Fri., Mar. 18-22
Fall Term advising	Mon.–Fri., Apr. 15-19
Fall Term class registration	Begins Mon., Apr. 22
Honors Convocation, 4:30 p.m.	Tues., Apr 30
Last day of spring classes	Tues., May 7
Reading day	Wed., May 8
Spring Term examinations	Thurs.–Mon., May 9-13
Grades due for graduating students	Tues., May 14
Board of Trustees meetings	Thurs.–Sun., May 16-19
Commencement exercises, 10 a.m.	Sun., May 19
Grades due for non-graduating students	Mon., May 20
Memorial Day	Mon., May 27
Reunion '13	Fri.–Sun., May 31-Jun. 2

## SUMMER TERM 2013

Summer Term begins	Mon., June 17
Independence Day	Thurs., July 4
Summer Term ends	Fri., July 26
Grades due	Mon., Aug. 5

\* Dates are subject to change at the discretion of the university.

# Campus Map



## 21 Undergraduate Admission in Main Building

1. **Alumnae Cottage (Robbie Hunt Burton)** (guest housing)
2. **Athletic Complex** (gymnasium, Northern Swimming Center, Tayloe Fitness Center)
3. **Barbee House** (guest housing)
4. **Batten Leadership Institute** (Bradley Hall)
5. **Batten Tennis Center**
6. **Beale Garden**
7. **Botetourt Hall** (security, human resources, dance studios, U.S. post office, plant facilities)
8. **Bradley Hall** (Talmadge Recital Hall, Batten Leadership Institute, events planning)
9. **Carvin House** (student residence)

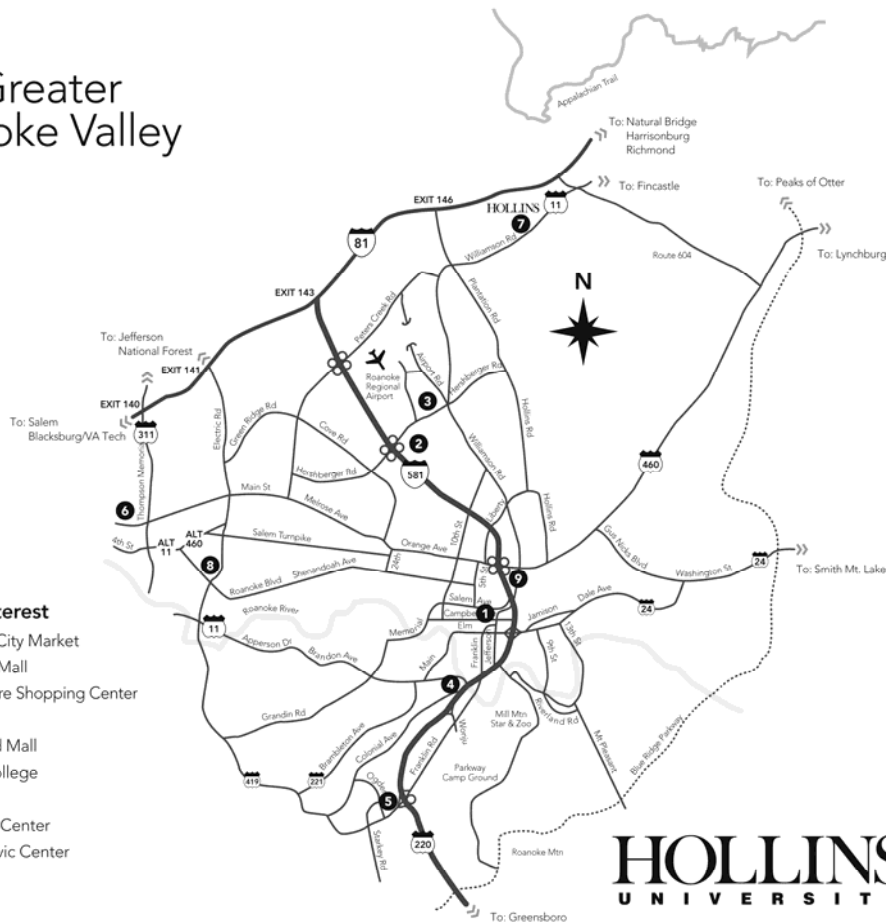
## 16 Graduate Studies and Horizon Program in Eastnor

10. **Cocke Memorial Building** (president, vice president for academic affairs, vice president for finance and administration, business, marketing, public relations)
11. **Cromer Bergman Alumnae House** (vice president for external relations, alumnae, development)
12. **Dana Science Building** (Babcock Auditorium)
13. **Duchouquet Cottage** (faculty residences)
14. **duPont Chapel** (chaplain, cultural and community engagement)
15. **East Building** (Center for Learning Excellence, student residence)
16. **Eastnor** (graduate and continuing studies, Horizon Program)

17. **Eleanor D. Wilson Museum**
18. **Faculty Avenue** (faculty residences)
19. **Hill Building/Old Parsonage**
20. **La Maison Française** (student residence)
21. **Main Building** (vice president for enrollment; academic services; registrar; undergraduate admission; scholarships and financial assistance; printing, mailing, and shipping services; Green Drawing Room; student residence)
22. **Malvern Hill**
23. **Moody Center** (Ballator Gallery, bookshop, dining room, Rathskeller, Roanoke Times Conference Room, snack bar, student affairs)
24. **Pleasants Hall** (O'Brien Multimedia Classroom)
25. **Power Plant**
26. **President's House**
27. **Presser Hall** (music)
28. **Randolph Hall** (student residence)
29. **Rathhaus** (student residence)

30. **Riding Center** (Kirby Riding Ring, stables)
31. **Roanoke County Recycling Center**
32. **The Rock**
33. **Rose Hill** (student residence)
34. **Sandusky** (student residence)
35. **Security** (Botetourt Hall)
36. **Swannanoa Hall** (English, Jackson Center for Creative Writing, graduate program in children's literature)
37. **Theatre** (theatre arts)
38. **Tinker House** (student residence)
39. **Turner Hall** (health services, education department, international programs)
40. **West Building** (Career Center, student residence)
41. **Richard Wetherill Visual Arts Center** (Niederer Auditorium, studio art, art history, film, photography, darkrooms, editing rooms)
42. **Wyndham Robertson Library** (Hollins Room)

# The Greater Roanoke Valley



## Points of Interest

- 1 Downtown City Market
- 2 Valley View Mall
- 3 Towne Square Shopping Center
- 4 Towers Mall
- 5 Tanglewood Mall
- 6 Roanoke College
- 7 Hollins
- 8 Salem Civic Center
- 9 Roanoke Civic Center

Hollins is located on U.S. Route 11 (7916 Williamson Road\*), just off Interstate 81 at Exit 146.

» Coming from the north on I-81, take Exit 146, turn left onto Plantation Road, go approximately one mile and turn left onto Williamson Road (Route 11 north), go approximately ½ mile, turn left into the campus entrance.

» Coming from the south on I-81, take Exit 146, turn right onto Plantation Road, go approximately one mile and turn left onto Williamson Road (Route 11 north), go approximately ½ mile, turn left into the campus entrance.

» From Roanoke Regional Airport, turn right on Hershberger Road, take I-581 north for 2.6 miles until it intersects with I-81 north, bear right and take Exit 146, turn right onto Plantation Road, go approximately one mile and turn left onto Williamson Road (Route 11 north), go approximately ½ mile, turn left into the campus entrance.

» From Greensboro, N.C., take Route 220 north until it runs into I-581 north. Travel 5.4 miles on I-581 until it intersects with I-81 north, take Exit 146, turn right onto Plantation Road, go approximately one mile and turn left onto Williamson Road (Route 11 north), go approximately ½ mile, turn left into the campus entrance.

» From Fincastle, Covington, or Hot Springs, Va. (Route 220 south), take Route 220 south until it intersects with Route 11, turn right at the stoplight and follow Route 11 for 3.5 miles, turn right into the campus entrance.

» From Lynchburg, Va. (Route 460 west), turn right onto Alternate 220 and travel approximately 5 miles to the intersection of Alternate 220 and Route 11, turn left at the stoplight and travel south on Route 11 for 3.5 miles, turn right into the campus entrance.

\* Please note: This is not a mailing address. Use only for GPS and online map sites.