



TO

MAJORS

English & CW Courses

2017-2018

July 18, 2017

NOTES

The English & CW department has established the following prerequisites:

- **100-level courses:** open to entering first-year students.
- **200-level courses** other than creative writing: the prerequisite is at least one semester of college work, including a writing requirement course, or permission of the instructor. Students are strongly encouraged to take a 100-level literature course before enrolling in a 200-level course.
- **300-level courses:** sophomore standing or higher; previous course work in English at the 100 and 200 level is strongly encouraged. Sophomores wishing to enroll in 300-level courses are strongly advised to consult with the instructor before registration.
- **Creative Writing courses:** the prerequisites for ENG 207, 407 and ENG 208, 408: Advanced Creative Writing are ENG 141: Fundamentals of Writing Poetry and Fiction and ENG 142: Intermediate Creative Writing, or permission of Director of the Jackson Center for Creative Writing; the prerequisite for ENG 142 is ENG 141 or permission of Director of the Jackson Center for Creative Writing.

Two Concentrations: A student can declare two concentrations, but a single course cannot count toward both concentrations. Students are reminded that only **60** credits in one department can count toward the **128** credits required for graduation. If credits in English exceed 60, then extra credits must be taken outside of the major for graduation (more than 128 credits will be needed).

Independent Study in English or CW: Application for Independent Study in English must be made in the preceding semester. Approval of faculty director and chair of the department is required before registration.

Exchange Program: The department's junior year exchange programs with the University of East Anglia and with the School of Irish Studies at the University of Dublin are officially approved by the University. Inquiries about foreign study should be made to the Director of International Programs.

Hollins Abroad Courses: ENG 310L (Hollins Abroad London Program): Shakespeare as Dramatist fulfills either the pre-17th century area or the Genre, Theory, or Transhistorical area. **No other off-campus substitutions are allowed in fulfillment of 300-level area requirements for the major.** Pre-approved literature courses taken abroad can count as an elective for the major and can be used to fulfill the 200-level literature requirement. Students can use one pre-approved creative writing course taken abroad toward the creative writing concentration.

Meeting "i" requirement: English majors will acquire proficiency in a word processing program and will demonstrate this competency in the paper submitted in their senior portfolio.

Honors Thesis: During the spring semester of their junior year, English majors who have the required GPAs will be invited to submit an application to undertake an analytic or creative honors thesis in their senior year.

Senior Portfolio elements, to be submitted in the spring of the senior year:

1. A copy of the student's curriculum vitae (i.e., resume), including any awards or publications
2. A brief typed statement of the student's probable plans after graduation, on a separate sheet of paper
3. A photocopy of an analytical paper (at least 2000 words in length) written for a 300-level English course at Hollins for which the student received a grade of "B" or higher. The student should submit a photocopy of the paper that includes the teacher's marks and shows the grade received
4. A completed English & CW Department Learning Outcomes Assessment Survey

FALL 2017

Course & Number	Time	Instructor
English 141 Fundamentals of Writing Poetry and Fiction	(1) TR 8:50-10:20 (2) MW 2:50-4:10 (3) TR 1:00-2:30 (4) MW 11:30-1:00	Stavile Tammarine McKinney Cundiff
<p>Fundamentals of writing poetry and fiction; discussion of student work and of the creative process; readings in contemporary poems and short stories. Frequent conferences with the instructor. No prerequisite. Offered both terms. (f, o, w, CRE)</p>		
English 142 Intermediate Creative Writing	(1) TR 2:40-4:10 (2) MW 11:30-1:00	Barkan Oladokun
<p>The writing of poetry, nonfiction, and fiction; intermediate level. Includes discussion of student work and work by classic and contemporary writers. Frequent conferences with the instructor. Prerequisite: ENG 141. Offered both terms. (f, w, CRE)</p>		
English 151 Close Reading, Critical Writing	TR 1:00-2:30	Oladokun
<p>An introduction to literary studies at the college level. This is a course about how important stories and ideas are reanimated across genre, time, and cultures. Along the way you will experience your own transformation as a reader, thinker, and writer. This course meets the 100-level literature course requirement for potential majors, but all are welcome. No prerequisite. Offered Term 1. (f, x, AES)</p>		
English 165 Exploring the Harlem Renaissance	TR 1:00-2:30	Anderson
<p>The Harlem Renaissance from 1919-1934 was a major period in American intellectual and artistic life. African-Americans began to create literature that expressed a newfound sense of self-determination and self-awareness. The period represented a fertile out-pouring of creative work that articulated a new vision for the 20th century. It brought together the voices of writers such as Langston Hughes, Jean Toomer, and Zora Neale Hurston, along with painters such as Aaron Douglass, sculptors like Sargent Johnson, and musicians such as Duke Ellington and Louis Armstrong. The primary goal of this course is to introduce students to various rhetorical and stylistic methods that these writers and artists used to examine issues of nationalism, gender, racism, and economic disparity. No prerequisite. Offered Term 1. (f, w, x, AES, DIV)</p>		

Course & Number	Time	Instructor
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English 197F

TR 10:30-12:00

De Groot

First year seminar – open only to first-year students

Imagined Cities from Plato to Pratchett

Close examination of the phenomenon of fantastical cities in western literature, starting in Babel and ending in contemporary sci-fi. “Unreal” cities are battlegrounds for very real questions about community, justice, and the soul. Texts start with Plato and the Bible and include medieval poetry, *The Emerald City of Oz*, the comic *Astro City*, and Italo Calvino’s *Invisible Cities*. Students who take ENG 197F: Imagined Cities from Plato to Pratchett may not enroll in ENG 162: Imaginary Cities from Plato to Pratchett. Offered Term 1. (f, x, r – pending)

English 197F

TR 10:30-12:00

Miller

First year seminar – open only to first-year students

Reading *Infinite Jest*: Addiction, Media, and American

David Foster Wallace has often been described as the literary voice of his generation, and his best-known novel, *Infinite Jest*, has repeatedly been named one of the most important works of the twentieth century. Yet this novel also poses important questions for a twenty-first century audience: In the age of the internet, who writes a thousand-page book? And, in an era of increasingly shorter and shorter attention spans, who reads it? In this course, students will tackle *Infinite Jest* as an introduction to literary studies, to college-level writing, and to conversations about addiction and mental health—with a particular emphasis on the effects of media, technology, and consumerism on American culture. Along the way, we will explore the ways in which *Infinite Jest* explores the potential consequences of irony and cynicism, as Wallace makes the case for a “new sincerity” in the wake of postmodernism. As a class, we will engage in a semester-long close reading of the novel that divides it into manageable chunks and thus makes the text accessible to first-year students who wish to critically engage with this seminal piece of contemporary U.S. fiction. Please be aware that this is a reading-intensive course; select only if you are willing to read a thick and complex novel and participate actively in class discussions. Offered Term 1. (f, x, r, AES, MOD)

English 197F

TR 10:30-12:00

Pfeiffer

First year seminar – open only to first-year students

Your Life and *Middlemarch*

Middlemarch: A Story of Provincial Life (1871-2) describes a world far-removed from 21st century America. Set in a small English village in the first part of the nineteenth-century, the novel opens with the story of Dorothea Brooke, who, like all of you, is on the verge of a new life. While the options available to Dorothea are very different from those of first-year students at Hollins, the questions she asks resonate for all of us. We will move slowly through the eight books of this novel, reading carefully, responding to the choices Eliot’s characters make, and reflecting on the ways this powerful novel helps us understand our own lives.

This seminar serves as an introduction to the study of literature, to college-level writing, and to the life skills that will support your success. We will draw on feminist theory, cultural studies, history, psychology, and religious studies as we work to understand what Virginia Wolf called “one of the few English novels written for grown-up people.” As members of this seminar, you will develop your skills as writers and thinkers, participate in experiential workshops, and become part of a community of women committed to supporting and challenging each other. Offered Term 1. (f, w, x, r, AES)

Course & Number	Time	Instructor
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English 207/ 407 Advanced Creative Writing	(1) W 6:00-8:00 pm	Barkan
	(2) W 6:00-8:00 pm	Bender
	(3) W 6:00-8:00 pm	Moeckel
	(4) W 6:00-8:00 pm	Poliner

A seminar in creative writing. May be repeated for credit. Seniors, with permission, may elect this course for four credits (ENG 407) each term during the senior year. Prerequisites: ENG 141 and ENG 142, or permission. Offered both terms. (w, CRE)

English 223 Major British Writers I	TR 1:00-2:30	Moriarty
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This course will survey British literature from the medieval to the early modern period. We will read the work of Geoffrey Chaucer, Christopher Marlowe, William Shakespeare, and others. Prerequisite: one semester of college work or permission. Offered Term 1. (AES)

English 275 From the Spheres to the Stars: Speculative Fiction and its Literary Ancestors	MW 11:30-1:00	De Groot
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“Speculative fiction” is a very recent term with very ancient roots. First proposed in the 1960s to differentiate “serious” science fiction from pulp, these days you most often see it used in publishing circles as a way to describe any genre that imagines a world that works according to different rules from our own, whether fantasy, horror, science fiction, or magical realism. The category of “speculative fiction,” young as it is, uncovers a kinship among these anti-realist genres that goes back much further in history than the 60s, and it becomes clear that rules about genre are made to be broken. In this course, we’ll see how contemporary zombie stories owe a lot to *Frankenstein*, which owes a lot in turn to medieval golem tales and even the Roman Pygmalion myth; how a millennial Afrofuturist novel repurposes Afro-Caribbean folklore, the brothers Grimm, and Shakespeare; and how a hero in a post-apocalyptic wasteland needs a Grail as badly as King Arthur. As we reconsider generic boundaries and realize how very old many of our contemporary stories are, we remove ourselves from the center of history and come to see the intellectual opportunities and the artistic possibilities involved in thinking speculatively and writing fantastically. Prerequisite: one semester of college work or permission. Offered Term 1. (AES)

English 284 The Beat Generation	TR 10:30-12:00	Anderson
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This course explores the creative work of a unique and racially diverse group of artists and musicians who gathered primarily around the cosmopolitan cities of New York and San Francisco during the 1950s and 1960s. This group of bohemian intellectuals revolutionized art and introduced a new way of seeing America. The course focuses on the origins of the “Beat Movement” by examining the work of Bob Kaufman, Jack Kerouac, Allen Ginsberg, Diane DiPrima, William Burroughs, Amiri Baraka (LeRoi Jones), and several others. Prerequisite: one semester of college work or permission. Offered Term 1. (DIV)

Course & Number	Time	Instructor
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English 303
Literary History and Theory I

TR 10:30-12:00

Moriarty

This course offers an opportunity to examine philosophical, historical, literary, and theoretical writings. The course will focus on the issue of representation from classical to poststructural thought. We will consider mimetic and expressive views of representation as well as the postmodern crisis in representation. Also listed as PHIL 303. Prerequisite: sophomore standing or permission. Offered Term 1. (MOD)

English 317: Medieval Literature
Life Before Shakespeare: The Literature of Medieval England

TR 2:40-4:10

De Groot

Perhaps no other period in history has been so often demonized and so often valorized as the European Middle Ages. Chances are that the last time you saw a monk in a movie, he was an avatar of repression or shadowy authoritarianism. On the other hand, nineteenth-century poets, late Victorian socialists, twentieth-century Catholics, and 1960s folk musicians have all at various times invoked the Middle Ages as a past golden age of harmony and moral order, in contrast, so the story goes, to our own fractured and troubled age.

In this course, we will attempt to quiet, for a moment, the voices of historical ideology and listen to what the Middle Ages have to say for themselves. Armed with the idea that effective literary analysis of medieval texts requires understanding of their historical context, we will travel chronologically from the very beginnings of English literature among the Anglo-Saxons to the radical religious and cultural changes of the sixteenth century. Along the way, we will consider (among other things) how multilingualism affected the literary landscape of medieval England, how religion and entertainment shaped one another throughout the period, how writers constructed the relationship between individual interiority and community, and how literary genres and forms appeared which remain with us to this day. You will also learn to read Chaucer's dialect of Middle English and gain an appreciation for the wide linguistic variety of medieval England.

Texts include canonical essentials like *Beowulf*, *The Canterbury Tales*, *Sir Gawain and the Green Knight*, and Julian of Norwich's *Revelation of Love*, as well as some less-read gems like *The Voyage of Saint Brendan*, in which (among other things) a holy abbot puts to sea without any form of steering and accidentally docks his boat on a whale, and *The Land of Cockayne*, where the buildings are all made of pastries, the rivers flow with milk, and the monks and nuns are up to no good. Prerequisite: sophomore standing or permission. Offered Term 1. (AES, PRE)

English 330
17th- & 18th-Century Literature: The Savage and the Civilized

MW 11:30-1:00

Miller

From the polite salons of enlightenment in France to the untamed spaces of America, from Indian tribes to urban crowds: this course maps a debate that began with the colonization of America. Emphasizing transatlantic consumer culture of the seventeenth and eighteenth centuries, bodies and currencies were in constant circulation, valued and revalued, used, abused, and discarded. We will trace this circulation in novels, letters, poetry, and other narratives. Prerequisite: sophomore standing or permission. Offered Term 1. (w, x, AES, MOD)

Course & Number	Time	Instructor
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English 333
Shakespeare’s Women

MW 1:10-2:40

Moriarty

An examination of the way female characters in Shakespeare’s comedies and tragedies perform, expand, subvert, or question their social roles. Attention will be given to Shakespeare’s creating and theatricalizing a female role, the political implications of dynastic marriage, female access to power through language and self-creation, and women’s relationship to nature. Genre will also be a category of analysis. Prerequisite: junior standing or permission. Offered Term 1. (AES, MOD)

English 350 (1)
Special Topic – Writing from the Hyphen: An Introduction to Latinx Literature

MW 2:50-4:20

Miller

Although Latinx experiences are integral to American history and culture, Latinx authors have been consistently depicted as outsiders or foreign. In this class, students will examine how Latinx identities have been negotiated by exploring a range of genres, including short fiction, novels, poetry, personal essays, comics, and film. Over the course of the semester, students will also engage in scholarly conversations about constructions of “Latinidad” in terms of race, gender, sexuality, and class; bilingualism and code-switching; the experiences of the exile, the immigrant, the refugee, and the colonial subject; the marketing of Latinx identities; and the relationship of Latinx artists to their communities and to popular culture. Students will learn to recognize and appreciate the complexities of Latinx literature and will become familiar with critical vocabularies that will facilitate complex discussions about broader issues of American culture and identity. While Latinx authors have been publishing in the United States since the early nineteenth century, the bulk of our attention in this class will be paid to contemporary works and to living writers. Our readings will include authors from various Latinx identities. Also listed as GWS 350. Prerequisite: sophomore standing or permission. Offered Term 1. (w, x, AES, DIV)

English 350 (2)
Special Topic – Studies in the Nineteenth-Century Novel: The Brontës

TR 1:00-2:30

Pfeiffer

We will read the poetry and novels of the three Brontë sisters in the context of the conflict between their public lives as domestic women and their private lives as wildly imaginative artists. Through a careful investigation of the work of one family of talented writers, we will consider the larger issues of art and gender in the nineteenth century. Prerequisite: sophomore standing or permission. Offered Term 1.

English 350 (3)
Special Topic: Advanced Seminar in Fiction Technique

TR 2:40-4:10

Poliner

This seminar is designed to improve the skills of fiction writers and to provide a solid and sophisticated foundation in fiction technique. Emphasis will be on the use of writing exercises to focus on elements of fiction technique, including narration, dialogue, scene, description, word choice, and setting. Students will also analyze published fiction, and critique their own work in progress. Prerequisite: ENG 207 or ENG 208 AND junior standing or permission. Offered Term 1.

Course & Number	Time	Instructor
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English 353 Film as Narrative Art I: Polanski	MW 2:50-4:20 and M 8:00-10:00 pm	Dillard
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Films of Roman Polanski as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relationship to his concerns throughout his career. Such films as *Knife in the Water*, *Repulsion*, *Cul-de-Sac*, *Dance of the Vampires*, *Rosemary's Baby*, *Macbeth*, *Chinatown*, *The Tenant*, *Tess*, *Frantic*, *Bitter Moon*, *Death and the Maiden*, *The Pianist*. Also listed as FILM 353. Prerequisite: sophomore standing or permission. Offered Term 1.

English 367 Cross-Genre and Experimental Writing	MW 11:30-1:00	Hankla
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An examination of and practice in forms of writing that straddle and/or blend poetry/prose, image/word, fiction/nonfiction, memoir/essay, and points between, including conceptual art, graphic memoir and fictional (auto)biography. Students will write poetry, flash fiction, fictional memoir, and experiment with redacted texts, altered books, and invented forms, while considering works by such writers as Gertrude Stein, Bernard Cooper, Michael Ondaatje, Claudia Rankine, Maggie Nelson, Anne Carson, and Alison Bechdel. Prerequisite: ENG 207 or ENG 208. Offered Term 1. (w)

English 485 Advanced Studies in the Novel	MW 1:10-2:40	Dillard
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Studies in the form of the novel, ranging throughout the history of the novel. Close readings of a variety of novels with an effort to determine the demands of the form and ways in which it has been and can be developed. Open to Creative Writing M.F.A. students, and to senior English majors by permission of the instructor. Offered Term 1.

For Fall 2017: [The Three Cushion Bank Novel](#)

An examination of a number of ways that novels have been written to give expression to powerful (often traumatic) emotions that the author finds himself or herself incapable of writing to write directly of those powerful events and feelings (war, illness, personal loss of a loved one, &c.). Using a term from pool, Ernest Hemingway spoke of this oblique approach to painful truth as “a three cushion bank,” a shot in which the ball is banked off three cushions of the table rather than put into the pocket with a straight shot. Novels by Rebecca West, Virginia Woolf, Martha Gellhorn, Henry Green, Vladimir Nabokov, Ernest Hemingway, Alain Robbe-Grillet, Kurt Vonnegut, Bobbie Ann Mason, David Markson, and Rivka Galchen.

SPRING 2018

Course & Number	Time	Instructor
English 141 Fundamentals of Writing Poetry and Fiction	(1) TR 10:30-12:00 (2) MW 2:50-4:20 (3) TR 1:00-2:30 (4) MW 1:10-2:40	TBA TBA TBA TBA

Fundamentals of writing poetry and fiction; discussion of student work and of the creative process; readings in contemporary poems and short stories. Frequent conferences with the instructor. No prerequisite. Offered both terms. (f, o, w, CRE)

English 142 Intermediate Creative Writing	(1) TR 2:40-4:10 (2) MW 11:30-1:00 (2) MW 1:10-2:40	Barkan Oladokun Poliner
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The writing of poetry, nonfiction, and fiction; intermediate level. Includes discussion of student work and work by classic and contemporary writers. Frequent conferences with the instructor. Prerequisite: ENG 141. Offered both terms. (f, w, CRE)

English 150 (1) Special Topic – “Infection in the Sentence Breeds”: Illness and the Literary Imagination	TR 10:30-12:00	Miller
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This course examines how literary representations of illness reveal cultures that are always negotiating philosophical, ethical, and political questions about the body and disease. Students will be asked to consider the distinction that Arthur Kleinman makes between illness and disease—illness as the patient’s experience and disease as medicine’s focus—in order to negotiate the subjective experience of illness and the biological reality of disease as depicted in literature. Class periods will be discussion-oriented, exploring how we understand illness through our metaphorical descriptions of it, our characterizations of those who contract it, and our visions of who/what cures it. This course will serve as an introduction to literary studies and college-level writing as students learn to produce close readings of literature on medical themes. No prerequisite. Offered Term 2. (AES, MOD) (f, w, x, – pending)

English 150 (2) Special Topic – Whose House Is It Anyway?: Homeland & Crossing Borders in Literature	TR 10:30-12:00	Oladokun
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In a time when political anxieties have dramatically escalated in our country, there is an even greater need for us to be thoughtful about how we perceive ourselves and others in our relationship to shared space. In this class, we will consider the following questions, among others: Who has the right to occupy certain spaces? Who has the right to determine who belongs where, and on what authority? What constitutes a "homeland" in the first place? Together, we will read works that trouble and respond to these larger questions of belonging and crossing borders—both figurative and geographic—through the lenses of memoir, fiction, spirituals, and poetry. No prerequisite. Offered Term 2. (f, x – pending)

Course & Number	Time	Instructor
English 208/ 408 Advanced Creative Writing	(1) W 6:00-8:00 pm (2) W 6:00-8:00 pm (3) R 12:35-2:35	Barkan Hankla Kaldas
<p>A seminar in creative writing. May be repeated for credit. Seniors, with permission, may elect this course for four credits (ENG 408) each term during the senior year. Prerequisites: ENG 141 and ENG 142, or permission. Offered both terms. (w, CRE)</p>		
English 210 Creative Nonfiction	MW 2:50-4:20	Kaldas
<p>This course focuses on the writing of creative nonfiction, including personal essays as well as nonfiction about nature, sport, and culture. Students will develop their writing through the process of sharing their work with others, reading a variety of authors, experimenting with new ways of writing, responding to each other's work, and focusing on revision. The course is open to beginning as well as advanced nonfiction writers. Prerequisite: sophomore standing or permission. Offered Term 2. (w, CRE)</p>		
English 224 Major British Writers II	TR 2:40-4:10	Pfeiffer
<p>An introduction to British poetry, fiction, and prose nonfiction of the Romantic, Victorian, and Modern periods. Prerequisite: one semester of college work or permission. Offered Term 2. (w, x, MOD)</p>		
English 242 Introduction to Children's Literature	MWF 9:10-10:10	De Groot
<p>Introduction to the critical study of children's literature. Themes include ideas of childhood; the relationship between didacticism, folklore, and "high" art; text vs. image; and the gendering of children's literature. Possible authors include the brothers Grimm, E. Nesbit, Virginia Hamilton, Zylpha Keatley Snyder, and David Almond. Prerequisite: one semester of college work or permission. Offered Term 2. (w, x, AES)</p>		
English 250 Special Topic: Shakespeare's Kings and Clowns	TR 1:00-2:30	Moriarty
<p>High and low, Shakespeare portrayed hierarchy through the eyes of those at the top of food chain and through those who subverted or mocked it. Readings for this course will include some history plays and some early comedies. Some film adaptations will flesh out our textual approach. Prerequisite: one semester of college work or permission. Offered Term 2. (AES – pending)</p>		

Course & Number	Time	Instructor
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English 281
American Literature to 1860

MWF 10:20-11:20

Miller

Questions of identity have long dominated the thoughts and discourse of those who live on this continent: What promise has “America” held for groups who have come here from other countries? What about those who came unwillingly—what has “America” meant to them? And how do all these views compare with those of the native people who were already here? Who has been considered an “American” at different points in time, and who has been excluded from that definition? What difference have race, gender, class, ethnicity, and region played in the development of American literature? And how have various visions of America complemented, cohered, and competed with each other? In this course, we will explore these questions as they have been expressed in the diverse literary tradition of the United States from the early oral traditions of Native Americans up to 1860. Prerequisite: one semester of college work or permission. Offered Term 2. (w, x, AES, DIV)

English 307
Literary History and Theory II

TR 10:30-12:00

Moriarty

This course offers a focused look at different schools of theory: the theory and function of metaphor and performative language from classical to contemporary thought, emphasizing the latter. Also listed as PHIL 307. Prerequisite: sophomore standing or permission. Offered Term 2. (MOD – pending)

English 313
Literature of the Renaissance

MW 1:10-2:40

Moriarty

This course examines the creation of political, textual, and rhetorical authority in (primarily) English works of prose, drama, and poetry. After examining the way that the earth was conceived in classical and new world writings, we consider the role of politics and princes, reading Machiavelli’s *The Prince* for its advice as well as its rhetorical construction, and put it up against Webster’s *The Duchess of Malfi*. Lovers, like political subjects, are often supplicants, so we read the poetry of the period, focusing on the sonnet tradition and the use of the blazon. Prerequisite: junior standing or permission. Offered Term 2. (AES, MOD)

English 314
Seminar in Jane Austen

TR 1:00-2:30

Pfeiffer

A study of the complete works of Jane Austen, including her unfinished and juvenile works as well as her published novels. Our analysis will be enriched by appeals to the historical context of the “long 18th century” as well as readings in the extensive critical commentary on Austen’s work. Prerequisite: junior standing or permission. Offered Term 2. (o, w, x)

Course & Number	Time	Instructor
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English 315
Dante

MW 11:30-1:00

De Groot

In this course we will read Dante’s 14th-century, vernacular epic *Divine Comedy* (in translation). We will engage in creative experimentation with and critical analysis of the figurative mode of perception in the *Inferno* and *Purgatorio*, ending with an introduction to the *Paradiso*. Throughout the second half of the course, we will look at the themes and poetics of the *Divine Comedy* as the basis for recent experimental film projects, graphic novels, and interactive web fiction. Prerequisite: sophomore standing or permission. Offered Term 2. (PRE)

English 318
Imagining Race in American Letters: Mixture and Miscegenation

TR 2:40-4:10

Miller

Despite popular images of America as a “melting pot” of races and ethnicities, our institutions, values, and practices have often tried to maintain spatial and social distance between groups defined as racially different. This course will explore the ways in which American literature has transgressed those boundaries or found other ways to imagine life across cultural lines in the nineteenth century. More specifically, we will explore narratives of miscegenation, race mixture, and passing to better understand how racial identities were constructed and policed in this period. Along the way, we will pay close attention to how these narratives also engage issues of class, ethnicity, and gender. We will examine literary perceptions of people of mixed ancestry; their social experiences; the development of various mixed-ancestry communities; and historical attempts to limit interracial socializing, relationships, and marriage. Students will look at texts by a variety of authors, including Thomas Jefferson, Catharine Maria Sedgwick, Walt Whitman, Charles Chesnutt, and Pauline Hopkins—among others. Prerequisite: sophomore standing or permission. Offered Term 2. (w, x, AES, DIV)

English 320
Immigrant Literature

MW 11:30-1:00

Kaldas

This course focuses on the literature of first generation immigrants in the United States from the early 1900s to the present. Through books and movies, students explore the varied and complex experiences of immigrants from different cultural backgrounds. Issues raised for discussions include: the way in which the process of immigration disrupts one’s sense of identity, the struggle between alienation and assimilation, how men and women experience cultural conflicts differently, and the concept of home in the lives of immigrants. Written requirements consist of a series of short papers and a final creative/critical project. This course is conducted as a discussion seminar with emphasis on student participation. Prerequisite: junior standing or permission. Offered Term 2. (AES, DIV)

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

TR 1:00-2:30

Ray

Being a writer is like being a coyote, running the borderlands looking for “little events, ordinary things,” as Arundhati Roy wrote, “smashed and reconstituted. Suddenly, they become the bleached bones of a story.” This writing course for literary nonfiction is an inquiry into transformation—especially writing as a transformative act. “The moment of change is the only poem,” wrote Adrienne Rich. This moment of change is epiphany, glorious flash of insight that makes literature uniquely powerful to change lives, to change the world. But how? And what will that look like? What will it take to imbue our writing with such power that it causes earthquakes and fireworks and heartstorms? In the class we’ll talk about the shapes of stories, about scenes, about tension, about the curse of narrative, about craft, about silence, about truth, and about the source of power in the written word. Writers we will read include William Kittredge, JoAnn Beard, Per Petterson, Wendell Berry, Flannery O’Connor, Adrienne Rich, Howard Zinn, Willa Cather, Stanley Kunitz, and Barry Lopez. Prerequisite: sophomore standing or permission. Offered Term 2.

**English 354
Film as Narrative Art II: Welles**

MW 2:50-4:20
and M 8:00-10:00 pm

Dillard

Films of Orson Welles as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relationship to his concerns throughout his career. Such films as *Citizen Kane*, *The Magnificent Ambersons*, *The Stranger*, *The Lady From Shanghai*, *Macbeth*, *Othello*, *Mr. Arkadin*, *Touch of Evil*, *The Trial*, *Chimes at Midnight*, *The Immortal Story*, *F for Fake*. Also listed as FILM 354. Prerequisite: sophomore standing or permission. Offered Term 2.

**English 373
The Black Aesthetic Movement**

MW 2:50-4:20

Anderson

Referred to as the cultural wing of the Black Power Movement, the Black Arts/Black Aesthetic Movement (1960-1970) remains one of the most innovative and controversial movements in modern and contemporary African-American literature. This cultural movement sought to integrate and infuse Pan-Africanist and radical politics as a means of challenging the “traditional” ways of creative expression. As the aesthetic counterpart of the Black Power Movement, this aesthetic movement gave birth to artists’ circles, writers’ workshops, drama and dance groups, as well as new publishing ventures. The resultant work was both didactic and explosive and had a profound impact on college campuses and African American communities. This course examines the work of several of the movement’s principal theorists and writers: Toni Cade Bambara, Larry Neal, Sun Ra, Amiri Baraka, Sonia Sanchez, Audre Lorde, etc. Prerequisite: sophomore standing. Offered Term 2. (x, AES, DIV – pending)

**English 482
Advanced Seminar in English Literature**

TBD*

De Groot

What is the purpose of literary criticism? The pleasure? Why write about what we read? This seminar for senior English majors builds on the skills you have developed as careful readers and thoughtful writers and guides you through the process of writing an extended essay. Students will be introduced to a variety of advanced research techniques, write a major essay in an area of English literature of their choosing, and reflect on post-graduate plans. Prerequisite: senior standing AND permission of the instructor. Offered Term 2.

* Course time will be determined to accommodate participants’ schedules.

Course & Number	Time	Instructor
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English 484
Advanced Studies in Poetry

MW 11:30-1:00

Anderson

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

Courses Meeting Distribution Requirements for the English Major

(F) = Offered Fall

(S) = Offered Spring

= Not offered 2017-2018

Note: Not all Writer-in-Residence courses meet the Genre, Theory, or Transhistorical requirement; varies by year.

Genre, Theory, or Transhistorical

- ENG 303: Literary History and Theory I (F)
- ENG 307: Literary History and Theory II (S)
- # ENG 306: How Writing is Written
- # ENG 310: Chaucer
- ENG 310L: Shakespeare as Dramatist (London)
- # ENG 311: Origins of Poetry
- ENG 314: Seminar in Jane Austen (S)
- ENG 315: Dante (S)
- # ENG 319: The Jazz Aesthetic in Literature
- ENG 320: Immigrant Literature (S)
- # ENG 324: Poetry in Performance
- # ENG 325: Romantic Poetry
- # ENG 328: 19th-Century Women Writers
- ENG 330: 17th- & 18th-Century Literature (F)
- # ENG 331: Shakespeare's Rome
- # ENG 332: Shakespeare and the Theatre
- ENG 333: Shakespeare's Women (F)
- # ENG 335: Milton
- # ENG 336: Shakespeare's Tragedies
- # ENG 337: 17th-Century Poetry
- # ENG 339: 18th-Century British Novel
- # ENG 340: Shakespeare as Screenwriter
- # ENG 342: Adv. Studies in Children's Literature
- # ENG 343: The Modern Novel I
- # ENG 344: The Modern Novel II
- # ENG 345: Arab Women Writers
- # ENG 347: Studies in Short Fiction
- ENG 350: Latinx Literature (F)
- ENG 350: Studies in 19th-Cent Novel: The Brontës (F)
- ENG 353: Film as Narrative Art I (F)
- ENG 354: Film as Narrative Art II (S)
- # ENG 355: Modern British & American Poetry
- # ENG 356: Contemporary American Poetry
- # ENG 358: Literature of the African Diaspora
- ENG 367: Cross-Genre and Experimental Writing (F)
- ENG 373: Black Aesthetic Movement in Literature (S)
- # ENG 379: Feminist Theory
- # ENG 382: Adv. Studies in American Literature
- ENG 484: Advanced Studies in Poetry (S)
- ENG 485: Advanced Studies in the Novel (F)
- # ENG 486: Adv. Studies in Creative Nonfiction
- # ENG 487: Advanced Studies in Short Fiction

17th or 18th Century

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

Pre-17th Century

- # ENG 310: Chaucer
- ENG 310L: Shakespeare as Dramatist (London)
- # ENG 311: Origins of Poetry
- ENG 313: Literature of the Renaissance (S)
- ENG 315: Dante (S)
- ENG 317: Medieval Literature (F)
- # ENG 331: Shakespeare's Rome
- # ENG 332: Shakespeare and the Theatre
- ENG 333: Shakespeare's Women (F)
- # ENG 336: Shakespeare's Tragedies
- # ENG 340: Shakespeare as Screenwriter

19th, 20th, or 21st Century

- # ENG 306: How Writing is Written
- ENG 318: Imagining Race in American Letters (S)
- # ENG 319: The Jazz Aesthetic in Literature
- ENG 320: Immigrant Literature (S)
- # ENG 324: Poetry in Performance
- # ENG 325: Romantic Poetry
- # ENG 328: 19th-Century Women Writers
- # ENG 342: Adv. Studies in Children's Literature
- # ENG 343: The Modern Novel I
- # ENG 344: The Modern Novel II
- # ENG 345: Arab Women Writers
- # ENG 346: Arab American Literature
- # ENG 347: Studies in Short Fiction
- ENG 350: Latinx Literature (F)
- ENG 350: Studies in 19th-Cent Novel: The Brontës (F)
- ENG 353: Film as Narrative Art I (F)
- ENG 354: Film as Narrative Art II (S)
- # ENG 355: Modern British & American Poetry
- # ENG 356: Contemporary American Poetry
- # ENG 358: Literature of the African Diaspora
- ENG 367: Cross-Genre and Experimental Writing (F)
- ENG 373: Black Aesthetic Movement in Literature (S)
- # ENG 375: Writing Out of Multicultural Experience
- # ENG 382: Adv. Studies in American Literature
- # ENG 385: Victorian Literature
- ENG 484: Advanced Studies in Poetry (S)
- ENG 485: Advanced Studies in the Novel (F)
- # ENG 486: Adv. Studies in Creative Nonfiction
- # ENG 487: Advanced Studies in Short Fiction

ENG 350 Courses that Fulfill 300-Level Requirements 2010-11 forward

Genre, Theory, or Transhistorical

ENG 350: 19th-Century Women Writers (2011-12, 2012-13)
ENG 350: Greek and Shakespearean Tragedy (2012-13)
ENG 350: Holocaust Literature (2016-17)
ENG 350: Keeping the Moment Alive (2012-13)
ENG 350: Latinx Literature (2017-18)
ENG 350: Lavender Screen/ Lesbian Cinema (2006-07, 2012-13)
ENG 350: Madness in Shakespeare (2015-16)
ENG 350: Narrative Structure in the Novel & Novella (2012-13 W-in-R)
ENG 350: Poetry from the African Diaspora (2005-06, 2012-13)
ENG 350: Reading and Writing Memoir (2015-16)
ENG 350: Shakespeare's Bookshelf (2011-12)
ENG 350: Studies in the 19th-Century Novel: The Brontës (2017-18)
ENG 350: The Black Aesthetic Movement (2015-16)
ENG 350: The Gothic Novel (2013-14, 2014-15, 2015-16)
ENG 350: The Problem with Memoir (2013-14 W-in-R)
ENG 350: Wit and Wisdom in 18th-Century British Literature (2013-14, 2014-15)

The 17th and 18th Centuries

ENG 350: Seminar in Jane Austen (2010-11, 2012-13)
ENG 350: The Gothic Novel (2013-14, 2014-15, 2015-16)
ENG 350: Wit and Wisdom in 18th-Century British Literature (2013-14, 2014-15)

Period Prior to 17th Century

ENG 350: Greek and Shakespearean Tragedy (2012-13)
ENG 350: Madness in Shakespeare (2015-16)
ENG 350: Shakespeare's Bookshelf (2011-12)

The 19th, 20th, and 21st Centuries

ENG 350: 19th-Century Women Writers (2011-12, 2012-13)
ENG 350: Holocaust Literature (2016-17)
ENG 350: Latinx Literature (2017-18)
ENG 350: Lavender Screen/ Lesbian Cinema (2006-07, 2012-13)
ENG 350: Narrative Structure in the Novel & Novella (2012-13 W-in-R)
ENG 350: Poetry from the African Diaspora (2005-06, 2012-13)
ENG 350: Reading and Writing Memoir (2015-16)
ENG 350: Studies in the 19th-Century Novel: The Brontës (2017-18)
ENG 350: The Black Aesthetic Movement (2015-16)
ENG 350: The Problem with Memoir (2013-14 W-in-R)

Requirements for a Major in English

- **8 courses (32 credits), including:**
 - **One 100-level literature course** (first-year seminars in English can fulfill this requirement)
 - **One 200-level literature course**
 - **Four 300-level literature courses (one in each of the following areas):**
 - Genre, Theory, or Transhistorical
 - Pre-17th Century
 - 17th or 18th Century
 - 19th, 20th, or 21st Century
 - **Eight credits of additional English electives**
- **The Senior Portfolio** (see Notes for description)

It is strongly recommended that potential or declared majors take one 100-level literature course prior to taking a 300-level course, preferably during the first or sophomore year. It is also recommended that majors take ENG 223: Major British Writers I or ENG 281: American Literature to 1860, or both, during their sophomore year. No course may be counted for fulfillment of more than one requirement.

Requirements for a Minor in English

- 5 courses (20 credits), including:**
- Two courses from ENG 223, 224: Major British Writers I and II, ENG 281: American Literature, **or** ENG 282: United States Literature
 - Two courses at the 300 level
 - One additional course at any level

Requirements for a Minor in Creative Writing

- 20 credits, including:**
- **ENG 141: Fundamentals of Writing Poetry and Fiction**
 - **16 additional credits from among:**
 - ENG 142: Intermediate Creative Writing
 - ENG 207, 208: Advanced Creative Writing (ENG 207 and 208 may be repeated for credit)
 - ENG 407, 408: Advanced Creative Writing (senior option)
 - ENG 210: Creative Nonfiction
 - ENG 304: Advanced Expository Writing
 - ENG 306: How Writing is Written
 - ENG 321: Screenwriting I
 - ENG 322: Screenwriting II
 - ENG 323: Cinematic Adaptation
 - ENG 324: Poetry in Performance
 - ENG 350: Advanced Seminar in Fiction Technique (2013-14, 2017-18)
 - ENG 350: Keeping the Moment Alive (2012-13)
 - ENG 351: Writer-in-Residence courses (offered each Spring)
 - ENG 367: Cross-Genre and Experimental Writing
 - ENG 375: Writing Out of the Multicultural Experience
 - THEA 364: Playwriting

***Requirements for a Major in English
with a Concentration in Creative Writing***

- **44 credits, including:**
 - **One 100-level literature course** (first-year seminars in English can fulfill this requirement)
 - **One 200-level literature course**
 - **Four 300-level literature courses (one in each of the following areas):**
 - Genre, Theory, or Transhistorical
 - Pre-17th Century
 - 17th or 18th Century
 - 19th, 20th, or 21st Century
 - **20 additional credits from among:**
 - ENG 141: Fundamentals of Writing Poetry and Fiction
 - ENG 142: Intermediate Creative Writing
 - ENG 207, 208: Advanced Creative Writing (ENG 207 and 208 may be repeated for credit)
 - ENG 407, 408: Advanced Creative Writing (senior option)
 - ENG 210: Creative Nonfiction
 - ENG 304: Advanced Expository Writing
 - ENG 306: How Writing is Written
 - ENG 308: Reading and Writing Memoir
 - ENG 321: Screenwriting I
 - ENG 322: Screenwriting II
 - ENG 323: Cinematic Adaptation
 - ENG 324: Poetry in Performance
 - ENG 350: Advanced Seminar in Fiction Technique (2013-14, 2017-18)
 - ENG 350: Keeping the Moment Alive (2012-13)
 - ENG 351: Writer-in-Residence courses (offered each Spring)
 - ENG 367: Cross-Genre and Experimental Writing
 - ENG 375: Writing Out of the Multicultural Experience
 - ENG 490: Senior Honors Thesis (creative thesis)
 - THEA 364: Playwriting
- **The Senior Portfolio** (see Notes for description)

***Requirements for a Major in English
with a Concentration in Multicultural U.S. Literature***

This concentration focuses on the multicultural nature of literature and the intersection of cultural identity and national identity. Courses in this area explore the literature emerging from diverse experiences related to ethnicity, class, race, religion, and sexuality. While some courses highlight the experiences of a single group and their unique struggle to formulate and express their identity, others focus on the negotiation of multiple identities within the larger context of American culture. Through this concentration, students will gain a greater understanding of the diverse and complex nature of U.S. literature.

- **44 credits (11 courses), including:**
 - **One 100-level literature course** (first-year seminars in English can fulfill this requirement)
 - **One 200-level literature course**
 - **Four 300-level literature courses (one in each of the following areas):**
 - Genre, Theory, or Transhistorical
 - Pre-17th Century
 - 17th or 18th Century
 - 19th, 20th, or 21st Century
 - **20 additional credits from among:**
 - ENG 211: Multicultural Women Writers
 - ENG 220: Early African American Literature: Race and Rebellion, Slavery and Song
 - ENG 221: African American Literature
 - ENG 230: The Textual Construction of Gender
 - ENG 263: Holocaust Literature
 - ENG 281: United States Literature to 1860
 - ENG 282: United States Literature from 1860 to present
 - ENG 284: The Beat Generation
 - ENG 318: Imagining Race in American Letters
 - ENG 319: The Jazz Aesthetic in Literature
 - ENG 320: Immigrant Literature
 - ENG 324: Poetry in Performance
 - ENG 330: 17th- and 18th-Century Literature: The Savage and the Civilized
 - ENG 346: Arab American Literature
 - ENG 350: Holocaust Literature (2016-17)
 - ENG 350: Latinx Literature (2017-18)
 - ENG 350: Lavender Screen / Lesbian Cinema (2012-13)
 - ENG 350: Poetry of the African Diaspora (2012-13)
 - ENG 356: Contemporary U.S. Poetry
 - ENG 358: Literature of the African Diaspora
 - ENG 373: The Black Aesthetic Movement in Literature
 - ENG 375: Writing Out of the Multicultural Experience
 - ENG 377: Truth Scribbled in Margins
 - ENG 379: Feminist Theory
 - ENG 382: Adv Studies in American Literature—Gothic America: Monsters, Madness, & the Macabre
- **The Senior Portfolio** (see Notes for description)

Courses taken for the concentration may count toward other requirements for the English major as long as the total number of credits in English is at least 36 (up to eight credits can be taken in departments other than English, with permission of the department).

***Requirements for a Major in English
with a Concentration in Literature and Performance***

This concentration pays attention to the way that meaning is performed rather than stated. Courses may or may not imply deference to an original script or text. When a script or text is involved, it functions like a musical score rather than a command, rule, or law; as such, it is enacted rather than obeyed. Performances may be embodied in different media, among them film, music, the spoken and written word, and/or the body in motion. It is assumed that every performance creates a discrete event; that there is no authority conferred on firsts, lasts, or bests; and that performances create a plurality of texts.

- **44 credits (11 courses), including:**
 - **One 100-level literature course** (first-year seminars in English can fulfill this requirement)
 - **One 200-level literature course**
 - **Four 300-level literature courses (one in each of the following areas):**
 - Genre, Theory, or Transhistorical
 - Pre-17th Century
 - 17th or 18th Century
 - 19th, 20th, or 21st Century
 - **20 additional credits, to be distributed as follows:**

12 credits from among:

ENG 284: The Beat Generation
ENG 303: Literary History and Theory I
ENG 307: Literary History and Theory II
ENG 311: Origins of Poetry
ENG 319: The Jazz Aesthetic in Literature
ENG 321: Screenwriting I
ENG 322: Screenwriting II
ENG 323: Cinematic Adaptation
ENG 324: Poetry in Performance
ENG 332: Shakespeare and the Theatre
ENG 333: Shakespeare's Women
ENG 340: Shakespeare as Screenwriter
ENG 350: Adv Study in Shakespeare (2013-14)
ENG 350: Madness in Shakespeare (2015-16)
ENG 353: Film as Narrative Art I
ENG 354: Film as Narrative Art II
ENG 356: Contemporary U.S. Poetry
ENG 367: Cross-Genre & Experimental Writing
ENG 373: The Black Aesthetic Movement in Lit

8 credits from among:

ART 323: Art & Ideas: Modern-Contemporary 1910-2010
ART 365: American Art
DANC 237: Dance History I
DANC 239: Dance History II
DANC 240: Imaginative Thinking, Moving, & Crafting I
DANC 260: Performance Workshop
DANC 340: Imaginative Thinking, Moving, & Crafting II
FILM 272: American Cinema
HUM 212: The French Absurd Theatre
MUS 256: Women in Western Music
PHIL 207: Philosophy of Art
THEA 212: Acting Studio: Voice, Body, and Text
THEA 258: Viewpoints
THEA 262: Non-Western Theatre
THEA 263: History of Western Theatre I
THEA 264: History of Western Theatre II
THEA 335: Multimedia
THEA 364: Playwriting

Other courses taken outside of English may count toward the concentration with permission of the department.

- **The Senior Portfolio** (see Notes for description)

Courses taken for the concentration may count toward other requirements for the English major as long as the total number of credits in English is at least 36.