



TO

MAJORS

AND INTERESTED OTHERS

English & CW Courses

2018-2019

November 12, 2018

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

## 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 by multi-genre portfolio submission and permission of Director of the Jackson Center for Creative Writing.

**Majors within the department.** A student can undertake only one major in the English & Creative Writing department: English (with or without a concentration) or Creative Writing.

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

**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.** ENG 214P: Writing and Reading Paris, in the Hollins Abroad Paris (HAP) program, is also pre-approved as an elective toward the creative writing minor, concentration, or 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 major, minor, or concentration.

**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.

## FALL 2018

Course & Number	Time	Instructor
<b>English 141</b> <b>Fundamentals of Writing Poetry and Fiction</b>	(1) TR 1:00-2:30 (2) MW 11:30-1:00 (3) MW 1:10-2:40 (4) TR 8:50-10:20	Acker Layden Marcus Rewald

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)

<b>English 142</b> <b>Intermediate Creative Writing</b>	(1) TR 10:30-12:00 (2) TR 1:00-2:30	Sharp Siegel
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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)

<b>English 151</b> <b>Close Reading, Critical Writing: Contemporary American Women Writers</b>	TR 2:40-4:10	Rosen
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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)

### For Fall 2018:

Ghosts, memories, recoveries: these are the subjects and objects of contemporary Native American and African American women writers who wrestle with the past. In this class, we will explore how these writers reflect on gender, race, history, and identity using a variety of rhetorical strategies and literary techniques. Throughout the semester, we will practice close reading by analyzing texts produced across many genres, including poetry, short stories, the novel, literary criticism, oratory, autobiography, and creative nonfiction. Authors will include Louise Erdrich, Leslie Marmon Silko, Toni Morrison, Natasha Trethewey, and Natalie Diaz. Students will refine their critical thinking skills through writing assignments that ask them to make argumentative claims.

<b>English 197F</b> First year seminar – open only to first-year students <b>Imagined Cities from Plato to Pratchett</b>	TR 10:30-12:00	De Groot
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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)

Course & Number	Time	Instructor
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**English 197F** TR 10:30-12:00 Larsen  
 First year seminar – open only to first-year students  
**Tales of Distant Places**

Maps, dream-visions, halls of mirrors, roads of words: this is a course for people who like to read strange narratives—true, false, fictive, historical, or poetic. Most are from China or the British Isles, some from Europe, some from the Americas. Many tell of travels on the old Afro-Eurasian trade routes, but you should plan to go at least as far from home as the planet Aka.

We'll think about these questions: What can other people's writings teach us about our lives and values? How is the teller altered by the tale? Is the reader a teller too? Are maps realities? Are poems and stories maps?

Also: How are the varied cultures of planet Earth affected, and connected, by those who fare forth into The Land of Somewhere Else, by swapping stories, by making art from language, and by reading / hearing / savoring those things? Does inter-cultural contact destroy people's identities, or create them? What can old texts teach us about life on our web-netted earth today?

Lots of reading. A little literary forgery. Magical poems and books. Offered Term 1. (f, x, r, AES, GLO)

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**English 197F** TR 10:30-12:00 Anderson  
 First year seminar – open only to first-year students  
**The Mystery of Billie Holiday**

This course examines the life and the crafting of what has become the “tragic trope” of the black superstar. We will explore the life and work of Eleanora Fagan (1915-1959), better known as Billie Holiday. Holiday became an iconic jazz musician and singer-songwriter in a career that spanned nearly thirty years. Her vocal style was influenced by jazz instrumentalists and was unique in its manipulation of phrasing and tempo. Despite her limited vocal range and lack of a formal music education, she made great use of her improvisational skills and became a successful and widely recognized celebrity. This course will examine the implications of black celebrity in the early twentieth century and how it functioned within the parameters of a racially and economically segregated America. We will observe the role that race, gender, class, and substance abuse played in creating the myth of Billie Holiday through a variety of sources (poems, films, memoirs, photographs, recordings, interviews, etc.) and move towards discovering the complexity of Eleanora Fagan and her transformation to Billie Holiday.

This seminar serves as an introduction to the study of literature and performance, college-level writing, and the development of life skills that will help you develop the ability to critique issues of cultural identity and the production of art in the United States. Also listed as GWS 197F. Offered Term 1. (f, x, r, AES, DIV)

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<b>English 207/ 407</b>	(1) W 6:00-8:00 pm	Anderson
<b>Advanced Creative Writing</b>	(2) W 6:00-8:00 pm	Poliner
	(3) W 6:00-8:00 pm	Siegel
	(4) R 12:35-2:35 pm	Kaldas

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)

Course & Number	Time	Instructor
<b>English 210</b> <b>Creative Nonfiction</b>	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 1. (w, CRE)</p>		
<b>English 211</b> <b>Multicultural Women Writers</b>	MW 11:30-1:00	Kaldas
<p>This course focuses on the work of 20<sup>th</sup>-century women writers whose work explores issues of culture, ethnicity, and American identity. Issues discussed include how each character struggles to create a sense of female identity within the often conflicting influences of family and American culture; how authors respond to stereotypes of their cultural heritage; and how they depict the history of their group within the larger context of American history. Also listed as GWS 211. Prerequisite: one semester of college work or permission. Offered Term 1. (w, x, AES, DIV)</p>		
<b>English 223</b> <b>Major British Writers I</b>	MW 1:10-2:40	Moriarty
<p>This course will survey British literature from the medieval to the early modern period. We will read the work of Geoffrey Chaucer, Christopher Marlowe, William Shakespeare, and others. Prerequisite: one semester of college work or permission. Offered Term 1. (AES)</p>		
<b>English 250 – Special Topic</b> <b>Shakespeare from Page to Stage</b>	TR 2:40-4:10	Warren
<p>Examine Shakespeare through the lens of performance as well as textual analysis. Selected plays and specific scenes will be analyzed and performed to illuminate the text and also provide understanding of the performance skills that illuminate the drama (and comedy) of the greatest playwright in the English language. This energetic and fun course is designed for anyone interested in Shakespeare from either a performance or literary point of view. Also listed as THEA 250. No prerequisite. Offered Term 1.</p>		

Course & Number	Time	Instructor
<b>English 281</b> <b>American Literature to 1860</b>	MW 11:30-1:00	Rosen
<p>Questions of identity have long dominated the thoughts and discourse of those who live on this continent. In this course, we will explore the roles of race, gender, class, and ethnicity in the development of American literature and how various visions of America have complemented, cohered, and competed with each other from the oral traditions of Native Americans up to 1860. Prerequisite: one semester of college work or permission. Offered Term 1. (w, x, AES, DIV)</p>		
<p><u>For Fall 2018:</u>  This survey course presents a fresh look at the meaning of encounter in American literature of the pre-national, early national, antebellum, and Civil War periods. Throughout the semester, we will close-read narratives that focus on the somatic experiences, medical regimens, religious beliefs, family lives, political goals and postmortem treatment of the enslaved, the captured, the injured, and the aggressive. In turning our focus toward the body as the primary site of colonization, our class goals will include the recovery of the voices of women, children, and people of color as actors in the Atlantic world; the investigation of early modern medico-legal procedures; the interrogation of settler colonial paradigms; and analysis of the relationship between genre, message, and audience.</p>		
<b>English 321</b> <b>Screenwriting I</b>	TR 10:30-12:00	Lockett
<p>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. Also listed as FILM 321. Prerequisite: sophomore standing or permission. Offered Term 1. (w, CRE)</p>		
<b>English 332</b> <b>Shakespeare and the Theatre</b>	TR 10:30-12:00	Moriarty
<p>In <i>When The Theater Turns to Itself</i>, Sidney Homan writes, “there are certain moments when the theater abandons the metaphors – night, day, the ocean, caves and so on – available to other media and turns to itself for metaphors taking their source not directly from life but from art – acting, the imagination, the stage itself, the pleasure in illusion which is at the very heart of the drama.” Plays that reflect on their own artfulness, characters that examine their thoughts and behavior as acting, or plays-within-the-play that reflect/refract the action of the main play are considered metadrama. In this course we will examine theatrical self-awareness in select plays of Shakespeare (<i>Hamlet</i> and <i>Henry IV Part I</i> among others) and related metadramatic works, including Tom Stoppard’s <i>Rosencrantz and Guildenstern Are Dead</i>. We will also view some films. Sophomore standing or permission. Offered Term 1. (PRE)</p>		
<b>English 335</b> <b>Milton</b>	TR 2:40-4:10	Pfeiffer
<p>An analysis of <i>Paradise Lost</i>. We will use close readings of the poem’s language, structure, and themes to understand Milton’s epic as a literary masterpiece; we will consider literary responses to the poem as a means of determining the epic’s cultural significance. Prerequisite: junior standing or permission. Also listed as REL 335. Offered Term 1. (o, w, x)</p>		

Course & Number	Time	Instructor
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**English 350 (1) – Special Topic  
Literature of the Holocaust**

TR 1:00-2:30

Moriarty

We will read a variety of literature of the Holocaust to examine how writers tried to create meaning from their experience of it. We will consider the role of memory/memorial in constituting the event and the use of literary genres and devices to impose form on an experience that, by its nature, was unrepresentable. Films include selections from Claude Lanzmann’s *Sho’ah*, Agnieszka Holland’s *Europa Europa*, and Gerda’s Weissman’s *One Survivor Remembers*. Readings include Viktor Frankl’s *Man’s Search for Meaning*, Primo Levi’s *Survival in Auschwitz*, Thomas Keneally’s *Schindler’s List*, Art Spiegelman’s *Maus I* and *Maus II*, and other works. Prerequisite: sophomore standing or permission. Offered Term 1.

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**English 350 (2) – Special Topic  
Reimagining the Middle Ages: The Literary Uses of the Past from Shakespeare to Science Fiction**

MW 1:10-2:40

De Groot

Why won’t we let the Middle Ages die? “Modernity” defines itself in large part by negating, rejecting, and in some cases literally destroying its own past. The ongoing fascination of the Middle Ages from Shakespeare to sci-fi, however, suggests that the ghosts of the past are not easily laid to rest. Sometimes those ghosts are friendly, reminding us to complicate our views of good and evil, of racial or religious politics, and of story-telling. At other times, those ghosts are profoundly malignant, as we see in the contemporary white supremacist fascination with their version of the Middle Ages. We will pair medieval texts with later re-fashionings to examine the ways in which “modern” literature sometimes rejects and sometimes rewrites the idea of “the medieval.” Possible medieval authors include Dante, Chrètien de Troyes, Thomas Malory, the *Beowulf* poet, and the authors of the York mystery plays. Possible modern authors include Shakespeare, Tolkien, Tony Harrison, Anne Radcliffe, T.S. Eliot, Derek Walcott, John Crowley, Mark Twain, and Gloria Naylor. Prerequisite: sophomore standing or permission. Offered Term 1.

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**English 350 (3) – Special Topic  
The Seduction Narrative in the Early Modern Atlantic World (17<sup>th</sup>- and 18<sup>th</sup>-Century Literature)**

MW 2:50-4:20

Rosen

This course will explore the transatlantic Anglophone literature of the seventeenth and eighteenth centuries, and should appeal to fans of the early modern novel and those who study literature and gender. We will examine the history and evolution of the seduction narrative and how this genre reflects cultural beliefs about the roles of women—particularly young women—in changing societies. We will pay particular attention to how the seduction plot is represented in different genres, including the novel, poetry, drama, and periodical literature; how it changes in a transatlantic context; and how Atlantic World slavery and colonization shape its messages about self-determination, violence, romance, and consent. Throughout the semester, we will consider the generic precursors to the seduction plot; the importance of the epistolary form and the playhouse to the seduction narrative; the effects of age and parental absence in the life of each text’s heroine or protagonist; the role of popular print in driving the production of seduction narratives; and how the seduction novel changes over time, while always appealing to its audience with a combination of sympathy, affection, and sensation. Prerequisite: sophomore standing or permission. Offered Term 1.

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Course & Number	Time	Instructor
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**English 358**  
**Literature of the African Diaspora**

TR 2:40-4:10

Anderson

This course examines the African continent in the imagination of diasporic writers and the politics of identity. The course explores how these writers have reclaimed or reinvented an understanding of African culture and history within a Western context. The course addresses the development of a literature that establishes a discourse rooted in the trauma of the Middle Passage and the struggle for justice. Writers included are: Aimé Césaire (Martinique), M. NourbeSe Philip (Tobago), Grace Nichols (Guyana), Kamau Brathwaite (Barbados), Amiri Baraka (USA), and others. Prerequisite: sophomore standing or permission of instructor. Offered Term 1. (AES, GLO)

**English 487**  
**Advanced Studies in Short Fiction**

TR 1:00-2:30

Bender

Close readings of representative stories past and present that define or defy our expectations for the form. Attention to building a vocabulary for discussion and to the analysis of technique and structure. Includes focused study of several contemporary masters of the form. Open to creative writing M.F.A. students, and senior English majors with permission of instructor. Offered Term 1.

## SPRING 2019

Course & Number	Time	Instructor
<b>English 141</b> <b>Fundamentals of Writing Poetry and Fiction</b>	(1) MW 1:10-2:40 (2) TR 10:30-12:00 (3) MW 2:50-4:20 (4) TR 8:50-10:20	Acker Konczal Marcus Rewald
<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>		
<b>English 142</b> <b>Intermediate Creative Writing</b>	(1) TR 10:30-12:00 (2) MW 1:10-2:40 (3) MW 11:30-1:00	Kaldas Siegel Sharp
<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>		
<b>English 150 – Special Topic</b> <b>Medicine and Literature in the Early Modern Atlantic</b>	TR 10:30-12:00	Rosen
<p>Students will delve into the medico-legal and cultural underpinnings of pre-national and early national murder trials, execution sermons and other moments of cultural conflict. Topics will range from the Plymouth colony impact on Native Americans in the Northeast and the Salem Witch Trials to the use of forensic medicine in infanticide trials, accounts of monstrous births in popular print and the post-Revolutionary condemnation of American surgical leader William Shippen for the theft of black bodies. Students will read a wide range of primary legal and literary documents and analyze these texts using critical race theory, disability studies scholarship, and the tools of medical humanities research. No prerequisite. Offered Term 2.</p>		
<b>English 174</b> <b>International Women’s Voices</b>	TR 1:00-2:30	Kaldas
<p>This course explores the diversity of women’s voices and experiences through contemporary literature and film. Discussions will focus on how women respond to the forces of culture, language, politics, gender, and national identity. Readings and films will include a variety of work from Africa, Asia, the Middle East, and Latin America. Also listed as GWS 174. No prerequisite. Offered Term 2. (f, w, x, AES, GLO)</p>		
<b>English 208/ 408</b> <b>Advanced Creative Writing</b>	(1) W 6:00-8:00 pm (2) T 12:35-2:35 (3) W 6:00-8:00 pm	Hankla Moeckel Siegel
<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>		

Course & Number	Time	Instructor
<b>English 221</b> <b>African American Literature</b>	TR 2:40-4:10	Anderson
<p>This survey course will focus on African American literature from the 1920s to the present. Topics include the Harlem Renaissance, the Black Arts Movement, and black women writers. We will examine the various ways the black experience has been depicted in poetry, fiction, and drama, as we discuss issues of aesthetics, community, and gender. Prerequisite: one semester of college work or permission. Offered Term 2. (DIV, MOD)</p>		
<b>English 242</b> <b>Introduction to Children's Literature</b>	MW 2:50-4:20	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>		
<b>English 250 (1) – Special Topic</b> <b>History of the English Language</b>	TR 1:00-2:30	De Groot
<p>What does it mean to speak and write in English? According to Derek Walcott, "The English language is nobody's special property. It is the property of the imagination: it is the property of the language itself." This survey course tracks English's growth from a localized Germanic dialect to a global literary language, beginning with the basics of grammar and phonetic transcription. We will then turn to a historical account of the transformations of the language through Old and Middle English, the Great Vowel Shift, the era of standardization and dictionaries, and the re-centering of slang and dialect within cultural studies and postcolonial literature. Prerequisite: one semester of college work or permission. Offered Term 2.</p>		
<b>English 250 (2) – Special Topic</b> <b>Shakespeare's Kings and Clowns</b>	TR 10:30-12:00	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.</p>		
<b>English 282</b> <b>United States Literature from 1860 to Present</b>	MW 11:30-1:00	Anderson
<p>The development of prose and poetry in the United States from the Civil War to the present, including the schools of regionalism, realism, and naturalism in fiction, the emerging African-American literary tradition, and the growing multicultural nature of U.S. literature in the 20<sup>th</sup> century, along with the development of Modernism and post-Modernism. Prerequisite: one semester of college work or permission. Offered Term 2. (o, AES, MOD)</p>		

Course & Number	Time	Instructor
<b>English 303</b> <b>Literary History and Theory I</b>	TR 1:00-2:30	Moriarty
<p>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 2. (MOD)</p>		
<b>English 304</b> <b>Advanced Expository Writing</b>	TR 2:40-4:10	Kaldas
<p>The writing of nonfiction prose with an overview of the essay as a literary genre. Students will read, analyze, and write autobiographical and personal essays, informational, persuasive, and exploratory essays, with focus on voice, purpose, and style. Prerequisite: sophomore standing or permission. Offered Term 2. (w, x)</p>		
<b>English 324</b> <b>Poetry in Performance</b>	TR 10:30-12:00	Anderson
<p>This course examines the aesthetics of textual performance as it has been applied to the performative aspect of poetry. By examining the work of a diverse group of modern and contemporary poets, students will learn to develop methods of critiquing and performing a broad range of aesthetic expression that incorporates poetry with other media (oral, video, disc, cassette, sound, etc.). Using original material (student poems, essays, interviews, etc.) the course offers to explore the rich sources and influences that create this vibrant form. Poets to be discussed include: Jayne Cortez, Jackson MacLow, David Antin, Victor Hernandez Cruz, Jessica Hagedorn, John Cage, Cecilia Vicuna, Harryette Mullen, and several others. This course is a composite seminar/practicum where experimental and expository writing strategies as well as structural tactics and techniques will be discussed. Prerequisite: junior standing or permission. Offered Term 2. (o, CRE, MOD)</p>		
<b>English 339</b> <b>18<sup>th</sup>-Century British Novel</b>	TR 10:30-12:00	De Groot
<p>Exploration of the genesis and early development of the novel as a dominant literary form in English. Themes include genre and form; gender; subjectivity; and cultural difference. Possible authors include Daniel Defoe, Samuel Richardson, Henry Fielding, Frances Burney, Ann Radcliffe, and Jane Austen. Be aware that these novels are long; reading will average at least 200 pages per week and probably more—but these novels are worth it! Prerequisite: sophomore standing or permission. Offered Term 2.</p>		
<b>English 350 (1) – Special Topic</b> <b>Madness in Shakespeare</b>	MW 1:10-2:40	Moriarty
<p>Jealousy, hysteria, melancholy, demonic possession, and love—all kinds of madness will be the object of our study. Plays may include <i>Hamlet</i>, <i>Othello</i>, <i>King Lear</i>, and <i>Macbeth</i> as well as some sonnets. Agreeing with <i>Hamlet</i>'s Claudius that "Madness in great ones must not unwatched go," we will view some DVD performances to observe different styles of performing madness. Also listed as THEA 350. Prerequisite: junior standing or permission. Offered Term 2.</p>		

Course & Number	Time	Instructor
<b>English 350 (2) – Special Topic</b> <b>Native American Life Writing from Occom to the Present</b>	MW 2:50-4:20	Rosen
<p>This advanced American literature course will serve, simultaneously, as a survey of Native American and Indigenous literatures and histories from the eighteenth century to the present day and as an introduction to the field of Native American and Indigenous Studies. Students will close-read primary and secondary texts and analyze them by applying Indigenous critical theory and the historical and critical work of Native Studies scholars. We will address the complicated generic entanglements of writers like Occom, Apess, and Schoolcraft; the propaganda of the Carlisle boarding school; the pushback against boarding schools by Zitkála-Šá and Eastman; the role of memoir in affirming sovereignty; captivity, and celebrity; and myriad other views of Native identity, with a particular focus on autobiography and other forms of life writing. Prerequisite: sophomore standing or permission. Offered Term 2.</p>		
<b>English 351 – Writer-in-Residence</b> <b>Time and Point of View</b>	MW 1:10-2:40	Durban
<p>Flannery O’Connor called a story “an experience of meaning” that “makes actual the mystery of our position on earth.” This class will explore how the use of <i>time</i> and the choice of <i>point of view</i> in stories and novels create the experience of that mystery. We’ll read and discuss novels and stories by Graham Swift, Jean Rhys, Katherine Anne Porter, and Ron Rash (among others) in pursuit of insights into how these two factors contribute depth and resonance to our imagined worlds and characters. Students will be asked to respond both analytically and imaginatively to the books and stories we discuss. Prerequisite: sophomore standing or permission. Offered Term 2.</p>		
<b>English 385</b> <b>Victorian Literature</b>	MW 11:30-1:00	Rosen
<p>Major writers of the Victorian period, with some attention to the relations between literary art and intellectual and social issues of the time. Readings include nonfiction prose as well as fiction and poetry; Emily Brontë, Matthew Arnold, George Eliot, Charles Dickens, John Henry Newman, and others. Prerequisite: sophomore standing or permission. Offered Term 2.</p>		
<b>English 486</b> <b>Advanced Studies in Creative Nonfiction</b>	MW 11:30-1:00	Moeckel
<p>This is a course on the literary form that has come to be known as “Creative Nonfiction.” We will read and discuss various modes of writing about personal experience and the aesthetic and ethical issues raised by such writing. Written assignments will include discursive prose, as well as students’ original creative nonfiction. Open to creative writing M.F.A. students, and senior English majors with permission of instructor. Offered Term 2.</p>		

## English Major: Courses Meeting Distribution Requirements

**(F) = Offered Fall**

**(S) = Offered Spring**

**# = Not offered 2018-2019**

**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 (S)
- # ENG 307: Literary History and Theory II
- # 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
- # ENG 315: Dante
- # ENG 319: The Jazz Aesthetic in Literature
- # ENG 320: Immigrant Literature
  - ENG 324: Poetry in Performance (S)
- # ENG 325: Romantic Poetry
- # ENG 328: 19th-Century Women Writers
- # ENG 330: 17<sup>th</sup>- & 18<sup>th</sup>-Century Literature
- # ENG 331: Shakespeare's Rome
  - ENG 332: Shakespeare and the Theatre (F)
- # ENG 333: Shakespeare's Women
  - ENG 335: Milton (F)
- # ENG 336: Shakespeare's Tragedies
- # ENG 337: 17th-Century Poetry
  - ENG 339: 18<sup>th</sup>-Century British Novel (S)
- # 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: Literature of the Holocaust (F)
  - ENG 350: Madness in Shakespeare (S)
  - ENG 350: Native American Life Writing (S)
  - ENG 350: Reimagining the Middle Ages (F)
- # ENG 353: Film as Narrative Art I
- # ENG 354: Film as Narrative Art II
- # ENG 355: Modern British & American Poetry
  - ENG 358: Literature of the African Diaspora (F)
- # ENG 367: Cross-Genre and Experimental Writing
- # ENG 373: Black Aesthetic Movement in Literature
- # ENG 379: Feminist Theory
- # ENG 382: Adv. Studies in American Literature
- # ENG 484: Advanced Studies in Poetry
- # ENG 485: Advanced Studies in the Novel
  - ENG 486: Adv. Studies in Creative Nonfiction (S)
  - ENG 487: Advanced Studies in Short Fiction (F)

### 17th or 18th Century

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

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

- # ENG 310: Chaucer
  - ENG 310L: Shakespeare as Dramatist (London)
- # ENG 311: Origins of Poetry
- # ENG 313: Literature of the Renaissance
- # ENG 315: Dante
- # ENG 317: Medieval Literature
- # ENG 331: Shakespeare's Rome
  - ENG 332: Shakespeare and the Theatre (F)
- # ENG 333: Shakespeare's Women
- # ENG 336: Shakespeare's Tragedies
- # ENG 340: Shakespeare as Screenwriter
  - ENG 350: Madness in Shakespeare (S)
  - ENG 350: Reimagining the Middle Ages (F)

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

- # ENG 306: How Writing is Written
- # ENG 318: Imagining Race in American Letters
- # ENG 319: The Jazz Aesthetic in Literature
- # ENG 320: Immigrant Literature
  - ENG 324: Poetry in Performance (S)
- # ENG 325: Romantic Poetry
- # ENG 328: 19<sup>th</sup>-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: Literature of the Holocaust (F)
  - ENG 350: Native American Life Writing (S)
- # ENG 353: Film as Narrative Art I
- # ENG 354: Film as Narrative Art II
- # ENG 355: Modern British & American Poetry
  - ENG 358: Literature of the African Diaspora (F)
- # ENG 367: Cross-Genre and Experimental Writing
- # ENG 373: Black Aesthetic Movement in Literature
- # ENG 375: Writing Out of Multicultural Experience
- # ENG 382: Adv. Studies in American Literature
  - ENG 385: Victorian Literature (S)
- # ENG 484: Advanced Studies in Poetry
- # ENG 485: Advanced Studies in the Novel
  - ENG 486: Adv. Studies in Creative Nonfiction (S)
  - ENG 487: Advanced Studies in Short Fiction (F)

## **English Major: ENG 350 Courses that Fulfill 300-Level Requirements** **2010-11 forward**

### **Genre, Theory, or Transhistorical**

ENG 350: 19<sup>th</sup>-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: Literature of the Holocaust (2018-19)  
ENG 350: Madness in Shakespeare (2015-16; 2018-19)  
ENG 350: Narrative Structure in the Novel & Novella (2012-13 W-in-R)  
ENG 350: Native American Life Writing from Occum to the Present (2018-19)  
ENG 350: Poetry from the African Diaspora (2005-06, 2012-13)  
ENG 350: Reading and Writing Memoir (2015-16)  
ENG 350: Reimagining the Middle Ages (2018-19)  
ENG 350: Shakespeare's Bookshelf (2011-12)  
ENG 350: Studies in the 19<sup>th</sup>-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 18<sup>th</sup>-Century British Literature (2013-14, 2014-15)

### **The 17<sup>th</sup> and 18<sup>th</sup> Centuries**

ENG 350: Seminar in Jane Austen (2010-11, 2012-13)  
ENG 350: The Gothic Novel (2013-14, 2014-15, 2015-16)  
ENG 350: The Seduction Narrative in the Early Modern Atlantic World (2018-19)  
ENG 350: Wit and Wisdom in 18<sup>th</sup>-Century British Literature (2013-14, 2014-15)

### **Period Prior to 17<sup>th</sup> Century**

ENG 350: Greek and Shakespearean Tragedy (2012-13)  
ENG 350: Madness in Shakespeare (2015-16; 2018-19)  
ENG 350: Shakespeare's Bookshelf (2011-12)

### **The 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> Centuries**

ENG 350: 19<sup>th</sup>-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: Literature of the Holocaust (2018-19)  
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 19<sup>th</sup>-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)

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

**(F) = Offered Fall**

**(S) = Offered Spring**

**# = Not offered 2018-2019**

### **Prior to 1900**

- # ENG 310: Chaucer
  - ENG 310L: Shakespeare as Dramatist (London)
- # ENG 311: Origins of Poetry
- # ENG 313: Literature of the Renaissance
- # ENG 314: Seminar in Jane Austen
- # ENG 315: Dante
- # ENG 317: Medieval Literature
- # ENG 325: Romantic Poetry
- # ENG 328: 19<sup>th</sup>-Century Women Writers
- # ENG 330: 17<sup>th</sup>-& 18<sup>th</sup>-Century Literature
- # ENG 331: Shakespeare's Rome
  - ENG 332: Shakespeare and the Theatre **(F)**
- # ENG 333: Shakespeare's Women
  - ENG 335: Milton **(F)**
- # ENG 336: Shakespeare's Tragedies
- # ENG 337: 17<sup>th</sup>-Century Poetry
  - ENG 339: 18th-Century British Novel **(S)**
- # ENG 340: Shakespeare as Screenwriter
  - ENG 385: Victorian Literature **(S)**

## **Creative Writing Major: ENG 350 Courses that Fulfill Requirements 2018-19 forward**

### **Prior to 1900**

- ENG 350: Madness in Shakespeare (2018-19)
- ENG 350: Native American Life Writing (2018-19)
- ENG 350: Reimagining the Middle Ages (2018-19)
- ENG 350: The Seduction Narrative (2018-19)

### *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-17<sup>th</sup> Century
    - 17<sup>th</sup> or 18<sup>th</sup> Century
    - 19<sup>th</sup>, 20<sup>th</sup>, or 21<sup>st</sup> Century
  - **Eight credits of additional English electives**

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

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

- **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-17<sup>th</sup> Century
    - 17<sup>th</sup> or 18<sup>th</sup> Century
    - 19<sup>th</sup>, 20<sup>th</sup>, or 21<sup>st</sup> Century
  - **20 additional credits from among:**
    - ENG 141: Fundamentals of Writing Poetry and Fiction
    - ENG 142: Intermediate Creative Writing
    - ENG 207, 208: Advanced Creative Writing (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

***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.

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

▪ **44 credits (11 courses), 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-17<sup>th</sup> Century

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

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

▪ **20 additional credits from among:**

ENG 211: Multicultural Women Writers

ENG 220: Early African American Literature: Race and Rebellion, Slavery and Song

ENG 221: African American Literature

ENG 230: The Textual Construction of Gender

ENG 281: American Literature to 1860

ENG 282: United States Literature from 1860 to present

ENG 284: The Beat Generation

ENG 308: Reading and Writing Memoir

ENG 318: Imagining Race in American Letters

ENG 319: The Jazz Aesthetic in Literature

ENG 320: Immigrant Literature

ENG 324: Poetry in Performance

ENG 330: 17<sup>th</sup>- and 18<sup>th</sup>-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: Native American Life Writing from Occom to the Present (2018-19)

ENG 350: Poetry of the African Diaspora (2012-13)

ENG 350: The Seduction Narrative in the Early Modern Atlantic World (2018-19)

ENG 356: Contemporary U.S. Poetry

ENG 358: Literature of the African Diaspora

ENG 373: The Black Aesthetic Movement in Literature

ENG 375: Writing Out of the Multicultural Experience

ENG 379: Feminist Theory

ENG 382: Adv Studies in American Literature—Gothic America: Monsters, Madness, & the Macabre

***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.

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

- **44 credits (11 courses), 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-17<sup>th</sup> Century
    - 17<sup>th</sup> or 18<sup>th</sup> Century
    - 19<sup>th</sup>, 20<sup>th</sup>, or 21<sup>st</sup> Century
  - **20 additional credits, to be distributed as follows:**

**12 credits from among:**

ENG 284: The Beat Generation  
ENG 303: Literary History and Theory I  
ENG 307: Literary History and Theory II  
ENG 311: Origins of Poetry  
ENG 319: The Jazz Aesthetic in Literature  
ENG 321: Screenwriting I  
ENG 322: Screenwriting II  
ENG 323: Cinematic Adaptation  
ENG 324: Poetry in Performance  
ENG 332: Shakespeare and the Theatre  
ENG 333: Shakespeare's Women  
ENG 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.

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

▪ **46-50 credits, including:**

- ENG 141: Fundamentals of Writing Poetry and Fiction
- ENG 142: Intermediate Creative Writing
- Three 207-208: Advanced Creative Writing
- Two 100- or 200-level literature courses (first-year seminars in English can fulfill this requirement)
- One course in art, dance, music, theatre, or film
- Three 300- or 400-level ENG courses, at least two of which must be in literature prior to 1900
- One additional 4-credit ENG course at the 200, 300, or 400 level
- ENG 407-408: Advanced Creative Writing or senior honors thesis in Creative Writing
- Senior Creative Portfolio: resume, brief statement of post-grad plans, 25 pages of revised poetry (at least 6 pages) and prose (at least 12 pages of fiction and/or nonfiction), eight one-page responses to department-sponsored readings and Q&A's, and a one-page statement on the student's editorial or internship experience in a related field.

Creative Writing majors are encouraged to work as readers or editors on one of the department's student literary publications or complete one Short Term internship in a related field, such as publishing or nonprofit literary arts, in preparation for completion of their senior portfolio.

### ***Requirements for a Minor in English***

**5 courses (20 credits), including:**

- Two 200-level literature courses [**Note:** for students using academic catalogs prior to 2018-19, the requirement is two of the following courses: ENG 281, 282, 223, 224.]
- Two 300-level literature courses
- One additional literature course at any level

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

**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