

English and Creative Writing **MAJOR, MINOR**

PROFESSORS: Richard H. W. Dillard, Cathryn Hankla, David Huddle (Distinguished Visiting Professor of Creative Writing), Jeanne Larsen, Lawrence “Wayne” Markert (University Professor), Marilyn Moriarty, Eric Trethewey

ASSOCIATE PROFESSORS: T. J. Anderson, Julie Pfeiffer (on leave Spring Term)

ASSISTANT PROFESSORS: Michelle Abate, Jen Boyle, Pauline Kaldas, Thorpe Moeckel, Elizabeth Poliner (visiting)

LOUIS RUBIN WRITER-IN-RESIDENCE: David Payne (part time, Spring Term)

LECTURER: Brent Stevens

TEACHING FELLOWS: Adam Dorris, Evelyn Haselden, Kristina Newberry, Michael Overa

The English department provides majors and other interested students an opportunity to enhance their powers of expression through the close reading of texts, the free exchange of ideas in a supportive and demanding environment, and the production of original works of poetry, prose, and literary analysis.

Students will be challenged to improve their control of the English language and will be prepared for graduate study in literature, creative writing, and related fields, or for entering a career in which their communication skills will be prized. The department fosters an imaginative perception of experience, which can enhance the pleasure, value, and understanding that students find in literature and in living.

LOUIS D. RUBIN, JR. SEMESTER IN CREATIVE WRITING

In addition to the M.F.A. in creative writing (see graduate catalog), Hollins offers a one-semester intensive program in creative writing and modern literature every spring for undergraduate students from other institutions.

Admission to the program is competitive and requires submission of a manuscript (10 to 30 pages of poetry, fiction, or both), two letters of recommendation, preferably including one from an instructor familiar with the student’s writing, and a transcript.

Visiting student writers take a full 16-credit load, including a writing workshop at an appropriate level; a tutorial class on the theory and craft of poetry, fiction, translation, and literary nonfiction; and two intermediate or advanced courses related to individual interests, at least one of which should be in 20th- and 21st-century literature.

Visiting student writers pay tuition directly to Hollins, except for students from schools in the Seven College Exchange Program. Any financial aid must be provided by the home institution or from other outside sources. For further information, contact the Hollins English department.

REQUIREMENTS FOR A MAJOR IN ENGLISH:

8–11 courses (32–44 credits), including 6 core courses

CORE COURSES:

- One 100-level literature course (first-year seminars do not 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

- Senior portfolio, including a photocopy of any graded paper (of at least 2,000 words) written for a 300-level English course at Hollins for which the student received a grade of “B” or higher.

ELECTIVE COURSES:

NO CONCENTRATION

- Eight credits of additional English electives

It is strongly recommended that majors take ENG 223: Major British Writers or ENG 281: United States Literature to 1860, or both, during their sophomore year.

No course may be counted for fulfillment of more than one requirement.

If a student attempts honors, the credits for the successful completion of that project will be applied to the credits required for the major.

Upperclass women who require assistance in writing should request that short essays be assigned them in any class in which they enroll. They may also request to work with a student writing tutor and may consult with the director of the Writing Center.

CONCENTRATION IN CREATIVE WRITING

20 credits from among:

- ENG 141: Fundamentals of Writing Poetry and Fiction
- ENG 142: Intermediate Creative Writing
- ENG 207, 208: Advanced Creative Writing (may be repeated for credit)
- ENG 250: Special Topic - 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 350: Selected Special Topics courses, as determined by the director of the Creative Writing Program (this will generally apply to courses taught by the Louis D. Rubin, Jr. Writer-in-Residence)
- ENG 407, 408: Advanced Creative Writing, senior option

CONCENTRATION IN MULTICULTURAL U.S. LITERATURE

20 credits from among:

- ENG 211: Multicultural Women Writers
- 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 309: The Jazz Aesthetic in Literature
- ENG 320: Immigrant Literature
- ENG 342: Advanced Studies in Children’s Literature
- ENG 346: Arab American Literature
- ENG 356: Contemporary United States Poetry
- ENG 377: Truth Scribbled in Margins
- ENG 379: Feminist Theory
- ENG 382: Literature of Protest

ENGLISH continued

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).

CONCENTRATION IN PERFORMANCE AND LITERATURE

12 credits from among:

- ENG 264: New Media and Literature
- ENG 284: The Beat Generation
- ENG 303: Literary History and Theory
- ENG 309: The Jazz Aesthetic in Literature
- ENG 311: Origins of Poetry
- ENG 321: Screenwriting I
- ENG 322: Screenwriting II
- ENG 323: Cinematic Adaptation
- ENG 324: Poetry in Performance
- ENG 326: Writing the Early Modern Body
- ENG 332: Shakespeare and the Theatre
- ENG 333: Shakespeare's Women
- ENG 340: Shakespeare as Screenwriter
- ENG 353: Film as Narrative Art I
- ENG 354: Film as Narrative Art II
- ENG 356: Contemporary United States Poetry

Eight credits from among:

- ANTH 324: Life Histories/Self-Narratives
- ART 365: American Art
- DANC 237: Dance History I
- DANC 239: Dance History II
- DANC 240: Imaginative Thinking, Moving, and Crafting I
- DANC 260: Performance Workshop
- DANC 335: Multimedia
- DANC 336: Sound Design
- DANC 340: Imaginative Thinking, Moving, and Crafting II
- FILM 272: American Cinema
- GWS 343: Drag - Theories of Transgenderism and Performance
- HUM 212: The French Absurd Theatre
- MUS 256: Women in Western Music
- PHIL 207: Philosophy of Art
- SOC 333: Blues, Jazz, and Culture
- 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

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.

REQUIREMENTS FOR A MINOR IN ENGLISH:

5 courses (20 credits)

- Two courses from:
ENG 223, 224: Major British Writers
ENG 281, 282: United States Literature

- Two courses at the 300 level (8)
- One additional course at any level (4)

REQUIREMENTS FOR A MINOR IN CREATIVE WRITING:

20 credits

- ENG 141: Fundamentals of Writing Poetry and Fiction (4)
- 16 additional credits from among:
 - ENG 142: Intermediate Creative Writing (4)
 - ENG 207, 407: Advanced Creative Writing (4)
 - ENG 208, 408: Advanced Creative Writing (4)
 - ENG 304: Advanced Expository Writing (4)
 - ENG 306: How Writing is Written (4)
 - ENG 321: Screenwriting I (4)
 - ENG 322: Screenwriting II (4)
 - ENG 323: Cinematic Adaptation (4)
 - ENG 350: selected Special Topics courses, as determined by the chair of the creative writing program (this will generally apply to courses taught by the Louis D. Rubin, Jr. Writer-in-Residence)
 (ENG 207, 208: Advanced Creative Writing may be repeated for credit.)

The English department has established the following prerequisites for upper-level courses:

- 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 or ENG 142: Intermediate Creative Writing, or permission; the prerequisite for ENG 142 is ENG 141 or permission.
- 200-level English 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.
- 300-level English courses: Sophomore standing or higher; previous course work in English at the 200 level is recommended. Sophomores wishing to enroll in 300-level courses are strongly advised to consult with the instructor before registration.
- Term 1: All 100-level courses, except ENG 141, are reserved for first-year students. Upper class students may elect these courses if space is available after the first-year students have registered.

COURSES IN ENGLISH AND CREATIVE WRITING:

ENG 100: EXPOSITORY WRITING (4)

Stevens

Designed to make students conscious of, comfortable with, and proficient in all stages of composing from invention to drafting and revision to editing. Frequent short writing assignments and a workshop format give students constant practice in producing and analyzing expository prose. Not open to students who took it with previous number of ENG 120. Enrollment by placement or permission. Offered Term 1. (o)

ENG 117: CHILDBIRTH AND WOMEN'S WRITING (4)

Pfeiffer

An introduction to literary and interdisciplinary study as well as college writing. We will analyze birth stories as literary and cultural metaphors in the texts of authors such as Anne Bradstreet, Kate Chopin, Helene Cixous, Louise Erdrich, Shulamith Firestone, Julia Kristeva, Toni Morrison, Adrienne Rich, and Fay Weldon. Also listed as GWS 117. No prerequisite. Not offered in 2009–10. (f, w, x)

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ENG 123: CONTEMPORARY LITERATURE OF EXILE (4)

Boyle

This interdisciplinary and writing-intensive course explores the rhetorical and literary construction of exile and immigration. What do we mean when we talk of being in exile? How are speaking, reading, and writing themselves states of exile? Possible texts: W.E.B. Dubois, Gloria Anzaldua, Monique Thuy-Dung Truong, Langston Hughes, Julia Alvarez, and *Lone Star*. No prerequisite. Offered Term 1. (f, w, x, AES, DIV)

ENG 129: MONSTERS AND MARVELS (4)

Moriarty

Both monsters and marvels are deviations from a norm or standard that is called "natural." Frequently it is the case that the word nature or natural implies a system of values or norms. Deviations from this norm—whether horrible (monsters) or wonderful (marvels)—offer an insight into the basis of values which form the norm. Readings will include *The Odyssey*, *Frankenstein*, and *The Metamorphosis*. No prerequisite. Offered Term 2. (f, w, x, AES)

ENG 141: FUNDAMENTALS OF WRITING POETRY AND FICTION (4)

Dorris,

Haselden, Moeckel, Newberry, Overa

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

ENG 142: INTERMEDIATE CREATIVE WRITING (4)

Kaldas, Moeckel, Poliner

The writing of poetry and fiction; intermediate level. Includes discussion of student work and contemporary short stories and poems. Frequent conferences with the instructor. Prerequisite: ENG 141. Offered both terms. (f, w, CRE)

ENG 150: SPECIAL TOPIC – NOVELS WE ALL SHOULD HAVE READ (4)

Trethewey

In this course we will read and discuss a selection of memorable novels, as well as some critical commentary—by major writers of the 19th and 20th centuries. The main emphasis will be on a careful, conscientious reading of the texts with the aim of enhancing aesthetic appreciation and understanding the moral issues with which the novels engage. To achieve this we will pay careful attention to the development of a critical vocabulary—a lexicon of critical and theoretical terms—with which to address issues raised by the works in question. In addition, we will give some attention to the historical context in which the texts were written in order to gain an understanding of the connections between the age and the literary productions thereof. No prerequisite. Open to first-year students. Offered Term 1.

ENG 150: SPECIAL TOPIC - THE HARLEM RENAISSANCE (4)

Anderson

The Harlem Renaissance from 1919–1934 was a major period in American intellectual and artistic life. African Americans began to create art in ways that expressed a new-found sense of self-awareness. The period represented a fertile outpouring of creative work. By exploring the Harlem Renaissance, students will examine how writers and artists articulated issues of nationalism, gender, racism, and economic disparity. No prerequisite. Offered Term 2. (f, x, AES, DIV)

ENG 151: CLOSE READING, CRITICAL WRITING (4)

Department

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. Not offered in 2009–10. (f, x, AES)

ENG 152: THE CHILD'S IMAGINATION: CHILDREN IN LITERATURE (4) Pfeiffer

An exploration of the role(s) of the child in literature with a special focus on the significance of the imagination. Texts include *Jane Eyre*, *Anne of Green Gables*, *The Little Prince*, and *My Name is Asher Lev*. Assignments include weekly papers and oral presentations. No prerequisite. Not offered in 2009–10.

ENG 160: EXTREME FICTIONS (4) Abate

U.S. culture loves to take life to the extreme. From “extreme sports” to “extreme surgery,” our society consistently rejects moderation and embraces excess. This interdisciplinary and writing-intensive course will apply this phenomenon to the nation’s print and popular culture, examining works that are “extreme” in some way: extremely long or short, popular or obscure, serious or nonsensical. We will explore the impact that these various forms of excess have on narrative content, aesthetic value, and artistic merit. No prerequisite. Offered Term 2. (f, w, x, AES)

ENG 197F: FIRST-YEAR SEMINAR - THE NATURE AND CULTURE OF WATER (4)

Moeckel

An exploration of the ways water runs through American nature writing. By close reading, writing, and fieldwork, we will examine and experience how authors integrate this “element” into their work, as well as the way water functions as myth, metaphor, ritual, resource, image, and form. The natural and cultural realities of our local and home watersheds will remain in focus as we consider how characters and authors reckon with the presence of water in their worlds. Placement to be determined during the summer. Also listed as ES 197F. Offered Term 1. (f, x, r, AES)

ENG 207, 208: ADVANCED CREATIVE WRITING (2, 2) Anderson, Hankla, Huddle, Larsen, Moeckel, Trethewey

A seminar in creative writing. May be repeated for credit. Seniors, with permission, may elect this course for four credits (ENG 407, ENG 408) each term during the senior year. Prerequisites: ENG 141, ENG 142, or permission. Offered both terms. (w, CRE)

ENG 210: CREATIVE NONFICTION (4) Kaldas

This course focuses on the writing of creative nonfiction, including personal essays, memoir, and travel writing. 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)

ENG 211: MULTICULTURAL WOMEN WRITERS (4) Kaldas

This course focuses on the work of 20th-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)

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ENG 221: AFRICAN AMERICAN LITERATURE (4) **Anderson**

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 1. (DIV, MOD)

ENG 223: MAJOR BRITISH WRITERS I (4) **Moriarty**

An introduction to the dominant metaphors, structures, and themes of English Medieval and Renaissance literature as they are embodied in selected works of Chaucer, Shakespeare, Milton, and Pope. Prerequisite: one semester of college work or permission. Offered Term 1. (AES)

ENG 224: MAJOR BRITISH WRITERS II (4) **Markert**

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)

ENG 225: MODERN SOUTHERN WRITERS (4) **Department**

An examination of several important writers, including such authors as William Faulkner, Flannery O'Connor, Robert Penn Warren, Tennessee Williams, Reynolds Price, and Eudora Welty. Prerequisite: one semester of college work or permission. Not offered in 2009–10.

ENG 227: THE EARLY MODERN CYBORG (4) **Boyle**

After establishing a contemporary vocabulary for “cyborgs” and “cybernetics,” we will trace the early ancestors of the contemporary “cyborg,” an integrated human-machine system, in examples of poetry and science of the 17th- and early 18th-century. Prerequisite: one semester of college work or permission. Offered Term 2.

ENG 230: THE TEXTUAL CONSTRUCTION OF GENDER (4) **Moriarty**

Beginning with the premise that sex (biological difference) differs from gender (the significance attributed to sexual difference), this course historically and thematically surveys various models of gender construction. Readings are drawn from the classics, the *Bible*, Freud, and contemporary writers. Also listed as GWS 230. Prerequisite: one semester of college work or permission. Not offered in 2009–10.

ENG 242: INTRODUCTION TO CHILDREN'S LITERATURE (4) **Abate**

An introduction to traditional and contemporary classics. This course provides a foundation both in the history and interpretation of children's literature and in the practical implications of book selection and censorship. Also listed as GWS 243. Prerequisite: one semester of college work or permission. Offered both terms. (w, x, AES)

ENG 248: BUDDHIST LITERATURE - EAST AND WEST (4) **Larsen**

Novels, poems, films, and literary nonfiction (U.S., China, Japan, Germany, England, Korea, Tibet) written in light of Mahayana Buddhist teachings. Close readings in the contexts of diverse cultural re-inscriptions of a global system of practice and understandings. Topics include art as delusion, emptiness, paradise, the road to awakening, and blue mountains walking. No background in Buddhism required. Prerequisite: one semester of college work or permission. Not offered in 2009–10. (AES, GLO)

- ENG 251: 19TH-CENTURY BRITISH NOVEL (4)** **Pfeiffer**
 Studies in selected 19th-century novelists from the heirs of Richardson and Fielding to the precursors of Modernism. Authors will include Austen, Shelley, the Brontës, Trollope, Thackeray, Dickens, Hardy, James, and others. Prerequisite: one semester of college work or permission. Not offered in 2009–10.
- ENG 252: MODERN BRITISH NOVEL (4)** **Department**
 Studies in the 20th-century British novel, featuring work by Hardy, Joyce, Conrad, Woolf, Forster, Waugh, Greene, and others. Prerequisite: one semester of college work or permission. Not offered in 2009–10.
- ENG 263: HOLOCAUST LITERATURE (4)** **Moriarty**
 This course considers the way that various writers attempted to create meaning from their experience of the Holocaust. We consider the role of memory/memorial and the use of literary genres and devices as ways writers impose form on an experience that, by its nature, is unrepresentable. Readings include the work of Primo Levi, Viktor Frankl, and Art Spiegelman. Open to first-year students. Prerequisite: one semester of college work or permission. Not offered in 2009–10.
- ENG 264: NEW MEDIA AND LITERATURE (4)** **Boyle**
 New Media Studies is an emerging interdisciplinary field that brings together literature, cultural studies, and multimedia technologies. The course explores the idea of the “literary” and authorship in relationship to the technologies and arts that mediate aesthetic experience. Texts include: digital media, experimental and graphic novels, and media criticism. Prerequisites: *q* and one semester of college work or permission. Not offered in 2009–10. (*Q*, AES)
- ENG 273: STUDIES IN LYRIC POETRY (4)** **Larsen**
 How do poets work, and play, with words? Close readings of selected poems by traditional and contemporary writers; training in the analysis of poetry useful to writers and other students interested in studying literature and to anyone else who wishes to learn the rules of the game of poetry. The course will focus on British and American poetry and will conclude with a consideration of a few influential poets from China and Japan. Prerequisite: one semester of college work or permission. Not offered in 2009–10.
- ENG 281: UNITED STATES LITERATURE TO 1860 (4)** **Abate**
 In this course we examine literature written from the initial colonization of the land that would eventually become the United States until the outbreak of the Civil War that would threaten to destroy it. Through our reading of sermons, poems, novels, essays, stories, lectures, and political treatises, we investigate how the concept of “American” gradually became attached to the concept of “nation” during this era. Prerequisite: one semester of college work or permission. Offered Term 1. (*w*, *x*, AES, DIV)
- ENG 282: UNITED STATES LITERATURE FROM 1860 TO PRESENT (4)** **Anderson**
 The development of prose and poetry in the U.S. 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 20th century, along with the development of Modernism and post-Modernism. Prerequisite: one semester of college work or permission. Offered Term 2. (*o*, AES, MOD)

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ENG 284: THE BEAT GENERATION (4)

Anderson

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 2. (DIV)

ENG 290: INDEPENDENT STUDY (2 or 4)

Department

Independent study conducted below the advanced level. Application must be made with faculty and department chair prior to registration. Offered any term.

ENG 303: LITERARY HISTORY AND THEORY I (4)

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)

ENG 304: ADVANCED EXPOSITORY WRITING (4)

Kaldas

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)

ENG 306: HOW WRITING IS WRITTEN (4)

Hankla

An exploration of the creative process of poetry and fiction writing. The course will include readings of literature and works by writers on their art and craft, writing assignments, and discussion of student work. Prerequisite: ENG 207 or ENG 208. Offered Term 1. (w, AES, MOD)

ENG 307: LITERARY HISTORY AND THEORY II (4)

Boyle

This course offers a focused look at the different schools of contemporary theory. It is intended to deepen student's knowledge in literary theory and to serve as a methods course preparing students for graduate study. Prerequisite: sophomore standing or permission. ENG 303 is recommended but not required. Not offered in 2009–10.

ENG 309: THE JAZZ AESTHETIC IN LITERATURE (4)

Anderson

This course explores the development of literature (poetry, fiction, autobiography, etc.) that employs a "jazz aesthetic." The philosophical/aesthetic role that jazz improvisation has played in the development of Modernist and Post-Modernist critique will also be examined. Artists discussed include Charles Mingus, Jack Kerouac, Bob Kaufman, Amiri Baraka, Nathaniel Mackey, Miles Davis, Anthony Braxton, Jayne Cortez, and several others. Prerequisite: sophomore standing or permission. Not offered in 2009–10. (AES, DIV)

ENG 310: CHAUCER (4)

Department

A consideration of the pilgrimage as controlling metaphor in the *Canterbury Tales*. Prerequisite: sophomore standing or permission. Not offered in 2009–10. (w, x, AES, ANC)

ENG 311: ORIGINS OF POETRY (4)**Larsen**

Love songs, hymns, tribal traditions, the urge to *syng cuckow*: What preceded poets of Shakespeare's time, and what did they miss out on? What happens when a poem's language changes—or is changed? What's the source of a writer's lyric impulse? We'll read poems first written in Old, Middle, and Early Modern English, and some brought over from Latin, Hebrew, and Greek. Texts from China, Sumer, and Japan will allow trans-cultural triangulation. Prerequisite: sophomore standing or permission. Not offered in 2009–10. (AES, ANC)

ENG 313: LITERATURE OF THE RENAISSANCE (4)**Moriarty**

A study of authorship/authority (political, textual, and rhetorical) in Renaissance works. Topics include the creation of real and ideal worlds and the authority of the original (firsts as bests—pastoral, the Golden Age, writing from nature, the role of citation). Prerequisite: junior standing or permission. Offered Term 2. (AES, MOD)

ENG 315: DANTE (4)**Boyle**

Dante's *Divine Comedy* in translation. Analysis of the figurative mode of perception in the *Inferno* and the *Purgatorio* with an introduction to the *Paradiso*. Prerequisite: sophomore standing or permission. Offered Term 1. (ANC)

ENG 317: MEDIEVAL LITERATURE (4)**Moriarty**

This course surveys secular and sacred medieval literature with attention given to the role of the female subject, both as the writing subject and as the written object. Readings may include *The Showings of Julian of Norwich*, *The Book of Margery Kempe*, as well as selections from Chaucer and medieval drama. Prerequisite: junior standing or permission. Not offered in 2009–10.

ENG 318: IMAGINING RACE IN AMERICAN LETTERS (4)**Trethewey**

Given that the United States is a multiracial, multicultural country, it is important for members of different groups to understand something of the historical dynamics of their interactions with others. The aim of the course is to introduce students to various literary expressions of how race and race relations have been conceived in this country throughout its history, with particular attention paid to relations between African American citizens and those of European ancestry. My hope is that students will come to a clearer understanding of the complexities implicit in racial interactions in the past and present. Prerequisite: sophomore standing or permission. Not offered in 2009–10. (w, x, AES, DIV)

ENG 320: IMMIGRANT LITERATURE (4)**Kaldas**

This course focuses on the literature of immigrants in the United States from the early 1900s to the present. Students will explore the varied and complex experiences of immigrants from different cultural backgrounds. Discussion issues include: the way in which the process of immigration disrupts one's sense of identity, the struggle between alienation and assimilation, and the concept of home. Written requirements will consist of several papers and a final creative/critical project. The course is conducted as a discussion seminar, with emphasis on student participation. Prerequisite: sophomore standing or permission. Not offered in 2009–10. (AES, DIV)

ENG 321: SCREENWRITING I (4)**Dillard**

An intensive hands-on course in the art of writing for the screen—for beginners and for writers experienced in other genres (fiction, poetry, and creative

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nonfiction). Screenings, writing exercises, and workshop-style critiques comprise the course. Also listed as FILM 321. Prerequisite: sophomore standing or permission. Offered Term 2. (w, CRE)

ENG 322: SCREENWRITING II (4)

Dillard

An intensive course in screenwriting in which students go through the various stages of developing and writing a feature-length film script, from outline to treatment to presentation and group critiques to finished screenplay, including the analysis of previously produced screenplays and films. Also listed as FILM 322. Prerequisite: ENG/FILM 321, ENG/FILM 323, or permission. Not offered in 2009–10. (CRE)

ENG 323: CINEMATIC ADAPTATION (4)

Dillard

Students will go through the entire process (from analysis of the story to outline to treatment to screenplay) of adapting a work of fiction for the screen. The course also includes close study of works of fiction that have previously been adapted for the cinema, as well as the resulting screenplays and films. Also listed as FILM 323. Prerequisite: sophomore standing or permission. Not offered in 2009–10.

ENG 324: POETRY IN PERFORMANCE (4)

Anderson

This course examines the aesthetics of textual performance as it has been applied to the performative aspect of poetry. Students will develop methods of critiquing and perform a broad range of aesthetic expression that incorporates poetry with other media. Poets to be discussed include Jayne Cortez, Ed Sanders, and several others. This course is a composite seminar/practicum. Prerequisite: junior standing or permission. Offered Term 1. (o, CRE, MOD)

ENG 325: ROMANTIC POETRY (4)

Trethewey

A study of the major British Romantic poets, including Blake, Wordsworth, Coleridge, Keats, and Shelley. Prerequisite: sophomore standing or permission. Offered Term 2.

ENG 326: WRITING THE EARLY MODERN BODY (4)

Boyle

Ingesting, caressing, working, and hurting—this course explores the representation of embodiment in the language, art, and culture of the early modern period in Europe. Students will work with visual artifacts and a range of literary, historical, and critical texts from the period, as well as become conversant with contemporary criticism on embodiment. Topics for the course include: illness as metaphor; spirit and flesh; textuality and sexuality; the scatological and the sublime; and inverted, monstrous, and diabolic bodies. We will be especially attentive to the connections between texts, genres, and corporeal forms. Prerequisite: sophomore standing or permission. Offered Term 2.

ENG 330: 17TH- AND 18TH-CENTURY LITERATURE (4)

Boyle

A survey of the aesthetic range of Restoration drama and its engagement with cultural transformations in England. Important Restoration adaptations of the genre include the appearance of women on the London stage, and the use of elaborate machinery as spectacle. Antecedent continental works and concurrent dramatic theory will be included. Prerequisite: sophomore standing or permission. Offered Term 1. (AES, MOD)

- ENG 331: SHAKESPEARE'S ROME (4)** **Moriarty**
 Tudor historians linked the dim history of Britain to that of Rome. Republic, empire, myth—what did Rome, and *romanitas*, mean to Shakespeare? Influenced by Ovid and Plutarch as well as the British chronicle histories, Shakespeare located several tragedies in the Roman world and portrayed a Roman presence in *Cymbeline*. We will examine the political and aesthetic use of *romanitas* in select plays and *The Rape of Lucrece*. Prerequisite: sophomore standing or permission. Not offered in 2009–10.
- ENG 332: SHAKESPEARE AND THE THEATRE (4)** **Moriarty**
 A consideration of the metaphor of the stage in representative comedies and tragedies. Prerequisite: sophomore standing or permission. Not offered in 2009–10.
- ENG 333: SHAKESPEARE'S WOMEN (4)** **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)
- ENG 334: THE "ATLANTIC" 18TH CENTURY (4)** **Boyle**
 This course explores the circulation of ideas and identities through transatlantic pairings of literary, autobiographical, and philosophical writings. Special attention is given to the role of genre as its own conceptual and literal "geography." Historical end points for the course are Aphra Behn's *Oroonoko* (1688) and *The Interesting Narrative of the Life of Olaudah Equiano* (1789). Prerequisite: sophomore standing or permission. Offered Term 2. (r)
- ENG 335: MILTON (4)** **Pfeiffer**
 An analysis of *Paradise Lost*. 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. Offered Term 1. (w, x, o, r)
- ENG 336: SHAKESPEARE'S TRAGEDIES (4)** **Moriarty**
 This course examines the structure and theme of tragedy in Shakespeare's plays. Works to be read include *Hamlet*, *Macbeth*, *Othello*, *King Lear*, and *Antony and Cleopatra*. Prerequisite: junior standing or permission. Not offered in 2009–10. (AES)
- ENG 337: 17TH-CENTURY POETRY (4)** **Department**
 The metaphysical poets: Donne, Herbert, Vaughan, Marvell. Emphasis on the emblematic imagination. Prerequisite: sophomore standing or permission. Not offered in 2009–10.
- ENG 339: 18TH-CENTURY BRITISH NOVEL (4)** **Dillard**
 An examination of the cultural background and early development of the novel in English with some attention to the sentimental and Gothic genres. Close reading of novels by Samuel Richardson, Henry Fielding, Laurence Sterne, Tobias Smollett, Fanny Burney, Ann Radcliffe, Matthew Gregory Lewis, and

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Jane Austen. Prerequisite: sophomore standing or permission. Not offered in 2009–10.

ENG 340: SHAKESPEARE AS SCREENWRITER (4)

Dillard

An examination of Shakespeare's plays as collaborations across the centuries with important filmmakers, with attention to the nature of Shakespearean drama and contemporary cinema, the nature of collaboration, translation, interpretation, and the "purity" of imaginative texts. Also listed as FILM 340. Prerequisite: sophomore standing or permission. Not offered in 2009–10.

ENG 342: ADVANCED STUDIES IN CHILDREN'S LITERATURE (4)

Pfeiffer

Close study of various topics in children's literature. Recent topics have included the tomboy character and gender and girls fiction. Prerequisite: junior standing or permission. Also listed as GWS 342. Offered Term 1. (w, x, AES, MOD)

ENG 343: THE MODERN NOVEL I (4)

Dillard

An examination of how the mystery story has become one of the primary literary forms for deconstruction and reconstruction in the modern novel. After a study of the sources of the form in the *Bible*, Sophocles, and Poe, the course moves on to novels by such writers as Agatha Christie, Dashiell Hammett, William Faulkner, Alain Robbe-Grillet, Vladimir Nabokov, Chester Himes, and Friedrich Dürrenmatt. Prerequisite: sophomore standing or permission. Not offered in 2009–10.

ENG 344: THE MODERN NOVEL II (4)

Markert

A study of modern British and European novels (in translation), including works by Milan Kundera, Joseph Conrad, Albert Camus, André Malraux, Christa Wolf, Herman Brock, and others. Prerequisite: sophomore standing or permission. Offered Term 1.

ENG 345: ARAB WOMEN WRITERS (4)

Kaldas

This course focuses on the literature of Arab women whose writing engages the political and cultural transformations taking place in the Middle East. Particular attention is paid to how these writers confront the restrictions and expectations placed upon Arab women. Issues raised for discussion include Arab women's struggle for independence in both domestic and economic spheres, women's participation in political struggles, and conflicts between modernization and tradition. Prerequisite: sophomore standing or permission. Not offered in 2009–10. (AES, GLO)

ENG 346: ARAB AMERICAN LITERATURE (4)

Kaldas

This course begins with an introduction to the history of the first Arabs to immigrate to the U.S. and their process of adaptation. Moving to the contemporary period, students read a variety of literature by Arab Americans, looking at how these writers have expressed the ways in which Arab Americans have crossed geographical and cultural boundaries, their relationship to their homeland, and their evolving identity in the U.S. Written requirements consist of a series of short papers and a final creative/critical project. The course is conducted as a discussion seminar with emphasis on student participation. Prerequisite: sophomore standing or permission. Offered Term 2. (AES, DIV)

ENG 347: STUDIES IN SHORT FICTION (4)

Poliner

Selected readings in the short story from masters to recent innovators, with attention to stories by women and the contemporary short-short story.

Prerequisite: sophomore standing or permission. Offered Term 1. (w, x, AES, MOD)

ENG 350: SPECIAL TOPIC – READING AND WRITING THE FANTASTIC (4) Larsen

Intensive reading of fictional narratives that go beyond mere realism to ask what if? Investigation of their protocols, designs, craft, and sullen art. Analytical and imaginative writing both required. Such authors as: Italo Calvino, Angela Carter, Maxine Hong Kingston, Ursula K. LeGuin, and the students in the course. Prerequisite: ENG 207, ENG 208, ENG 407, or ENG 408. Offered Term 2.

ENG 350: SPECIAL TOPIC – STRANGER IN SHAKESPEARE (4) Moriarty

The tensions of cultural and economic expansion, empire building, and political and religious change found form in the drama of Shakespeare's Globe. This course will examine plays in which Shakespeare draws upon worlds of commerce, trade, and conquest to raise questions about the nature and worth of human identity through the representation of the outsider, foreigner, or alien. Readings may include *Henry V*, *Henry VI Part I*, *The Merchant of Venice*, *Othello*, *Titus Andronicus*, and *Cleopatra*. Prerequisite: sophomore standing or permission. Offered Term 2.

ENG 350: SPECIAL TOPIC – WRITER-IN-RESIDENCE - "I AM NOT MADE LIKE ANY THAT I HAVE SEEN": READING AND WRITING MEMOIR (4) Payne

Jean-Jacques Rousseau begins his *Confessions* with a claim that, giving voice to what so many of us secretly feel about ourselves but hesitate to speak, still has the power to shock and attract us two centuries after his death. In this course, students will read his memoir and others to stimulate the writing of their own. Starting with Rousseau and *Confessions of an English Opium Eater* by DeQuincey, we'll leap forward to more recent examples in this currently proliferating genre, including *Stop-Time* by Frank Conroy, *My Brother* by Jamaica Kincaid, and George Trow's whacked but brilliant memoir of ideas, *My Pilgrim's Progress*. Other works under consideration are Patricia Hampl's *The Florist's Daughter*, Deborah Digges' *The Stardust Lounge*, *An American Requiem* by James Carroll, and J.R. Moehringer's *The Tender Bar*. Offered Term 2.

ENG 353: FILM AS NARRATIVE ART I (4) Dillard

Films of Ingmar Bergman 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 *The Seventh Seal*, *Wild Strawberries*, *The Magician*, *Through a Glass Darkly*, *Winter Light*, *The Silence*, *Persona*, *Shame*, *Hour of the Wolf*, *The Passion of Anna*, *Cries and Whispers*, *Autumn Sonata*, and *Fanny and Alexander*. Prerequisite: sophomore standing or permission. Also listed as FILM 353. Offered Term 1.

ENG 354: FILM AS NARRATIVE ART II (4) Dillard

Films of Akira Kurosawa 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 *Rashomon*, *Ikiru*, *Seven Samurai*, *Throne of Blood*, *The Hidden Fortress*, *The Bad Sleep Well*, *Yojimbo*, *Sanjuro*, *High and Low*, *Redbeard*, *Dodesukaden*, *Ran*, and *Dreams*. Prerequisite: Sophomore standing or permission. Also listed as FILM 354. Offered Term 2.

ENG 355: MODERN BRITISH AND AMERICAN POETRY (4) Trethewey

Intensive study of poetry written or first influential in the first half of the 20th century. Such authors as Emily Dickinson, Gerard Manley Hopkins, Ezra Pound,

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Walt Whitman, T.S. Eliot, William Butler Yeats, Wallace Stevens, William Carlos Williams, and Marianne Moore. Prerequisite: sophomore standing or permission. Not offered in 2009–10.

ENG 356: CONTEMPORARY U.S. POETRY (4)

Anderson

Contemporary American poetry and its roots. A study of the origins and the present modes and voices of poetry in North America, with emphasis on works written since World War II. We will consider the lives of poets in our times, the issues that have mattered to them, and the ways they have found to make art from words. Prerequisite: sophomore standing or permission. Not offered in 2009–10.

ENG 377: TRUTH SCRIBBLED IN MARGINS - UNCONVENTIONAL WRITING BY WOMEN (4)

Hankla

A study of modern and contemporary works by American women of diverse ethnicities who eschew conventional content and form to challenge the boundaries of both. This literature often addresses tabooed subjects and blurs traditional genre lines. Such authors as Gertrude Stein, Adrienne Rich, Audre Lorde, Margaret Atwood, Kathy Acker, Maxine Hong Kingston, Ai, and others will be studied. Prerequisite: sophomore standing or permission. Not offered in 2009–10. (w, AES, DIV)

ENG 379: FEMINIST THEORY (4)

Boyle

This course looks at key movements and concerns of contemporary feminist theory. Issues of gender, race, and class are examined across first-, second-, and third-wave feminism. The final unit for the course looks at queer theory and its relationship to earlier existentialist feminist writing. Also listed as GWS 379. Prerequisite: sophomore standing or permission. Not offered in 2009–10.

ENG 382: ADVANCED STUDIES IN AMERICAN LITERATURE - LITERATURE OF PROTEST (4)

Abate

Victorian America is commonly seen as a prim and polite period, but it gave rise to the abolitionist, feminist, temperance, and labor reform movements. This course will consider literary works from each of these four protest movements, examining how they continued the tradition of print protest from the Revolutionary War and also foreshadowed the politically charged nature of 20th-century U.S. literature. Also listed as GWS 382. Prerequisite: sophomore standing or permission. Not offered in 2009–10. (w, x, AES, DIV)

ENG 385: VICTORIAN LITERATURE (4)

Markert

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. Not offered in 2009–10.

ENG 390: INDEPENDENT STUDY (2 or 4)

Department

Independent study at advanced level. Application for independent study must be made a term prior to registration. Approval of faculty director and department chair is required. Prerequisite: sophomore standing or permission. Offered any term.

ENG 399: INTERNSHIP (4)

Department

Application must be made with faculty prior to registration. May be proposed in any term.

ENG 407, 408: ADVANCED CREATIVE WRITING (SENIOR OPTION) (4) Anderson, Hankla, Larsen, Moeckel, Trethewey, Staff

A four-credit seminar in creative writing for seniors only. Prerequisites: ENG 141, ENG 142, or permission. Offered both terms. (w, CRE)

ENG 484, 584: ADVANCED STUDIES IN POETRY (4) Larsen

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 senior English majors and creative writing M.F.A. students. Limited to 20. Offered Term 2.

ENG 485, 585: ADVANCED STUDIES IN THE NOVEL (4) Dillard

Studies in the form of the novel, ranging throughout the history of the novel. Close readings of a variety of novels with an effort to determine the demands of the form and ways in which it has been and can be developed. Open to senior English majors and creative writing M.F.A. students. Limited to 20. Offered Term 1.

ENG 486, 586: ADVANCED STUDIES IN CREATIVE NONFICTION (4) Trethewey

This is a course on the literary form that has come to be known as “Creative Nonfiction.” We 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 senior English majors and creative writing M.F.A. students. Limited to 20. Not offered in 2009–10.

ENG 487, 587: ADVANCED STUDIES IN SHORT FICTION (4) Poliner

Close readings of representative stories past and present that define or defy our expectations for the form. Attention to building a vocabulary for discussion and to the analysis of technique and structure. Open to senior English majors and creative writing M.F.A. students. Limited to 20. Not offered in 2009–10.

ENG 490: SENIOR HONORS THESIS (4, 4) Staff

A yearlong (Fall, Short, and Spring Terms) study culminating in a substantial critical or creative manuscript. Prerequisite: senior standing and invitation from the department based on the student’s previous academic work. Application must be made with faculty prior to registration.

