

English & Creative Writing

MAJORS, MINORS

PROFESSORS: T.J. Anderson, Pauline Kaldas, Marilyn Moriarty, Julie Pfeiffer (chair, English & Creative Writing)

ASSOCIATE PROFESSORS: Michelle De Groot, Thorpe Moeckel (director, Jackson Center for Creative Writing), Jessie van Eerden

ASSISTANT PROFESSORS: Matthew K. Burnside, Zeus Sumra, Patricia Sunia

DISTINGUISHED PROFESSOR: C.E. Morgan

VISITING ASSISTANT PROFESSOR: Meighan Sharp

VISITING LECTURERS: Marissa Bolin, Chelsea Harlan

LOUIS D. RUBIN WRITER-IN-RESIDENCE: Nickole Brown (part time, Spring Term)

TEACHING FELLOWS: Christopher Bui, Rebecca Edgren, Eva Lynch-Comer, Nikki Smith

The Department of English & Creative Writing 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

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 semester of course work (four 4-credit courses), including writing workshops, creative writing electives, and 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 Jackson Center for Creative Writing at Hollins.

REQUIREMENTS FOR A MAJOR IN ENGLISH & CREATIVE WRITING:

9 courses (36 credits)

See "Memo to Majors" for more information about courses that fulfill each requirement.

- One 100-level literature seminar (ENG 141 and 142 do not fulfill this requirement)
- One creative writing course from among 141, 210, or 375, and other courses by permission
- One 200-level methods course (designated "M" in the catalog)
- One course in "Historically Underrepresented Voices"
- One 300-level literature course before 1700
- One 300-level literature course, 1700-1950
- Three elective courses (12 credits); two must be at the 300 or 400 level

Self-designed Concentrations:

Students have the option to add a concentration in an area of particular interest to the major in English & Creative Writing. Concentrations are designed in consultation with the academic advisor and must be approved by the chair of the department. A concentration consists of 20 credits (12 of these credits double count as electives for the major). 100-level courses cannot count toward concentrations. One concentration course may be an internship or be taken outside the department, provided it contributes to the concentration. In the case of a comparative literature concentration, up to two literature courses outside the department can count toward the concentration. For possible concentration models, see "Memo to Majors."

The Department of English & Creative Writing recommends that potential or declared majors take a 100-level literature course and a 200-level literature course prior to taking a 300-level course. We also recommend that majors take ENG 223: Major British Writers I or ENG 281: American Literature to 1860, or both, during their sophomore year. If a student attempts departmental honors, the credits for the successful completion of that project will be applied to the credits required for the major.

REQUIREMENTS FOR A MINOR IN ENGLISH:

5 courses (20 credits)

- Two 200-level literature courses
- Two 300-level literature courses
- One additional literature course at any level

REQUIREMENTS FOR A MINOR IN CREATIVE WRITING:

20 credits

- ENG 141: Fundamentals of Writing Poetry and Fiction
- 16 additional credits from among:
 - ENG 142: Intermediate Creative Writing
 - ENG 207, 208: Advanced Creative Writing (may be repeated for credit)
 - 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: Special Topics courses (as determined by the director of the Jackson Center for Creative Writing)
 - ENG 351: Writer-in-Residence course (topics vary year to year; may be repeated for credit)
 - ENG 367: Cross-Genre and Experimental Writing
 - ENG 375: Writing Out of the Multicultural Experience
 - ENG 407, 408: Advanced Creative Writing (senior option)
 - THEA 364: Playwriting

The Department of English & Creative Writing has established the following prerequisites for upper-level courses:

- Creative writing courses: The prerequisite for ENG 207 and ENG 208: Advanced Creative Writing is ENG 142: Intermediate Creative Writing. The prerequisite for ENG 142 is ENG 141 or by multi-genre submission and permission of the director of the Jackson Center for Creative Writing. The prerequisite for ENG 407 or 408: Advanced Creative Writing, Sr. option is ENG 207 or 208 and senior standing.
- 200-level literature courses other than creative writing: The prerequisite is at least one semester of college work, including an INQ course, or permission of the instructor. Students are strongly encouraged to take a 100-level literature course before enrolling in a 200-level course. Students who receive a 4 or 5 on the AP English Literature Exam or a 5, 6, or 7 on the IB English Literature Exam can request that their test score replace the 100-level literature requirement for the English and Creative Writing major.
- 300-level literature 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 must consult with the instructor before registration.
- Advanced courses may have individual prerequisites as noted with their descriptions.

COURSES IN ENGLISH & CREATIVE WRITING:

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, Maggie Nelson, Hélène Cixous, Louise Erdrich, Julia Kristeva, Toni Morrison, Adrienne Rich, and Jazmina Barrera. Also listed as GWS 117. No prerequisite. Not offered 2023-24. (f, w, x)

ENG 123: CONTEMPORARY LITERATURE OF EXILE (4)

Department

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. Not offered in 2023-24. (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 that form the norm. Readings will include *The Odyssey*, *Frankenstein*, and *Jurassic Park*. No prerequisite. Not offered 2023-24. (f, w, x, AES)

ENG 132: FOLK AND FAIRY TALES (4)**Burnside**

Fairy tales provide a rich treasure trove for critical and creative exploration. In this course, we will examine stories with their roots in oral tradition, as well as the literary tales inspired by and entwined with them. We will also examine different critical approaches to analyzing these tales, the interplay of oral and literary traditions, and modern creative work in a variety of genres. No Prerequisite. Offered Term 1. (f, w, x, AES)

ENG 141: FUNDAMENTALS OF WRITING POETRY AND FICTION (4)**Bui, Edgren, Lynch-Comer, Smith**

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. Open to first-year students. No prerequisite. Offered both terms. (f, w, o, CRE)

ENG 142: INTERMEDIATE CREATIVE WRITING (4)**Burnside, Sharp, Sumra, van Eerden**

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)

ENG 151: CLOSE READING, CRITICAL WRITING (4)

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. Topics in literature vary from term to term. This course meets the 100-level literature course requirement for potential majors, but all are welcome. No prerequisite. (f, w, x, AES)

Reading the Mexico/U.S. Border Crisis**Moeckel**

An introduction to texts that deal with the Mexico/U.S. border crisis, in which we will develop tools and skills for thinking, writing, and speaking critically about both the texts (fictional, nonfictional, and poetic) and the border crisis. Texts will include works by Valeria Luiselli, Eduardo Corral, Anthony Cody, Gloria Anzaldua, Yuri Herrera, Manuel Portillo, Javier Zamora, Aura Xilonen, Fernando Flores, and others. Offered Term 1.

Mixtape**Sharp**

In this course, we'll use literary studies as a portal to explore artistic intersections, the surprising and creative ways that various genres (poetry, fiction, nonfiction, music, and visual art) may combine to create something new. We'll be open to exploring collaborations (our own and those of the texts we study), and we'll think and write about the ways hybrid/composite/collaborative forms may open art to a larger and more diverse community. Offered both terms.

The Portrait**van Eerden**

Portraiture is the art of paying keen attention to a single subject and rendering it multidimensional. Students will study the portrait as portal, reaching beyond the life of the profiled subject. Texts: *The White Book* (Han Kang), *Be Holding* (Ross Gay), *A Ghost in the Throat* (Doireann Ní Ghríofa). Offered Term 2.

Books on the Beach: Tourism in Literature and Film**Sumra**

This course focuses on tourism, how it transforms a place, and the works of literature and film it inspires. Using close reading, lively discussions, presentations, and short papers, we will examine how these works act as a form of placemaking and how they explore tensions between locals and foreigners. Offered Term 2.

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 could include *Jane Eyre*, *Anne of Green Gables*, *The Little Prince*, *My Name is Asher Lev* and *Annie John*. Assignments include weekly papers and oral presentations. No prerequisite. Not offered in 2023-24. (f, w, x, AES, MOD)

ENG 162: IMAGINARY CITIES FROM PLATO TO PRATCHETT (4)**De Groot**

Close examination of the phenomenon of fantastical cities in western literature, starting in Atlantis and ending in contemporary sci-fi. "Unreal" cities are battlegrounds for very real questions about community, justice, and the soul.

Close reading and writing intensive. Texts start with Plato and the Bible and include medieval poetry, The Emerald City of Oz, the comic Astro City, and Italo Calvino. No prerequisite. Students who have taken ENG 197F: Imagined Cities may not enroll. Not offered in 2023-24. (f, w, x, AES)

ENG 165: EXPLORING THE HARLEM RENAISSANCE (4)

Anderson

The Harlem Renaissance was a major period in American intellectual and artistic life. African Americans began to create literature that expressed a new-found sense of self-determination and self-awareness. The period represented a fertile outpouring of creative work that articulated a new vision for the 20th century. It brought together the voices of writers like Langston Hughes, Jean Toomer, and Zora Neale Hurston, along with painters like Aaron Douglass, sculptors like Sargent Johnson, and musicians like Duke Ellington and Louis Armstrong. The primary goal of this course is to introduce students to various rhetorical and stylistic methods that these writers and artists used to examine issues of nationalism, gender, racism, and economic disparity. Open to first-year students. No prerequisite. Offered Term 2. (f, w, x, AES, DIV)

ENG 167: BLAZING NEW WORLDS: WOMEN IN SCIENCE FICTION (4)

Department

Science fiction is a fun genre, but underlying the fantasy is unease about our own world and anxiety about what is to come. The texts for this course are written by women and deal with issues of gender, race, and sexual orientation, as well as with the moral difficulties that women face in an increasingly technological society. No prerequisite. Not offered in 2023-24. (f, w, x, AES, DIV)

ENG 174: INTERNATIONAL WOMEN'S VOICES (4)

Kaldas

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. Not offered in 2023-24. (f, w, x, AES, GLO)

ENG 205: HISTORY OF THE ENGLISH LANGUAGE (4)

De Groot

Derek Walcott wrote: "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. We will look at the mechanics of grammar, as well as historical themes, including linguistic change, the question of standardization, and the value of dialect and slang. Prerequisite: one semester of college work or permission. Not offered 2023-24.

ENG 207, 208: ADVANCED CREATIVE WRITING (2, 2) Harlan, Morgan, Sharp, Sumra, van Eerden

A seminar in creative writing. May be repeated for credit. Prerequisite: ENG 142. Offered both terms. (w, CRE- 4 credits required for CRE)

ENG 210: CREATIVE NONFICTION (4)

Kaldas

This creative writing 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. Not offered in 2023-24. (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)

ENG 217: SHAKESPEARE'S KINGS AND CLOWNS (4)

Moriarty

High and low, Shakespeare portrayed hierarchy through the eyes of those at the top and through the eyes of those who subverted or mocked it. The divine right of kings, political problems around succession, and the theory of the King's/Queen's Two Bodies will be among the themes we consider. Open to first-year students. Offered Term 2. (AES, PRE)

ENG 220: EARLY AFRICAN-AMERICAN LITERATURE: RACE AND RESISTANCE, SLAVERY AND SONG (4)

Department

This course is a survey of African-American literature from its early vernacular traditions to the Harlem Renaissance. Students will be exposed to a range of genres, including fiction, poetry, drama, autobiography, and nonfiction. In this

course, we will examine how this tradition explores a diverse body of ideas, which nonetheless coalesce around preoccupations with identity, freedom, and mobility. Prerequisite: one semester of college work or permission. Not offered in 2023-24. (w, x, AES, DIV)

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. Not offered 2023-24. (DIV, MOD)

ENG 223: MAJOR BRITISH WRITERS I (4)

Moriarty

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)

ENG 224: MAJOR BRITISH WRITERS II (4)

Pfeiffer

An introduction to British poetry, fiction, and prose nonfiction of the Romantic, Victorian, and Modern periods. Prerequisite: one semester of college work or permission. Not offered in 2023-24. (w, x, MOD)

ENG 225: MODERN SOUTHERN WRITERS (4)

Department

An examination of several important writers, including such writers as William Faulkner, Zora Neale Hurston, Flannery O'Connor, Carson McCullers, Eudora Welty, Tennessee Williams, and Walker Percy. Prerequisite: one semester of college work or permission. Not offered in 2023-24.

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, Foucault, and contemporary writers, including David H. Hwang, Alice Walker, Jeffrey Eugenides, and Maxine Hong Kingston. Prerequisite: one semester of college work or permission. Not offered in 2023-24. (AES, PRE)

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

De Groot

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. Prerequisite: one semester of college work or permission. Offered Term 2. (w, x, AES)

ENG 250: SPECIAL TOPICS: LGBTQ LITERATURE: AN INTRODUCTION (4)

Sunia

An introduction to Anglophone LGBTQ literature from the late nineteenth century to the present. Our aim is to analyze the generic range and political messages of texts by queer writers during this period. Authors include Gertrude Stein, Patricia Highsmith, James Baldwin, Audre Lorde, Alison Bechdel, Carmen Maria Machado, Natalie Diaz, Ocean Vuong, and Danez Smith. We will read these works as individual texts and through the lens of queer theory by critics including Jack Halberstam, Eve Sedgwick, Judith Butler, Gayle Salomon, and José Esteban Muñoz. Also listed as GWS 250. Prerequisite: one semester of college work or permission. Offered Term 2. (AES, DIV)

ENG 263: HOLOCAUST LITERATURE (4)

Moriarty

We will read a variety of literature of the Holocaust to examine how writers tried to create meaning from their experience. Our readings will be drawn from a range of genres, including survivor memoirs, testimonies, (non)fictional narrative, graphic novels, poetry, essays, and film. Each genre approaches the representation of the Holocaust in a different way. Prerequisite: sophomore standing or permission. Not offered 2023-24.

ENG 273: STUDIES IN LYRIC POETRY (4)

Anderson

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 2023-24.

ENG 275: SPECULATIVE FICTION AND ITS LITERARY ANCESTORS (4)

De Groot

This course considers the nature of the modern publishing category "speculative fiction" and its roots in long traditions of fantastical storytelling. We will read modern examples of science fiction, fantasy, horror, and magical realism alongside analogues in ancient, medieval, and Renaissance literature. Possible themes include golem

stories, grail quests, journeys to the stars, and fairy tale motifs. Prerequisite: one semester of college work or permission. Not offered 2023-24. (AES)

ENG 281: AMERICAN LITERATURE TO 1860 (4)

Sunia

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)

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. Not offered 2023-24. (o, AES, MOD)

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 1. (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

Where does creativity come from? Does a work of art mirror the world or mirror the artist? What does "representation" actually mean? How does language create meaning? These topics are treated in this historic and analytic introduction to literary theory as we move from classical to postmodern thinkers.

Also listed as PHIL 303. Prerequisite: sophomore standing or permission. Offered Term 1. (MOD)

ENG 304: ADVANCED EXPOSITORY WRITING (4)

Kaldas

This course focuses on writing nonfiction prose with an overview of expository writing as a literary genre. Students will read, analyze, and write exploratory, research-based essays, articles, and creative criticism with focus on voice, audience, and style. Prerequisite: sophomore standing or permission. Not offered in 2023-24. (w, x)

ENG 306: HOW WRITING IS WRITTEN (4)

Department

This course includes readings in fiction, poetry, memoir, and writing process theory as well as writing assignments cast under the influence of the writers whose works we will be studying. We will consider works by a variety of writers while asking questions such as, How does art generate other art? Are authors actually acts of imagination much like their works (and characters)? Is criticism a form of autobiography? What happens to ourselves/identities when we imagine? Prerequisite: ENG 207 or 208. Not offered in 2023-24. (w, AES)

ENG 307: LITERARY HISTORY AND THEORY II (4)

Moriarty

This course offers a focused look at different schools of theory: the theory and function of metaphor and performative language from classical to contemporary thought, emphasizing the latter. Prerequisite: Sophomore standing. Also listed as PHIL 307. Not offered in 2023-24.

ENG 308: READING AND WRITING MEMOIR (4)

Kaldas

This course will give students the opportunity to tell their own stories by working on a longer creative nonfiction project, which may be composed of a single work or shorter interrelated pieces. The process of writing will be enhanced by our reading and analyzing longer memoirs with special attention to structure, development, and voice. Class time will be divided between discussion of literary works and student writing. Prerequisite: ENG 210 or permission. Not offered in 2023-24. (AES, CRE)

ENG 310S: CHAUCER: THE CANTERBURY TALES (4)

De Groot

Close examination of Chaucer's 14th-century story collection, The Canterbury Tales. Themes include ideas of character and community; gender; genre; religion and secularity. We will read the poem in Chaucer's own dialect, but

no prior knowledge of the Middle Ages or Middle English is expected. Prerequisite: sophomore standing or permission. Not offered 2023-24. (w, x, AES, PRE)

ENG 311: ORIGINS OF POETRY (4)

Department

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 transcultural triangulation. Prerequisite: at least one 100- or 200-level literature course in English. Not offered in 2023-24. (AES, PRE)

ENG 313: LITERATURE OF THE RENAISSANCE (4)

Moriarty

This course examines the creation of political, textual, and rhetorical authority in (primarily) English works of prose, drama, and poetry. After examining the way that the earth was conceived in classical and new world writings, we consider the role of politics and princes, reading Machiavelli's *The Prince* for its advice as well as its rhetorical construction, and put it up against Webster's *The Duchess of Malfi*. Lovers, like political subjects, are often supplicants, so we read the poetry of the period, focusing on the sonnet tradition and the use of the blazon. Prerequisite: junior standing or permission. Not offered in 2023-24. (AES, MOD)

ENG 314S: SEMINAR IN JANE AUSTEN (4)

Bolin

A study of the complete works of Jane Austen, including her unfinished and juvenile works as well as her published novels. Our analysis will be enriched by appeals to the historical context of the "long 18th century" as well as readings in the extensive critical commentary on Austen's work. Prerequisite: junior standing or permission. Offered Term 1. (w, x, o)

ENG 315: DANTE (4)

De Groot

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 2. (PRE)

ENG 317: MEDIEVAL LITERATURE (4)

De Groot

Survey of medieval literature in England, with emphasis on multilingualism, the mutual influence of sacred and secular themes, and the relationship between interiority and community. Instruction in reading Chaucer's dialect of Middle English will be provided. Texts include *Beowulf*, the *Lais of Marie de France*, *Sir Gawain and the Green Knight*, and Julian of Norwich's *Revelation of Love*. Prerequisite: sophomore standing or permission. Not offered in 2023-24. (AES, PRE)

ENG 318: IMAGINING RACE IN AMERICAN LETTERS (4)

Department

The focus of this class may shift from year to year. Despite popular images of America as a "melting pot" of races and ethnicities, our institutions, values, and practices have often tried to maintain spatial and social distance between groups defined as racially different. This course will explore the ways in which American literature has transgressed those boundaries or found other ways to imagine life across cultural lines in the nineteenth century. Prerequisite: sophomore standing or permission. Not offered in 2023-24. (w, x, AES, DIV)

ENG 319S: THE JAZZ AESTHETIC IN LITERATURE (4)

Anderson

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

ENG 320S: 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: junior standing or permission. Not offered in 2023-24. (AES, DIV)

ENG 321: SCREENWRITING I (4)

Stratton

Also listed and described as FILM 321. Offered Term 1. (w, CRE)

ENG 322: SCREENWRITING II (4)**Stratton**

Also listed and described as FILM 322. Prerequisite: ENG/FILM 321, ENG/FILM 323, or permission. Offered Term 2. (CRE)

ENG 323: CINEMATIC ADAPTATION (4)**Department**

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: ENG/FILM 321, ENG/FILM 323, or permission. Not offered in 2023-24.

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. Not offered in 2023-24. (o, CRE, MOD)

ENG 325: ROMANTIC POETRY (4)**Department**

A study of the major British Romantic poets, including, among others, Blake, Wordsworth, Coleridge, Keats, and Shelley. Prerequisite: sophomore standing or permission. Not offered in 2023-24.

ENG 328S: 19TH-CENTURY WOMEN WRITERS (4)**Bolin**

This course relies on close reading and feminist criticism to explore key nineteenth-century novels and poems. We will use Gilbert and Gubar's pivotal book, *Madwoman in the Attic*, as a starting point for asking questions about the restrictions placed on women writers in the nineteenth century, the literary strategies they used to escape these restrictions, and the evolution of feminist literary theories. Texts may include work by Jane Austen, Mary Shelley, Charlotte Brontë, George Eliot, Louisa May Alcott, and Emily Dickinson. Also listed as GWS 328. Prerequisite: sophomore standing; English majors must have completed at least one 100-level or 200-level literature course in English. Offered Term 1. (w, x, AES)

ENG 329S: REIMAGINING THE MIDDLE AGES (4)**De Groot**

Why won't we let the Middle Ages die? To understand modernity's fraught relationship to an imagined medieval past, we will examine medieval texts alongside works from modern and contemporary writers. Possible pairings include Dante-Walcott, Malory-Twain, Arthuriana-T.S. Eliot, historical chronicles-Shakespeare. Prerequisite: sophomore standing or permission. Not offered in 2023-24.

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

In this course, we will study transatlantic Anglophone literature of the seventeenth and eighteenth centuries. Over the course of the semester, students will close-read poetry, prose, drama, periodicals, and other forms produced by the cultures and conflicts of Atlantic world societies. Prerequisite: sophomore standing or permission. Offered Term 1. (w, x, 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 2023-24.

ENG 332: SHAKESPEARE AND THE THEATRE (4)**Moriarty**

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 (*Hamlet* and *Henry IV Part I*, among others) and related metadramatic works, including Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*. We will also view some films. Prerequisite: sophomore standing or permission. Not offered in 2023-24. (PRE)

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 335S: 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. Also listed as REL 335. Prerequisite: junior standing or permission. Not offered in 2023-24. (w, x, o)

ENG 337: 17TH-CENTURY POETRY (4)

Department

An in-depth study of the poetry of the 17th century with a special focus on the metaphysical poets, including Donne, Herbert, Vaughan, and Marvel, and the cavalier poets, including Jonson, Herrick, and Lovelace. Prerequisite: sophomore standing or permission. Not offered in 2023-24.

ENG 339S: 18TH-CENTURY BRITISH NOVEL (4)

De Groot

An examination of the cultural background and development of the novel in English with some attention to the sentimental and gothic genres. Close reading of Daniel Defoe, Samuel Richardson, Henry Fielding, Laurence Sterne, Fanny Burney, Ann Radcliffe, and Matthew Gregory Lewis. Prerequisite: sophomore standing or permission. Not offered in 2023-24.

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

Kaldas

Close study of various topics in children's literature. Recent topics have included multicultural children's literature and American girls' fiction. Prerequisite: junior standing or permission; English majors must have completed both a 100-level and a 200-level literature course in English. Not offered in 2023-24. (w, x, AES, MOD)

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. Also listed as GWS 345. Prerequisite: junior standing or permission. Not offered in 2023-24. (AES, GLO)

ENG 346S: 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: junior standing or permission. Not offered in 2023-24. (AES, DIV)

ENG 347: STUDIES IN SHORT FICTION (4)

Sumra

Selected readings in the short story from masters to recent innovators, with attention to stories by women and the contemporary short-short story. Prerequisite: sophomore standing or permission. Offered Term 2. (w, x, AES, MOD)

ENG 348S: MADNESS IN SHAKESPEARE (4)

Moriarty

Jealousy, hysteria, melancholy, demonic possession, and love sickness—all kinds of madness will be the object of our study in selected works of William Shakespeare. Along the way, we will be interested in the difference between madness and evil. Prerequisite: junior standing or permission. Offered Term 2. (AES, PRE)

ENG 350S: SPECIAL TOPICS: MILTON AND HIS LITERARY AFTERLIFE (4)

De Groot

Milton's *Paradise Lost* revolutionized literature in both content and form, picking up where Virgil and Dante left off to offer a religious epic for the modern world. The poem also inspired other writers to bold poetic innovations of their own. We'll examine Milton's work and then look at its impact on writers like William Blake, Mary Shelley, and Phillip Pullman. Prerequisite: sophomore standing or permission. Offered Term 2.

ENG 350S: NATIVE AMERICAN LITERATURE AND DECOLONIZATION (4)

Sunia

This course will examine contemporary Native American poetry, fiction, and essays within the contexts of oral traditions and settler colonialism. Students will analyze Indigenous ways of knowing and strategies of decolonization

in the writings of Joy Harjo, Leslie Marmon Silko, Qwo-Li Driskill, Sy Hoahwah, Natalie Diaz, and others. Prerequisite: sophomore standing or permission. Offered Term 2.

ENG 351: WRITER-IN-RESIDENCE (4)

Brown

If we take the worries of climate change and habitat destruction seriously, how can we help but feel an incapacitating sense of hopelessness that threatens to render things like literature and poems utterly useless? In this course, we'll study poems and lyric essays that have their own solutions to these pitfalls and will try our hands at writing through this darkness with awareness, control, and yes, even hope. Topic and genre vary each year in accordance with the writer-in-residence. Prerequisite: ENG 207 and junior standing or permission. Offered Term 2.

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

Department

This course focuses on a study of films by directors such as Federico Fellini, Akira Kurosawa, Stanley Kubrick, and Orson Welles, as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Also listed as FILM 353. Prerequisite: sophomore standing. Not offered in 2023-24.

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

Department

A study of films by directors such as Sir Alfred Hitchcock, Ingmar Bergman, and Roman Polanski as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Also listed as FILM 354. Prerequisite: sophomore standing or permission of instructor. Not offered in 2023-24.

ENG 355: MODERN BRITISH AND AMERICAN POETRY (4)

Department

Read writers who made new poetries: Intensive study of poems written or first influential in the first half of the 20th century. Such authors as: Emily Dickinson, H.D. [Hilda Doolittle], T.S. Eliot, Ezra Pound, William Butler Yeats, Ann Spencer, Wallace Stevens, William Carlos Williams, Hart Crane, Robert Hayden, Stevie Smith. Prerequisite: sophomore standing or permission. Not offered in 2023-24.

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 2023-24.

ENG 358S: LITERATURE OF THE AFRICAN DIASPORA (4)

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. Not offered in 2023-24. (AES, GLO)

ENG 367: CROSS-GENRE AND EXPERIMENTAL WRITING (4)

Burnside

An examination of and practice in forms of writing that straddle and/or blend poetry/prose, image/word, fiction/nonfiction, memoir/essay, and points between, including conceptual art, graphic memoir, and fictional (auto)biography. Students will write poetry, flash fiction, fictional memoir, and experiment with redacted texts, altered books, and invented forms, while considering a range of 20th and 21st c. authors. Prerequisite: ENG 207 or ENG 208. Offered Term 1. (w)

ENG 373S: THE BLACK AESTHETIC MOVEMENT IN LITERATURE (4)

Anderson

Referred to as the cultural wing of the Black Power Movement, The Black Arts/Black Aesthetic Movement (1960s-1970s) remains one of the most innovative and controversial movements in modern and contemporary African-American literature. This cultural movement sought to integrate and infuse Pan-Africanist and radical politics as a means of challenging the "traditional" means of creative expression. As the aesthetic counterpart of the Black Power Movement, this aesthetic movement gave birth to artists' circles, writers' workshops, drama and dance groups, as well as new publishing ventures. The resultant work was both didactic and explosive and had a profound impact on college campuses and African-American communities. This course examines the work of several of the movement's principal theorists and writers: Toni Cade Bambara, Larry Neal, Sun Ra, Amiri Baraka, Sonia Sanchez, Audre Lorde, etc. Prerequisite: sophomore standing or permission. Not offered in 2023-24. (AES, DIV)

ENG 375: WRITING OUT OF THE MULTICULTURAL EXPERIENCE (4)**Kaldas**

This is a literature and creative writing course. Readings will focus attention on particular issues, such as perception and stereotypes, gender expectations, and cultural conflicts. Assignments will be creative, encouraging students to bring the issues raised in the literature into their own work. Students can write from their specific background, paying particular attention to ethnic, national, and regional identity, economic class, sexual orientation, etc. Prerequisite: junior standing or permission. Offered Term 2. (CRE, DIV)

ENG 382S: ADVANCED STUDIES IN AMERICAN LITERATURE: TONI MORRISON AND THE AFTERLIFE OF SLAVERY (4)**Sunia**

Close study of various topics in American literature. Recent topics have included Gothic America: Monsters, Madness, and the Macabre; Graphic Novels; and Literature of Protest. For Spring 2024: Toni Morrison and the Afterlife of Slavery: We will read Toni Morrison's novels, short story, and critical writing alongside major writers such as Harriet Jacobs, William Faulkner, and James Baldwin to examine the crucial ways Morrison has transformed our understanding of American literature. We will consider how Morrison's work imagines what scholar Saidiya Hartman calls the "afterlife of slavery." Prerequisite: sophomore standing or permission of instructor. Offered Term 2. (w, x, AES, DIV)

ENG 385: VICTORIAN LITERATURE (4)**Department**

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 2023-24.

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 advisor 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)**Harlan, Morgan, Sharp, Sumra, van Eerden**

A four-credit seminar in creative writing for seniors only. Prerequisites: ENG 207 or ENG 208, or permission. Offered both terms. (w, CRE)

ENG 482: ADVANCED SEMINAR IN ENGLISH LITERATURE (4)**Sunia**

What is the purpose of literary criticism? The pleasure? Why write about what we read? This seminar builds on the skills you have developed as careful readers and thoughtful writers and guides you through the process of writing an extended essay. Students will be introduced to a variety of advanced research techniques, write a major essay in an area of English literature of their choosing, and reflect on post-graduate plans. Prerequisite: Open to senior English and Creative Writing majors with permission of instructor. Offered Term 1.

ENG 484: ADVANCED STUDIES IN POETRY (4)**Anderson**

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

ENG 485: ADVANCED STUDIES IN THE NOVEL (4)**Morgan**

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

ENG 486: ADVANCED STUDIES IN CREATIVE NONFICTION (4)**van Eerden**

This is a course on the literary form that has come to be known as "Creative Nonfiction." We 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 and creative writing majors with permission of instructor. Not offered in 2023-24.

ENG 487: ADVANCED STUDIES IN SHORT FICTION (4)

Department

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 to senior English and creative writing majors with permission of instructor. Not offered in 2023-24.

ENG 490: SENIOR HONORS THESIS (4, 4)

Department

A year-long (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.