

English & Creative Writing*

MAJOR, MINORS

PROFESSORS: T.J. Anderson (Susan Gager Jackson Chair in Creative Writing), Karen E. Bender (Distinguished Visiting Professor of Creative Writing), Richard H. W. Dillard, Cathryn Hankla (chair English & creative writing), Pauline Kaldas (on leave fall and short terms), Jeanne Larsen (on leave 2017-18), Marilyn Moriarty, Julie Pfeiffer

ASSOCIATE PROFESSORS: Thorpe Moeckel (director, Jackson Center for Creative Writing), Elizabeth Poliner

ASSISTANT PROFESSOR: Michelle De Groot

VISITING ASSISTANT PROFESSORS: Josh Barkan, Natasha Oladokun, Nick Miller

LOUIS RUBIN WRITER-IN-RESIDENCE: Janisse Ray (part time, Spring Term)

LECTURER: Brent Stevens

TEACHING FELLOWS: Reilly Cundiff, Brooke McKinney, Nikki Stavile, Sydney Tammarine, Ashley Whitman

The English & Creative Writing 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.

*Note: Hollins offers a concentration in creative writing with the English major as well as a minor in creative writing.

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:

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

CORE COURSES and Requirements:

- One 100-level literature course (first-year seminars in English fulfill this requirement)
- One 200-level literature course
- Four 300-level literature courses (one in each of the following areas; no course may be counted toward more than one requirement.):
 - Genre, Theory, or Transhistorical
 - Pre-17th Century
 - 17th or 18th Century
 - 19th, 20th, or 21st Century
- Senior portfolio, including a photocopy of graded analytical 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 potential or declared majors take one 100-level literature course prior to taking a 300-level course, preferably during the first or sophomore year. It is also recommended that majors take ENG 223: Major British Writers I or ENG 281: American Literature to 1860, or both, during their sophomore year.

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 students 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.

TWO CONCENTRATIONS

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

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 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 351: Taught by the Louis D. Rubin, Jr. Writer-in-Residence each spring
- ENG 367: Cross-Genre & Experimental Writing
- ENG 375: Writing Out of the Multicultural Experience
- ENG 407, 408: Advanced Creative Writing: Senior Option
- ENG 490: Senior Honors Thesis (Creative Thesis)
- THEA 364: Playwriting
- ENG 350: Fiction Technique (other Special Topics as determined by the director of the Jackson Center for Creative Writing)

CONCENTRATION IN MULTICULTURAL U.S. LITERATURE

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

20 credits from among:

- ENG 211: Multicultural Women Writers
- ENG 220: Early African American Literature: Race and Rebellion, Slavery and Song
- ENG 221: African American Literature
- ENG 230: The Textual Construction of Gender
- ENG 263: Holocaust Literature
- ENG 281: American Literature to 1860
- ENG 282: United States Literature from 1860 to Present
- ENG 284: The Beat Generation
- ENG 318: Imagining Race in American Letters
- ENG 319: The Jazz Aesthetic in Literature
- ENG 320: Immigrant Literature
- ENG 324: Poetry in Performance
- ENG 330: 17th & 18th Century Literature: The Savage and the Civilized
- ENG 346: Arab American Literature
- ENG 356: Contemporary U.S. Poetry
- ENG 358: Literature of the African Diaspora

- ENG 373: The Black Aesthetic Movement
- ENG 375: Writing Out of the Multicultural Experience
- ENG 377: Truth Scribbled in Margins
- ENG 379: Feminist Theory
- ENG 382: Advanced Studies in American Literature: Gothic America: Monsters, Madness and the Macabre
- ENG 350: Latinx Literature (and other 350: Special Topics as approved by the chair)

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 LITERATURE AND PERFORMANCE

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

12 credits from among:

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

Eight credits from among:

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

- THEA 364: Playwriting
(Other courses taken outside of English may count toward the concentration with permission of the department.)

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 (8):

- ENG 223, 224: Major British Writers
- ENG 281, 282: American, United States Literature

Two courses at the 300 level (8)

- One additional course at any level (4)

REQUIREMENTS FOR A MINOR IN CREATIVE WRITING:

5 courses (20 credits)

- ENG 141: Fundamentals of Writing Poetry and Fiction (4)
- Additional credits from among (16):
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 351: Taught by the Louis D. Rubin, Jr. Writer-in-Residence
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
ENG 350: Fiction Technique (other Special Topics as determined by the director of the Jackson Center for Creative Writing)

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

- Creative writing courses: The prerequisites for ENG 207 and ENG 208: Advanced Creative Writing are ENG 141: Fundamentals of Writing Poetry and Fiction and ENG 142: Intermediate Creative Writing, or permission; the prerequisite for ENG 142 is ENG 141 or permission. The prerequisite for ENG 407 or 408: Advanced Creative Writing, Sr. option is ENG 207 or 208 and senior standing.
- 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. Students are strongly encouraged to take a 100-level literature course before enrolling in a 200-level course. Students with AP scores in English of 4 or 5 may enroll in a 200-level ENG course with permission but are encouraged to take a 100-level course of their choice.
- 300-level English courses: Sophomore standing or higher; previous course work in English at the 100 and 200 level is strongly encouraged. Sophomores wishing to enroll in 300-level courses are strongly advised to consult with the instructor before registration.
- Advanced courses may have individual prerequisites as noted with their descriptions.

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

COURSES IN ENGLISH:**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. Enrollment by placement or permission. Offered Term 1.

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 2017-18. (*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 2017-18. (*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 *The Metamorphosis*. No prerequisite. Not offered in 2017-18. (*f, w, x, AES*)

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

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. Not offered in 2017-18. (*f, w, x, AES*)

ENG 141: FUNDAMENTALS OF WRITING POETRY AND FICTION (4) Cundiff, McKinney, Stavile, Tammarine, Whitman

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)**Barkan, Oladokun, Poliner**

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 150: SPECIAL TOPIC: ILLNESS AND LITERATURE (4)**Miller**

This course examines how we understand illness through our metaphorical descriptions of it, our characterizations of those who contract it, and our visions of who/what cures it. This course will serve as an introduction to literary studies and college-level writing as students learn to produce close readings of literature on medical themes. No prerequisite. Offered Term 2. (*f,w,x, AES, MOD*)

ENG 150: SPECIAL TOPIC: WHOSE HOUSE IS IT ANYWAY?: HOMELAND & CROSSING BORDERS IN LITERATURE (4)**Oladokun**

In a time when political anxieties have dramatically escalated in our country, there is an even greater need for us to be thoughtful about how we perceive ourselves and others in our relationship to shared space. In this class, we will consider the following questions, among others: Who has the right to occupy certain spaces? Who has the right to determine *who* belongs *where*, and on what authority? What constitutes a "homeland" in the first place? Together, we will read works that trouble and respond to these larger questions of belonging and crossing borders—both figurative and geographic—through the lenses of memoir, fiction, spirituals, and poetry. Offered Term 2.

ENG 151: CLOSE READING, CRITICAL WRITING (4)**Oladokun**

An introduction to literary studies at the college level. This is a course about how important stories and ideas are reanimated across genre, time, and cultures. Along the way you will experience your own transformation as a reader,

thinker, and writer. This course meets the 100-level literature course requirement for potential majors, but all are welcome. No prerequisite. Offered Term 1. (*f, x, AES*)

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 2017-18. (*f, w, x, AES, MOD*)

ENG 160: EXTREME FICTIONS (4)

Department

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. Open to first-year students. No prerequisite. Not offered in 2017-18. (*f, w, x, AES*)

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 2017-18. (*f, 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 out-pouring 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 1. (*f, w, x, AES, DIV*)

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

Miller

Science fiction is a fun genre, but underlying the fantasy is unease about our own world and anxiety about what is to come in the future. 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 women face in an increasingly technological society. No prerequisite. Not offered in 2017-18. (*f, x, AES, DIV*)

ENG 168: NOVELS WE ALL SHOULD HAVE READ (4)

Department

This course focuses on a selection of memorable novels by major writers of the 19th and 20th centuries. Emphasis will be placed on a conscientious reading of texts with the aim of enhancing aesthetic appreciation and understanding the moral issues that the novels convey. Attention will be paid to the development of a critical vocabulary and an understanding of the historical contexts in which the texts were written. No prerequisite. Not offered in 2017-18. (*f, w, x, AES*)

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 2017-2018. (*f, w, x, AES, GLO*)

ENG 197F: FIRST YEAR SEMINAR – IMAGINED CITIES (4)

De Groot

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

ENG 197F: FIRST YEAR SEMINAR – READING INFINITE JEST (4)**Miller**

David Foster Wallace has been described as the literary voice of his generation, and *Infinite Jest* has been named a seminal novel of the twentieth century. Students will tackle *Infinite Jest* as an introduction to literary studies, college-level writing, and conversations about addiction and mental health—with an emphasis on the effects of media and consumerism on American culture. Open to first-year students only. Placement to be determined during the summer. Offered Term 1. (f, x, r)

ENG 197F: FIRST YEAR SEMINAR – YOUR LIFE AND MIDDLEMARCH (4)**Pfeiffer**

Middlemarch: A Story of Provincial Life (1871-2) describes a world far-removed from 21st century America. Set in a small English village in the first part of the nineteenth-century, the novel opens with the story of Dorothea Brooke, who, like all of you, is on the verge of a new life. While the options available to Dorothea are very different from those of first-year students at Hollins, the questions she asks resonate for all of us. We will move slowly through the eight books of this novel, reading carefully, responding to the choices Eliot's characters make, and reflecting on the ways this powerful novel helps us understand our own lives. . Open to first-year students only. Placement to be determined during the summer. Offered Term 1. (f, x, r, AES)

ENG 207, 208: ADVANCED CREATIVE WRITING (2, 2) Barkan, Bender, Hankla, Kaldas, Moeckel, Poliner

A seminar in creative writing. May be repeated for credit. Prerequisites: ENG 141 and 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 as well as nonfiction about nature, sport, and culture. Students will develop their writing through the process of sharing their work with others, reading a variety of authors, experimenting with new ways of writing, responding to each other's work, and focusing on revision. The course is open to beginning as well as advanced nonfiction writers. Prerequisite: sophomore standing or permission. Offered Term 2. (w, CRE)

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. Not offered in 2017-18. (w, x, AES, DIV)

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

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 2017-18. (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 in 2017-18. (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. Offered Term 2. (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 2017-18.

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. Prerequisite: one semester of college work or permission. Not offered in 2017-18. (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 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 2017-18. (AES, GLO)

ENG 250: SPECIAL TOPIC: SHAKESPEARE'S KINGS AND CLOWNS (4)**Moriarty**

High and low, Shakespeare portrayed hierarchy through the eyes of those at the top of food chain and through those who subverted or mocked it. Readings for this course will include some history plays and some early comedies. Some film adaptations will flesh out our textual approach. Prerequisite: one semester of college work or permission. Offered Term 2.

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 2017-18.

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 2017-18.

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. Prerequisite: one semester of college work or permission. Not offered in 2017-18.

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 2017-18.

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. Offered Term 1. (AES)

ENG 281: AMERICAN LITERATURE TO 1860 (4)**Miller**

Questions of identity have 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 2. (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 in 2017-18. (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**

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. Not offered in 2017-18. (w, x)

ENG 306: HOW WRITING IS WRITTEN (4)**Hankla**

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. The course readings will focus on the making of literature in several genres and parallel artistic products such as visual art. We will consider works by Gertrude Stein, Italo Calvino, Mark Doty, Jeanette Winterson, Ben Lerner, and Terrance Hayes as our main texts, while we ask such questions as, How does art generate other art? Are writers and artists outsiders or insiders? Are authors actually acts of imagination much like their works (and characters)? Is criticism a form of autobiography? What happens to our selves/identities when we imagine? Prerequisite: ENG 207 or 208. Not offered in 2017-18. (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. Offered Term 2.

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 workshopping student writing. Prerequisite: ENG 210 or permission. Not offered in 2017-18. (AES, CRE)

ENG 310: 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 in 2017-18. (w, x, AES, PRE)

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 transcultural triangulation. Prerequisite: at least one 100- or 200-level literature course in English. Not offered in 2017-18. (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. Offered Term 2. (AES, MOD)

ENG 314: SEMINAR IN JANE AUSTEN (4)**Pfeiffer**

A study of the complete works of Jane Austen, including her unfinished and juvenile works as well as her published novels. Our analysis will be enriched by appeals to the historical context of the "long 18th century" as well as readings in the extensive critical commentary on Austen's work. Prerequisite: junior standing or permission. Offered Term 2. (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: THE LITERATURE OF MEDIEVAL ENGLAND (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. Offered Term 1. (AES, PRE)

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

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. Offered Term 2. (w, x, AES, DIV)

ENG 319: 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. Not offered in 2017-18. (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: junior standing or permission. Offered Term 2. (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 nonfiction). Screenings, writing exercises, and workshop-style critiques comprise the course. Also listed as FILM 321. Prerequisite: sophomore standing or permission. Not offered in 2017-18. (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 2017-18. (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 2017-18.

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 2017-18. (o, CRE, MOD)

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

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 2017-18.

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

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. Not offered in 2017-18. (w, x, AES)

ENG 330: 17TH- AND 18TH-CENTURY LITERATURE: THE SAVAGE & THE CIVILIZED (4)**Miller**

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

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 2017-18.

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 2017-18. (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 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; English majors must have completed both a 100-level and a 200-level literature course in English. Not offered in 2017-18. (w, x, o)

ENG 336: SHAKESPEARE'S TRAGEDIES (4)**Department**

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 2017-18. (AES)

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 2017-18.

ENG 339: 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. Prerequisite: sophomore standing or permission. Not offered in 2017-18.

ENG 340: SHAKESPEARE AS SCREENWRITER (4)**Dillard**

"Shakespeare," according to Orson Welles, "would have made a great movie writer." This course will examine a number of Shakespeare's plays and his collaboration across the centuries with important filmmakers. Considerable attention will be paid to the nature of Shakespearean drama and contemporary cinema as well as the nature of collaboration and the question of "purity" of imaginative texts. Also listed as FILM 340. Prerequisite: sophomore standing or permission. Not offered in 2017-18.

ENG 342: ADVANCED STUDIES IN CHILDREN'S LITERATURE: AMERICAN GIRLS FICTION (4)**Pfeiffer**

Close study of various topics in children's literature. Recent topics have included the tomboy character and gender and girls fiction. Also listed as GWS 342. Prerequisites: junior standing or permission; English majors must have completed both a 100-level and a 200-level literature course in English. Not offered in 2017-18. (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, and Chester Himes. Prerequisite: sophomore standing or permission. Not offered in 2017-18.

ENG 344: THE MODERN NOVEL II (4)**Department**

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. Not offered in 2017-18.

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 2017-18. (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. Not offered in 2017-18. (AES, DIV)

ENG 347: STUDIES IN SHORT FICTION (4)**Hankla, 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. Not offered in 2017-18. (w, x, AES, MOD)

ENG 350: SPECIAL TOPIC: WRITING FROM THE HYPHEN: AN INTRODUCTION TO LATINX LITERATURE (4)**Miller**

In this class, students will examine how Latinx identities have been negotiated by exploring a range of genres, including short fiction, novels, poetry, essays, comics, and film. Students will engage in scholarly conversations about constructions of "Latinidad" in terms of race, gender, sexuality, and class while also exploring the relationship of Latinx artists to their communities and popular culture. Prerequisite: Sophomore standing or permission. Offered Term 1. (w, x, DIV, AES)

ENG 350: SPECIAL TOPIC: STUDIES IN THE NINETEENTH-CENTURY NOVEL: THE BRONTËS (4)**Pfeiffer**

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

ENG 350: SPECIAL TOPIC: ADVANCED SEMINAR IN FICTION TECHNIQUE (4)**Poliner**

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

ENG 351: WRITER-IN-RESIDENCE: STORIES TO TRANSFORM (4)**Ray**

Topic and genre varies each year in accordance with the writer-in-residence. This course in literary nonfiction is an inquiry into writing as a transformative act, able to change lives, laws, and the course of history. We'll parse out the source of this power, from the level of a story's shape down to the detail of the single word, always with a mind toward craft. Writers include Adrienne Rich, Arundhati Roy, Wendell Berry, and Barry Lopez. Prerequisite: 142 and sophomore standing or permission. Offered Term 2.

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

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. Subject: Films of Roman Polanski such as *Knife in the Water*, *Repulsion*, *Cul-de-Sac*, *Dance of the Vampires*, *Rosemary's Baby*, *Macbeth*, *Chinatown*, *The Tenant*, *Tess*, *Frantic*, *Bitter Moon*, *Death and the Maiden*, *The Pianist*. Also listed as FILM 353. Prerequisite: Sophomore standing. Offered Term 1. Prerequisite: sophomore standing or permission of instructor. Also listed as FILM 353. Offered Term 1.

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

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. Subject: Films of Orson Welles such as *Citizen Kane*, *The Magnificent Ambersons*, *The Stranger*, *The Lady From Shanghai*, *Macbeth*, *Othello*, *Mr. Arkadin*, *Touch of Evil*, *The Trial*, *Chimes at Midnight*, *The Immortal Story*, *F for Fake*. Also listed as FILM 354. Prerequisite: Sophomore standing or permission of instructor. Offered Term 2.

ENG 355: MODERN BRITISH AND AMERICAN POETRY (4)**Larsen**

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 2017-18.

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 2017-18.

ENG 358: 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 2017-18. (AES, GLO)

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

Hankla

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 373: 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. Offered Term 2.

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. Not offered in 2017-18. (CRE, DIV)

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 2017-18. (w, AES, DIV)

ENG 379: FEMINIST THEORY (4)

Department

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 2017-18.

ENG 382: ADVANCED STUDIES IN AMERICAN LITERATURE - GOTHIC AMERICA: MONSTERS, MADNESS, AND THE MACABRE (4)

Miller

American authors have long experimented with the languages of horror and terror to produce the national literary style we call American Gothic fiction. In this course, we will explore how this literature stages the deepest fears and

anxieties in American culture from the revolution to the end of the nineteenth century. Prerequisite: Sophomore standing or permission of instructor. Not offered in 2017-18. (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 2017-18.

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 (SR OPTION) (4)

**Barkan, Bender, Hankla,
Kaldas, Moeckel, Poliner**

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)

De Groot

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 majors with permission of instructor. Offered Term 2.

ENG 484, 584: 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 majors with permission of instructor. 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 creative writing M.F.A. students, and senior English majors with permission of instructor. Offered Term 1.

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

Barkan

This is a course on the literary form that has come to be known as "Creative Nonfiction." We will read and discuss various modes of writing about personal experience and the aesthetic and ethical issues raised by such writing. Written assignments will include discursive prose, as well as students' original creative nonfiction. Open to creative writing M.F.A. students, and senior English majors with permission of instructor. Not offered in 2017-18.

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 creative writing M.F.A. students, and senior English majors with permission of instructor. Not offered in 2017-18.

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.