

English & Creative Writing BA Catalog, 2025-26

MAJORS, MINORS

- **PROFESSORS:** T.J. Anderson, Pauline Kaldas, Marilyn Moriarty, Julie Pfeiffer (sabbatical, Spring 2026)
- **ASSOCIATE PROFESSORS:** Michelle De Groot (chair, English & Creative Writing), Thorpe Moeckel (sabbatical, 2025-2026), Jessie van Eerden (director, Jackson Center for Creative Writing)
- **ASSISTANT PROFESSORS:** Matthew K. Burnside, Joe Milan, Meighan Sharp, Zeus Sumra, Patricia Sunia
- **DISTINGUISHED PROFESSOR:** Catherine Guild
- **VISITING ASSISTANT PROFESSOR:** Joe Larios
- **LOUIS D. RUBIN WRITER-IN-RESIDENCE:** Julian Talamantez Brolaski (part time, Spring Term)
- **TEACHING FELLOWS:** Qurrat ul ain Raza Abbas, Chloe Bryan, Cam Cowger, Sophia Tone

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 written and oral 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.

See “Memo to Majors” (available from department office) for more information about courses that fulfill each requirement.

REQUIREMENTS FOR A MAJOR IN ENGLISH & CREATIVE WRITING:

9 courses (36 credits)

- One 100-level literature seminar (All 100-level ENG courses EXCEPT ENG 141 and 142 fulfill this requirement)
- One creative writing course from among 141, 142, 210, or 375, and other courses by permission
- One 200-level methods course (noted in)
- One 200- or 300-level 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. 100-level courses, except for ENG 142, cannot count.

REQUIREMENTS FOR A MAJOR IN ENGLISH & CREATIVE WRITING WITH A CONCENTRATION:

11-12 courses (44 credits)

- One 100-level literature seminar (All 100-level ENG courses EXCEPT ENG 141 and 142 fulfill this requirement)
- One creative writing course from among 141, 142, 210, or 375, and other courses by permission
- One 200-level methods course (designated “M” in the catalog)
- One 200- or 300-level course in “Historically Underrepresented Voices”
- One 300-level literature course before 1700
- One 300-level literature course, 1700-1950

- Five or Six Courses (20 credits), focused into a self-designed concentration; at least two must be at the 300- or 400- level. 100-level courses, except for ENG 142, cannot count toward a concentration.

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

PREREQUISITES FOR UPPER-LEVEL COURSES

The Department of English & Creative Writing has established the following general 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 or permission of the instructor. Students are strongly encouraged to take a 100-level literature course before enrolling in a 200-level course. We also recommend that majors take a 200-level methods course during their sophomore year.
- 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 are encouraged to 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)

Also listed and described as GWS 117. 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. Fulfills the 100-level literature requirement for the E&CW major. (f, w, x)

ENG 123: CONTEMPORARY LITERATURE OF EXILE (4)

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. Fulfills the 100-level literature requirement for the E&CW major. (f, w, x, AES, DIV, INQ)

ENG 129: MONSTERS AND MARVELS (4)

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*. Fulfills the 100-level literature requirement for the E&CW major. (f, w, x, AES)

ENG 132: FOLK AND FAIRY TALES (4)

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. Fulfills the 100-level literature requirement for the E&CW major. (f, w, x, AES)

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

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. Fulfills the creative writing requirement for the E&CW major. Offered both terms. (f, w, o, CRE, C&I)

ENG 142: INTERMEDIATE CREATIVE WRITING (4)

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. Fulfills the creative writing requirement for the E&CW major. Offered both terms. (f, w, CRE)

ENG 150: SPECIAL TOPICS: THE FRENCH SEARCH FOR JOY (4)

Also listed and described as HUM 150. In French, *la joie de vivre* is a special type of joy or delight, grounded in everyday pleasures. In this course, we will reevaluate the quotidian, or everyday, aspects of life—the habits, rituals, people, creatures, objects, and places that structure our daily existence. We will study French literature, thought, art, and cinema—from Catholic Books of Hours to Surrealist assemblages—that push us to find pleasure and excitement in our everyday experiences, or to question why this aspect of our life is oppressive and restructure the world around us in a way that better suits our needs. Fulfills the 100-level literature requirement for the E&CW major. (INQ)

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. Fulfills the 100-level literature requirement for the E&CW major. (f, w, x, AES, INQ)

For 2025-2026

Conceptions of the Hero

This course explores texts from antiquity to the present that view society's "conceptions of the hero." This class will define our culture's interpretation of the hero and the famous "hero's journey." Diving into texts from antiquity whose traditions we inherit and comparing them with the heroes of contemporary texts from the U.S. and abroad. Offered Term 1.

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

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. Fulfills the 100-level literature requirement for the E&CW major. (f, w, x, AES, MOD)

ENG 162: IMAGINARY CITIES (4)

Close examination of the phenomenon of fantastical cities in 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 Gilgamesh and may include medieval poetry, The Emerald City of Oz, the comic Astro City, and Italo Calvino. Fulfills the 100-level literature requirement for the E&CW major. (f, w, x, AES)

ENG 165: EXPLORING THE HARLEM RENAISSANCE (4)

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. Fulfills the 100-level literature requirement for the E&CW major. (f, w, x, AES, DIV)

ENG 174: INTERNATIONAL WOMEN'S VOICES (4)

Also listed and described as GWS 174. 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. Fulfills the 100-level literature requirement for the E&CW major. (f, w, x, AES, GLO)

ENG 205: HISTORY OF THE ENGLISH LANGUAGE (4)

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. Fulfills the methods requirement for the E&CW major.

ENG 207, 208: ADVANCED CREATIVE WRITING (2, 2)

A seminar in creative writing. Each section is focused on a particular genre or theme. May be repeated for credit. Prerequisite: ENG 142. Offered both terms. (w, CRE- 4 credits required for CRE)

For 2025-2026

Cosmic Horror: Beyond Lovecraft

What remains unknown, unknowable, incomprehensible? These queries form the atmospheric impetus of cosmic horror. Given Lovecraft's problematic legacy, we'll be centering writers who have given voice to those voices marginalized by Lovecraft himself, including counter-responses such as Afrofuturism, Cosmic Beauty, and The Sublime. Offered Term 1.

Creative Histories

This seminar will focus on historical fiction, poetry, and creative nonfiction. We'll study world-building, incorporating research, choosing point of view, and tracking currents between historical and contemporary contexts in our work. Class sessions will involve

discussion of texts, writing and research exercises, and workshopping projects in each student's genre of choice. Offered Term 1.

Notebooking: The Cultivation of Creativity

Notebooking, the daily contribution to an integrated writing journal, constitutes the heart of this course. While incorporating workshopping, outside reading, and the honing of critical skills, the emphasis of this course is upon productivity. Daily writing and significant page counts are required. A high degree of self-direction is necessary. Offered Term 2.

The Art of Imitation: Pastiche, Parody, and Homage

What does it mean for writing to be original? Is it devoid of influence? Or is it to answer Pound's call: "Make (the old) new!" In this class, we will explore paired works of both poetry and prose to see how writers have been influenced by earlier works, and how they infuse their stories and poems with the styles and rhythms of other writers. Rather than reading great works merely for inspiration, this course aims to challenge how we read as writers and to broaden our ideas of what is possible in our own work. Offered Term 2.

Calling All Poets

Experienced poet? Fiction writer with the heart of a poet? Just dabbling? In this workshop-based course, we will meet you where you are! Come prepared to explore diverse poetic forms, experiment with language, read widely, write frequently, and contribute to a constructive workshop environment. Offered Term 2.

ENG 210: CREATIVE NONFICTION (4)

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. Fulfills the creative writing requirement for the E&CW major. (w, CRE)

ENG 211: MULTICULTURAL WOMEN WRITERS (4)

Also listed and described as GWS 211. 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. Prerequisite: one semester of college work or permission. Fulfills the “Historically Underrepresented Voices” requirement for the E&CW major. (w, x, AES, DIV)

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

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. Prerequisite: one semester of college work or permission. Fulfills the methods requirement for the E&CW major. (AES, PRE, SMN)

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

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. Fulfills the methods requirement for the E&CW major OR the “Historically Underrepresented Voices” requirement for the E&CW major. (w, x, AES, DIV)

ENG 221: AFRICAN-AMERICAN LITERATURE (4)

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. Fulfills the “Historically Underrepresented Voices” requirement for the E&CW major. (DIV, MOD)

ENG 223: MAJOR BRITISH WRITERS I (4)

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. (AES, SMN)

ENG 224: MAJOR BRITISH WRITERS II (4)

An introduction to British poetry, fiction, and prose nonfiction of the Romantic, Victorian, and Modern periods. Prerequisite: one semester of college work or permission. (w, x, MOD)

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

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. Fulfills the methods requirement for the E&CW major. (w, x, AES)

ENG 250: MOBY-DICK

Moby-Dick, considered as one of the greatest American novels, is a genre-bending story about whale-hunting written by Herman Melville in 1851. Through the voyage of the whaling ship Pequod across the Atlantic and Pacific Oceans and the vengeful quest of its captain to kill Moby-Dick, the elusive white whale that bit off his leg, the novel is a deep meditation on America during the tumultuous 19th century. This course will take students on a deep dive into the themes the animate the novel such as cannibalism, queerness, disability, religion, democracy, capitalism, colonial expansion, and slavery. We will use various methods of critical theory to help us generate robust interpretations of these themes. We will also read contemporary pieces that reflect on the novel such as C.L.R. James's *Mariners, Renegades, and Castaways*, Toni Morrison's *Playing in the Dark*, and Linda Hogan's poem, "Fat."

Prerequisite: one semester of college work or permission. Fulfills the methods requirement for the E&CW major.

ENG 219: LATINX LITERATURE

Also listed and described as SPAN 219. Survey of U.S. Latinx literature that introduces students to the major authors and trends in the tradition through a variety of genres ranging from poetry and short stories to memoirs and novels. Throughout the course, a major question we will be investigating is what makes literature "Latinx." Where does this term come from and how useful is it as a designation for a group of people and a literary tradition? How does it fit into a transnational context? Authors may include Justin Torres, Sandra Cisneros, Piri Thomas, Ana Castillo, or Cristina García. Prerequisite: one semester of college work or permission. Fulfills the methods requirement for the E&CW major OR the "Historically Underrepresented Voices" requirement for the E&CW major. (DJP)

ENG 263: HOLOCAUST LITERATURE (4)

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. Fulfills the "Historically Underrepresented Voices" requirement for the E&CW major. (DJP)

ENG 273: STUDIES IN LYRIC POETRY (4)

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. Prerequisite: one semester of college work or permission.

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

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. Fulfills the methods requirement for E&CW major. (AES)

ENG 281: AMERICAN LITERATURE TO 1860 (4)

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. Fulfills the methods requirement for the E&CW major.

ENG 282: UNITED STATES LITERATURE FROM 1860 TO PRESENT (4)

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. (o, AES, MOD)

ENG 284: THE BEAT GENERATION (4)

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. Fulfills the “Historically Underrepresented Voices” requirement for the E&CW major. (DIV)

ENG 290: INDEPENDENT STUDY (2 OR 4)

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)

Also listed and described as PHIL 303. 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.

Prerequisite: sophomore standing or permission. (MOD)

ENG 304: ADVANCED EXPOSITORY WRITING (4)

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. (w, x)

ENG 306: HOW WRITING IS WRITTEN (4)

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. (w, AES)

ENG 307: LITERARY HISTORY AND THEORY II (4)

Also listed and described as PHIL 307. 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 or permission.

ENG 308: READING AND WRITING MEMOIR (4)

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. Fulfills the “Historically Underrepresented Voices” requirement in the E&CW major. (AES, CRE)

ENG 310: CHAUCER: THE CANTERBURY TALES (4)

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. Fulfills the pre-1700 requirement for the E&CW major. (w, x, AES, PRE)

ENG 313: LITERATURE OF THE RENAISSANCE (4)

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. Fulfills the pre-1700 requirement for the E&CW major. (AES, MOD)

ENG 314: SEMINAR IN JANE AUSTEN (4)

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. Fulfills the 1700-1950 requirement for E&CW major. (w, x, o, SMN)

ENG 315: DANTE (4)

Dante’s *Divine Comedy* in translation. Analysis of Dante’s journey through hell, purgatory, and heaven, both in its historical context and as part of a long-running cultural conversation continuing today. Prerequisite: sophomore standing or permission. Fulfills the pre-1700 requirement for the E&CW major. (PRE)

ENG 317: MEDIEVAL LITERATURE (4)

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. Fulfills the pre-1700 requirement for the E&CW major. (AES, PRE)

ENG 319: THE JAZZ AESTHETIC IN LITERATURE (4)

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. Fulfills the "Historically Underrepresented Voices" requirement for the E&CW major. (AES, DIV)

ENG 320: IMMIGRANT LITERATURE (4)

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. Fulfills the "Historically Underrepresented Voices" requirement for the E&CW major. (AES, DIV)

ENG 321: SCREENWRITING I (4)

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

ENG 322: SCREENWRITING II (4)

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)

Also listed and described as FILM 323. Prerequisite: ENG/FILM 321, ENG/FILM 323, or permission. 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.

ENG 324: POETRY IN PERFORMANCE (4)

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. Fulfills the “Historically Underrepresented Voices” requirement for the E&CW major. (o, CRE, MOD)

ENG 325: ROMANTIC POETRY (4)

A study of the major British Romantic poets, including, among others, Blake, Wordsworth, Coleridge, Keats, and Shelley. Prerequisite: sophomore standing or permission. Fulfills the 1700-1950 requirement for E&CW major.

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

Also listed and described as GWS 328. 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. Prerequisite: sophomore standing; English majors must have completed at least one 100-level or 200-level literature course in English. Fulfills the 1700-1950 requirement for E&CW major. (w, x, AES)

ENG 329: REIMAGINING THE MIDDLE AGES (4)

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. Fulfills the 1700-1950 requirement for E&CW major.

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

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. Fulfills the 1700-1950 requirement for E&CW major. (w, x, AES, MOD, DJP)

ENG 331: SHAKESPEARE'S ROME (4)

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. Fulfills the pre-1700 requirement for E&CW major.

ENG 332: SHAKESPEARE AND THE THEATRE (4)

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. Fulfills the pre-1700 requirement for E&CW major. (PRE)

ENG 333: SHAKESPEARE'S WOMEN (4)

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. Fulfills the pre-1700 requirement for the E&CW major. (AES, MOD)

ENG 335: MILTON (4)

Also listed and described as REL 335. 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. Fulfills the pre-1700 requirement for the E&CW major. Prerequisite: junior standing or permission. (w, x, o)

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

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. Fulfills the 1700-1950 requirement for E&CW major.

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

Close study of various topics in children's literature. Recent topics have included multicultural children's literature and American girls' fiction.

ENG 345: ARAB WOMEN WRITERS (4)

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 and described as GWS 345. Prerequisite: junior standing or permission. Fulfills the "Historically Underrepresented Voices" requirement for the E&CW major. (AES, GLO)

ENG 346: ARAB-AMERICAN LITERATURE (4)

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. Fulfills the "Historically Underrepresented Voices" requirement for the E&CW major. (AES, DIV)

ENG 347: STUDIES IN SHORT FICTION (4)

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. (w, x, AES, MOD)

ENG 348: MADNESS IN SHAKESPEARE (4)

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. Fulfills the pre-1700 requirement for the E&CW major (AES, PRE)

ENG 350: SPECIAL TOPIC: ASIA'S AMERICA, AMERICA'S ASIA (4)

The bones of American Literature are built from many cultures. This course's primary concern is to excavate the cultural exchanges of philosophy and literature between East Asia and the United States as originally explored in Yoshinobu Hakutani's *East-West Literary Imagination*. With a selection of major works, authors and themes, we will examine how those exchanges influenced the evolution of what we define as American Literature and how it has in turn influenced the literature of East Asia. Authors to be read include Confucius, Matsuo Basho, Eliji Yoshikawa, Jack Kerouac, Alice Walker, Han Kang and Esther Yi. Prerequisite: sophomore standing or permission. Fulfills the "Historically Underrepresented Voices" requirement for the E&CW major OR the 1700-1950 requirement for the E&CW major.

ENG 350: SPECIAL TOPIC: ECOCINEMA (4)

Also listed and described as FILM 350 and ES 350. This course examines the subfield of ecocinema, in which the medium of film is used to explore environmental issues, whether this is done through narrative fiction, documentary, or experimentation. Possible themes include environmental catastrophe, wilderness, animal rights, climate change, human-nature relations, and environmental justice. Students will use traditional methods of film criticism and ecocriticism to explore these topics. (SMN)

ENG 351: WRITER-IN-RESIDENCE (4)

Topic and genre vary each year in accordance with the writer-in-residence. Prerequisite: ENG 207 and junior standing or permission. For AY 2025-2026:

Lyric Dialectics

This hybrid craft course will incorporate generative writing practices along with deep study of the lyric from the point of view of universal poetics and generative metrics. We will explore lyric poetry as a temporal art form as well as practice the deformation of poetic structures to achieve more dissonant idiolects. We will investigate the works of contemporary poets and those who Joy Harjo calls our "poetry ancestors," including Kumau Brathwaite, Iliassa Sequin, Cedar Sigo, Sor Juana, and Wyatt. Offered Term 2.

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

Also listed and described as FILM 353. 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. Prerequisite: sophomore standing.

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

Also listed and described as FILM 354. 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. Prerequisite: sophomore standing or permission of instructor.

ENG 355: MODERN BRITISH AND AMERICAN POETRY (4)

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. Fulfills the 1700-1950 requirement for E&CW major.

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

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.

ENG 358: LITERATURE OF THE AFRICAN DIASPORA (4)

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. Fulfills the “Historically Underrepresented Voices” requirement for the E&CW major. (AES, GLO)

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

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. (w)

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

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. Fulfills the “Historically Underrepresented Voices” requirement for the E&CW major. (AES, DIV)

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

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. Fulfills the creative writing requirement for the E&CW major OR the “Historically Underrepresented Voices” requirement for the E&CW major. (CRE, DIV)

ENG 382: ADVANCED STUDIES IN AMERICAN LITERATURE

Close study of various topics in American literature. Recent topics have included Gothic America: Monsters, Madness, and the Macabre; Graphic Novels; Queer Ecologies; and Literature of Protest. Prerequisite: (w, x, AES, DIV)

ENG 385: VICTORIAN LITERATURE (4)

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. Fulfills the 1700-1950 requirement for E&CW major.

ENG 390: INDEPENDENT STUDY (2 OR 4)

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 (2 OR 4)

Pair the critical and creative skills gained through the English & Creative writing major/minor with supervised internships in a professional setting. Develop transferable skills, explore careers, and find your purpose by registering for a fall, spring, summer, or January-term internship experience. Fall, spring, and summer terms: Choose between 2 credits (70 hours of work) or 4 credits (140 hours work). January Term: 4 credits only (35 hours a week for four weeks). Arrangements must be made with faculty prior to beginning.

ENG 407, 408: ADVANCED CREATIVE WRITING (SENIOR OPTION) (4)

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)

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)

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.

ENG 485: ADVANCED STUDIES IN THE NOVEL (4)

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.

ENG 486: ADVANCED STUDIES IN CREATIVE NONFICTION (4)

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.

ENG 487: ADVANCED STUDIES IN SHORT FICTION (4)

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. Offered Term 1.

ENG 490: SENIOR HONORS THESIS (4, 4)

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.