

English & Creative Writing

MAJORS, MINORS
PROFESSORS: T.J. Anderson, Pauline Kaldas, Marilyn Moriarty, Julie Pfeiffer

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

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: Jacinda Townsend (part time, Spring Term)

TEACHING FELLOWS: Elijah Brooks, Katherine Humphreys, Rifke Vatsaas, Emily Withenbury

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

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

LOUIS D. RUBIN, JR. SEMESTER IN CREATIVE WRITING

Hollins offers a one-semester intensive program in creative writing and modern literature every spring for undergraduate students from other institutions.

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

Visiting student writers take a full semester of course work (four 4-credit courses), including writing workshops, creative writing electives, and intermediate or advanced courses related to individual interests, at least one of which should be in 20th- and 21st-century literature. Visiting student writers pay tuition directly to Hollins, except for students from schools in the Seven College Exchange Program. Any financial aid must be provided by the home institution or from other outside sources. For further information, contact the Jackson Center for Creative Writing at Hollins.

See "Memo to Majors" 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 (ENG 141 and 142 do not 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 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

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

11-12 courses (44 credits)

- One 100-level literature seminar (ENG 141 and 142 do not 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

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

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

COURSES IN ENGLISH & CREATIVE WRITING:**ENG 117: CHILDBIRTH AND WOMEN'S WRITING (4)****Pfeiffer**

An introduction to literary and interdisciplinary study as well as college writing. We will analyze birth stories as literary and cultural metaphors in the texts of authors such as Anne Bradstreet, Maggie Nelson, H el ene Cixous, Louise Erdrich, Julia Kristeva, Toni Morrison, Adrienne Rich, and Jazmina Barrera. Also listed and described as GWS 117. No prerequisite. Offered Term 1. (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 2024-25. (f, w, x, AES, DIV)

ENG 129: MONSTERS AND MARVELS (4)**Moriarty**

Both monsters and marvels are deviations from a norm or standard that is called "natural." Frequently it is the case that the word nature or natural implies a system of values or norms. Deviations from this norm - whether horrible

(monsters) or wonderful (marvels) - offer an insight into the basis of values that form the norm. Readings will include *The Odyssey*, *Frankenstein*, and *Jurassic Park*. No prerequisite. Not offered in 2024-25. (f, w, x, AES)

ENG 132: FOLK AND FAIRY TALES (4)

Burnside

Fairy tales provide a rich treasure trove for critical and creative exploration. In this course, we will examine stories with their roots in oral tradition, as well as the literary tales inspired by and entwined with them. We will also examine different critical approaches to analyzing these tales, the interplay of oral and literary traditions, and modern creative work in a variety of genres. No Prerequisite. Not offered in 2024-25. (f, w, x, AES)

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

**Brooks, Humphreys, Vatsaa
Withenbury**

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, C&I)

ENG 142: INTERMEDIATE CREATIVE WRITING (4)

Sharp, Sumra, van Eerden

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

ENG 150: SPECIAL TOPICS: FACING THE VOID: EXISTENTIALIST LITERATURE (4)

Larios

This course provides an introduction to the 20th century philosophical movement of existentialism and its relationship to literature. Through reading a selection of short philosophical texts, short stories, and novels we will explore key themes such as death, absurdity, faith, freedom, and responsibility. Also listed and described as PHIL 150. Offered Term 1.

ENG 151: CLOSE READING, CRITICAL WRITING (4)

An introduction to literary studies at the college level. This is a course about how important stories and ideas are reanimated across genre, time, and cultures. Along the way you will experience your own transformation as a reader, thinker, and writer. Topics in literature vary from term to term. This course meets the 100-level literature course requirement for potential majors, but all are welcome. No prerequisite. (f, w, x, AES, INQ)

Conceptions of the Hero

Milan

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 2.

Mixtape

Sharp

In this course, we'll use literary studies as a portal to explore artistic intersections, the surprising and creative ways that various genres (poetry, fiction, nonfiction, music, and visual art) may combine to create something new. We'll be open to exploring collaborations (our own and those of the texts we study), and we'll think and write about the ways hybrid/composite/collaborative forms may open art to a larger and more diverse community. Offered Term 2.

From *Walden* to Wildfires: Introduction to Environmental Literature

Larios

This course provides a broad overview of environmental literature from the 19th century to the present through looking at a variety of works of fiction and non-fiction including essays, memoirs, poetry, and novels to try to answer the question: what makes a piece of writing environmental? Beginning with the intellectual movement of Transcendentalism, we go on to consider different forms of environmental literature including nature writing, activist texts, and climate fiction as these address topics ranging from conservation to pollution to climate change. Also listed and described as ES 150. Offered Term 2.

Books on the Beach: Tourism in Literature and Film

Sumra

Tourism can radically transform a place, both its physical landscape and the culture of the people. Often, these changes lead to negative consequences for locals and natives. However, to have a more nuanced and richer understanding of tourism, we can look to TV shows, such as the HBO series *The White Lotus*, and works of literature, such as Jamaica Kincaid's *A Small Place*. In this class, we will think through how these and many other works present us with multiple narratives of this growing industry. Using close reading, lively discussions, presentations, and short papers, we will try to understand what it means to be a tourist; how places exist in the

imagination of foreigners as opposed to the lived experiences of locals or natives; and how these works bear witness to peoples and places, especially those marked by great periods of history. Offered Term 2.

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

Pfeiffer

An exploration of the role(s) of the child in literature with a special focus on the significance of the imagination. Texts could include *Jane Eyre*, *Anne of Green Gables*, *The Little Prince*, *My Name is Asher Lev* and *Annie John*. Assignments include weekly papers and oral presentations. No prerequisite. Not offered in 2024-25. (f, w, x, AES, MOD)

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

De Groot

Close examination of the phenomenon of fantastical cities in western literature, starting in Atlantis and ending in contemporary sci-fi. "Unreal" cities are battlegrounds for very real questions about community, justice, and the soul. Close reading and writing intensive. Texts start with Plato and the Bible and include medieval poetry, *The Emerald City of Oz*, the comic *Astro City*, and Italo Calvino. No prerequisite. Students who have taken ENG 197F: Imagined Cities may not enroll. Not offered in 2024-25. (f, w, x, AES)

ENG 165: EXPLORING THE HARLEM RENAISSANCE (4)

Anderson

The Harlem Renaissance was a major period in American intellectual and artistic life. African Americans began to create literature that expressed a new-found sense of self-determination and self-awareness. The period represented a fertile outpouring of creative work that articulated a new vision for the 20th century. It brought together the voices of writers like Langston Hughes, Jean Toomer, and Zora Neale Hurston, along with painters like Aaron Douglass, sculptors like Sargent Johnson, and musicians like Duke Ellington and Louis Armstrong. The primary goal of this course is to introduce students to various rhetorical and stylistic methods that these writers and artists used to examine issues of nationalism, gender, racism, and economic disparity. Open to first-year students. No prerequisite. Not offered in 2024-25. (f, w, x, AES, DIV)

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

Department

Science fiction is a fun genre, but underlying the fantasy is unease about our own world and anxiety about what is to come. The texts for this course are written by women and deal with issues of gender, race, and sexual orientation, as well as with the moral difficulties that women face in an increasingly technological society. No prerequisite. Not offered in 2024-25. (f, w, x, AES, DIV)

ENG 174: INTERNATIONAL WOMEN'S VOICES (4)

Kaldas

This course explores the diversity of women's voices and experiences through contemporary literature and film. Discussions will focus on how women respond to the forces of culture, language, politics, gender, and national identity. Readings and films will include a variety of work from Africa, Asia, the Middle East, and Latin America. Also listed and described as GWS 174. No prerequisite. Not offered in 2024-25. (f, w, x, AES, GLO)

ENG 205: HISTORY OF THE ENGLISH LANGUAGE (4)

De Groot

Derek Walcott wrote: "The English language is nobody's special property. It is the property of the imagination: it is the property of the language itself." This survey course tracks English's growth from a localized Germanic dialect to a global literary language. We will look at the mechanics of grammar, as well as historical themes, including linguistic change, the question of standardization, and the value of dialect and slang. Prerequisite: one semester of college work or permission. Not offered in 2024-25.

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

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

Cosmic Horror: Beyond Lovecraft

Burnside

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.

Fiction Toolkit

Harlan

With a strong emphasis on lecture, outside reading and multiple rounds of workshopping, this course offers a deep dive into the fundamentals of fiction writing. Examining both overarching concerns (such as novel structure and

character development) and sentence-level concerns (rhythm and syntax, etc.), this course would be ideal for aspiring novelists currently working in either short- or long-form fiction. Offered Term 1.

Notebooking: The Cultivation of Creativity

Harlan

Notebooking, the daily contribution to an integrated writing journal, constitutes the heart of this course. While incorporating workshoping, 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

Sumra

What does it mean for writing to be original? We will explore works of both poetry and prose to see how writers have been influenced, and how they infuse with the styles and rhythms of other writers. Rather than reading works merely for inspiration, this course aims to challenge how we read as writers. Offered Term 2.

Calling All Poets

Sharp

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)

Kaldas

This creative writing course focuses on the writing of creative nonfiction, including personal essays as well as nonfiction about nature, sport, and culture. Students will develop their writing through the process of sharing their work with others, reading a variety of authors, experimenting with new ways of writing, responding to each other's work, and focusing on revision. The course is open to beginning as well as advanced nonfiction writers. Prerequisite: sophomore standing or permission. 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 and described as GWS 211. Prerequisite: one semester of college work or permission. Not offered in 2024-25. (w, x, AES, DIV)

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

Moriarty

High and low, Shakespeare portrayed hierarchy through the eyes of those at the top and through the eyes of those who subverted or mocked it. The divine right of kings, political problems around succession, and the theory of the King's/Queen's Two Bodies will be among the themes we consider. Open to first-year students. Not offered in 2024-25. (AES, PRE)

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

Department

This course is a survey of African-American literature from its early vernacular traditions to the Harlem Renaissance. Students will be exposed to a range of genres, including fiction, poetry, drama, autobiography, and nonfiction. In this course, we will examine how this tradition explores a diverse body of ideas, which nonetheless coalesce around preoccupations with identity, freedom, and mobility. Prerequisite: one semester of college work or permission. Not offered in 2024-25. (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. Offered Term 2. (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, SMN)

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

An introduction to British poetry, fiction, and prose nonfiction of the Romantic, Victorian, and Modern periods. Prerequisite: one semester of college work or permission. Not offered in 2024-25. (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 2024-25.

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

Beginning with the premise that sex (biological difference) differs from gender (the significance attributed to sexual difference), this course historically and thematically surveys various models of gender construction. Readings are drawn from the classics, the Bible, Freud, Foucault, and contemporary writers, including David H. Hwang, Alice Walker, Jeffrey Eugenides, and Maxine Hong Kingston. Prerequisite: one semester of college work or permission. Not offered in 2024-25. (AES, PRE)

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

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. This course fulfills the methods requirement for the major in English and Creative Writing. Prerequisite: one semester of college work or permission. Offered Term 2. (w, x, AES)

ENG 250: SPECIAL TOPICS: EMPOWERED: SCI-FI FICTION WRITTEN BY LATINX/LATINE WOMEN (4)**Diaz**

Also listed and described as SPAN 250. Offered Term 1. (AES, DIV)

ENG 250: SPECIAL TOPICS: RISING TIDES, RISING TALES: CLIMATE FICTION (4)**Larios**

In this course, we look at a selection of novels from the growing genre of climate fiction to see how authors are using fiction to imagine futures, motivate political change, or deal with ecological grief, with a focus on the question of how fiction helps us to deal with crisis. Also listed and described as ES 250. Offered Term 1. (DJP)

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

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

ENG 263: HOLOCAUST LITERATURE (4)**Moriarty**

We will read a variety of literature of the Holocaust to examine how writers tried to create meaning from their experience. Our readings will be drawn from a range of genres, including survivor memoirs, testimonies, (non)fictional narrative, graphic novels, poetry, essays, and film. Each genre approaches the representation of the Holocaust in a different way. Prerequisite: sophomore standing or permission. Offered Term 2.

ENG 273: STUDIES IN LYRIC POETRY (4)**Anderson**

How do poets work, and play, with words? Close readings of selected poems by traditional and contemporary writers; training in the analysis of poetry useful to writers and other students interested in studying literature and to anyone else who wishes to learn the rules of the game of poetry. The course will focus on British and American poetry and will conclude with a consideration of a few influential poets from China and Japan. Prerequisite: one semester of college work or permission. Not offered in 2024-25.

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. This course fulfills the methods requirement for the major in English and Creative Writing. Offered Term 1. (AES)

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

Questions of identity have long dominated the thoughts and discourse of those who live on this continent. In this course, we will explore the roles of race, gender, class, and ethnicity in the development of American literature and how various visions of America have complemented, cohered, and competed with each other from the oral traditions of Native Americans up to 1860. Prerequisite: one semester of college work or permission. This course fulfills the methods requirement for the major in English and Creative Writing. Offered Term 2.

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 2024-25. (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. Not offered in 2024-25. (DIV)

ENG 290: INDEPENDENT STUDY (2 or 4)**Department**

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

ENG 303: LITERARY HISTORY AND THEORY I (4)**Moriarty**

Where does creativity come from? Does a work of art mirror the world or mirror the artist? What does "representation" actually mean? How does language create meaning? These topics are treated in this historic and analytic introduction to literary theory as we move from classical to postmodern thinkers. Also listed and described as PHIL 303. Prerequisite: sophomore standing or permission. Not offered in 2024-25. (MOD)

ENG 304: ADVANCED EXPOSITORY WRITING (4)**Kaldas**

This course focuses on writing nonfiction prose with an overview of expository writing as a literary genre. Students will read, analyze, and write exploratory, research-based essays, articles, and creative criticism with focus on voice, audience, and style. Prerequisite: sophomore standing or permission. Not offered in 2024-25. (w, x)

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

This course includes readings in fiction, poetry, memoir, and writing process theory as well as writing assignments cast under the influence of the writers whose works we will be studying. We will consider works by a variety of writers while asking questions such as, How does art generate other art? Are authors actually acts of imagination much like their works (and characters)? Is criticism a form of autobiography? What happens to ourselves/identities when we imagine? Prerequisite: ENG 207 or 208. Not offered in 2024-25. (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 and described as PHIL 307. Not offered in 2024-25.

ENG 308: READING AND WRITING MEMOIR (4)**Kaldas**

This course will give students the opportunity to tell their own stories by working on a longer creative nonfiction project, which may be composed of a single work or shorter interrelated pieces. The process of writing will be enhanced by our reading and analyzing longer memoirs with special attention to structure, development, and voice. Class time will be divided between discussion of literary works and student writing. Prerequisite: ENG 210 or permission. Not offered in 2024-25. (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. This course fulfils the seminar requirement for the major in English and Creative Writing. Prerequisite: sophomore standing or permission. Offered Term 2. (w, x, AES, PRE)

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

Love songs, hymns, tribal traditions, the urge to syng cuckow: What preceded poets of Shakespeare's time, and what did they miss out on? What happens when a poem's language changes—or is changed? What's the source of a writer's lyric impulse? We'll read poems first written in Old, Middle, and Early Modern English, and some brought over from Latin, Hebrew, and Greek. Texts from China, Sumer, and Japan will allow transcultural triangulation. Prerequisite: at least one 100- or 200-level literature course in English. Not offered in 2024-25. (AES, PRE)

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

This course examines the creation of political, textual, and rhetorical authority in (primarily) English works of prose, drama, and poetry. After examining the way that the earth was conceived in classical and new world writings, we consider the role of politics and princes, reading Machiavelli's *The Prince* for its advice as well as its rhetorical construction, and put it up against Webster's *The Duchess of Malfi*. Lovers, like political subjects, are often supplicants, so we read the poetry of the period, focusing on the sonnet tradition and the use of the blazon. Prerequisite: junior standing or permission. Not offered in 2024-25. (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. This course fulfils the seminar requirement for the major in English and Creative Writing. Prerequisite: junior standing or permission. Not offered in 2024-25. (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. Not offered in 2024-25. (PRE)

ENG 317: MEDIEVAL LITERATURE (4)**De Groot**

Survey of medieval literature in England, with emphasis on multilingualism, the mutual influence of sacred and secular themes, and the relationship between interiority and community. Instruction in reading Chaucer's dialect of Middle English will be provided. Texts include *Beowulf*, *The Lais of Marie de France*, *Sir Gawain and the Green Knight*, and Julian of Norwich's *Revelation of Love*. Prerequisite: sophomore standing or permission. Offered Term 1. (AES, PRE)

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

The focus of this class may shift from year to year. Despite popular images of America as a "melting pot" of races and ethnicities, our institutions, values, and practices have often tried to maintain spatial and social distance between groups defined as racially different. This course will explore the ways in which American literature has transgressed those boundaries or found other ways to imagine life across cultural lines in the nineteenth century. Prerequisite: sophomore standing or permission. Not offered in 2024-25. (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. This course fulfils the seminar requirement for the major in English and Creative Writing. Prerequisite: junior standing or permission. Not offered in 2024-25. (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.

This course fulfills the methods requirement for the major in English and Creative Writing. Prerequisite: junior standing or permission. Offered Term 2. (AES, DIV)

ENG 321: SCREENWRITING I (4)

Stratton

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

ENG 322: SCREENWRITING II (4)

Stratton

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

ENG 323: CINEMATIC ADAPTATION (4)

Department

Students will go through the entire process (from analysis of the story to outline to treatment to screenplay) of adapting a work of fiction for the screen. The course also includes close study of works of fiction that have previously been adapted for the cinema, as well as the resulting screenplays and films. Also listed and described as FILM 323. Prerequisite: ENG/FILM 321, ENG/FILM 323, or permission. Not offered in 2024-25.

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 2024-25. (o, CRE, MOD)

ENG 325: ROMANTIC POETRY (4)

Department

A study of the major British Romantic poets, including, among others, Blake, Wordsworth, Coleridge, Keats, and Shelley. Prerequisite: sophomore standing or permission. Not offered in 2024-25.

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 and described as GWS 328. This course fulfills the seminar requirement for the major in English and Creative Writing. Prerequisite: sophomore standing; English majors must have completed at least one 100-level or 200-level literature course in English. Not offered in 2024-25. (w, x, AES)

ENG 329: REIMAGINING THE MIDDLE AGES (4)

De Groot

Why won't we let the Middle Ages die? To understand modernity's fraught relationship to an imagined medieval past, we will examine medieval texts alongside works from modern and contemporary writers. Possible pairings include Dante-Walcott, Malory-Twain, Arthuriana-T.S. Eliot, historical chronicles-Shakespeare. This course fulfills the seminar requirement for the major in English and Creative Writing. Prerequisite: sophomore standing or permission. Offered Term 2.

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

Sunia

In this course, we will study transatlantic Anglophone literature of the seventeenth and eighteenth centuries. Over the course of the semester, students will close-read poetry, prose, drama, periodicals, and other forms produced by the cultures and conflicts of Atlantic world societies. This course fulfills the seminar requirement for the major in English and Creative Writing. 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 2024-25.

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 2024-25. (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. Also listed and described as REL 335. This course fulfils the seminar requirement for the major in English and Creative Writing. Prerequisite: junior standing or permission. Offered Term 2. (w, x, o)

ENG 337: 17TH-CENTURY POETRY (4)**Department**

An in-depth study of the poetry of the 17th century with a special focus on the metaphysical poets, including Donne, Herbert, Vaughan, and Marvel, and the cavalier poets, including Jonson, Herrick, and Lovelace. Prerequisite: sophomore standing or permission. Not offered in 2024-25.

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. This course fulfils the seminar requirement for the major in English and Creative Writing. Prerequisite: sophomore standing or permission. Not offered in 2024-25.

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 multicultural children's literature and American girls' fiction. Some of the best loved novels of American literature are "girls' books"—texts that focus on female heroines and that are typically marketed to girls. We will begin with quest narratives from the golden age of American children's literature, look at mid-century heroines who appear to challenge gendered norms, and end with a selection of contemporary books for girls. This course fulfils the seminar requirement for the major in English and Creative Writing. Prerequisite: junior standing or permission; English majors must have completed both a 100-level and a 200-level literature course in English. Offered Term 1. (w, x, AES, MOD)

ENG 345: ARAB WOMEN WRITERS (4)**Kaldas**

This course focuses on the literature of Arab women whose writing engages the political and cultural transformations taking place in the Middle East. Particular attention is paid to how these writers confront the restrictions and expectations placed upon Arab women. Issues raised for discussion include Arab women's struggle for independence in both domestic and economic spheres, women's participation in political struggles, and conflicts between modernization and tradition. Also listed and described as GWS 345. Prerequisite: junior standing or permission. Not offered in 2024-25. (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. This course fulfils the seminar requirement for the major in English and Creative Writing. Prerequisite: junior standing or permission. Not offered in 2024-25. (AES, DIV)

ENG 347: STUDIES IN SHORT FICTION (4)**Sumra**

Selected readings in the short story from masters to recent innovators, with attention to stories by women and the contemporary short-short story. Prerequisite: sophomore standing or permission. Not offered in 2024-25. (w, x, AES, MOD)

ENG 348: MADNESS IN SHAKESPEARE (4)**Moriarty**

Jealousy, hysteria, melancholy, demonic possession, and love sickness—all kinds of madness will be the object of our study in selected works of William Shakespeare. Along the way, we will be interested in the difference between madness and evil. This course fulfills the seminar requirement for the major in English and Creative Writing. Prerequisite: junior standing or permission. Not offered in 2024-25. (AES, PRE)

ENG 350: SPECIAL TOPIC: TALKING ANIMALS (4)**Moriarty**

The representation of animals in literature and film shows the way that humans define themselves in opposition to the animal and in terms of their relationship to nature. In fiction, nonfiction, and film, we examine the boundaries between the human and the nonhuman animal, the political and cultural implications of comparing humans to animals and animals to humans, and the way the representations of nonhuman animals have aided in the forces of colonization. Assignments will include critical and creative writing. Prerequisite: sophomore standing or permission. Offered Term 2. (AES, MOD)

ENG 350: ROOTS AND ROUTES: NAVIGATING GLOBAL INDIGENOUS LITERATURES (4)**Larios**

This course approaches the question of what makes a literature Indigenous by looking at literature across the world from Indigenous groups with a focus on the U.S., Canada, and Australia. Dealing with the issues of identity, legacy, and how futures can be built from out of settler-colonial contexts and consider what indigeneity means. This course fulfills the seminar requirement for the major in English and Creative Writing. Prerequisite: sophomore standing or permission Offered Term 2.

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. Offered Term 2.

Curatorial Considerations**Townsend**

This class will give your forays into the unusual the airtime and love they deserve, and nurture these evolutions toward the realms of absurdism, fabulism and magical realism. We will discuss the alteration of realism as a way of putting the narrative at hand to its highest use. We'll also examine music and artwork that pushes the boundaries of the "real" in terms of form. While not a 1:1 correlation in terms of the departures we make in literature, they're worth considering as interdisciplinary paradigms that push the envelope. We'll read Lesley Nneka Arima, Italo Calvino, Helen Oyeyemi and Karen Russell, among others. Prerequisite: ENG 207 and junior standing or permission. Offered Term 2.

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

This course focuses on a study of films by directors such as Federico Fellini, Akira Kurosawa, Stanley Kubrick, and Orson Welles, as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Also listed and described as FILM 353. Prerequisite: sophomore standing. Not offered in 2024-25.

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

A study of films by directors such as Sir Alfred Hitchcock, Ingmar Bergman, and Roman Polanski as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Also listed and described as FILM 354. Prerequisite: sophomore standing or permission of instructor. Not offered in 2024-25.

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

Read writers who made new poetries: Intensive study of poems written or first influential in the first half of the 20th century. Such authors as: Emily Dickinson, H.D. [Hilda Doolittle], T.S. Eliot, Ezra Pound, William Butler Yeats, Ann Spencer, Wallace Stevens, William Carlos Williams, Hart Crane, Robert Hayden, Stevie Smith. Prerequisite: sophomore standing or permission. Not offered in 2024-25.

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. Offered Term 1.

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. This course fulfills the seminar requirement for the major in English and Creative Writing. Prerequisite: sophomore standing or permission of instructor. Offered Term 2. (AES, GLO)

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

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

ENG 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. This course fulfills the seminar requirement for the major in English and Creative Writing. Prerequisite: sophomore standing or permission. Offered Term 1. (AES, DIV)

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

This is a literature and creative writing course. Readings will focus attention on particular issues, such as perception and stereotypes, gender expectations, and cultural conflicts. Assignments will be creative, encouraging students to bring the issues raised in the literature into their own work. Students can write from their specific background, paying particular attention to ethnic, national, and regional identity, economic class, sexual orientation, etc. Prerequisite: junior standing or permission. Not offered in 2024-25. (CRE, DIV)

ENG 382: ADVANCED STUDIES IN AMERICAN LITERATURE: QUEER ECOLOGIES IN AMERICAN ENVIRONMENTAL WRITING (4)**Sunia**

Close study of various topics in American literature. Recent topics have included Gothic America: Monsters, Madness, and the Macabre; Graphic Novels; and Literature of Protest. This course engages the understanding that American discourse on nature naturalizes heteronormative national identities. Through the lenses of queer and environmental studies, we will examine how American writers from the 19th century to the present have dramatized the link between nature and sexuality through queer ecologies that challenge gender binaries and human exceptionalism. Also listed and described as GWS 382. This course fulfills the seminar requirement for the major in English and Creative Writing. Prerequisite: sophomore standing or permission of instructor. Offered Term 2. Prerequisite: (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 2024-25.

ENG 390: INDEPENDENT STUDY (2 or 4)**Department**

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

ENG 399: INTERNSHIP (4)**Department**

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

ENG 407, 408: ADVANCED CREATIVE WRITING (SENIOR OPTION) (4)**Milan, Sharp, Sumra**

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

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

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

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

An intensive exploration of poetry, focusing on contemporary writers from the U.S. Can poetry really matter? How does it mean now? Is craft dead, murderous, of the essence? How do past poets speak through/against/around writers of our time? Is aesthetic progress possible? What are the orthodoxies, transgressions, blunders of the age? Open to creative writing M.F.A. students, and senior English and creative writing majors with permission of instructor. Not offered in 2024-25.

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

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. Not offered in 2024-25.

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

This is a course on the literary form that has come to be known as "Creative Nonfiction." We will read and discuss various modes of writing about personal experience and the aesthetic and ethical issues raised by such writing. Written assignments will include discursive prose, as well as students' original creative nonfiction. Open to creative writing M.F.A. students, and senior English and creative writing majors with permission of instructor. Offered Term 2.

ENG 487: ADVANCED STUDIES IN SHORT FICTION (4)**Milan**

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)**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.