

Literature, Media, and Writing (formerly English)

Literature, Media, and Writing (formerly English) at Spelman College embraces an expansive vision of language, images, and their relationship to culture. Our curriculum emphasizes critical thinking, aesthetic appreciation, and ethical commitments. It promotes evidence-based argumentation, the pleasures of reading and interpretation, and an awareness of how literary and visual cultures are integral to a free and just society. This 21st-century major acknowledges the dynamic relationship between technology and textual production, teaching students to analyze a variety of texts and mediums, apply critical theory to real-world problems, and articulate solutions using written, oral, visual, and digital modes. With deep roots in the genealogies of Black feminism, our major empowers Spelman students by centering the intersections of gender and race across our curriculum. The Department of Literature, Media, and Writing provides a foundation in humanistic knowledge important to all fields. Our students go on to secure careers in a range of fields, from literary and film studies to publishing, entertainment, law, medicine, marketing, journalism, sales, tech, and more.

Objectives

A student who has successfully completed the major in Literature, Media, and Writing will be able to

1. Demonstrate critical thinking by analyzing, synthesizing, and evaluating ideas and texts
2. Produce scholarly and creative compositions, including multimedia and/or multimodal projects.
3. Identify and apply a variety of critical, theoretical, and intersectional frameworks in both the reading, writing, and production of texts
4. Identify, analyze, evaluate, synthesize and document credible scholarly resources to produce research projects appropriate to the undergraduate level.
5. Articulate the ways in which selected cultural artifacts (including but not limited to critical and creative literatures and writing, film, media) engage and potentially challenge conceptions of society, culture and art
6. Examine, research, and analyze the histories, representations, and narratives of women, especially Black women, in literature, media, and writing.
7. Explain how the Literature, Media, and Writing major prepares students to enter into the life of the mind, practice engaged citizenship, and enter various career pathways, including graduate or professional school.

Major Requirements

Please Note: The major has been revised for students entering Spelman College in academic year 2025-2026 and afterward. For the previous English major requirements, see the bulletin for 2024-5 or earlier, or consult department faculty. Course prefixes may appear as LIT/SLIT or ENG/SENG.

The major in Literature, Media, and Writing consists of at least eleven 4-credit courses and three 1-credit workshops designed to help students maintain consistency and community. Four foundational courses are required to begin the major. After the foundational courses, students elect at least seven additional 4-credit courses—two from each of three focus areas and one additional course from any focus area. Of these seven electives, at least three must focus on historical periods before The Harlem Renaissance (*marked below with an asterisk) and at least two must be 400-level seminars.

Students desiring to major in Literature, Media, and Writing are required to complete First-Year Composition (103 or 193) with a final grade of “C” or better. First-Year Composition is not one of the major courses. Courses offered by the department numbered below 280 are not eligible for the major. A minimum grade of “C” (2.0), not “C-,” is necessary for credit in the major.

FOUNDATIONS: 16 credits, 4 required courses

- LIT 280 – Reading as a Revolutionary Act (formerly: Intro to Literary Studies)
- LIT 285 – Theory as Liberatory Practice (formerly: Intro to Critical Studies in English)
- LIT 290 – Writing as the Measure of Our Lives (formerly: Art of Writing)
- LIT 375 – Rootedness: The Ancestor as Foundation (formerly: Seminal Writers in the African American Tradition)

SOPHOMORE, JUNIOR, SENIOR WORKSHOPS: 1 credit each, fall semester only

FOCUS AREA ELECTIVES: 28 credits, 7 courses (select 2 per area + 1 from any area)

Focus Area 1: Eras & Movements

- * LIT 308 – Renaissance Literature
- * LIT 309 – Global Exchanges in Early Modern Literature
- * LIT 310 – Shakespeare
- * LIT 312 – Shakespeare on Film
- * LIT 317 – 18th-Century British Literature
- * LIT 323 – 19th-Century U.S. Literature
- LIT 324 – U.S. Literature After 1900

- * LIT 326 – Black Women in 19th-Century British Literature
- * LIT 327 – 19th-Century British Literature
- * LIT 327A – Empire’s Children
- LIT 334 – Intro to Caribbean Literature
- * LIT 342 – Early African American Literature
- LIT 343 – 20th-Century African American Literature
- LIT 344 – Contemporary African American Writers
- LIT 346 – Politics of Black Poetry: The Black Arts Movement
- LIT 361 – Cinema Literacies
- LIT 412 – Special Topics in British Literature
- * LIT 412B – 19th-Century Horror Stories: Sex, Race, Gender, and the Gothic
- LIT 418 – Contemporary African Literature
- LIT 421 – U.S. Period Studies
- LIT 421B – The Harlem Renaissance
- * LIT 440 – Things and the Human in Early Modern Literature
- LIT 441 – Seminar on a Major African American Author
- LIT 441A – Langston Hughes
- LIT 441B – Toni Morrison

Focus Area 2: Genre, Form, & Craft

- LIT 305 – Intro to Creative Writing
- LIT 311 – Poetry Writing Workshop I
- * LIT 312 – Shakespeare on Film
- LIT 315 – Investigation
- LIT 316 – Speculative Fiction
- * LIT 327A – Empire’s Children
- LIT 329 – Argumentation
- LIT 346 – Politics of Black Poetry: The Black Arts Movement
- LIT 361 – Cinema Literacies
- LIT 362 – Feminist Film Criticism
- LIT 364 – Writing About Film
- LIT 365 – Queer and Trans Cinema
- LIT 366 – TV Studies and American Culture
- LIT 370 – Studies in Film Genre
- LIT 370A – The Horror Film
- LIT 381 – Journalism Workshop
- LIT 384 – Special Topics in Writing
- LIT 384A – Rhetorics of Advertising

- LIT 387 – Ethnographic Writing
- LIT 389 – Composing Disability, Health, and Wellness
- LIT 390 – Writing/Editing for Digital Media
- LIT 391 – Creative Nonfiction Writing Workshop
- LIT 395 – Poetry Writing Workshop II
- LIT 396 – Fiction Writing
- LIT 397 – Screenwriting
- LIT 405 – Exploring Hybrid Form
- LIT 406 – Writing for Change
- LIT 407 – Screenwriting II
- * LIT 412B – 19th-Century Horror Stories: Sex, Race, Gender, and the Gothic
- LIT 427 – Seeing Double: Film Adaptation
- LIT 428 – Creative Production: Research and Craft
- LIT 442 – Blues People: African American Music and Culture
- LIT 450 – Composing Across the Arts
- LIT 453 – Writing in Professional Contexts

Focus Area 3: Theory, Culture, & Society

- LIT 301 – Special Topics in Literature and Culture
- LIT 301F – Queer of Color Critiques
- LIT 325 – Literature of the South
- * LIT 326 – Black Women in 19th-Century British Literature
- LIT 328 – American Mythologies
- LIT 333 – Contemporary India: Literature and the Political
- LIT 335 – Conspiracies and American Culture
- LIT 345 – When Sorrows Come: Death and Mourning in African American Culture
- LIT 347 – Emmett Till: The Cultural (After)Life of an American Boy
- LIT 348 – Black Literature and Theology
- LIT 355 – Media and “Reality”
- LIT 362 – Feminist Film Criticism
- LIT 365 – Queer and Trans Cinema
- LIT 366 – TV Studies and American Culture
- LIT 367 – Cultural Narratives War on Drugs
- LIT 368 – AI, Literature, and Digital Culture
- LIT 369 – Images of Women in the Media
- LIT 370A – The Horror Film
- LIT 388 – Crip Critique & Narratives
- LIT 406 – Writing for Change

- LIT 417 – Literary Criticism
- LIT 422 – Except Sunday: Labor and African American
- LIT 423 – U.S. Ethnic Literature
- LIT 423C – Imagining Afro-Asia
- LIT 423B – Latina/Latino Literatures and Cultures in the United States
- LIT 424 – New U.S. Immigrant Women’s Literature
- LIT 431 – Race and Media
- LIT 433 – Postcolonial Women’s Literature
- LIT 434 – Special Topics in a Geographic Area
- LIT 435 – Representations of Addiction
- LIT 436 – Special Topics in Gender Studies, International Literature, and Critical Theory
- LIT 436B – U.S. Racial Masculinities
- * LIT 436C – Law and Literature
- LIT 437 – Theorizing Brownness

NOTE: While some courses appear under more than one Focus Area, a single course cannot be used to fulfil two Focus Area requirements.

** indicates Pre-Harlem Renaissance designation*

Course Descriptions

(Courses marked “General” or “Humanities” core cannot be used for Literature, Media, and Writing major credit.)

LIT 103 – FIRST-YEAR COMPOSITION (4)

First-Year Composition is a course designed to provide opportunities for the student to develop and exercise critical thinking skills in reading and writing. The emphasis is on academic argumentation, working with sources, and preparing to move on to more specialized forms of writing in the majors. A minimum grade of “C” is required to receive credit for the course. General core.

LIT 150 – GRAMMAR AND STYLE (2)

This two-credit workshop-style course provides students with a detailed analysis of grammar, situated in the context of editorial and stylistic choices. It focuses on problem solving and revising at various levels in writing, particularly in analytical writing. It is intended for students who need to supplement their writing experience with a closer examination of writing mechanics and editing. It does not satisfy major, writing minor, or core writing requirements. For sophomores who do not pass the resubmitted First-Year Writing Portfolio, this course (or any other four-credit writing course) will satisfy the portfolio requirement, if completed successfully. Recommended for students majoring in Early Childhood Education. General elective credit.

LIT 193 – HONORS COMPOSITION (4)

This honors course provides a spectrum of writing experiences from analysis to argument to criticism. It emphasizes readings and extended research from literature and nonfiction prose focused on race and gender issues. General core. Honors.

LIT 200 – SOPHOMORE WORKSHOP (1)

This course is required for sophomore majors. It provides an opportunity for the chairperson to contact all majors for artifacts needed for the Major Portfolio and to explore options for the major. This course substitutes for Sophomore Year Experience (SYE) for Literature, Media, and Writing majors only. Fall semester only.

LIT 202 – CAPTURED: READING DOCUMENTARY PHOTOGRAPHS (4)

This course uses a variety of iconic photographs to explain visual rhetoric and to encourage visual literacy. Students read and write about photographs as texts. Humanities core.

LIT 215 – 20TH-CENTURY BLACK WOMEN WRITERS (4)

This course examines selected 20th century Black women writers from Africa, the Caribbean, and the United States with attention to the socio-cultural and political developments that stimulated their expression. The course also provides some exploration of their aesthetic values. Satisfies Humanities core OR Women's Studies/International Studies core requirement.

LIT 217 – INTRODUCTION TO POPULAR CULTURE (4)

The course focuses on media and cultural studies principles and theories with an emphasis on the critical analysis of everyday life and media such as television, music, and film. It requires a film lab. It does not satisfy major requirements. Humanities core. Prerequisite: LIT 103, 193, or permission of instructor.

LIT 218 – BLACK ECOLOGIES (4)

This course is an interdisciplinary exploration into Black people's complex relationship with the natural world. It is designed to help students analyze the socio-historical entanglements of Western ecological thinking, capitalist industry, and human oppression. Humanities core.

LIT 225 – AFROFUTURIST NARRATIVES (4)

What if Black women could self-actualize without engaging intersectional oppressions? In the "Afrofuturist Narratives" course, students will explore this "What if" question by employing Womanist and Afrofuturistic frameworks to examine speculative texts composed by Black women as radically reimagined models of self-actualization. Humanities Core.

LIT 226 – CONTEMPORARY NATIVE AMERICAN LITERATURE (4)

This course surveys the works of 20th and 21st century Indigenous American writers with attention to historical, cultural, and political contexts. Humanities Core.

LIT 230 – THERE WAS A BOY (4)

Examines the figure of black American boyhood through the character of Travis Younger in Lorraine Hansberry's *A Raisin in the Sun*. Highlights rapper and actor Tupac Shakur's connection to the play as a portal for reflecting on art, history, place, and politics for black American boys. Humanities Core.

LIT 235 – NARRATIVES OF RACE AND HEALTH (4)

This course explores the intersections of race and health through an analysis of narrative forms in both historical and contemporary multimedia contexts. Through close reading,

discussion, and writing, students will develop a nuanced understanding of health as both a personal and socially constructed experience and reflect on the ways in which race, power, and privilege influence the meaning of health and understandings of the complex realities of illness, corporeal and mental variations, and wellness. Humanities core.

LIT 250 – GRAMMAR FOR THE PROFESSIONS (2)

This two-credit workshop-style course is designed for students who wish to enter professions involving the teaching or editing of writing. This course is not open to students who have completed LIT 150. It does not satisfy major, writing minor, or core writing requirements. General elective. Education Studies Major Requirement.

LIT 280 – READING AS A REVOLUTIONARY ACT (4)

This foundational course orients students toward ways of reading the modern world. Students will emerge as critical thinkers and participants in ongoing debates about the role of literature and culture in shaping and transforming how we view ourselves, our histories, and the communities we inhabit. This course serves as entry to the major/minor. Prerequisites: LIT 103 or 193 or equivalent.

LIT 285 – THEORY AS LIBERATORY PRACTICE (4)

This foundational course familiarizes students with critical models to analyze the modern world. Students will utilize a toolbox of disciplinary theories and research methods to illuminate how knowledge is rooted in histories and structures of power. Reading theory will enable students to understand forces that shape us, even as we dare to dream otherwise. This course serves as entry to the major/minor. Prerequisites: LIT 103 or 193 or equivalent.

LIT 290 - WRITING AS THE MEASURE OF OUR LIVES (4)

In this course, students explore the intellectual and aesthetic work that writers do by investigating the relationships among imagination, research, culture, memory, genre, voice, identity, authenticity, representation, and reception that are part of the art and craft of writing and publishing. The course centers the perspectives and traditions of Black women and asks students to begin developing their own writerly identities. This course serves as entry to the major/minor. Prerequisites: LIT 103 or 193 or equivalent.

LIT 301 – SPECIAL TOPICS IN LITERATURE AND CULTURE (4)

This course will focus upon literature and/or cultural studies with a rotating focus. The class may count as a major or minor elective.

LIT 301F – QUEER OF COLOR CRITIQUES

This class will attend to scholars of colors' critiques of their exclusion from Queer discourses, in order to understand how Queer of Color Critique stands on its own, and what it has to say in conversation with mainstream Queer discourses. What are the conditions under which exclusion occurs? What are the implications of this exclusion for mainstream Queer theory's own mandates? What are the risks of homogenization in thinking Queer and Critical Race Theories intersectionally? Focus Area 3.

LIT 305 – INTRODUCTION TO CREATIVE WRITING (4)

An introductory level course in the study of genre forms, especially poetry and fiction, this course serves as a prerequisite for upper-level poetry and fiction writing workshops. Focus Area 2. Writing minor.

LIT 308 – RENAISSANCE LITERATURE (4)

This course provides a study of the major English writers of the 16th and 17th centuries (excluding Shakespeare) and women writers. Course emphasizes drama and the interrelated and developing themes of authority, justice, gender, race and science. Focus Area 1; pre-Harlem Renaissance.

LIT 309 – GLOBAL EXCHANGES IN EARLY MODERN LITERATURE (4)

The course provides a study of early modern literature from 1400-1700 with an emphasis on how the exchange of goods, people, texts, cultures and ideas impact literature. Focus Area 1; pre-Harlem Renaissance.

LIT 310 – SHAKESPEARE (4)

This course focuses on the poetry and plays of Shakespeare. It is designed to give an overview of Shakespeare's work and his engagement with the issues of his day. We will pay particular attention to the ways that Shakespeare negotiates questions of gender and racial difference and the ways that his work is both "of an age" and "for all time." Focus Area 1; pre-Harlem Renaissance.

LIT 311 – POETRY WRITING WORKSHOP I (4)

"Poetry Writing Workshop" supports practice in writing various styles of poetry, with focus on elements of craft that shape poetic technique and form. Close reading of poems, craft discussions and exercises, and critique of students' original poems are part of the format. Recommended as well for anyone seeking to sharpen their use of language in any discipline. Focus Area 2. Writing Minor.

LIT 312 – SHAKESPEARE ON FILM (4)

This course explores the ways in which Shakespeare has been interpreted for the screen. Students will study a range of cinematic eras and productions and consider how film adaptations of Shakespeare's works translate early modern literary and cultural values to other times and places. Students will interrogate filmic choices with regard to language, direction, edition, and performance, with an emphasis on representations of race and gender. Focus Area 1 OR 2. FVC minor.

LIT 315 – INVESTIGATION (4)

This course introduces qualitative approaches to investigation including textual research, interviewing, observation, and discourse analysis. It explores various means of presenting research findings to different audiences. Focus Area 2. Writing minor.

LIT 316 – SPECULATIVE FICTION (4)

This course explores themes and development of the genre through representative novels and short stories. Drama and film are included as appropriate. Focus Area 2.

LIT 317 – 18TH-CENTURY BRITISH LITERATURE (4)

The eighteenth century begins and ends in revolution. From the Glorious Revolution in England, to the revolutions in America, France, and Haiti, to revolutionary campaigns for abolition and the rights of women, this course explores how writers in Britain engaged and informed a variety of social movements that changed the world. Focus Area 1; pre-Harlem Renaissance.

LIT 323 – 19TH-CENTURY U.S. LITERATURE (4)

A study of significant writings and literary movements of the colonial period and 19th century. May include Native American tales, captivity narratives, transcendentalism, abolitionism, feminism, romantic and realistic fiction, slave narratives and domestic fiction. Focus Area 1; pre-Harlem Renaissance.

LIT 324 – U.S. LITERATURE AFTER 1900 (4)

A multi-ethnic study of significant writers and literary movements of the modernist and postmodernist periods. Emphasizes regionalism, naturalism, the Harlem Renaissance, social protest literature, and magic realism. Focus Area 1.

LIT 325 – LITERATURE OF THE SOUTH (4)

This course surveys selected major writers and focuses on customs, race and gender issues, social and political problems. Consideration is given to local, cultural contexts for literary movements. Focus Area 3.

LIT 326 – BLACK WOMEN IN 19TH-CENTURY BRITISH LITERATURE

Interrogates the imperialist aims of “British literature” as a category of knowledge and examines how Black women helped to shape every major literary genre of the nineteenth century. Through archival research and readings in Black feminist theory, students consider how and why Black women scholars and creatives continue to return to the *idea* of nineteenth-century Britain today. Focus Area 1 OR 3; pre-Harlem Renaissance.

LIT 327 – 19TH-CENTURY BRITISH LITERATURE (4)

Explores literary responses to some of nineteenth-century Britain’s major social, scientific, political, and aesthetic transformations. Emphasizes women’s participation in public and private life, including campaigns for abolition, animal rights, and early feminism. Interrogates ongoing legacies of British imperialism. Focus Area 1; pre-Harlem Renaissance.

LIT 327A – EMPIRE’S CHILDREN (4)

This course surveys the Golden Age of Children’s Literature (1865-1926) and interrogates how ideas about childhood and innocence intersect with ideas about race, gender, sexuality, and society. Texts may include: *Alice’s Adventures in Wonderland*, *Peter and Wendy (Peter Pan)*, *Winnie-the-Pooh*, *The Jungle Book*, *Grimm’s Fairy Tales*, and others. Focus Area 1 OR 2; pre-Harlem Renaissance.

LIT 328 – AMERICAN MYTHOLOGIES (4)

This course uses the classic myths of American culture as a framework to study texts of American culture while using these texts as an entry into the study of enduring ideologies that shape the way Americans view themselves and the way they are viewed around the world. Focus Area 3.

LIT 329 – ARGUMENTATION (4)

Argumentation provides students with experience in arguing from sources as well as in using persuasive strategies to reach an audience. It stresses logic and clarity of thought. Focus Area 2. Writing minor.

LIT 333 – CONTEMPORARY INDIA: LITERATURE AND THE POLITICAL (4)

A survey course that studies India as a key player in the late twentieth and twenty-first centuries. India’s transforming topography figures prominently in works by contemporary Indian writers (with references to Indian transnationals, sojourners and diaspora writers). The selected writers studied in the course include established literary figures, as well as new cultural and emerging voices and digital writers who are reshaping the field of

literature in contemporary India. The course is cross listed with International Studies and also counts in the Asian Studies Minor. The course is recommended for students planning to study abroad in India. Focus Area 3.

LIT 334 – INTRODUCTION TO CARIBBEAN LITERATURE (4)

This course introduces prominent works of Caribbean literature from the 18th century to the present, drawing from texts in English, French, Spanish and Dutch speaking Caribbean (all in English translation). Themes include slavery and its legacies; concepts of “race,” “ethnicity,” and “nation”; relationships to colonizing powers and to ancestral homeland; creolization; and oral traditions. Genres range from traditional literary forms (novels, short stories, poetry) to film, folklore, music and visual arts. Focus Area 1.

LIT 342 – EARLY AFRICAN AMERICAN LITERATURE (4)

This course surveys significant African American writers from 18th-century beginnings with the writings of Phillis Wheatley and Olaudah Equiano to the publication of W.E.B. DuBois’ *The Souls of Black Folk* in 1903. Focus Area 1; pre-Harlem Renaissance.

LIT 343 – 20TH-CENTURY AFRICAN AMERICAN LITERATURE (4)

This course surveys selected African American writers from 1903 to 1999. Focus Area 1.

LIT 344 – CONTEMPORARY AFRICAN AMERICAN WRITERS (4)

This course explores thematic concerns expressed in works of fiction and creative nonfiction by African American authors after 1970. Some representative authors are Octavia Butler, Paule Marshall, Toni Morrison, James Alan McPherson, and Daryl Pinkney. Focus Area 1.

LIT 345 – WHEN SORROWS COME: DEATH AND MOURNING IN AFRICAN AMERICAN CULTURE (4)

This course provides opportunities for students to engage mortality, memory, violence, and mourning in African American culture. An inter disciplinary approach will facilitate an exploration of an array of texts produced in a variety of genres regarding the intersection of death, history, identity, and culture. Focus Area 3.

LIT 346 – THE POLITICS OF BLACK POETRY: THE BLACK ARTS MOVEMENT (4)

An Honors elective course that satisfies Literature, Media, and Writing Major requirements, this course focuses on major poets of the Black Arts Movement—Amiri Baraka, Sonia Sanchez, Haki Madhubuti, and Nikki Giovanni among others. It examines, in particular, the socio-economic and political concerns that gave rise to their distinct poetic practices.

There are no prerequisites; however, students should be familiar with major American political events of the 19th and 20th centuries. Focus Area 1 OR 2.

LIT 347 – EMMETT TILL: THE CULTURAL (AFTER)LIFE OF AN AMERICAN BOY (4)

This course examines the (after) life of Emmett Till through multiple genres of American cultural production. Humanities core. Focus Area 3.

LIT 351, 352 – TUTORIAL WORKSHOP (1)

For tutors in the Comprehensive Writing Center only, this workshop enhances students' abilities to assist peers in their writing. General elective. No major credit.

LIT 355 – MEDIA AND "REALITY" (4)

This course explores verité forms such as documentary films and reality television to understand how they reflect and shape contemporary social, political, and ideological priorities in the US. Prerequisites: LIT 285 or permission of instructor. Focus Area 3. FVC minor. Honors elective.

LIT 361 – CINEMA LITERACIES (4)

This course introduces students to general film history and theory and provides an overview of world cinema. It emphasizes African American and women's film theory. The course requires writing about film. Film viewing is required outside of regular class meetings. Focus Area 1 OR 2. FVC minor. Honors elective.

LIT 362 – FEMINIST FILM CRITICISM (4)

Using feminist film theory as a critical framework, this course explores the notion of women as "auteurs" in cinema. We will examine work from the beginnings of film production to contemporary times in order to understand the formation and practice of feminist ideas about cinema. It covers Mulvey's treatise on the male gaze to the actual work practiced as resistance by women filmmakers. Focus Area 2 OR 3. FVC minor.

LIT 364 – WRITING ABOUT FILM (4)

This course introduces students to the vocabulary and technique necessary to write critical analyses about film. Students will write theoretical film essays, critical essays, and movie reviews. The course will be concerned with adaptation—that is literature that has been recreated on screen. We will study the ways in which the adaptation process produces a new text and explore these writing processes. Focus Area 2. FVC minor. Writing minor.

LIT 365 – QUEER AND TRANS* CINEMA (4)

This course introduces students to queer and trans* narrative film history and theory, from the silent era to our contemporary moment, in both local and global contexts. As the class moves through time and across the place, it highlights how the LGBTQIA+ community has been integral to cinematic production, even when queer and trans* stories were considered deviant or made to seem invisible. Focus Area 2 OR 3. FVC minor.

LIT 366 – TV STUDIES AND AMERICAN CULTURE (4)

Focus Area 2 OR 3. FVC minor.

LIT 367 – CULTURAL NARRATIVES OF THE WAR ON DRUGS (4)

This class introduces students to the main cultural narratives about the War on Drugs from the early twentieth century until the present. This course contextualizes a broad range of genres on the drug war in relation to the neoliberal economic reforms that since the 1980s disproportionately impact black and brown communities. This class also analyzes how drug-war narratives produce criminalized notions of race, ethnicity, and gender. Focus Area 3. FVC minor.

LIT 368 – AI, LITERATURE, AND DIGITAL CULTURE (4)

This course explores the role of artificial intelligence in literature and digital culture. Students will analyze AI-generated texts, discuss the ethical implications of machine learning in creative production, and experiment with AI-assisted writing tools. The course provides a critical framework for understanding AI's impact on authorship, storytelling, and digital humanities Focus Area 3. FVC minor.

LIT 370 – STUDIES IN FILM GENRE (4)

This is a content-variable category. Individual courses focus on particular film genres (horror, sci-fi, romance, etc.). All courses are anchored by readings in genre theory. Focus Area 2. FVC minor.

LIT 370A – THE HORROR FILM: BLOOD ON THE LENS (4)

This course surveys histories, theories, and aesthetics of horror cinema, with emphasis on Black horror. Prerequisites: LIT 285 or 361 or instructor permission. Focus Area 2 OR 3. FVC minor.

LIT 369 – IMAGES OF WOMEN IN THE MEDIA (4)

Students will examine images of women as projected in the mass media from 1950 to the present. Selected media presentations and related criticism will be utilized to analyze

attitudes, beliefs, and values concerning women. This course is recommended for students seeking secondary teaching certification in English. Focus Area 3. FVC minor.

LIT 375 – ROOTEDNESS: THE ANCESTOR AS FOUNDATION (4)

This foundational course immerses students in the African American literary tradition. Students will read pioneering creative texts by principal architects alongside exploration of intellectual histories which form their contexts. Students will emerge with authoritative expertise about the intentions, impact, and evolution of pioneering Black authors and their productions. Prerequisites: LIT 280, 285, and 290 or equivalent. Major requirement.

LIT 381 – JOURNALISM WORKSHOP (4)

This hands-on class may involve the preparation of publications; for example, it may require a biweekly newsletter or an investigative news magazine that serves as a supplement to the Spotlight. Focus Area 2. Writing minor.

LIT 384 – SPECIAL TOPICS IN WRITING (4)

A course with a rotating focus, it may cover topics such as media and business writing. Focus Area 2. Writing minor.

LIT 384A – RHETORICS OF ADVERTISING (4)

This course takes a rhetorical approach to the study of advertising, emphasizing questions of audience, context, language, and delivery. Students will examine important developments in twenty-first-century advertising practices and will produce analytical writing about advertising as well as a multi-media project. Focus Area 2. Writing minor.

LIT 387 – ETHNOGRAPHIC WRITING: WRITING ABOUT COMMUNITY (4)

This reading and writing intensive course introduces students to the texts of ethnographic writing. Through a close examination of research methods, theoretical constructs, ethical concerns and genres of representation, students read, collect and write ethnographic texts about a community of practice. Focus Area 2. Writing minor. Anthropology/Sociology major elective.

LIT 388 – CRIP CRITIQUE AND NARRATIVES (4)

Crip Critique and Narratives of Race, Health, and Disparities introduces students to the field of crip of color critique and Black disability studies as well as their interdisciplinary tools for critically exploring the relationship among health, race, & disability. Focus Area 2. FVC minor.

LIT 389 – COMPOSING DISABILITY, HEALTH AND WELLNESS (4)

This course uses the lenses of disability studies and medical humanities to explore texts on the subject of disability, health, and wellness. Emphasis is on the way that these concepts are composed and represented through language and visual means. Focus Area 2. Writing minor.

LIT 390 – WRITING/EDITING FOR DIGITAL MEDIA (4)

Writing and Editing for Digital Media is designed to provide some basic content knowledge about digital media. By the end of the course, students will be able to talk about the academic and professional aspects of digital media, as well as develop self-representations in digital spaces. They will also create two major projects in the class. First, they will develop a professional ePortfolio that demonstrates their composition skills. Second, they will create and/or revise two professional social networking profiles that will link to their professional ePortfolio. Creating these projects will enable them to more skillfully balance a number of considerations that the contemporary digital writer experiences when writing for the web. Focus Area 2. Writing Minor.

LIT 391 – CREATIVE NONFICTION WRITING WORKSHOP (4)

An advanced workshop course in writing creative nonfiction emphasizing innovations of structure, language, and style, this course combines reading and analysis of creative nonfiction with a workshop of students' writing. Prerequisite: LIT 290/ENG 300 or permission of instructor. Focus Area 2. Writing Minor.

LIT 395 – POETRY WRITING WORKSHOP II (4)

This intermediate to advanced workshop will enlarge and extend the engagement with poetry begun in LIT 295. Writers will use tools of analysis learned in previous study of poetry and knowledge gleaned from writing to rigorously analyze poetic models and apply sharper focus to critiques and discussions. Prerequisite: LIT 290/ENG 300 or by permission of instructor. Focus Area 2. Writing Minor.

LIT 396 – FICTION WRITING I (4)

This course is an advanced genre course in writing short and long fiction. Prerequisite: LIT 290/ENG 300 or the permission of instructor. Focus Area 2. Writing Minor.

LIT 397 – SCREENWRITING I (4)

This course examines the fundamental structure of narrative for short screenplays. Students will learn to create and use story, plot, character behavior, conflict and sound to write screenplays with an emphasis on visual storytelling with nonsynchronous sound.

Students will identify with major film genres and analyze films. Prerequisite: LIT 290/ENG 300, LIT 396, and by permission of the instructor. Focus Area 2. Writing Minor. FVC minor.

LIT 400 – SENIOR WORKSHOP (1)

This course is required for senior majors. It provides an opportunity for the chairperson to contact all majors for components needed for graduation. It offers majors the chance to integrate their curricular knowledge with the lives they expect to lead after graduation. Major requirement. Fall semester only.

LIT 405 – CHIMERAS, TRICKSTERS, & SHAPE SHIFTERS: EXPLORING HYBRID FORM (4)

“Exploring Hybrid Form” instructs students in cross-genre or genre-blending writing—i.e., composing hybrid forms that straddle two or more literary genres such as fiction, memoir, poetry, essay, drama, journalism, or visual genres such as illustration, photography, and film. Focus Area 2. Writing Minor.

LIT 406 – WRITING FOR CHANGE (4)

This course teaches principles of writing and editing for multiple digital genres and platforms. It offers literary and rhetorical perspectives on the relationship between information communication technologies and human expression about social change. It is recommended for those interested in careers in art, media, writing, communications, public relations, marketing, advertising, sales, law, advocacy, non-profit management, political organizing/campaigning, international affairs, and education. Focus Area 2 OR 3. Writing Minor.

LIT 407 – SCREENWRITING II (4)

A continuation and expansion of Screenwriting I, this course will allow writers to develop extensive screenplays with an emphasis on three-act and seven-act structures. The course will also focus on the art of writing dialogue and the art of implication. Prerequisite: LIT 290/ENG 300, 396, 397, and by permission of the instructor. Focus Area 2. Writing Minor. FVC minor.

LIT 412B – 19TH-CENTURY HORROR STORIES: SEX, RACE, GENDER, & THE GOTHIC (4)

This course explores the Gothic as a literary genre, primarily through iconic texts of the nineteenth century such as *Frankenstein*, *Dracula*, *Dr. Jekyll and Mr. Hyde*, and others. Using an interdisciplinary approach drawn from critical race theory, feminism, sexuality studies, and disability studies, the course interrogates how the Gothic has evolved and emphasizes how Black creatives have engaged with it in literature and film. Focus Area 1 OR 2; pre-Harlem Renaissance.

LIT 417 – LITERARY CRITICISM (4)

This course offers an analysis of contemporary literary theory. Attention will be paid to the interrelations of culture, politics, and location in literary production and definitions of textuality. This course may serve as the first four hours of Honors Independent Study. It will focus on integrating research techniques and theory. Focus Area 3.

LIT 418 – CONTEMPORARY AFRICAN LITERATURE (4)

A course focused upon contemporary writers, issues and concerns in African literary production, this course will emphasize questions of identity, politics of location and representation, and colonizing/decolonizing. Focus Area 1.

LIT 421 – U.S. PERIOD STUDIES (4)

This course offers an intensive study of a specific period or decade in U.S. literary production. Students will explore primary materials from the period, using both canonical texts and texts from the popular culture as well as secondary sources that contextualize the material or that offer a specific theoretical approach. Specific courses under this designation will be listed by both number 421 and letter of A, B, or C. Focus Area 1.

LIT 421B – THE HARLEM RENAISSANCE (4)

This seminar offers an intensive study of The Harlem Renaissance, a period of tremendous literary production by African American writers and artists between 1919 and 1940. Focus Area 1.

LIT 422 – EXCEPT SUNDAY: LABOR AND AFRICAN AMERICAN CULTURE (4)

A seminar on Identity and Labor, this interdisciplinary seminar investigates past and present attitudes regarding labor and identity produced within various cultural traditions as they are revealed and critiqued in selected creative, historical, and theoretical works. Time period varies. Focus Area 3.

LIT 423 – U.S. ETHNIC LITERATURE (4)

An interdisciplinary cultural studies/literature course, this course examines the vital influence of “minority” or ethnic literatures on U.S. history and literature. It emphasizes the continuity of these literatures over time and the literary/ historical interaction between African Americans and other ethnic minorities. Honors elective. Focus Area 3.

LIT 423B – LATINA/LATINO LITERATURES AND CULTURE IN THE UNITED STATES (4)

An examination of contemporary fiction and nonfiction written in English by Mexican, Puerto Rican, Dominican, and Cuban Americans, this course will first look at the history

and social issues of US Latinas/os. It will focus on themes such as duality of identity and refusal of the melting pot ideology, representations of gender, the crossing of traditional national and racial boundaries, reappropriation and rewriting of cultural arche types, and religion among many others. Focus Area 3.

LIT 423C – IMAGINING AFRO-ASIA (4)

Focus Area 3.

LIT 424 – NEW U.S. IMMIGRANT WOMEN’S LITERATURE (4)

This course examines questions of ethnicity, multiculturalism, and gender in reshaping identity and experience in new U.S. immigrant women’s literature, particularly by the “third wave” of Asian, Caribbean, and Latina women. Focus Area 3.

LIT 427 – SEEING DOUBLE: FILM ADAPTATION (4)

This course studies the processes of filmic adaptation, translation, and appropriation. It examines cross-textual transformation, from literature to film as well as between films. Its considerations are not only aesthetic, however, using theory, it also assesses how discourses on copying, deriving, and imitating shape our perceptions of gender, sexuality, and race. This course requires LIT 361 and/or 362 or permission from the instructor. Focus Area 2. FVC minor.

LIT 428 – CREATIVE PRODUCTION: RESEARCH AND CRAFT (4)

This course asks students to engage with research theories, methods, and methodologies specific to research by artists. Students use this theoretical and methodological foundation to design and execute a semester-long research project that directly informs the development of a substantial creative work over the course of the semester. Focus Area 2. Writing minor.

LIT 431 – RACE AND MEDIA (4)

The course introduces ideas in contemporary race and media studies and theory. The course focuses on the interrelations of culture, politics, identity, and media. Students will also learn about integrating research techniques with media studies. Focus Area 3. FVC minor.

LIT 433 – POSTCOLONIAL WOMEN’S LITERATURE (4)

This course examines postcolonial theory and narrative writing by women from cultures that have been impacted by colonial history. Students will explore issues of identity, language, politics, and third-world feminism. Focus Area 3.

LIT 434 – SPECIAL TOPICS IN GEOGRAPHIC AREA (4)

This course examines a diverse body of literature from one of the principal regions of the world: Africa, the Caribbean, Europe, Latin America, or the East. Students in this course will read primary texts accompanied by critical materials that support analysis of the region's aesthetic, cultural, and political contexts. Specific courses in this area will be listed by number 434 and by the letter of A, B, or C.

LIT 435 – REPRESENTATIONS OF ADDICTION (4)

This class engages with cultural productions - including literature, film, music, TV series, advertising, journalism, and social media - about drugs and addiction. Based on a cultural studies approach, the objective of the course is to analyze discourses and representations of addictive commodities (tobacco, opioids, and cocaine, among others) and racialized and gendered notions of "the addict." Focus Area 3.

LIT 436 – SPECIAL TOPICS IN GENDER STUDIES, INTERNATIONAL LITERATURE, AND CRITICAL THEORY (4)

A rotating topic seminar examining special themes in gender studies, world literature, or critical theory. This course has a defined theoretical focus through which a body of texts is explored. Specific courses in this area will be listed by number 436 and by the letter of B, C, or D.

LIT 436B – U.S. RACIAL MASCULINITIES (4)

This course will look at the recent trend within postmodern cultural studies to theorize and turn a critical historical lens on the "other gender" — to look at various historically constructed performances and styles of masculinity. Starting with the assumption that there is no single or natural "male identity," this course will look at the way the dominant and resistant masculinities, particularly black masculinities, have been negotiated within 20th-century American films, the visual arts, music, poetry and literature. Offered in rotation. Focus Area 3. FVC minor.

LIT 436C – LAW AND LITERATURE (4)

Examines the relationship between British and US literature and the law as it emerged from the Enlightenment. Historical grounding in 18th- and 19th-century contexts informs critique of contemporary legal matters, including theories of social organization, bioslavery, rape culture, and how the law informs notions of what it means to be human. Prerequisite: LIT 280 and 285. Focus Area 3; pre-Harlem Renaissance.

LIT 437 – THEORIZING BROWNNNESS (4)

Situated between blackness and whiteness, brownness describes a catch-all racial category encompassing people from Latin America, the Middle East, South (East) Asia, and Africa. As a result, it invites studies of how immigration and imperialism construct and deconstruct race alongside and against the more specific, historicized poles of black and white. Against mainstream media – which overrepresents brown people as other, exotic, and criminal – this course analyzes how brown artists and thinkers define brownness for themselves. Focus Area 3. FVC minor.

LIT 440 – THINGS AND THE HUMAN IN EARLY MODERN LITERATURE (4)

An interdisciplinary culture studies / literature course. This course investigates how things and materials matter in early modern texts. The early modern period was a period of transition in which many of our ideas about how to study the world around us (science) and what our relationship to that world might be (philosophy) began to emerge. In a wide variety of texts, early modern authors used objects and materials, figuratively and otherwise, to ask questions about the relationship between humans and their world and explore possible answers. Focus Area 1; pre-Harlem Renaissance.

LIT 441 – SEMINAR ON A MAJOR AFRICAN AMERICAN AUTHOR (4)

This course is designed for close primary reading of the major texts by a single African American author, an examination of his or her critical reception through time, and an exploration of cultural and literary contexts. Specific courses under this designation will have both the number 441 and a letter of A, B, or C. Focus Area 1.

LIT 441A – LANGSTON HUGHES (4)

This course provides a study of four genres of Hughes' work: short fiction, novel, drama, and poetry. Students also examine the body of criticism that forms Hughes's critical reception. Preferred prerequisite: LIT 375. Focus Area 1.

LIT 441B – TONI MORRISON (4)

This seminar provides an opportunity for the close reading, discussion, and analysis of Toni Morrison's fiction. Attention is given to main currents in critical reception, critical theory, and controversies surrounding Morrison's work. Focus Area 1.

LIT 442 – BLUES PEOPLE: AFRICAN AMERICAN MUSIC AND CULTURE (4)

This course is an interdisciplinary seminar that examines the sociocultural impact of African American music and emphasizes the study of form in regard to performance and writing. Focus Area 2.

LIT 450 – COMPOSING ACROSS THE ARTS (4)

This course asks students to engage with a variety of strategies for invention across artistic genres by studying authors who see genre-crossing as central to their artistic production. Students investigate theories and methods of composing in disciplines such as music, drama, dance, visual arts, and computer science to produce a creative portfolio and capstone research project. Focus Area 2. Writing Minor.

LIT 453 – WRITING IN PROFESSIONAL CONTEXTS (4)

This course serves as a culminating experience for students in the Writing Minor. Using a series of portfolios (ranging from personal/reflective to public/professional), students will collect, select, reflect upon, and share their written work. Emphasis will be on consideration of the different ways that writing will manifest in every student's post-college career. Focus Area 2. Writing Minor.

LIT 451, 452 – INDEPENDENT STUDY (4)

Directed study for the student who desires to pursue a given topic in depth. General requirements: extensive reading, research, a major paper, and a weekly meeting with the professor who directs the study. Consent from faculty supervisor is required to register.

LIT 491, 492 – HONORS INDEPENDENT STUDY (4)

Directed study for students developing an honors thesis in the major. Student must be a member of the Honors Program and pursue an agreed-upon topic during weekly meetings with the directing professor. Consent from faculty supervisor is required to register.

Independent Study Requirements

Students proposing an independent study must:

- Have a specific project in mind that cannot be completed within/is not covered by current course offerings
- Be prepared to identify, develop, and produce assignments and major projects equivalent to the expectations of a 400-level course
- Have a 3.3 GPA in the major or higher

To be considered, you must meet with your major advisor as early as possible to discuss how the independent study will fit into your course of study and progress toward graduation. You will then submit an application that includes the following components to your intended project director (i.e., the faculty member who will be your primary point person on the project). This must be submitted the semester before the proposed term of the independent study, ideally during the registration period:

- Statement of the purpose/goals of the project
- Description of the subject matter
- Explanation of its relevance to the project director's scholarly interests and area(s) of expertise
- Description of proposed research methodology
- Preliminary working bibliography
- Information on the form and length of the final product(s)
- Timetable for completion

Independent studies are undertaken at the discretion of the faculty member asked to serve as project director and are not guaranteed.

Example Course Sequences

Literature, Media, and Writing Major

	Fall	Spring
Year 1	<ul style="list-style-type: none"> First-Year Composition (4 credits) Natural Science (4 credits) World Language (4 credits) ADW (4 credits) FYE (1 credit) IBQC (1 credit) <p>TOTAL CREDITS: 18</p>	<ul style="list-style-type: none"> Math (4 credits) Computer Literacy (4 credits) World Language (4 credits) ADW (4 credits) FYE (1 credit) Wellness (0 credits) <p>TOTAL CREDITS: 17</p>
Year 2	<ul style="list-style-type: none"> World Language (4 credits) CWS/International Studies (4 credits) Wellness (0 credits) LIT 200 – Sophomore Workshop (1 credit) LIT 280 – Reading as a Revolutionary Act (4 credits) LIT 285 – Theory as Liberatory Practice (4 credits) <p>TOTAL CREDITS: 17</p>	<ul style="list-style-type: none"> World Language (4 credits) Humanities (4 credits) Braven (3 credits) LIT 290 – Writing as the Measure of Our Lives (4 credits) LIT 375 – Rootedness: The Ancestor as Foundation (4 credits) <p>TOTAL CREDITS: 19</p>
Year 3	<ul style="list-style-type: none"> Social Sciences (4 credits) LIT Junior Workshop (1 credit) LIT Focus Area 1, 2, or 3 elective, pre-Harlem Renaissance (4 credits) LIT Focus Area 1, 2, or 3 elective (4 credits) Major, minor or general elective (4 credits) <p>TOTAL CREDITS: 17</p>	<ul style="list-style-type: none"> Fine Arts (4 credits) LIT Focus Area 1, 2, or 3 elective, pre-Harlem Renaissance (4 credits) LIT Focus Area 1, 2, or 3 elective, 400-level (4 credits) Major, minor or general elective (4 credits) <p>TOTAL CREDITS: 16</p>
Year 4	<ul style="list-style-type: none"> LIT 400: Senior Workshop (1 credit) LIT Focus Area 1, 2, or 3 elective, pre-Harlem Renaissance (4 credits) LIT Focus Area 1, 2, or 3 elective, 400-level (4 credits) Major, minor or general elective (4 credits) Major, minor or general elective (4 credits) <p>TOTAL CREDITS: 17</p>	<ul style="list-style-type: none"> LIT Focus Area 1, 2, or 3 elective (4 credits) Major, minor or general elective (4 credits) Major, minor or general elective (4 credits) Major, minor or general elective (4 credits) <p>TOTAL CREDITS: 16</p>

Literature, Media, and Writing Major with Pre-Law Focus

	Fall	Spring
Year 1	<ul style="list-style-type: none"> ○ First-Year Composition (4 credits) ○ Natural Science (4 credits) ○ World Language (4 credits) ○ ADW (4 credits) ○ FYE (1 credit) ○ IBQC (1 credit) <p>TOTAL CREDITS: 18</p>	<ul style="list-style-type: none"> ○ Math (4 credits) ○ Computer Literacy (4 credits) ○ World Language (4 credits) ○ ADW (4 credits) ○ FYE (1 credit) ○ Wellness (0 credits) <p>TOTAL CREDITS: 17</p>
Year 2	<ul style="list-style-type: none"> ○ World Language (4 credits) ○ CWS/International Studies (4 credits) ○ Wellness (0 credits) ○ LIT 200 – Sophomore Workshop (1 credit) ○ LIT 280 – Reading as a Revolutionary Act (4 credits) ○ LIT 285 – Theory as Liberatory Practice (4 credits) <p>TOTAL CREDITS: 17</p>	<ul style="list-style-type: none"> ○ World Language (4 credits) ○ Humanities (4 credits) ○ Braven (3 credits) ○ LIT 290 – Writing as the Measure of Our Lives (4 credits) ○ LIT 375 – Rootedness: The Ancestor as Foundation (4 credits) <p>TOTAL CREDITS: 19</p>
Year 3	<ul style="list-style-type: none"> ○ PSC 201 or other Social Science core (4 credits) ○ LIT Junior Workshop (1 credit) ○ LIT 308, 309, 310, or 440 – Early Modern (4 credits) ○ LIT 329 – Argumentation (4 credits) ○ SOC 275 or other pre-law elective – see list (4 credits) <p>TOTAL CREDITS: 17</p>	<ul style="list-style-type: none"> ○ Fine Arts (4 credits) ○ LIT 317, 326, or 327 – Enlightenment (4 credits) ○ LIT Focus Area 1, 2, or 3 elective, 400-level (4 credits) ○ SOC 405 or other pre-law elective – see list (4 credits) <p>TOTAL CREDITS: 16</p>
Year 4	<ul style="list-style-type: none"> ○ LIT 400 – Senior Workshop (1 credit) ○ LIT 323 or 342 – early U.S. lit (4 credits) ○ LIT 436C – Law and Literature (4 credits) ○ PSC 315 or other pre-law elective (4 credits) ○ Pre-law elective (4 credits) <p>TOTAL CREDITS: 17</p>	<ul style="list-style-type: none"> ○ LIT Focus Area 1, 2, or 3 elective (4 credits) ○ PSC 422 or other pre-law elective (4 credits) ○ Pre-law elective (4 credits) ○ Pre-law elective (4 credits) <p>TOTAL CREDITS: 16</p>

NOTE: This course sequence reflects the American Bar Association's recommended skills and background for admission to law school and legal careers. It is not prescriptive. If a course is not available, please substitute in consultation with your academic advisor.

SUGGESTED PRE-LAW ELECTIVES IN LITERATURE, MEDIA, AND WRITING:

301F – Queer of Color Critiques; 308 – Renaissance Literature; 309 – Global Exchanges in Early Modern Culture; 310 – Shakespeare; 315 – Investigation; 317 – Eighteenth-Century British Literature; 323 – Nineteenth-century U.S. Literature; 325 – Literature of the South; 326 – Black Women in Nineteenth-Century British Literature; 327 – Nineteenth-Century British Literature; 328 – American Mythologies; 329 – Argumentation; 342 – Early African American Literature; 346 – The Politics of Black Poetry; 347 – Emmett Till; 367 – Culture Narratives of the War on Drugs; 388 – Crip Critique and Narratives; 406 – Writing for Change; 422 – Except Sunday; 436C – Law and Literature; 435 – Representations of Addiction; 437 – Theorizing Brownness; 440 – Things and the Human in Early Modern Culture; 453 – Writing in Professional Contexts

SUGGESTED PRE-LAW ELECTIVES IN OTHER DEPARTMENTS:

PSC 201 – National Government in the United States; PSC 202 – State and Local Government; PSC 315 – American Constitutional Law; PSC 316 – Civil Liberties; PSC 422 – Law Across Cultures; PSC 484 – Racism and the Law; HIS 312 – The US in the 19th Century; HIS 313 – The US in the 20th Century; HIS 316 – Constitutional History of the US; ECON 141 – Introduction to Economics; PHI 201 – Formal Logic; SOC 275 – Intro to Criminology; SOC 405 – Women, Values, and the Law

Literature, Media, and Writing Major with Preparation for Teacher Certification in English/Language Arts

REQUIRES ADMISSION TO TEACHER CERTIFICATION PROGRAM – SEE EDUCATION STUDIES

	Fall	Spring
Year 1	<ul style="list-style-type: none"> ○ First-Year Composition (4 credits) ○ Natural Science (4 credits) ○ World Language 201 (4 credits) ○ ADW (4 credits) ○ FYE (1 credit) ○ IBQC (1 credit) ○ Wellness (0 credits) <p>TOTAL CREDITS: 18</p>	<ul style="list-style-type: none"> ○ Math (4 credits) ○ Computer Literacy (4 credits) ○ World Language 202 (4 credits) ○ ADW (4 credits) ○ FYE (1 credit) ○ Wellness (0 credits) <p>TOTAL CREDITS: 17</p>
Year 2	<ul style="list-style-type: none"> ○ CWS/International Studies (4 credits) ○ EDU 206 – Orientation to Education (4 credits) ○ LIT 200 – Sophomore Workshop (1 credit) ○ LIT 250 – Grammar for the Professions (2 credits) ○ LIT 280 – Reading as a Revolutionary Act (4 credits) ○ LIT 285 – Theory as Liberatory Practice (4 credits) <p>TOTAL CREDITS: 19</p>	<ul style="list-style-type: none"> ○ Humanities (4 credits) ○ Braven (2 credits) ○ LIT 290 – Writing as the Measure of Our Lives (4 credits) ○ LIT 375 – Rootedness – The Ancestor as Foundation (4 credits) ○ LIT 323 – Nineteenth-Century U.S. Literature (4 credits) ○ LIT 308 – Renaissance Lit or 310 – Shakespeare (4 credits) <p>TOTAL CREDITS: 22#</p>
Year 3	<ul style="list-style-type: none"> ○ Social Science (4 credits) ○ LIT Junior Workshop (1 credit) ○ LIT 369 – Images of Women in the Media (4 credits) ○ EDU 315 – Teaching Reading and Writing (2 credits) ○ EDU 316 – Exceptional Learners (4 credits) ^ ○ EDU 444 – Curriculum and Methods (4 credits) ^ <p>TOTAL CREDITS: 19</p>	<ul style="list-style-type: none"> ○ Fine Arts (4 credits) ○ LIT 325 – Literature of the South (4 credits) ○ LIT 327A – Empire’s Children or 412B – 19th-C. Horror Stories (4 credits) ○ LIT 421B – The Harlem Renaissance (4 credits) ○ LIT 352 – Tutorial Workshop (1 credit) ○ EDU 304 – Educational Psychology (4 credits) ^ <p>TOTAL CREDITS: 21#</p>
Year 4	<ul style="list-style-type: none"> ○ LIT 400 – Senior Workshop (1 credit) ○ LIT 351 – Tutorial Workshop (1 credit) ○ LIT 346 – The Politics of Black Poetry: The Black Arts Movement (4 credits) ○ LIT 347 – Emmett Till (4 credits) ○ LIT 441B – Toni Morrison (4 credits) 	<ul style="list-style-type: none"> ○ EDU 452 – Seminar II Student Teaching (3 credits) ○ EDU 458 – Student Teaching Secondary (12 credits) ^ <p>TOTAL CREDITS: 15</p>

	<ul style="list-style-type: none"> ○ EDU 451 – Seminar I Student Teaching (2 credits) ^ 	
	TOTAL CREDITS: 16	

NOTE: This course sequence is not prescriptive. If a course is not available, please substitute in consultation with your academic advisor.

^ Field experience required

Overload – may result in additional tuition

Minors in Literature, Media, and Writing

Film and Visual Culture Minor

The Film and Visual Culture (FVC) Minor prepares students to engage the historical, theoretical, social, and political ramifications of the cinematic and cultural image in our global society. This minor supports the traditional study of film as well as extended investigation of the culture that both produces and consumes it. The framework of the FVC Minor invites interdisciplinary approaches. Thus, some courses are housed in departments beyond Literature, Media, and Writing.

REQUIREMENTS

The FVC minor consists of 5 courses (20 credit hours) in the following categories:

- LIT 361 – Cinema Literacies (4 credits) **
- LIT 362 – Feminist Film Criticism (4 credits)
- 3 Elective Courses (12 credits)

After completing the two baseline courses (Cinema Literacies and Feminist Film Criticism), students select three additional 4-credit 300- or 400-level courses from the following list. Electives taken at other campuses must be approved by the student's advisor and the Department of Literature, Media, and Writing Chair.

- LIT 312 – Shakespeare on Film
- LIT 328 – American Mythologies
- LIT 335 – Conspiracies and American Culture
- LIT 355A – “Reality” and Media
- LIT 364 – Writing About Film
- LIT 365 – Queer and Trans* Cinema
- LIT 366 – TV and American Culture
- LIT 367 – Cultural Narratives of the War on Drugs
- LIT 369 – Images of Women in the Media
- LIT 370 – Studies in Film Genre
- LIT 370A – The Horror Film
- LIT 388 – Crip Critique and Narratives
- LIT 397 – Screenwriting I
- LIT 407 – Screenwriting II
- LIT 427 – Seeing Double: Film Adaptation

- LIT 431 – Race and Media Theory
- LIT 435 – Representations of Addiction
- LIT 437 – Theorizing Brownness
- CWS 310 – Documenting Women I ***
- CWS 311 – Documenting Women II ***
- CWS 320 – Cynemythic Journeys: Black Woman as Hero in American Cinema
- FLP 302 – Francophone Cinema
- FLP 350 – Latin American Film
- FLP/CWS 352 – Luso-Afro Brazilian Cinema
- ANT 444 – Food and Culture

Note to Literature, Media, and Writing Majors minoring in FVC: While some FVC courses fulfil requirements within the major, no course may be double-counted.

*** LIT 361 – Cinema Literacies is a recommended prerequisite for other film courses but it is not mandatory. However, both 361 and 362 (Feminist Film Criticism) are mandatory for the FVC Minor.*

**** CWS 310 and 311 are a sequential, two-semester documentary film course for juniors only, offered through the Comparative Women's Studies Program. These courses require consent of the instructor.*

Writing Minor

The Writing Minor is designed for writers interested in a range of creative and critical projects. Grounded in the fundamentals of craft and form, the minor's courses bring together media literacy, creative composing, rhetorical analysis, and professional writing. Our goal is to advance students' skills and knowledge in ways that prepare them to engage with the diverse literacies of the 21st century. Each student works closely with her advisor to create an individual course plan that fulfills her interests and goals.

REQUIREMENTS

The minor requires five courses (20 hours), with one prerequisite and four electives. Students may cross-register at other campuses for up to two electives. Electives taken at other campuses must be approved by the student's advisor and the Department of Literature, Media, and Writing Chair.

Students must take one prerequisite course:

- LIT 290 – Writing as the Measure of Our Lives (formerly ENG 300 – Art of Writing)

Students then choose at least 4 elective courses from the following list of courses taught in regular rotation. Other special topics courses are also occasionally taught.

- LIT 288 – Arts Journalism (cross-listed as MUS 288)
- LIT 305 – Introduction to Creative Writing
- LIT 311 – Poetry Writing Workshop I
- LIT 315 – Investigation
- LIT 329 – Argumentation
- LIT 364 – Writing About Film
- LIT 381 – Journalism Workshop
- LIT 384a – Rhetorics of Advertising
- LIT 385 – Business and Professional Writing
- LIT 387 – Ethnographic Writing
- LIT 389 – Composing Disability, Health and Wellness
- LIT 390 – Writing/Editing Digital Media
- LIT 391 – Creative Nonfiction
- LIT 395 – Poetry Writing Workshop II
- LIT 396 – Fiction Writing Workshop
- LIT 397 – Screenwriting I (fiction)
- LIT 398 – Playwriting I (cross-listed as Drama 309, 311)
- LIT 405 – Exploring Hybrid Forms
- LIT 407 – Screenwriting II (fiction)
- LIT 452 – Independent Study (can count for either sequence)
- LIT 453 – Writing in Professional Contexts

English Minor

The minor in English consists of 20 hours in the following categories:

- LIT 280 – Writing as a Revolutionary Act | 4 hours
- LIT 285 – Theory as Liberatory Practice | 4 hours
- 3 Elective Courses | 12 hours

After completing the two baseline courses, students select three additional 4-credit 300- or 400-level courses. Students also submit a “personalized plan of deep study,” including a rationale explaining the coherence and focus behind their concentration within the minor.