### Element 2: Historical Studies

#### Beginning, Medieval, and Early Modern Periods

<table>
<thead>
<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>120</td>
<td>Acting Human: Shakespeare and the Drama of Identity</td>
</tr>
<tr>
<td>201</td>
<td>Inventing Western Literature: Ancient and Medieval Traditions</td>
</tr>
<tr>
<td>262</td>
<td>Introduction to the Hebrew Bible/Old Testament (DD)</td>
</tr>
<tr>
<td>310</td>
<td>Medieval and Renaissance British Literature</td>
</tr>
<tr>
<td>410</td>
<td>Edmund Spenser</td>
</tr>
<tr>
<td>466</td>
<td>Arthurian Legend</td>
</tr>
<tr>
<td>478A</td>
<td>Comedy and Cruelty</td>
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#### Modern and Contemporary Periods

<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>143</td>
<td>Visualizing Knowledge: From Data to Images</td>
</tr>
<tr>
<td>222</td>
<td>American Literature: 1865 to Present</td>
</tr>
<tr>
<td>233</td>
<td>Introduction to Asian American Literature (DD)</td>
</tr>
<tr>
<td>234</td>
<td>African American Literature and Culture (DD)</td>
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<tr>
<td>235</td>
<td>U.S. Latinx Literature and Culture (DD)</td>
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<tr>
<td>255</td>
<td>Literature of Science and Technology</td>
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<tr>
<td>265</td>
<td>LGBTQ+ Literatures and Media (DD)</td>
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<td>312</td>
<td>Romantic to Modern British Literature</td>
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<td>313</td>
<td>American Literature</td>
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<tr>
<td>317</td>
<td>African American Literature (DD)</td>
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<tr>
<td>358F</td>
<td>Contemporary Latinx Literature (DD)</td>
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<tr>
<td>360</td>
<td>African, Indian, and Caribbean Writers (DD)</td>
</tr>
<tr>
<td>368B</td>
<td>Blues and African American Folksong (DD)</td>
</tr>
<tr>
<td>368D</td>
<td>African American Folklore and Literature (DD)</td>
</tr>
<tr>
<td>368J</td>
<td>Contemporary Black Literature (DD)</td>
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<tr>
<td>376</td>
<td>The Speculative Imagination: Science Fiction on Page and Screen</td>
</tr>
<tr>
<td>378L</td>
<td>Narrating the City</td>
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<tr>
<td>378Z</td>
<td>Women and Memory in Material and Digital Worlds (DD)</td>
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<tr>
<td>428M</td>
<td>BookLab: How to do Things with Books (M)</td>
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<tr>
<td>437</td>
<td>Contemporary American Literature (AW in Fall 2020 only)</td>
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<tr>
<td>439A</td>
<td>Toni Morrison: Race, Gender, and American Culture (DD)</td>
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<tr>
<td>454</td>
<td>Modern Drama</td>
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<tr>
<td>479B</td>
<td>Black Performance: From Slavery to Hip Hop (DD)</td>
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<tr>
<td>479D</td>
<td>Flash Fictions</td>
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<tr>
<td>489N</td>
<td>Invention of “Proper English”: from the English Enlightenment to the American Experience</td>
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<tr>
<td>CMLT 235</td>
<td>Black Diaspora Literature and Culture (DD)</td>
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<td>CMLT 280</td>
<td>Film Art in a Global Society (DD)</td>
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#### Long Eighteenth Century

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<tr>
<td>312</td>
<td>Romantic to Modern British Literature</td>
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<tr>
<td>439K</td>
<td>Two Madmen: William Cowper &amp; John Ruskin</td>
</tr>
<tr>
<td>460</td>
<td>Archival Research Methods (M)</td>
</tr>
<tr>
<td>489N</td>
<td>Invention of “Proper English”: from the English Enlightenment to the American Experience</td>
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#### Long Nineteenth Century

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<td>American Literature: 1865 to Present</td>
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<td>234</td>
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<td>255</td>
<td>Literature of Science and Technology</td>
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<td>312</td>
<td>Romantic to Modern British Literature</td>
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<td>313</td>
<td>American Literature</td>
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<td>317</td>
<td>African American Literature (DD)</td>
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<tr>
<td>439D</td>
<td>Dickinson, Whitman, Erotics, and American Poetry (DD)</td>
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<tr>
<td>439K</td>
<td>Two Madmen: William Cowper &amp; John Ruskin</td>
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<tr>
<td>470</td>
<td>African American Literature: From Slavery to Freedom (DD)</td>
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**Element 5 Key:**  
DD=Differences and Diasporas  
M=Methods  
AW=Advanced Writing

Last Updated: 02.28.20
**Element 3: Literary and Cultural Studies**

### Form, Genre, and Poetics

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<td>What is Poetry? (M)</td>
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<td>256</td>
<td>Fantasy Literature</td>
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<td>368B</td>
<td>Blues and African American Folksong (DD)</td>
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<tr>
<td>368D</td>
<td>African American Folklore and Literature (DD)</td>
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<tr>
<td>376</td>
<td>The Speculative Imagination: Science Fiction on Page and Screen</td>
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<tr>
<td>377</td>
<td>Medieval Myth and Modern Narrative</td>
</tr>
<tr>
<td>410</td>
<td>Edmund Spenser</td>
</tr>
<tr>
<td>428M</td>
<td>BookLab: How to do Things with Books (M)</td>
</tr>
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<td>439A</td>
<td>Toni Morrison: Race, Gender, and American Culture (DD)</td>
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<tr>
<td>439D</td>
<td>Dickinson, Whitman, Erotics, and American Poetry (DD)</td>
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<td>454</td>
<td>Modern Drama</td>
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<tr>
<td>466</td>
<td>Arthurian Legend</td>
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<tr>
<td>469E</td>
<td>The Craft of Literature: Creative Form and Theory: Prose Poem (M)</td>
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<td>479B</td>
<td>Black Performance: From Slavery to Hip Hop (DD)</td>
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<td>479D</td>
<td>Flash Fictions</td>
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<td>479Y</td>
<td>Seminar in Poetry Translation</td>
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<td>Comedy and Cruelty</td>
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### National, Transnational, and/or Global Literatures

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<td>Medieval and Renaissance British Literature</td>
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### Additional Track-Applicable Courses

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<td>Contemporary Latinx Literature (DD)</td>
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<td>360</td>
<td>African, Indian, and Caribbean Writers (DD)</td>
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<tr>
<td>368B</td>
<td>Blues and African American Folksong (DD)</td>
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<td>368D</td>
<td>African American Folklore and Literature (DD)</td>
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<td>Contemporary Black Literature (DD)</td>
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<td>376</td>
<td>The Speculative Black Literature (DD)</td>
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<tr>
<td>378A</td>
<td>Graphic Novels by People of Color (DD)</td>
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<tr>
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<td>Contemporary American Literature</td>
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<td>439D</td>
<td>Dickinson, Whitman, Erotics, and American Poetry (DD)</td>
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<td>Archival Research Methods (M)</td>
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<td>470</td>
<td>African American Literature: Beginning to 1810</td>
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<td>Black Diaspora Literature and Culture (DD)</td>
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<td>Global Literature and Social Change (DD)</td>
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<td>CMLT 275</td>
<td>World Literature by Women (DD)</td>
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<td>CMLT 277</td>
<td>Literature of the Americas (DD)</td>
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<tr>
<td>250</td>
<td>Reading Women Writing (DD)</td>
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<td>Literature of Science and Technology</td>
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<td>257</td>
<td>Children’s Literature</td>
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<td>262</td>
<td>Introduction to the Hebrew Bible/Old Testament (DD)</td>
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<td>LGBTQ+ Literatures and Media (DD)</td>
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<td>378L</td>
<td>Narrating the City</td>
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<td>439K</td>
<td>Two Madmen: William Cowper and John Ruskin</td>
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<td>453</td>
<td>Literary Theory (M)</td>
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### Element 3: Language, Writing, and Rhetoric Track

#### History, Analysis, and Theory

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<tr>
<td>280</td>
<td>The English Language (M)</td>
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<tr>
<td>282</td>
<td>How Rhetoric Works: Persuasive Power and Strategies (M)</td>
</tr>
<tr>
<td>289C</td>
<td>Introduction to Humanities, Health, and Medicine</td>
</tr>
<tr>
<td>290</td>
<td>Introduction to Digital Studies (M)</td>
</tr>
<tr>
<td>291</td>
<td>Writing, Revising, Persuading (M)</td>
</tr>
<tr>
<td>294</td>
<td>Persuasion and Cleverness in Social Media (M)</td>
</tr>
<tr>
<td>296</td>
<td>Reading and Writing Disability (DD)</td>
</tr>
<tr>
<td>378Z</td>
<td>Women and Memory in Material and Digital Worlds (DD)</td>
</tr>
<tr>
<td>385</td>
<td>English Semantics (M)</td>
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<tr>
<td>487</td>
<td>Principles and Practices of Rhetoric (M)</td>
</tr>
<tr>
<td>488G</td>
<td>Rhetoric of Style</td>
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<tr>
<td>489N</td>
<td>Invention of “Proper English”: from the English Enlightenment to the American Experience</td>
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<tr>
<td>493</td>
<td>Writing in Context (M or AW)</td>
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#### Practice, Performance, and Pedagogy

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<th>Course Code</th>
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<tbody>
<tr>
<td>291</td>
<td>Writing, Revising, Persuading (M)</td>
</tr>
<tr>
<td>293</td>
<td>Writing in the Wireless World</td>
</tr>
<tr>
<td>294</td>
<td>Persuasion and Cleverness in Social Media (M)</td>
</tr>
<tr>
<td>297</td>
<td>Introduction to Professional Writing (M)</td>
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<tr>
<td>381</td>
<td>MGA Legislative Seminar* (AW)</td>
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<tr>
<td>388D</td>
<td>Dickinson Electronic Archives (AW)</td>
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<tr>
<td>388P</td>
<td>Pre-Professional Writing Skills (AW)</td>
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<tr>
<td>388T</td>
<td>Digital Humanities Research Internship (AW) (also listed as MITH 388)</td>
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<tr>
<td>388V</td>
<td>Undergraduate Teaching Assistants in Writing Programs (AW)</td>
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<td>388W</td>
<td>Writing Center Internship (AW)</td>
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<tr>
<td>390</td>
<td>Science Writing* (AW)</td>
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<tr>
<td>391</td>
<td>Advanced Composition* (AW)</td>
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<tr>
<td>392</td>
<td>Legal Writing* (AW)</td>
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<tr>
<td>393</td>
<td>Technical Writing* (AW)</td>
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<td>394</td>
<td>Business Writing* (AW)</td>
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<td>395</td>
<td>Writing for Health Professions* (AW)</td>
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<tr>
<td>398A</td>
<td>Writing for the Arts* (AW)</td>
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<tr>
<td>398B</td>
<td>Writing for Social Entrepreneurship* (AW)</td>
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<tr>
<td>398C</td>
<td>Writing Case Studies and Narratives* (AW)</td>
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<tr>
<td>398E</td>
<td>Writing about Economics* (AW)</td>
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<tr>
<td>398L</td>
<td>Scholarly Writing in the Humanities* (AW)</td>
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<tr>
<td>398N</td>
<td>Writing for Non-Profit Organizations* (AW)</td>
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<td>398R</td>
<td>Writing Non-Fictional Narratives* (AW)</td>
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<td>398V</td>
<td>Writing about the Environment* (AW)</td>
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<tr>
<td>488G</td>
<td>Rhetoric of Style</td>
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<tr>
<td>492</td>
<td>Graphic Design and Rhetoric (M or AW)</td>
</tr>
<tr>
<td>493</td>
<td>Writing in Context (M or AW)</td>
</tr>
<tr>
<td>494</td>
<td>Editing and Document Design (AW)</td>
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<tr>
<td>497</td>
<td>English at Work (AW)</td>
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*A course being used to satisfy the Fundamental Studies Professional Writing General Education requirement (FSPW) cannot double count in the English major.*
## Element 3: Media Studies Track

### Digital Cultures

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<td>Introduction to Digital Studies (M)</td>
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<tr>
<td>293</td>
<td>Writing in the Wireless World</td>
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<tr>
<td>294</td>
<td>Persuasion and Cleverness in Social Media (M)</td>
</tr>
<tr>
<td>376</td>
<td>The Speculative Imagination: Science Fiction on Page and Screen</td>
</tr>
<tr>
<td>378M</td>
<td>Digital Publishing with Minimal Computing: Humanities at a Global Scale (Also CMLT 398M &amp; MITH 301) (DD or M)</td>
</tr>
<tr>
<td>378Z</td>
<td>Women and Memory in Material and Digital Worlds (DD)</td>
</tr>
<tr>
<td>388D</td>
<td>Dickinson Electronic Archives (AW)</td>
</tr>
<tr>
<td>388T</td>
<td>Digital Humanities Research Internship (AW)</td>
</tr>
<tr>
<td>428M</td>
<td>BookLab: How to do Things with Books (M)</td>
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<tr>
<td>479D</td>
<td>Flash Fictions</td>
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<td>492</td>
<td>Graphic Design and Rhetoric (M or AW)</td>
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### Image and Moving Image

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<td>245</td>
<td>Film Form and Culture (M)</td>
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<td>275</td>
<td>Scriptwriting for Theater, Film, and Television</td>
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<tr>
<td>293</td>
<td>Writing in the Wireless World</td>
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<tr>
<td>294</td>
<td>Persuasion and Cleverness in Social Media (M)</td>
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<td>329C</td>
<td>Sexuality in the Cinema (Also CMLT 398L) (DD)</td>
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<td>329P</td>
<td>The Films of Martin Scorsese</td>
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<td>376</td>
<td>The Speculative Imagination: Science Fiction on Page and Screen</td>
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### Music and Sound

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<td>428M</td>
<td>BookLab: How to do Things with Books (M)</td>
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<tr>
<td>479B</td>
<td>Black Performance: From Slavery to Hip Hop (DD)</td>
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<tr>
<td>492</td>
<td>Graphic Design and Rhetoric (M or AW)</td>
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<td>CMLT 280</td>
<td>Film Art in a Global Society (DD)</td>
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### Print and Script

<table>
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<td>The Speculative Imagination: Science Fiction on Page and Screen</td>
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<td>378Z</td>
<td>Woman and Memory in Material and Digital Worlds (DD)</td>
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<td>479B</td>
<td>Black Performance: From Slavery to Hip Hop (DD)</td>
</tr>
<tr>
<td>492</td>
<td>Graphic Design and Rhetoric (M or AW)</td>
</tr>
</tbody>
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Element 5 Key:  
DD=Differences and Diasporas  
M= Methods  
AW=Advanced Writing

Last Updated: 02.28.20
Element 3: Creative Writing Track

Pathways for 200 and 300-Level Creative Writing Workshops

<table>
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<tr>
<th>Receive an A- or Better in this Beginning Workshop</th>
<th>To Take This Intermediate Workshop</th>
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<tbody>
<tr>
<td>ENGL 271- Writing Poems and Stories</td>
<td>ENGL 352- Intermediate Fiction Workshop or ENGL 353- Intermediate Poetry Workshop</td>
</tr>
<tr>
<td>ENGL 272- Writing Fiction</td>
<td>ENGL 352- Intermediate Fiction Workshop</td>
</tr>
<tr>
<td>ENGL 273- Writing Poetry</td>
<td>ENGL 353- Intermediate Poetry Workshop</td>
</tr>
<tr>
<td>ENGL 275- Scriptwriting for Theater, Film, and Television</td>
<td>ENGL 354*- Intermediate Scriptwriting for Theater, Film, and Television (Spring only)</td>
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</table>

Creative Form and Theory

| 469E | The Craft of Literature: Creative Form and Theory: Prose Poem (M) |

Other Track-Applicable Courses

| 498 | Advanced Fiction Workshop (Prerequisite: ENGL 352) |
| 499 | Advanced Poetry Workshop (Prerequisite: ENGL 353) |
| ARHU 319A | Prose (available only to those in Jiménez-Porter Writers’ House) |
| ARHU 319B | Poetry (available only to those in Jiménez-Porter Writers’ House) |
| ARHU 319C | Spoken Word (available only to those in Jiménez-Porter Writers’ House) |

*Students may also gain entry into ENGL 354 with a final grade of A- or better in ARHU 375-The TV Writers Room: Screenwriting for Television and Video or THET 340- Playwriting I. However, these two courses may not be applied to the Creative Writing Track.
## Element 5: Perspectives, Methods, and Writing

### Differences and Diasporas

<table>
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<th>Course Code</th>
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<td>Black Diaspora Literature and Culture (DD)</td>
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<td>Global Literature and Social Change (DD)</td>
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<tr>
<td>CMLT 275</td>
<td>World Literature by Women (DD)</td>
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<td>CMLT 277</td>
<td>Literatures of the Americas (DD)</td>
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<tr>
<td>CMLT 280</td>
<td>Film Art in a Global Society (DD)</td>
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<tr>
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<td>African American Literature (DD)</td>
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<tr>
<td>329C</td>
<td>Sexuality in the Cinema (Also CMLT 398L) (DD)</td>
</tr>
<tr>
<td>358F</td>
<td>Contemporary Latinx Literature (DD)</td>
</tr>
<tr>
<td>360</td>
<td>African, Indian, and Caribbean Writers (DD)</td>
</tr>
<tr>
<td>368B</td>
<td>Blues and African American Folksong (DD)</td>
</tr>
<tr>
<td>368D</td>
<td>African American Folklore and Literature (DD)</td>
</tr>
<tr>
<td>368J</td>
<td>Contemporary Black Literature (DD)</td>
</tr>
<tr>
<td>378M</td>
<td>Digital Publishing with Minimal Computing: Humanities at a Global Scale (Also CMLT 398M &amp; MITH 301) (DD or M)</td>
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<tr>
<td>378Z</td>
<td>Woman and Memory in material and Digital Worlds (DD)</td>
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<tr>
<td>379V</td>
<td>Gypsy Culture (Also CMLT398N) (DD)</td>
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<tr>
<td>439A</td>
<td>Toni Morrison: Race, Gender, and American Culture (DD)</td>
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<tr>
<td>439D</td>
<td>Dickinson, Whitman, Erotics, and American Poetry (DD)</td>
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<tr>
<td>470</td>
<td>African American Literature: From Slavery to Freedom (DD)</td>
</tr>
<tr>
<td>479B</td>
<td>Black Performance: From Slavery to Hip Hop (DD)</td>
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### Methods

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<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>243</td>
<td>What is Poetry? (M)</td>
</tr>
<tr>
<td>245</td>
<td>Film Form and Culture (M)</td>
</tr>
<tr>
<td>280</td>
<td>The English Language (M)</td>
</tr>
<tr>
<td>282</td>
<td>How Rhetoric Works: Persuasive Power and Strategies (M)</td>
</tr>
<tr>
<td>290</td>
<td>Introduction to Digital Studies (M)</td>
</tr>
<tr>
<td>291</td>
<td>Writing, Revising, Persuading (M)</td>
</tr>
<tr>
<td>294</td>
<td>Persuasion and Cleverness in Social Media (M)</td>
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### Advanced Writing

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<thead>
<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>297</td>
<td>Introduction to Professional Writing (M)</td>
</tr>
<tr>
<td>378M</td>
<td>Digital Publishing with Minimal Computing: Humanities at a Global Scale (Also CMLT 398M &amp; MITH 301) (DD or M)</td>
</tr>
<tr>
<td>385</td>
<td>English Semantics (M)</td>
</tr>
<tr>
<td>428M</td>
<td>BookLab: How to do Things with Books (M)</td>
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<tr>
<td>453</td>
<td>Literary Theory (M)</td>
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<td>460</td>
<td>Archival Research Methods (M)</td>
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<tr>
<td>469E</td>
<td>The Craft of Literature: Creative Form and Theory: Prose Poem (M)</td>
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<tr>
<td>479Y</td>
<td>Seminar in Poetry Translation (M)</td>
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<tr>
<td>487</td>
<td>Foundations of Rhetoric (M)</td>
</tr>
<tr>
<td>492</td>
<td>Graphic Design and Rhetoric (M or AW)</td>
</tr>
<tr>
<td>493</td>
<td>Writing in Context (M or AW)</td>
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**Advanced Writing**

<table>
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<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>370</td>
<td>Junior Honors Conference and Senior Honors Project (must complete both to meet requirement) (AW)</td>
</tr>
<tr>
<td>373</td>
<td>MGA Legislative Seminar* (AW)</td>
</tr>
<tr>
<td>381</td>
<td>Dickinson Electronic Archives (AW)</td>
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<tr>
<td>388D</td>
<td>Pre-Professional Writing Skills (AW)</td>
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<tr>
<td>388T</td>
<td>Digital Humanities Research Internship (AW) (also listed as MITH 388)</td>
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<tr>
<td>388V</td>
<td>Undergraduate Teaching Assistants in Writing Programs (AW)</td>
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<tr>
<td>388W</td>
<td>Writing Center Internship (AW)</td>
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<tr>
<td>390</td>
<td>Science Writing* (AW)</td>
</tr>
<tr>
<td>391</td>
<td>Advanced Composition* (AW)</td>
</tr>
<tr>
<td>392</td>
<td>Legal Writing* (AW)</td>
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<tr>
<td>393</td>
<td>Technical Writing* (AW)</td>
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<td>394</td>
<td>Business Writing* (AW)</td>
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<td>395</td>
<td>Writing for Health Professions* (AW)</td>
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<tr>
<td>398A</td>
<td>Writing for the Arts* (AW)</td>
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<tr>
<td>398B</td>
<td>Writing for Social Entrepreneurship* (AW)</td>
</tr>
<tr>
<td>398C</td>
<td>Writing Case Studies and Investigative Reports* (AW)</td>
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<tr>
<td>398E</td>
<td>Writing about Economics* (AW)</td>
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<tr>
<td>398L</td>
<td>Scholarly Writing in the Humanities* (AW)</td>
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<tr>
<td>398N</td>
<td>Writing for Non-Profit Organizations* (AW)</td>
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<tr>
<td>398R</td>
<td>Writing Non-Fictional Narratives* (AW)</td>
</tr>
<tr>
<td>398V</td>
<td>Writing about the Environment* (AW)</td>
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<tr>
<td>437</td>
<td>Contemporary American Literature (AW in Fall 2020 only)</td>
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<tr>
<td>492</td>
<td>Graphic Design and Rhetoric (M or AW)</td>
</tr>
<tr>
<td>493</td>
<td>Writing in Context (M or AW)</td>
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<tr>
<td>494</td>
<td>Editing and Document Design (AW)</td>
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<tr>
<td>497</td>
<td>English at Work (AW)</td>
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</tbody>
</table>

*A course being used to satisfy the Fundamental Studies Professional Writing General Education requirement (FSPW) cannot double count in the English major.*