ENG 001: Rhetoric and Composition for the College Writer (4 Credits)
The ability to communicate effectively, clearly, and in the appropriate academic register is a fundamental part of a college education. ENG 001 is designed to enable students to write strong academic prose, to understand the complex relationship between language and rhetoric, and to negotiate the writing demands of an academic environment. The course helps students identify their own writing strengths to help students become successful college-level writers; some attention also paid to issues of oral communication of ideas. Course includes separately scheduled individual tutorial.

Note(s): Open to undergraduates only.
Meets the following Core requirements: Written and Oral Communication I
Meets the following Gen Ed requirements: Written Communication

ENG 010: Introduction to Literature (3 Credits)
An introduction to the skills, practices, and theories of literary study. The course is writing intensive, familiarizing students with skills needed for writing critical essays about literature and for close analysis of texts. The course includes discussion of the formal conventions of major literary genres as well as discussion of concepts such as: relationships of literary texts to histories and cultures, the formation of canons, literary movements, and theoretical perspectives that inform literary analysis.

Prerequisite(s): ENG 001
Meets the following Core requirements: Critical Analysis, Written and Oral Communication II
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

ENG 011: Craft of Creative Writing (3 Credits)
A literature-based course with creative reading assignments. It is designed for those who want to write creatively and provides an understanding of the relationship between the reading of literature and the writing of literature. Students will be encouraged to think of their creative writing as engaged with and influenced by literary predecessors and contemporaries. The course covers various genres, it is international in its examples, and innovative in its requirements.

Meets the following Gen Ed requirements: Creation and Criticism in the Arts

ENG 012: Greco-Roman Myth (3 Credits)
This course takes up some of the best known classical mythic stories as they are rooted in lyric, epic, and tragedy. Supplementing the ancient texts are selections from medieval to modern times in poetry, prose, drama, and film, with short excursions into psychoanalytic literature and gender studies as well. The goal is to gain a more profound understanding of the content and import of the Greco-Roman mythic heritage.

Prerequisite(s): ENG 001
Note(s): Open to undergraduates only.

ENG 020: Fundamentals of Grammar for Academic Writers (3 Credits)
This class provides support to focus on techniques of academic writing in print and digital environments. Students will strengthen writing at the sentence level; topics include grammar, syntax, mechanics, and usage (punctuation, capitalization, and other “rules” of standard English). Assignments include grammatical applications, proofreading, readings, discussion, oral presentation, and exercises in which students practice summaries, formulate questions for discussion, and generate writing topics. Includes weekly TA meetings for individual and small group work.

Meets the following Core requirements: International Perspectives, Written and Oral Communication II

ENG 043: Survey of African American Literature (3 Credits)
The goal of this lower-division course is to familiarize students with the major authors, literary movements, artistic strategies, and social concerns that have shaped and defined African American literature during its first 300 years. Topics will include the antebellum period, the Harlem Renaissance, the Black Arts Movement, and the postmodern era. Writers may include Wheatley, Douglass, Dunbar, Brooks, Walker, Clifton, Bradley, and others.

Prerequisite(s): ENG 001
Meets the following Core requirements: Critical Analysis, Race, Gender & Power
Meets the following Gen Ed requirements: Multicultural Perspectives

ENG 045: World Roots of Literature (3 Credits)
Texts and philosophies of non-European cultures—written, spoken, and illustrated—often influenced authors who are commonly studied in English and U.S.-based literature classes. This course explores works of indigenous authors and storytellers, Asian, African, and Arab literatures and philosophies, and connects them to the study of 18th- through 20th-century British and U.S. literature. Topics include the influence of Sufism, transcendentalism, Taoism, Buddhism, and the ideologies of African, Mayan, Aztec, and other indigenous cultures.

Note(s): Open to undergraduates only.

ENG 046: Contemporary Writers Series: a Reading Group (1 Credit)
This class, limited to 1 credit, meets before each of the readings in Mills’ CWS reading series. Students read a book by each visiting writer and then discuss it.

ENG 055: Beginning Fiction Workshop (3 Credits)
An introduction to techniques of story writing: plot, description, conversation, and points of view. A workshop course with frequent teacher-student conferences.

Note(s): English majors: Please note limitations for lower- and upper-division creative writing workshops listed under requirements for the English major. Limit 15 students.

Meets the following Core requirements: Create, Innovate & Experiment
Meets the following Gen Ed requirements: Creation and Criticism in the Arts
ENG 061: Theme and Genre Courses (3 Credits)
Introductory courses focused on particular topics related to literature or skills related to literary study. Designed to introduce students to a range of topics, practices and methods of literary study, as well as expand critical reading, writing and presentation skills.
Note(s): Open to undergraduates only.

ENG 061F: Flash Fiction (3 Credits)
Flash fiction is the short story pared to the bone, prose that approaches poetry in its extreme concision and disdain for waste. It is a contemporary form suited to modern reading habits. Yet it also has a venerable history: expert short story writers like Chekhov, Hemingway, Kafka, and Borges were all enthusiasts of flash. We will read story collections of expert practitioners of this punchy, evocative form, as well as journals that specialize in flash, and also work by writers who see flash as an opportunity to chisel prose to the core.
Note(s): Open to undergraduates only. Open to juniors and seniors only.

ENG 063: Survey of American Literature I (3 Credits)
A survey of major works in American literature from the 17th century to the Civil War, paying particular attention to their historical and cultural contexts.
Prerequisite(s): ENG 001
Meets the following Core requirements: Critical Analysis

ENG 064: Survey of American Literature II (3 Credits)
A survey of works in American literature from the Civil War to the present. Readings may include history, memoir, oral and written poetry, political writings, speeches, fiction, and other forms by writers like Twain, DuBois, Pound, Hurston, Plath, Lowell, Harjo, and Morrison. The course pays particular attention to the historical and cultural contexts of these writings.
Note(s): English majors must take this for a letter grade. Limit 30 students.

ENG 065: From the Middle Ages to Milton: Introduction to British Literature I (3 Credits)
The Survey of British Literature I is intended to provide students with an overview of the development of British literature from the Middle Ages to the 17th century, and to introduce periods, genres, and writers that can be studied in more specialized upper-division courses. The approach of the course assumes a connection between historical/cultural events and literary production.
Prerequisite(s): ENG 001
Meets the following Core requirements: Critical Analysis, Written and Oral Communication II

ENG 066: Blood and Ink: Introduction to British Literature II (3 Credits)
The Survey of British Literature II is intended to provide students with an overview of the development of British literature from the 18th to the 20th centuries and to introduce periods, genres, and writers that can be studied in more specialized upper-division courses. The approach of the course assumes a connection between historical/cultural events and literary production.
Note(s): Open to undergraduates only.

ENG 072: Journalism I: Reporting, Writing & Editing (3 Credits)
Reporting, writing and editing in a print and digital world (principles and practices). This course requires writing a variety of stories, and includes experience editing, revising and managing staff. Experiential learning includes collaboration with the student news platform, the Campanil, which publishes both print and digital editions. Strong critical attention paid to how the media covers news, who is represented and how their stories are told. A general overview of libel laws and ethical standards will be included.
Meets the following Core requirements: Written and Oral Communication II
Meets the following Gen Ed requirements: Written Communication
ENG 073: Journalism II: Introduction to Digital Journalism (3 Credits)
Introduction to audio and video reporting and editing; writing for the web; simple web design; cell phone journalism; social media for journalists. Experimental learning will include creating a professional web site and collaborating with the student news platform, the Campanil, which publishes both print and digital editions. Strong critical attention paid to how the media covers news, who is represented and how their stories are told. A general overview of libel laws and ethical standards will be included.
**Meets the following Core requirements:** Written and Oral Communication II

**Meets the following Gen Ed requirements:** Written Communication

ENG 074: The Bible as Literature (3 Credits)
This course aims to familiarize students with much of the content as well as the structure and the literary genres of the Hebrew Bible (Christian Old Testament) and the Christian New Testament. Our literary approach to the Bible is intended to foster appreciation both for the Bible itself as literature and to build the familiarity needed for appreciation of the Bible in the Euro-American literary heritage. The syllabus emphasizes biblical reading, aided by short supplementary background readings.
**Note(s):** Juniors, seniors, and graduate students are encouraged to register for the upper-division number of this course ENG 174. Limit 30 students.

**Meets the following Core requirements:** Critical Analysis

ENG 102: Advanced Expository Writing (3 Credits)
A course in advanced expository and research writing for students who want to work on research skills, idea development, essay structure and argumentation. Some emphasis is placed on grammatical accuracy and organizational structures, as well as critical reading, writing exercises and papers. Students will practice a variety of prose styles, including analytical, descriptive and argumentative. Course formats and content vary, and may include a ‘reading in slow motion’ model, which emphasizes the development of original research projects and ‘deep’ collaborative text engagement.
**Prerequisite(s):** ENG 001
**Note(s):** Students looking for more intensive work on style, syntax and grammar should consider taking taking ENG 107: Artful Prose, Grammar and Style for Writers. Limit 16 students.

**Meets the following Core requirements:** Written and Oral Communication II

ENG 104: Introduction to Critical Theory (3 Credits)
This course explores the development of literary theory over the last 75 years, its relationship to political, cultural, and historical changes and its transformation of how literature is read and analyzed. Theoretical schools we will discuss include: structuralism, feminism, Marxism, psychoanalysis, deconstruction, gender studies, queer theory, cultural studies, race theory, and post-colonialism. Class requirements will include exams, short essays, and presentations.
**Prerequisite(s):** ENG 001
**Note(s):** Open to undergraduates only. Open to sophomores, juniors, and seniors only.

ENG 105: The Queer Premodern (3 Credits)
Queer theory focuses largely on modern texts, perhaps in part because of Foucault’s famous declaration that sexual identity is a relatively recent invention. But what might sexuality look like in the premodern age? Premodern sexuality is extremely fluid and often intersects with other identities and realms, including race, nation, class, religion, and gender. Alongside theories of sexuality we will read a wide range of premodern texts, from the lives of gender fluid saints to the adventures of transgendered knights. No prior knowledge of queer theory or medieval literature required.
**Meets the following Core requirements:** Critical Analysis, Written and Oral Communication II

ENG 107: Artful Prose: Grammar and Style for Writers (3 Credits)
This class focuses on syntax as style—the ‘essential structure’ of the sentence, and the relation of style to the craftsmanship, artistry, and voice of the writer. Designed to enhance students’ ability to think about and incorporate issues of prose style in deliberate and sophisticated ways, the class will offer students a vocabulary and a skill set for implementing nuanced issues of English style and syntax. The class is recommended for creative and critical writers.
**Prerequisite(s):** ENG 001
**Note(s):** Students seeking more work on the structure and development of critical papers and argumentation are welcome, but may also want to consider ENG 102 Advanced Expository Writing. Limit 20 students.

**Meets the following Core requirements:** Critical Analysis, Create, Innovate & Experiment, Written and Oral Communication II

ENG 109: The Craft of the Young Adult Novel (3 Credits)
This course will examine a wide selection of fiction aimed at readers aged 10-16, focusing on the authors’ crafting of the novel, including plot and theme, style, and character development. We will consider the historical events, social issues, genres, and series that have shaped generations of American readers in the 20th century.
**Note(s):** Limit 16 students. Open to undergraduates only.

**Meets the following Gen Ed requirements:** Historical Perspectives, Written Communication

ENG 111: Craft of Creative Writing (3 Credits)
A literature-based course with creative reading assignments. It is designed for those who want to write creatively and provides an understanding of the relationship between the reading of literature and the writing of literature. Students will be encouraged to think of their creative writing as engaged with and influenced by literary predecessors and contemporaries. The course covers various genres, it is international in its examples, and innovative in its requirements.
**Meets the following Gen Ed requirements:** Written Communication

ENG 112: Greco-Roman Myth (3 Credits)
This course takes up some of the best known classical mythic stories as they are rooted in lyric, epic, and tragedy. Supplementing the ancient texts are selections from medieval to modern times in poetry, prose, drama, and film, with short excursions into psychoanalytic literature and gender studies as well. The goal is to gain a more profound understanding of the content and import of the Greco-Roman mythic heritage.
**Prerequisite(s):** ENG 001
ENG 113: Performing Writing (3 Credits)
Performance of writing creates opportunities for writers to prepare their work for readings, spoken word performances, conferences, and one performer shows. We reflect on the sources of our expression that come from memory, character and condition, and determine how to access them. We examine the intent and impact of various modes of writing and create strategies for presentation. We view and critique works from Ted Talks to spoken word and readings. Our practices include learning techniques for excerpting, speaking, coloring narrative, and dealing with live audiences and equipment.
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

ENG 114: U.S. Literature and Social Change (3 Credits)
This class explores ways that writers in the United States have used literature to construct, challenge, and revise our understanding of civic engagement and social change in a democratic society. Authors may include Thomas Jefferson, Frederick Douglass, Margaret Sanger, Abbie Hoffman, Martin Luther King Jr., bell hooks, Frances Harper, Ida B. Wells-Barrett, Catherine Beecher and Harriet Beecher Stowe, Malcolm X, Angela Davis, Abraham Lincoln, Cesar Chavez, W.E.B. DuBois, Michael Pollan, Rebecca Skloot, Emma Goldman, Upton Sinclair, and others.
Meets the following Core requirements: Written and Oral Communication II

ENG 115: Shakespeare (3 Credits)
This course provides an intensive introduction to Shakespeare. Close reading will be augmented by examinations of Shakespeare’s social and cultural context and secondary scholarship.
Prerequisite(s): ENG 001
Note(s): Open to sophomores, juniors, seniors, and graduate students.
Meets the following Core requirements: Critical Analysis, Written and Oral Communication II

ENG 116: Intro to Podcasting (4 Credits)
This course will introduce students to the fundamentals of audio storytelling with a strong basis in news reporting. They will learn to use professional audio recording equipment as well as how to incorporate mobile journalism techniques using their cell phones to produce narrative-driven news podcasts. They will cover events on campus as well as stories from the wider Oakland and Bay Area communities, write scripts and edit with Audacity sound software. Their podcasts will be highlighted on the class web site, shared with the campus Campanil site and promoted via social media channels.
Note(s): Course size is limited due to the number of sound recorders and microphones available for checkout at Audio Visual Services. Limit 15 students.
Meets the following Gen Ed requirements: Written Communication Instructor Consent Required: Y

ENG 117: 20th Century African-American Literature (3 Credits)
This course will investigate some of the literary forms, artistic strategies, and intellectual concerns that shaped African American literature during the 20th century. Some of the themes we will address include the repercussions of slavery, violence, sexuality and its repression, displacement, the home as sanctuary or war zone, the haunted past, reinvention. The course will also focus on the sociopolitical and historical context for these writers and their works.
Meets the following Gen Ed requirements: Multicultural Perspectives

ENG 119: Fiction Since 1960 (3 Credits)
This course will investigate some of the literary forms, artistic strategies, and intellectual concerns that shaped African American literature during the 20th century. Some of the themes we will address include the repercussions of slavery, violence, sexuality and its repression, displacement, the home as sanctuary or war zone, the haunted past, reinvention. The course will also focus on the sociopolitical and historical context for these writers and their works.
Meets the following Core requirements: Critical Analysis, Written and Oral Communication II
Meets the following Gen Ed requirements: Creative Writing, Written and Oral Communication II
Meets the following Gen Ed requirements: Multicultural Perspectives

ENG 121: English Renaissance Poetry (3 Credits)
Reading and discussion of 16th- and 17th-century English poetry, including work by Wyatt, Raleigh, Sidney, Spenser, Shakespeare, Donne, Jonson, Herrick, Herbert, Marvell, and others. Issues will include how these poets went about making poems; the interconnection between form and content; the elements of poetry; speaker, and audience; the theory and poetics of English Renaissance poets; the formation of canon; and attitudes toward love (carnal and divine) and toward women.
Prerequisite(s): ENG 001
Note(s): Junior or senior standing, or sophomore standing with consent of instructor. Open to sophomores, juniors, seniors, and graduate students.
Meets the following Core requirements: Written and Oral Communication II

ENG 123: Topics in Twentieth Century American Poetry (3 Credits)
This course provides advanced study of particular topics ("traditions/"schools") in 20th century American poetry and poetics.
Meets the following Core requirements: Critical Analysis
Meets the following Gen Ed requirements: Written Communication

ENG 124: Craft of Literary Journalism (3 Credits)
A survey of American literary journalism from the 20th century to the present. Close readings and discussion, with sustained focus on craft (e.g. reporting techniques, voice, structure, scene-building and reconstruction, narrative flow). We will also explore the social/historical context of the texts and discuss ethical issues that arise when writing about identifiable people. Primary texts will vary, but may include writers Martha Gelhorn, Lillian Ross, John McPhee, Joan Didion, Tom Wolfe, Audre Lorde, Alice Walker, Susan Orlean, Sonia Nazario, Adrian Nicole LeBlanc.
Note(s): Priority to students in English Department programs (including Journalism); consent of the instructor required for all other students. Limit 16 students.
Meets the following Core requirements: Written and Oral Communication II
Meets the following Gen Ed requirements: Written Communication

ENG 127: Digital Storytelling (3 Credits)
This course is organized around a series of questions about the transformation of storytelling in the digital age. We will explore ways in which storytelling is being disrupted in response to emerging technologies, and we will survey a wide range of creative responses. We will consider the structure of narrative in traditional articles, and we then explore how narrative is constructed using other media, including audio, video, photography and interactive experiences created online. Students will create digital stories in response to the readings & viewings.
Meets the following Core requirements: Create, Innovate & Experiment, Written and Oral Communication II
Meets the following Gen Ed requirements: Written Communication
ENG 131: 18th-Century Poetry and Prose (3 Credits)
Eighteenth-century England is often referred to as the Age of Reason, a period of seemingly political stability and formally elegant literature. However, the 18th century was also a period of chaos. In a world seemed turned upside down, daily life was dangerous and unpredictable, and women and the lower classes—both disenfranchised—posed new threats to the social order. We will read canonical and lesser-known works in light of these views of that period. 
Prerequisite(s): ENG 001  
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

ENG 132: 18th-Century English Novel (3 Credits)
The course traces the evolution of the English novel from the Restoration through the Romantic era. We read canonical and lesser known writers in conjunction—as they were read by their own audiences. We read each novel with close attention to form and the development of narrative, as well as placing it within its various historical contexts. We explore the ways in which novelistic narrative shaped and was shaped by social constructions of law, nation, economics, and religion, as well as shifting notions of subjectivity. Authors may include: Behn, Haywood, Defoe, Richardson, Fielding, Burney.  
Prerequisite(s): ENG 001  
Meets the following Core requirements: Critical Analysis, Written and Oral Communication II  
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

ENG 141: Dreams, Visions, Rituals, and Storytelling (3 Credits)
In an attempt to mitigate the suffering that many religions say is the bedrock of life, writers in this course use literature as a space to mourn, memorialize, transform, empower, create social movements, record sacred mysteries, and heal. We will explore issues of consciousness, social justice, ecology, earth centered spirituality and multiple ways of knowing. We will wrestle with such questions as - how can we recover the spiritual voices of the marginalized, how can we use spiritual writings to impact social movements and how can we use writing to narrate new medicine stories and to heal?  
Meets the following Core requirements: Critical Analysis, Written and Oral Communication II

ENG 145: World Roots of Literature (3 Credits)
Texts and philosophies of non-European cultures—written, spoken, and illustrated—often influenced authors who are commonly studied in English and U.S.-based literature classes. This course explores works of indigenous authors and storytellers, Asian, African, and Arab literatures and philosophies, and connects them to the study of 18th- through 20th-century British and U.S. literature. Topics include the influence of Sufism, transcendentalism, Taoism, Buddhism, and the ideologies of African, Mayan, Aztec, and other indigenous cultures.  

ENG 146: Contemporary Writers Series: a Reading Group (1 Credit)
This class, limited to 1 credit, meets before each of the readings in Mills' CWS reading series. Students read a book by each visiting writer and then discuss it.  

ENG 147: Survey of 19th-Century African American Literature (3 Credits)
This course will investigate some of the literary strategies and intellectual concerns of African American writers before and after the Civil War. It will examine works by writers such as Equiano, Jacobs, Douglass, Harper, Hopkins, and DuBois. 

ENG 151: Professional Survival for Writers (2 Credits)
The goal of this course is to provide practical information about the life of a working writer—how to build and sustain your writing career. We will discuss many different roads to publishing your poetry, fiction, and creative nonfiction, and along the way you'll learn more about promoting your work, touring and performing, working with agents and editors, and applying for residencies. We will hear from guest speakers (many of them successful Mills alum) on these topics during class, and during a few additional panels on Tuesdays from 5:30-6:30.  

ENG 152: Poets of Color of the 20th and 21st Centuries (3-4 Credits)
This course examines the movements of poets of color of the last hundred years with emphasis on how the Harlem Renaissance foreshadowed the Black Arts Movement, the Spoken Word Movement, and poetry by writers of color. Through discussion, research, writing, and presentation, we examine and create methodologies that address characteristics and cultural attributes of the writing. Special attention is paid to creation of new forms, themes, tributes, and historic testimony.  
Prerequisite(s): ENG 001  
Meets the following Core requirements: Critical Analysis, Create, Innovate & Experiment, Written and Oral Communication II  
Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Multicultural Perspectives

ENG 155: Advanced Fiction for Children and Young Adults Workshop (3 Credits)
In this advanced writing workshop focusing on fiction (especially the novel) for children and teenagers, students will read extensively to familiarize themselves with a sampling from the body of children's literature, and will write chapters and an outline of their own novel for younger readers.  
Note(s): English majors: Please note limitations for lower- and upper-division creative writing workshops listed under requirements for the English major. Limit 12 students.  
Meets the following Core requirements: Critical Analysis, Create, Innovate & Experiment  
Meets the following Gen Ed requirements: Creation and Criticism in the Arts  
Instructor Consent Required: Y  

ENG 157: Topics in African Literature (3 Credits)
Focusing primarily on fiction, we will explore works by writers from all over Africa paying particular attention to aspects of craft as well as the theoretical priorities and cultural positions. Discussions will focus on matters of exile, place and displacement, language, colonialism, gender, sexuality, and more. We will also examine theoretical work that helps locate the writings within the historical, philosophical, and aesthetic traditions of the literature.  
Prerequisite(s): ENG 001  
Note(s): Open to undergraduates only. Open to sophomores, juniors, and seniors only.  
Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Women and Gender

ENG 161: Modern Drama (3 Credits)
A study of 20th-century drama in America and Europe. Includes some discussion of traditions and social conditions that have influenced the development of the theater. Readings from O'Neill, Brecht, Ibsen, Hellman, Miller, Beckett, Pinter, Williams, and Stoppard.  
Note(s): Open to sophomores, juniors, seniors, and graduate students.
ENG 163: American Literature to 1865: Romanticism (3 Credits)
With an emphasis on the years 1830 to 1865, this course will explore several works that have significantly influenced the study of literature in the U.S. Writers include Emerson, Hawthorne, Douglass, Stowe, Jacobs, Poe, Whitman, Dickinson, and Melville. Discussions will focus on issues such as the American Renaissance, historical context, and national identity.
Prerequisite(s): ENG 001
Meets the following Core requirements: Critical Analysis, Written and Oral Communication II

ENG 164: Modern American Fiction (3 Credits)
We will have an opportunity to trace formal and thematic developments in American fiction since 1920. Discussions will include considerations as to the effects of two world wars and the Great Depression on American writing, the nature of artistic experimentation and aesthetic reevaluation initiated by the famous Lost Generation of the ‘20s, and the increasing role of women and writers from ethnic minorities in changing the role of literature in the academy and in society.
Prerequisite(s): ENG 001

ENG 165: American Literature from 1865 to 1920: Realism (3 Credits)
The course focuses on American fiction between the Civil War and World War I. Readings selected from: Cather, Chestnutt, Chopin, Crane, Dreiser, Far, Harper, Howells, James, Johnson, Mourning Dove, Twain, Wharton, Zitkala-Sa, and others. In addition to analysis of literary form and theme, we will consider the historical context for these works, including urbanization, industrialization, the rise of big business, women’s suffrage, and post-Civil War race relations.
Prerequisite(s): ENG 001
Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Written Communication

ENG 167: Advanced Creative Nonfiction Workshop (3 Credits)
This course will explore the techniques and characteristics of writing that weave creativity into nonfiction writing. In the workshop setting, the writers will exchange and discuss their works of autobiography, memoir, family history, biography, personal essay, writing about travel and place, and letters. Emphasis will be placed on personal research, historical reconstruction, representation of truth, literary license, and the development of voice.
Prerequisite(s): ENG 055
Note(s): English majors: Please note limitations for lower- and upper-division creative writing workshops listed under requirements for the English major. Limit 15 students.
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

ENG 168: Advanced Fiction Workshop (3 Credits)
Students create a minimum of 40 pages of new fiction in this class, and they provide critical responses and support to the work of other students, both in writing and in workshop discussion. This class is for the student who is self-starting but needs a forum in which to present her work. Frequent consultations with the instructor.
Prerequisite(s): ENG 055 or ENG 057
Note(s): English majors: Please note limitations for lower- and upper-division creative writing workshops listed under requirements for the English major. Limit 15 students.
Meets the following Core requirements: Create, Innovate & Experiment
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

ENG 170: Poetry Workshop II (3 Credits)
Intended for the student who is already somewhat familiar with the basic forms of poetry. In-class discussion of original poems. Topics may be selected to offer more detailed attention to forms of poetry. Examples of such topics might be: performance poetry, nature poetry, poetic forms, experimentalism, imitations, collaboration, and political poetry.
Prerequisite(s): ENG 056 or ENG 055
Note(s): English majors: Please note limitations for lower- and upper-division creative writing workshops listed under requirements for the English major. Limit 15 students.
Meets the following Core requirements: Create, Innovate & Experiment
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

ENG 171: Social Action and the Academic Essay (3 Credits)
This course focuses on the intersections between writing, education, and community action. The class has equal numbers of Mills undergraduates and East Bay high school students who create partnerships that meet outside of class once a week. Topics include analysis and practice of expository and creative writing; educational theory; and studies in race, ethnicity, and class identity. All our work focuses on the relationships between writing and social justice. Readings vary by semester, and may include works by: Paolo Freire, Ta-Nehisi Coates, June Jordan, Virginia Woolf, Jonathan Kozol.
Prerequisite(s): ENG 001
Note(s): Prerequisite: ENG 001 or consent of instructor, junior or senior standing. Limit 15 students. Open to undergraduates only. Open to juniors and seniors only.
Meets the following Core requirements: Critical Analysis, Community Engagement, Written and Oral Communication II
Meets the following Gen Ed requirements: Multicultural Perspectives, Written Communication

ENG 172: Journalism I: Reporting, Writing & Editing (3 Credits)
Reporting, writing and editing in a print and digital world (principles and practices). This course requires writing a variety of stories, and includes experience editing, revising and managing staff. Experiential learning includes collaboration with the student news platform, the Campanil, which publishes both print and digital editions. Strong critical attention paid to how the media covers news, who is represented and how their stories are told. A general overview of libel laws and ethical standards will be included.
Meets the following Core requirements: Written and Oral Communication II
Meets the following Gen Ed requirements: Written Communication

ENG 173: Journalism II: Introduction to Digital Journalism (3 Credits)
Introduction to audio and video reporting and editing; writing for the web; simple web design; cell phone journalism; social media for journalists. Experiential learning will include creating a professional web sit and collaborating with the student news platform, the Campanil, which publishes both print and digital editions. Strong critical attention paid to how the media covers news, who is represented and how their stories are told. A general overview of libel laws and ethical standards will be included.
Meets the following Core requirements: Written and Oral Communication II
Meets the following Gen Ed requirements: Written Communication
ENG 174: The Bible as Literature (3 Credits)
This course aims to familiarize students with much of the content as well as the structure and the literary genres of the Hebrew Bible (Christian Old Testament) and the Christian New Testament. Our literary approach to the Bible is intended to foster appreciation both for the Bible itself as literature and to build the familiarity needed for appreciation of the Bible in the Euro-American literary heritage. The syllabus emphasizes biblical reading, aided by short supplementary background readings.

Note(s): Juniors, seniors, and graduate students are encouraged to register for the upper-division number of this course ENG 174. Limit 30 students.

Meets the following Core requirements: Critical Analysis

ENG 175: British Romantcisms and Revolutions (3 Credits)
This course covers the period of 1770–1832, a time of rapid, political and cultural changes and reaction to these changes. We will consider the intersections of large and small revolutions, turning points, and moments, including for example: political revolutions and revolutions of manners, science, and industry. We will muse on the ways in which poets of the era engage with notions of the ethical, the fantastic, the nation, resistance, spiritualism, sympathy, and sex. We focus on ideas about nature, climate, limits of the human, and the roles of the writer and artist in the political project.

Note(s): Sophomores need consent of instructor Limit 35 students.

ENG 176: The Victorian Period: Prose, Poetry, and Drama (3 Credits)
Although the Victorian period (1832–1901) has been read as the bastion of prudish, conservative British culture, recent approaches cite it as offering a rich spectrum of divergent voices concerned with political, social, and literary reforms. This course explores writers and poets who transformed genres of the essay, lyric and dramatic poetry, and autobiography, in order to engage contemporary issues such as gender identity, political and religious reform, and modernization.

Prerequisite(s): ENG 001

ENG 180: Special Topics in Literature and Culture (3 Credits)
Topics are selected to offer interdisciplinary or cross-cultural perspectives on literature and culture. Examples of such topics are: African American poetry since 1965, autobiography, characterization in Western literature, lesbian literature, and literatures of Asian/Pacific Americans and the Asian Diaspora.

Note(s): Undergraduates can petition the department/instructor for special permission. Limit 30 students.

ENG 180AJ: Victorian Ghosts and Supernaturalisms (3 Credits)
Victorians excelled at telling ghost stories. In an age of rapid scientific progress, the idea of a vindictive past able to violate the present held a special potential for terror. Haunting—the structure, the ghost, the uncanny—was a means to wrestle with history, memory, deep time, industrial labor, conceptions of self, the limits and possibilities of the human, and the known.

Meets the following Core requirements: Critical Analysis

Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Historical Perspectives, Women and Gender

ENG 180AS: Can Comedy Save Our Democracy? Understanding and Making News Satire (3 Credits)
This course provides instruction in analyzing and creating satirical broadcast news and digital media. It teaches you how to decode and challenge it as an engaged audience member, as well as prepare it for presentation. Our goal in this course will be to define this genre, explore its evolution, identify its public impact and importance, determine whether it’s an agent of journalistic information-dissemination, suggest improvements in areas such as ethics and diversity, and gain experience in creating news satire through class collaborations and solo work.

Meets the following Core requirements: Create, Innovate & Experiment, Written and Oral Communication II

Meets the following Gen Ed requirements: Creation and Criticism in the Arts

ENG 180B: ST: Professional Survival for Writers (2 Credits)
The goal of this course is to provide practical information about the life of a working writer—how to build and sustain your writing career. We will discuss many different roads to publishing your poetry, fiction, and creative nonfiction, and along the way you’ll learn more about promoting your work, touring and performing, working with agents and editors, and applying for residencies. We will hear from guest speakers (many of them successful Mills alum) on these topics during class and during a few additional panels on Tuesdays from 5:30-6:30.

ENG 180E: Oakland Writers and Artists in Community and Context: We Are the Voices We have Been Waiting For (3-4 Credits)
In this project-based course, you will collect and curate material to support a revisionist history of Oakland’s artistic community. The class will document the history of art/artifact, a history which privileges, not the dominant economic and electoral political history of the region, but artists’ responses to those cultural and historical moments. We will research and represent in digital form the ways each artist engages and envisions Oakland.

Meets the following Core requirements: Community Engagement, Create, Innovate & Experiment, Race, Gender & Power

Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Historical Perspectives

ENG 180K: Queer and Trans’ Literatures: Kinship (3 Credits)
We will explore the critical, creative and activist possibilities put in motion by placing the terms Queer, Trans’, and Kinship in conversation as we read and discuss from Queer and Trans’ identified authors. Readings are connected through investigations, representations and contemplations of queer and trans’ kinship. They explore the ‘queerness’ of: childhood, aging, sexuality, parenting, death, class, ethnicity, religion, art, and more. We will develop our ability to read ‘queerly’ as well as “trans’ing” our critical readings skills within the traditions of literary studies.

Meets the following Core requirements: Critical Analysis

Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Historical Perspectives, Women and Gender
ENG 180L: Poetry and Social Crisis in the 21st century in Mexico and the Americas (3 Credits)
Students will be introduced to a body of contemporary literary works, as well as artist and citizen responses, in Latin America that explore various aspects of forms of social crisis. From post-dictatorial Chile, to violence against women on the US-Mexico border, to victims of the ‘War Against Drugs’ policy, the last decade has seen the emergence of literary and visual works that address and explore the effects of such forms of violence, especially against women, indigenous groups and unarmed citizens. Special attention will be given to poetry but other genres will be included as well.

Meets the following Core requirements: Critical Analysis, International Perspectives

ENG 180M: Reconfiguring Narrative (3 Credits)
The course introduces students to some of the techniques and ideas central to postmodern fiction. One portion of the course focuses on the authors' use and (ab)use of literary conventions, how these approaches differ from one another and why those differences matter, and in the other portion, students investigate these matters of form by attempting to use them, thus deepening their own understanding of the inner logics of fiction. Students will engage with these novels and essays and produce creative and critical offerings.

Meets the following Core requirements: Critical Analysis, Written and Oral Communication II

ENG 180Q: Creative writing for everyone: an online workshop (3 Credits)
Whether you are just starting out, in the middle of a long project, or interested in exploring new forms, this online workshop supports a lively community of writers working in multiple genres. Students will read and learn from the craft of diverse literatures; write and present around 30 pages of new writing; and participate in a structured, innovative feedback process shaped by internet literary culture. Readings in poetry, fiction, memoir, essays (and writing that moves between genres) will provide prompts for beginning writers and suggest new possibilities for experienced practitioners.

Meets the following Core requirements: Create, Innovate & Experiment

ENG 180U: Capital Fictions (3 Credits)
After the Civil War, the United States witnessed the emergence of a culture of capitalism as industrialism gave way to monopoly capitalism and consumerism. This course examines a number of works that explore "the Age of Money," as one scholar puts it, as a cultural problematic. We will read works by Theodore Dreiser, Sui Sin Far, Mary Wilkins Freeman, Zitkala-Sa, Sarah Orne Jewett, Alice Dunbar-Nelson, Rebecca Harding Davis, and others who respond to new constructions of society and identity. We will also look at art, photography, and other cultural manifestations of the new empire of money.

Meets the following Core requirements: Critical Analysis, Written and Oral Communication II

ENG 180V: Borderland Poetics (3 Credits)
This class will present the students with, on one hand, a group of foundational theoretical texts in critical and decolonial theory, and on the other, a set of very contemporary literary works, mostly poetry, that address and challenge, from diverse aesthetic positions, social, national linguistic and aesthetic borders.

ENG 181: The British Novel in the 20th Century and Beyond (3 Credits)
The 20th century presented special problems for writers of fiction. We shall consider these and explore the new techniques that were used to deal with them. The early modern experimenters, Virginia Woolf, James Joyce, E. M. Forster, and D. H. Lawrence, will be carefully considered. We shall also read selected texts by Buchi Emecheta, Doris Lessing, Zadie Smith, and Jeanette Winterson.

Prerequisite(s): ENG 001

Note(s): Consent of instructor required for sophomores Limit 20 students. Open to sophomores, juniors, seniors, and graduate students.

Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Written Communication

ENG 183: Advanced Seminars in English (3 Credits)
Topics vary from year to year. The following are samples: Henry James and Edith Wharton; imperial fictions: empire and the British novel, 1660 to present; Toni Morrison; Virginia Woolf. Doris Lessing; the Gothic; characterization in Western literature; epistolatry; 19th-century British women's poetry; Gertrude Stein and her descendants; and queer alchemy.

Prerequisite(s): ENG 001

ENG 187: Teaching English to Speakers of Other Languages (3 Credits)
Students will study common trouble spots for non-native and multilingual speakers writing in English and learn approaches to using listening, speaking, reading, and writing in teaching written expression. Course includes grammar, the logic of English composition; contrastive rhetoric; the interplay of language, culture, and identity; the politics of language; and literary accounts of teaching English Language Learners or being a non-native or multilingual speaker. Students will put skills to use in a practicum and will leave the class with practical teaching skills for use here or abroad.

Note(s): Sophomores need permission of instructor to take this course. Limit 16 students.

Meets the following Core requirements: International Perspectives, Written and Oral Communication II

ENG 188: The 19th-Century British Novel (3 Credits)
An examination of the development of the British novel, focusing on the transformation of the novel from popular to ‘high’ culture, and how writers used it as a vehicle for speaking on many of the central political and social issues of the day. Writers include Dickens, Thackeray, Eliot, Gaskell, the Brontës, and Hardy. Topics include the rise of women writers, the moral and social function of the novel, realism, and the art for art’s sake movement.

Prerequisite(s): ENG 066 or WMST 071

ENG 189: Senior Thesis in Creative Writing (4 Credits)
Senior English majors in creative writing prepare, refine, and produce their senior theses. Writers of poetry, fiction, creative nonfiction, and writing for young adults share the challenges of their disciplines as they exchange work and develop their theses. Discussions on craft and strategy, practice, and professionalism accompany the process.

Prerequisite(s): ENG 167 or ENG 168 or ENG 170

Note(s): Students may also take ENG 155 as a prerequisite for this course. Limit 16 students. Open to juniors and seniors only.

Meets the following Gen Ed requirements: Creation and Criticism in the Arts
ENG 191: Senior Thesis in Literature (4 Credits)
Senior majors in English focusing on literature complete their final theses in this class. The students share and critique each other’s projects based on their English Major Plans of Study. Issues of research, strategy, viability, and professionalism are discussed as well as the challenges of each student’s particular project.
Prerequisite(s): ENG 001
Note(s): Senior standing or consent of instructor. Limit 16 students. Open to undergraduates only. Open to juniors and seniors only.

ENG 201: Development of the English Language (3 Credits)
This course examines the development of the English language, from its Anglo-Saxon roots to its modern American dialects. We will also explore the larger political and cultural functions of language, including the role the English language played (and plays) in the development of English and American identity, its use in the project of colonization, and the way language intersects with constructions of class, race, and gender.
Note(s): Open to graduate students only.

ENG 202: Advanced Expository Writing (3 Credits)
A course in expository writing for students who feel they need to polish their styles, and for those who still need some work on basic problems. A good deal of emphasis is placed on sentence patterns and on paragraph organization. In addition to expository and persuasive writing exercises, the student will also practice descriptive and narrative prose.
Note(s): Students looking specifically for work on style and syntax should consider taking ENG 207. Artful Prose: Grammar and Style for Writers. Limit 20 students. Open to sophomores, juniors, seniors, and graduate students.

ENG 203: The Craft of Prose (3 Credits)
Literature-based graduate class in prose. Students will read widely and diversely in the genre so as to gain a fluency in the history, aesthetics, social uses, and distribution of the genre. Required in first two semesters of graduate study.
Note(s): Priority enrollment goes to MFA graduate students in the English Department; MA students in English can enroll on a space available basis; graduate students in other departments need consent of the chair of the English Department. Limit 20 students. Open to graduate students only.

ENG 204: The Craft of Poetry (3 Credits)
Literature-based graduate class in poetry. Students will read widely and diversely in the genre so as to gain a fluency in the history, aesthetics, social uses, and distribution of the genre. Required in first two semesters of graduate study.
Note(s): Priority enrollment goes to MFA graduate students in the English Department; MA students in English can enroll on a space available basis; graduate students in other departments need consent of the chair of the English Department. Limit 20 students. Open to graduate students only.

ENG 205: The Queer Premodern (3-4 Credits)
Queer theory focuses largely on modern texts, perhaps in part because of Foucault's famous declaration that sexual identity is a relatively recent invention. But what might sexuality look like in the premodern age? Premodern, sexuality is extremely fluid and often intersects with other identities and realms, including race, nation, class, religion, and gender. Alongside theories of sexuality we will read a wide range of premodern texts, from the lives of gender fluid saints to the adventures of transgendered knights. No prior knowledge of queer theory or medieval literature required.

ENG 207: Artful Prose: Grammar and Style for Writers (3 Credits)
This class focuses on syntax as style—the ‘essential structure’ of the sentence, and the relation of style to the craftsmanship, artistry, and voice of the writer. Designed to enhance students’ ability to think about and incorporate issues of prose style in deliberate and sophisticated ways, the class will offer students a vocabulary and a skill set for implementing nuanced issues of English style and syntax. The class is recommended for creative and critical writers.
Prerequisite(s): ENG 001
Note(s): Students seeking more work on the structure and development of critical papers and argumentation are welcome, but may also want to consider ENG 102 Advanced Expository Writing. Limit 20 students.

ENG 209: The Craft of the Young Adult Novel (3 Credits)
This course will examine a wide selection of fiction aimed at readers aged 10-16, focusing on the authors’ crafting of the novel, including plot and theme, style, and character development. We will consider the historical events, social issues, genres, and series that have shaped generations of American readers in the 20th century.
Note(s): Limit 16 students. Open to graduate students only.

ENG 213: Performing Writing (3 Credits)
This class explores ways that writers in the United States have used literature to construct, challenge, and revise our understanding of civic engagement and social change in a democratic society. Authors may include Thomas Jefferson, Frederick Douglass, Margaret Sanger, Abbie Hoffman, Martin Luther King Jr., bell hooks, Frances Harper, Ida B. Wells-Barnett, Catherine Beecher and Harriet Beecher Stowe, Malcolm X, Angela Davis, Abraham Lincoln, Cesar Chavez, W.E.B. DuBois, Michael Pollan, Rebecca Skloot, Emma Goldman, Upton Sinclair, and others.

ENG 214: U.S. Literature and Social Change (3-4 Credits)
This class explores ways that writers in the United States have used literature to construct, challenge, and revise our understanding of civic engagement and social change in a democratic society. Authors may include Thomas Jefferson, Frederick Douglass, Margaret Sanger, Abbie Hoffman, Martin Luther King Jr., bell hooks, Frances Harper, Ida B. Wells-Barnett, Catherine Beecher and Harriet Beecher Stowe, Malcolm X, Angela Davis, Abraham Lincoln, Cesar Chavez, W.E.B. DuBois, Michael Pollan, Rebecca Skloot, Emma Goldman, Upton Sinclair, and others.

ENG 215: Shakespeare (3-4 Credits)
This course provides an intensive introduction to Shakespeare. Close reading will be augmented by examinations of Shakespeare’s social and cultural context and secondary scholarship.
Note(s): Open to graduate students only.

ENG 216: Intro to Podcasting (4 Credits)
This course will introduce students to the fundamentals of audio storytelling with a strong basis in news reporting. They will learn to use professional audio recording equipment as well as how to incorporate mobile journalism techniques using their cell phones to produce narrative-driven news podcasts. They will cover events on campus as well as stories from the wider Oakland and Bay Area communities, write scripts and edit with Audacity sound software. Their podcasts will be highlighted on the class web site, shared with the campus Campanil site and promoted via social media channels.
Note(s): Course size is limited due to the number of sound recorders and microphones available for checkout at Audio Visual Services. Limit 15 students.
Instructor Consent Required: Y
ENG 217: 20th Century African-American Literature (3-4 Credits)
This course will investigate some of the literary forms, artistic strategies, and intellectual concerns that shaped African American literature during the 20th century. Some of the themes we will address include the repercussions of slavery, violence, sexuality and its repression, displacement, the home as sanctuary or war zone, the haunted past, reinvention. The course will also focus on the sociopolitical and historical context for these writers and their works.

ENG 219: Fiction Since 1960 (3-4 Credits)
Students will read late 20th- and early 21st-century works of fiction, many of which explore how public events impinge on private lives in times of intense historical pressure. Requirements include close reading and discussion, reading responses, a midterm paper, and a term paper that makes some use of secondary sources. Primary texts may include such writers as Toni Morrison, Kazuo Ishiguro, Edward P. Jones, Jhumpa Lahiri, Alice Munro, Zadie Smith, Lorrie Moore, Chimamanda Ngozi Adichie, and George Saunders.

ENG 221: English Renaissance Poetry (3-4 Credits)
Reading and discussion of 16th- and 17th-century English poetry, including work by Wyatt, Raleigh, Sidney, Spenser, Shakespeare, Donne, Jonson, Herrick, Herbert, Marvell, and others. Issues will include how these poets went about making poems; the (inter)connection between form and content; the elements of poetry, speaker, and audience; the theory and poetics of English Renaissance poetics; the formation of canon; and attitudes toward love (carnal and divine) and toward women.

Note(s): Open to graduate students only.

ENG 222: English Renaissance Prose (3-4 Credits)
This course provides advanced study of particular topics ("traditions"/"schools") in 20th century American poetry and poetics.

Note(s): Open to graduate students only.

Instructor Consent Required: Y

ENG 224: Craft of Literary Journalism (3 Credits)
A survey of American literary journalism from the 20th century to the present. Close readings and discussion, with sustained focus on craft (e.g. reporting techniques, voice, structure, scene-building and reconstruction, narrative flow). We will also explore the social/historical context of the texts and discuss ethical issues that arise when writing about identifiable people. Primary texts will vary, but may include writers Martha Gelhorn, Lillian Ross, John McPhee, Joan Didion, Tom Wolfe, Audre Lorde, Alice Walker, Susan Orlean, Sonia Nazario, Adrian Nicole LeBlanc.

Note(s): Priority to students in English Department programs (including Journalism); consent of the instructor required for all other students. Limit 16 students.

ENG 225: Literary Editing and Production (3 Credits)
This course will introduce students to literary journals and all aspects of editorial work. We will discuss the history of literary journals in the US from the mid-20th century to today, and read a wide range of examples from diverse literary schools and movements in order to better understand the role these publications play in contemporary literary culture. Readings will also include editorial statements and historical accounts with special attention to Bay Area publishing. Students will engage this knowledge through hands-on work editing the Department's graduate journal, 580 Split.

Note(s): Open to graduate students only.

ENG 227: Digital Storytelling (3 Credits)
This course is organized around a series of questions about the transformation of storytelling in the digital age. We will explore ways in which storytelling is being disrupted in response to emerging technologies, and we will survey a wide range of creative responses. We will consider the structure of narrative in traditional articles, and we then explore how narrative is constructed using other media, including audio, video, photography and interactive experiences created online. Students will create digital stories in response to the readings & viewings.

ENG 231: 18th-Century Poetry and Prose (3-4 Credits)
Eighteenth-century England is often referred to as the Age of Reason, a period of seemingly political stability and formally elegant literature. However, the 18th century was also a period of chaos. In a world seemed turned upside down, daily life was dangerous and unpredictable, and women and the lower classes—both disenfranchised—posed new threats to the social order. We will read canonical and lesser-known works in light of these views of that period.

Note(s): Open to graduate students only.

ENG 232: 18th-Century English Novel (3-4 Credits)
The course traces the evolution of the English novel from the Restoration through the Romantic era. We read canonical and lesser known writers in conjunction—as they were read by their own audiences. We read each novel with close attention to form and the development of narrative, as well as placing it within its various historical contexts. We explore the ways in which novelistic narrative shaped and was shaped by social constructions of law, nation, economics, and religion, as well as shifting notions of subjectivity. Authors may include: Behn, Haywood, Defoe, Richardson, Fielding, Burney.

Prerequisite(s): ENG 001

ENG 233: Topics in Twentieth Century American Poetry (3-4 Credits)
MA in Literature students complete three credits of literary study and/or professional development work through individualization, one on one study with a literature faculty member. Focus of study is tailored for each student's pathway through the degree, and is determined in conversation with faculty member. May be taken twice towards degree requirements. May be completed online/remote or in person.

Note(s): Open to graduate students only.

ENG 234: A Different Kind of Literature (3-4 Credits)
MA in Literature students complete three credits of literary study and/or professional development work through individualization, one on one study with a different faculty member. Students enrolled in Flex MFA courses. With the exception of thesis, which may be completed with a different faculty member, students enrolled in Flex MFA Workshop complete all coursework for the semester using portfolio-based Flex curriculum under the guidance of a single creative writing faculty mentor.

Note(s): Open to graduate students only.

ENG 235A: A Different Kind of Literature (3 Credits)
This course provides advanced study of particular topics ("traditions"/"schools") in 20th century American poetry and poetics.

Note(s): Open to graduate students only.

Prerequisite(s): ENG 001

ENG 237: Mentored Study for MA Degree (3 Credits)
MA in Literature students complete the equivalent of one creative writing workshop via individual study with a creative writing faculty mentor. Must be taken concurrently with at least one and up to two additional Flex MFA courses. With the exception of thesis, which may be completed with a different faculty member, students enrolled in Flex MFA Workshop complete all coursework for the semester using portfolio-based Flex curriculum under the guidance of a single creative writing faculty mentor.

Note(s): Open to graduate students only.

ENG 238A: Flex MFA: Workshop (3 Credits)
MA in Literature students complete the equivalent of one creative writing workshop via individual study with a creative writing faculty mentor. Must be taken concurrently with at least one and up to two additional Flex MFA courses. With the exception of thesis, which may be completed with a different faculty member, students enrolled in Flex MFA Workshop complete all coursework for the semester using portfolio-based Flex curriculum under the guidance of a single creative writing faculty mentor.

Note(s): Open to graduate students only.

ENG 238B: Flex MFA: Craft of Prose (3 Credits)
MA in Literature students complete the equivalent of one Craft of Prose course via individual study with a creative writing faculty mentor. Must be taken concurrently with Flex MFA: Workshop and up to one additional Flex course. With the exception of thesis, which may be completed with a different faculty member, students enrolled in Flex MFA: Craft of Prose complete this and all other coursework for the semester using portfolio-based Flex curriculum under the guidance of a single creative writing faculty mentor.

Note(s): Open to graduate students only.
ENG 238C: Flex MFA: Craft of Poetry (3 Credits)
MFA students complete the equivalent of one Craft of Poetry course via individual study with a creative writing faculty mentor. Must be taken concurrently with Flex MFA: Workshop and up to one additional Flex course. With the exception of thesis, which may be completed with a different faculty member, students enrolled in Flex MFA: Craft of Poetry complete this and all other coursework for the semester using portfolio-based Flex curriculum under the guidance of a single creative writing faculty mentor.

Note(s): Open to graduate students only.

ENG 238D: Flex MFA: Literature (3 Credits)
MFA students complete the equivalent of one Literature course via individual study with a creative writing faculty mentor. Must be taken concurrently with Flex MFA: Workshop and up to one additional Flex course. With the exception of thesis, which may be completed with a different faculty member, students enrolled in Flex MFA: Literature complete this and all other coursework for the semester using portfolio-based Flex curriculum under the guidance of a single creative writing faculty mentor.

Note(s): Open to graduate students only.

ENG 238E: Flex MFA: Community Engagement Project (3 Credits)
MFA students develop a community facing project via individual study with a creative writing faculty mentor. Must be taken concurrently with Flex MFA: Workshop and up to one additional Flex course. With the exception of thesis, which may be completed with a different faculty member, students enrolled in Flex MFA: Community Engagement Project complete this and all other coursework for the semester using portfolio-based Flex curriculum under the guidance of a single creative writing faculty mentor.

Note(s): Open to graduate students only.

ENG 241: Dreams, Visions, Rituals, and Storytelling (3-4 Credits)
In an attempt to mitigate the suffering that many religions say is the bedrock of life, writers in this course use literature as a space to mourn, memorialize, transform, empower, create social movements, record sacred mysteries, and heal. We will explore issues of consciousness, social justice, ecology, earth centered spirituality and multiple ways of knowing. We will wrestle with such questions as - how can we recover the spiritual voices of the marginalized, how can we use spiritual writings to impact social movements and how can we use writing to narrate new medicine stories and to heal?

ENG 246: Contemporary Writers Series: a Reading Group (1 Credits)
This class, limited to 1 credit, meets before each of the readings in Mills’ CWS reading series. Students read a book by each visiting writer and then discuss it.

ENG 247: 19th-Century African American Literature (3-4 Credits)
This course will explore a range of both canonical and non-canonical U.S. Black literature produced between 1800 and 1915. The course will explore the major trends strategies, influences, and aesthetic practices that defined and shaped writing during this period, with special attention to the ways that questions of audience and region impacted African American writers and the work they produced. Readings will include novels, poetry, short stories, essays, slave narratives and other autobiographical works. Authors may include Harriet Jacobs, Frederick Douglass, Frances E.W. Harper, and others.

Note(s): Open to graduate students only.

ENG 250: Thesis for the MFA Degree (3 Credits)
English 250 is a two semester course of individualized support for the MFA thesis. Students will meet four times with a director (two times each semester), submit a draft of the thesis at the beginning of the second semester, revise it, and submit a final version at the end of the semester. Supervised by an appointed director with additional support from an appointed reader.

Note(s): Open to graduate students only.

ENG 250A: MA Research Project (3 Credits)
All English MA candidates will take this course during their last semester. In the course, they will each complete a thesis of 25–40 pages. They will also polish professional skills such as: presenting conference papers, teaching literature, completing an annotated bibliography, researching literary criticism, revising work into different forms, etc.

Note(s): Open to graduate students only.

ENG 251: Professional Survival for Writers (2 Credits)
The goal of this course is to provide practical information about the life of a working writer--how to build and sustain your writing career. We will discuss many different roads to publishing your poetry, fiction, and creative nonfiction, and along the way you’ll learn more about promoting your work, touring and performing, working with agents and editors, and applying for residencies. We will hear from guest speakers (many of them successful Mills alum) on these topics during class, and during a few additional panels on Tuesdays from 5:30-6:30.

ENG 252: Poets of Color of the 20th and 21st Centuries (3-4 Credits)
This course examines the movements of poets of color of the last hundred years with emphasis on how the Harlem Renaissance foreshadowed the Black Arts Movement, the Spoken Word Movement, and poetry by writers of color. Through discussion, research, writing, and presentation, we examine and create methodologies that address characteristics and cultural attributes of the writing. Special attention is paid to creation of new forms, themes, tributes, and historic testimony.

Prerequisites(s): ENG 001

ENG 255: Advanced Fiction for Children and Young Adults Workshop (3 Credits)
In this advanced writing workshop focusing on fiction (especially the novel) for children and teenagers, students will read extensively to familiarize themselves with a sampling from the body of children's literature, and will write chapters and an outline of their own novel for younger readers.

Note(s): English majors. Please note limitations for lower- and upper-division creative writing workshops listed under requirements for the English major. Limit 12 students.

Instructor Consent Required: Y

ENG 257: Topics in African Literature (3-4 Credits)
Focusing primarily on fiction, we will explore works in English by writers from all over Africa paying particular attention to aspects of craft as well theoretical priorities and cultural positions. Discussions will focus on matters of exile, place and displacement, language, colonialism, gender, sexuality, and more. We will also examine theoretical work that helps locate the writings within the historical, philosophical, and aesthetic traditions of the literature.

Note(s): Open to graduate students only.
ENG 261: Modern Drama (3-4 Credits)
A study of 20th-century drama in America and Europe. Includes some discussion of traditions and social conditions that have influenced the development of the theater. Readings from O'Neill, Brecht, Ibsen, Helman, Miller, Beckett, Pinter, Williams, and Stoppard.

Note(s): Open to graduate students only.

ENG 263: American Literature to 1865: Romanticism (3 Credits)
With an emphasis on the years 1830 to 1865, this course will explore several works that have significantly influenced the study of literature in the U.S. Writers include Emerson, Hawthorne, Douglass, Stowe, Jacobs, Poe, Whitman, Dickinson, and Melville. Discussions will focus on issues such as the American Renaissance, historical context, and national identity.

Prerequisite(s): ENG 001

ENG 264: Modern American Fiction (3-4 Credits)
We will have an opportunity to trace formal and thematic developments in American fiction since 1920. Discussions will include considerations as to the effects of two world wars and the Great Depression on American writing, the nature of artistic experimentation and aesthetic reevaluation initiated by the famous Lost Generation of the '20s, and the increasing role of women and writers from ethnic minorities in changing the role of literature in the academy and in society.

Note(s): Open to graduate students only.

ENG 265: American Literature from 1865 to 1920: Realism (3-4 Credits)
The course focuses on American fiction between the Civil War and World War I. Readings selected from: Cather, Chesthurt, Chopin, Crane, Dreiser, Far, Harper, Howells, James, Johnson, Mourning Dove, Twain, Wharton, Zitkala-Sa, and others. In addition to analysis of literary form and theme, we will consider the historical context for these works, including urbanization, industrialization, the rise of big business, women's suffrage, and post-Civil War race relations.

Note(s): Open to graduate students only.

ENG 266: Graduate Prose Workshop (3 Credits)
A workshop, discussion, and mutual criticism class for the student who has already begun to achieve an individual voice. Frequent consultations with the instructor.

Note(s): Open to graduate students in English Department programs only; consent of the chair of the English Department required for all other graduate students. Limit 12 students. Open to graduate students only.

ENG 267: Theories and Strategies of Teaching Writing (4 Credits)
An introduction to current theories of writing pedagogy with an emphasis on issues related to first-year college composition. Includes practical strategies and techniques for teaching writing in college/university courses. Course requires 2-hour-per-week practicum in relevant college writing course.

Note(s): Required for graduate students receiving departmental assistantships in the College Writing program. Enrollment may be concurrent with assistantship. Open to graduate students only.

ENG 268: Graduate Prose Workshop (3 Credits)
A workshop, discussion, and mutual criticism class for the student who has already begun to achieve an individual voice. Frequent consultations with the instructor.

Note(s): Open to graduate students in English Department programs only; consent of the chair of the English Department required for all other graduate students. Limit 12 students. Open to graduate students only.

ENG 269: Graduate Poetry Workshop (3 Credits)
A workshop, discussion, and mutual criticism class for the student who has already begun to achieve an individual voice. Frequent consultations with the instructor.

Note(s): Open to graduate students in English Department programs only; consent of the chair of the English Department required for all other graduate students. Limit 12 students. Open to graduate students only.

ENG 270: Graduate Poetry Workshop (3 Credits)
Through the study of historical and current theories on creativity, we will examine and evaluate the practices of teaching creative writing. Topics will include the origins of creativity, the relevance of craft to creativity, and whether creative writing can be taught.

Note(s): Open to graduate students only.

ENG 271: Theories of Creativity and the Teaching of Creative Writing (3 Credits)
Through the study of historical and current theories on creativity, we will examine and evaluate the practices of teaching creative writing. Topics will include the origins of creativity, the relevance of craft to creativity, and whether creative writing can be taught.

Note(s): Open to graduate students only.

ENG 272: Theories and Strategies of Teaching Writing (4 Credits)
An introduction to current theories of writing pedagogy with an emphasis on issues related to first-year college composition. Includes practical strategies and techniques for teaching writing in college/university courses. Course requires 2-hour-per-week practicum in relevant college writing course.

Note(s): Required for graduate students receiving departmental assistantships in the College Writing program. Enrollment may be concurrent with assistantship. Open to graduate students only.

ENG 275: British Romanticisms and Revolutions (3-4 Credits)
This course covers the period of 1770-1832, a time of rapid, political and cultural changes and reaction to these changes. We will consider the intersections of large and small revolutions, turning points, and moments, including for example: political revolutions and revolutions of manners, science, and industry. We will muse on the ways in which poets of the era engage with notions of the ethical, the fantastic, the nation, resistance, spiritualism, sympathy, and sex. We focus on ideas about nature, climate, limits of the human, and the roles of the writer and artist in the political project.

Note(s): Sophomores need consent of instructor Limit 35 students.

ENG 277: Advanced Practicum in English (3 Credits)
This course covers a variety of directed and supervised experiences in classroom teaching at Mills. They are restricted to students with appropriate background and proven ability as determined by the faculty supervisor, and require approval of the head of the department in which they are undertaken.

Note(s): Open to graduate students only.

ENG 280: Special Topics in Literature and Culture (3-4 Credits)
Topics are selected to offer interdisciplinary or cross-cultural perspectives on literature and culture. Examples of such topics are: African American poetry since 1965, autobiography, characterization in Western literature, lesbian literature, and literatures of Asian/Pacific Americans and the Asian Diaspora.

Note(s): Undergraduates can petition the department/instructor for special permission. Limit 30 students.

ENG 280AJ: Victorian Ghosts and Supernaturalisms (3 Credits)
Victorians excelled at telling ghost stories. In an age of rapid scientific progress, the idea of a vindictive past able to violate the present held a special potential for terror. Haunting--the structure, the ghost, the uncanny--was a means to wrestle with history, memory, deep time, industrial labor, conceptions of self, the limits and possibilities of the human, and the known.
ENG 280AS: Can Comedy Save Our Democracy? Understanding and Making News Satire (3 Credits)
This course provides instruction in analyzing and creating satirical broadcast news and digital media. It teaches you how to decode and challenge it as an engaged audience member, as well as prepare it for presentation. Our goal in this course will be to define this genre, explore its evolution, identify its public impact and importance, determine whether it’s an agent of journalistic information-dissemination, suggest improvements in areas such as ethics and diversity, and gain experience in creating news satire through class collaborations and solo work.

ENG 280B: ST: Professional Survival for Writers (2 Credits)
The goal of this course is to provide practical information about the life of a working writer—how to build and sustain your writing career. We will discuss many different roads to publishing your poetry, fiction, and creative nonfiction, and along the way you'll learn more about promoting your work, touring and performing, working with agents and editors, and applying for residencies. We will hear from guest speakers (many of them successful Mills alum) on these topics during class and during a few additional panels on Tuesdays from 5:30-6:30.

ENG 280E: Oakland Writers and Artists in Community and Context: We Are the Voices We Have Been Waiting For (3-4 Credits)
In this project-based course, you will collect and curate material to support a revisionist history of Oakland's artistic community. The class will document the history of art/artifact, a history which privileges, not the dominant economic and electoral political history of the region, but artists' responses to those cultural and historical moments. We will research and represent in digital form the ways each artist engages and envisions Oakland.

ENG 280J: JANE AUSTEN: THE CRITICAL LEGACY AND THE POPULAR IMAGINATION (3 Credits)
Austen was the preeminent novelist of the British Romantic era; her cultural capital remains high; her novels critically valued as well as being taken over by zombies. Austen inspired kitsch retain brisk commodity power. Her work is claimed as simultaneously conservative and radical and adapted and appropriated for almost every audience. We will analyze the major novels, selections from the juvenilia and unpublished letter with theoretical and critical consideration of 19th-c print culture and the 21c digital world that facilitates access to her work and the conversations it engenders.

ENG 280K: Queer and Trans’ Literatures: Kinship (3-4 Credits)
We will explore the critical, creative and activist possibilities put in motion by placing the terms Queer, Trans’, and Kinship in conversation as we read and discuss from Queer and Trans’ identified authors. Readings are connected through investigations, representations, and contemplations of queer and trans’ kinship. They explore the ‘queerness’ of: childhood, aging, sexuality, parenting, death, class, ethnicity, religion, art, and more. We will develop our ability to read ‘queerly’ as well as “trans’ing” our critical readings skills within the traditions of literary studies.

ENG 280L: Poetry and Social Crisis in the 21st century in Mexico and the Americas (3-4 Credits)
Students will be introduced to a body of contemporary literary works, as well as artist and citizen responses, in Latin America that explore various aspects of forms of social crisis. From post-dictatorial Chile, to violence against women on the US-Mexico border, to victims of the ‘War Against Drugs’ policy, the last decade has seen the emergence of literary and visual works that address and explore the effects of such forms of violence, especially against women, indigenous groups and unarmed citizens. Special attention will be given to poetry but other genres will be included as well.

ENG 280M: Reconfiguring Narrative (3-4 Credits)
The course introduces students to some of the techniques and ideas central to postmodern fiction. One portion of the course focuses on the authors’ use and (ab)use of literary conventions, how these approaches differ from one another and why those differences matter, and in the other portion, students investigate these matters of form by attempting to use them, thus deepening their own understanding of the inner logics of fiction. Students will engage with these novels and essays and produce creative and critical offerings.

ENG 280Q: Creative writing for everyone: an online workshop (3 Credits)
Whether you are just starting out, in the middle of a long project, or interested in exploring new forms, this online workshop supports a lively community of writers working in multiple genres. Students will read and learn from the craft of diverse literatures; write and present around 30 pages of new writing; and participate in a structured, innovative feedback process shaped by internet literary culture. Readings in poetry, fiction, memoir, essays (and writing that moves between genres) will provide prompts for beginning writers and suggest new possibilities for experienced practitioners.

ENG 280U: Capital Fictions (3-4 Credits)
After the Civil War, the United States witnessed the emergence of a culture of capitalism as industrialism gave way to monopoly capitalism and consumerism. This course examines a number of works that explore “the Age of Money,” as one scholar puts it, as a cultural problematic. We will read works by Theodore Dreiser, Sui Sin Far, Mary Wilkins Freeman, Zitkala-Sa, Sarah Orne Jewett, Alice Dunbar-Nelson, Rebecca Harding Davis, and others who respond to new constructions of society and identity. We will also look at art, photography, and other cultural manifestations of the new empire of money.

ENG 280V: Borderland Poetics (3-4 Credits)
This class will present the students with: on one hand, a group of foundational theoretical texts in critical and decolonial theory, and on the other, a set of very contemporary literary works, mostly poetry, that address and challenge, from diverse aesthetic positions, social, national linguistic and aesthetic borders.

ENG 281: The British Novel in the 20th Century and Beyond (3-4 Credits)
The 20th century presented special problems for writers of fiction. We shall consider these and explore the new techniques that were used to deal with them. The early modern experimenters, Virginia Woolf, James Joyce, E. M. Forster, and D. H. Lawrence, will be carefully considered. We shall also read selected texts by Buchi Emecheta, Doris Lessing, Zadie Smith, and Jeanette Winterson.

Note(s): Consent of instructor required for sophomores Limit 20 students. Open to graduate students only.
ENG 282: Critical Theory (3 Credits)
This course, open to students at an advanced level of literary study, will examine the development and implications of a variety of critical schools and methods that have arisen within the past 50 years and how they have transformed the study of literary texts. Emphasis will be given not only to understanding the critical methods and assumptions, but also to applying them to literary texts read in class. Areas to be covered will include historical/cultural studies, structuralism and post-structuralism, and feminist criticism.

Note(s): Open to graduate students only.

ENG 283: Advanced Seminars in English (3-4 Credits)
Topics vary from year to year. The following are samples: Henry James and Edith Wharton; imperial fictions: empire and the British novel, 1660 to present; Toni Morrison; Virginia Woolf; Doris Lessing; the Gothic; characterization in Western literature; epistolarity; 19th-century British women's poetry; Gertrude Stein and her descendants; and queer alchemy.

Prerequisite(s): ENG 001

Note(s): Open to sophomores, juniors, seniors, and graduate students.

ENG 287: Teaching English to Speakers of Other Languages (3 Credits)
Students will study common trouble spots for non-native and multilingual speakers writing in English and learn approaches to using listening, speaking, reading, and writing in teaching written expression. Course includes grammar; the logic of English composition; contrastive rhetoric; the interplay of language, culture, and identity; the politics of language; and literary accounts of teaching English Language Learners or being a non-native or multilingual speaker. Students will put skills to use in a practicum and will leave the class with practical teaching skills for use here or abroad.

Note(s): Open to graduate students only.

ENG 288: The 19th-Century British Novel (3-4 Credits)
An examination of the development of the British novel, focusing on the transformation of the novel from popular to 'high' culture, and how writers used it as a vehicle for speaking on many of the central political and social issues of the day. Writers include Dickens, Thackeray, Eliot, Gaskell, the Brontës, and Hardy. Topics include the rise of women writers, the moral and social function of the novel, realism, and the art for art's sake movement.

Note(s): Open to graduate students only.