

**Department of English and Literary Arts**  
**COURSE DESCRIPTIONS—Winter Quarter 2022**

*\*Attributes for DU and departmental requirements are listed after each description. All English courses, except those used to fulfill common curriculum requirements, can also count for English elective credit. Please note, no more than 12 credit hours of 1000-level coursework—including ENGL 1010 and any AP/transfer credit from other colleges or universities—will be counted towards major requirements. ENGL 1010: Introductory Topics in English is required for all majors, along with ENGL 3900, a senior seminar course intended to serve as a capstone in students' final year in our program. Additional course work is required per specific concentration plans, as well as for students pursuing distinction via the honors thesis option. Please refer to our department website for details.*

**ENGL 1000 Section 1**

**CRN 3063**

**Introduction to Creative Writing**

**Toy, Alex**

**Tuesday and Thursday 8:00-9:50**

**COURSE DESCRIPTION:** In this introductory course, we will devote much of our time to planning and drafting rather than producing polished or final pieces (additionally, there will be no workshops). Leslie Marmon Silko explains narrative expression in terms of a spider's web: "As with the web, the structure will emerge as it is made and you must simply listen and trust. . . The storytelling always includes the audience and the listeners, and, in fact, a great deal of the story is believed to be inside the listener." If writing is a practice of trust, then in this course we will focus on learning to trust our vision and power of expression on the page; we will be both the tellers and listeners of our own stories. Writers will respond to prompts that encourage the realization of their own webs by embracing non-linear development, non-narrative description, and coherent fragmentation.

In terms of material expectations, writers will produce 5-8 pages for the midterm, and 8-12 pages for their final project. In class, we will read short pieces and excerpts from Denis Johnson, Etel Adnan, Haruki Murakami, Kathleen Collins and Alexander Chee. Independently, writers will read *The Last Samurai* by Helen DeWitt.

***Prerequisite:*** *This course (or equivalent) is required before enrolling in intermediate or advanced creative writing courses.*

***\*Fulfills English major requirement: Introduction to creative writing for students with creative writing concentration; English elective.***

**ENGL 1000 Section 2**

**CRN 2110**

**Introduction to Creative Writing**

**Booze, Elisabeth**

**Tuesday and Friday 10:00-11:50**

**COURSE DESCRIPTION:** In this course, students will produce and revise creative work in poetry and prose, thoughtfully discuss other classmates' work and the creative process, and read contemporary poems and prose. We will engage in these practices to explore

how creative writing can engage social movements, hold collective cosmologies, and trouble the notion of the rugged individual. Because of the nature of these course concerns, we will largely engage with the work of Black poets and writers.

***Prerequisite:*** This course (or equivalent) is required before enrolling in intermediate or advanced creative writing courses.

*\*Fulfills English major requirement: Introduction to creative writing for students with creative writing concentration; English elective.*

### **ENGL 1000 Section 3**

**CRN 3645**

#### **Introduction to Creative Writing**

**Nieboer, Leah**

**Monday and Wednesday 12:00-1:50**

**COURSE DESCRIPTION:** In this creative reading and writing laboratory, we will attune to poetic elements across genre and media. In our reading, we will carefully study core, poetic texts and their fundamental elements—by Paul Celan, Gertrude Stein, Harryette Mullen, Paul Otremba, Bhanu Kapil, and others—in conversation with performance, film, and visual art. In our writing, we will both critically respond to and creatively experiment with these elements and approaches. Participants should be ready to risk, play, fail, question, and wonder. Participants will regularly engage in readings (or viewings), class discussion, writing, and collaborative, strategic revision (workshop). Participants will keep a working journal for reading responses and creative experiments throughout the quarter and will curate a final portfolio of work

***Prerequisite:*** This course (or equivalent) is required before enrolling in intermediate or advanced creative writing courses.

*\*Fulfills English major requirement: Introduction to creative writing for students with creative writing concentration; English elective.*

### **ENGL 1007 Section 1**

**CRN 1910**

#### **Art of Poetry**

**Zumbahlen, Anna**

**Monday and Wednesday 8:00-9:50**

**COURSE DESCRIPTION:** What is a lyric poem? How can we define the relationship between love, life, and poetry? Does poetry reflect the real world, or does it remake the world on its own terms? With interludes into prosody and formal poetics, we'll explore the form and history of the lyric, beginning with Sappho and the echoes of ancient poetry and extending into lyrical investigations of contemporary poems. Together, we'll devise a working definition of the lyric, keeping in mind the ongoingness of its intimacy with both tradition and the new.

*\*Fulfills English major requirement: English elective.*

**ENGL 1009 Section 1**

**CRN 3693**

**Art of Creative Nonfiction: Nature Living, Nature Writing**

**Gattuso, Angela**

**Wednesday, Friday 8:00-9:50**

COURSE DESCRIPTION: This class will explore ideas and practices of living in nature through nature writing. We will consider what constitutes or defines nature, as well as what it means and what it looks like to live in nature, or to practice “nature living.” These and other concepts will be approached through our engagement with various modes or genres of nature writing. Our study will focus on Henry David Thoreau’s memoir, numerous of John Muir’s essays, and selections from Dick Proenneke’s journals (as well as a viewing of the Dick Proenneke documentary film). In addition to practicing close reading, we will engage with this material through several multi-modal projects, including designing our own “cabin in the woods,” taking short nature walks, and producing our own nature writing. Formal assignments will consist of one class presentation/discussion lead, three close reading discussion posts, and one final project, for which students may choose between writing their own nature essay or compiling their own nature journal.

*\*Fulfills English major requirement: English elective.*

**ENGL 1010 Section 1**

**CRN 3646**

**Introductory Topics in English**

**Howard, W. Scott**

**Tuesday and Thursday 10:00-11:50**

COURSE DESCRIPTION: English 1010 is offered as a comprehensive introduction to the English and Literary Arts major for all concentrations. In this course, students will read and analyze key texts originating from the British and American literary traditions from their beginnings to the twenty-first century, including representative texts from ethnic American literatures. In addition to providing students with an introduction to a selection of works across different forms and media, this course will provide a foundation in literary criticism and an introduction to research methods and critical theory, including deconstruction, affect theory, and postcolonial theory. Assignments will help students develop skills in close reading, evidence-based literary interpretation, comparative studies, creative and critical writing, thereby providing a sense of departmental assessment standards and student expectations.

*\*Fulfills English major requirement: Introduction to the English and Literary Arts Major—required for all English majors.*

**ENGL 1110 Section 1**

**CRN 2803**

**Literary Inquiry**

**Turner, Lindsay**

**Monday and Wednesday 2:00-3:50**

COURSE DESCRIPTION: This course explores the world via literature that explores the world. What does it mean to travel, historically and today? Why are we determined, in the words of poet Elizabeth Bishop, “to see the sun the other way around”? Through close and critical analysis of a variety of fiction, poems, and non-fiction essays—written

by a diverse array of travelers—we'll think about the way literature describes the experience of travel, complicates our existing notions of travel, encounter, and discovery, and takes us on fantastic journeys of its own. No previous experience with literature or travel is necessary; requirements will include short written responses throughout the semester, lively discussion participation, a written course project, and a final exam.

*\*Fulfills English major requirement: English elective; or DU Common Curriculum, Analytical Inquiry: Culture and Society.*

## **ENGL 1110 Section 2**

**CRN 2804**

### **Literary Inquiry**

**Cottrell, Patrick**

**Tuesday and Thursday 2:00-3:50**

COURSE DESCRIPTION: Literature has historically been a site for the examination of the relationship between humans and nonhumans. By interrogating this relationship through books like *Pinnocchio* or by examining the situation of the zoo, we will ask questions about inclusion, identity, community, and selfhood. How does one “become” human? What does it mean to belong to a particular group? Why are humans privileged above nonhumans, and how might this privilege relate to language and knowledge? Drawing primarily from contemporary writing and film, we will consider how representations of nonhumans may challenge our own assumptions about what it means to be human.

*\*Fulfills English major requirement: English elective; or DU Common Curriculum, Analytical Inquiry: Culture and Society.*

## **ENGL 1200 Section 1**

**CRN 3642**

### **International Short Fiction**

**Barber, Samuel**

**Monday and Wednesday 10:00-11:50**

COURSE DESCRIPTION: In this course, we will read short story collections written by both highly acclaimed and underread authors from across the world: Chinua Achebe, Italo Calvino, Julio Cortázar, Franz Kafka, Haruki Murakami, Ludmilla Petrushevskaya, George Saunders, and Can Xue. We will analyze these stories and collections alongside topics such as the relationship between short story and story collection, the complexities and ethics of translation, the practice of anthologization, and the impact of the global market on the literary industry. How might we balance a respect for the individual aesthetic vision of an artist with the impulse to view their work as representative of the cultural context in which it was created? What is the significance of a writer's national identity when readers receive their work decades later and across disparate continents? How does canon formation operate in this global context? What do we actually mean when we identify a work as world literature, and how is this reflected in the Nobel Prize in Literature? We will explore these texts, topics, and questions together without the expectation that we will arrive at the same conclusions.

*\*Fulfills English major requirement: English elective.*

**ENGL 2002 Section 1**

**CRN 2408**

**Creative Writing – Poetry**

**Corso, Stella**

**Tuesday and Thursday 12:00-1:50**

**COURSE DESCRIPTION:** In this course we will explore what it means to write from the poetic-I, a particular kind of subjectivity that is both public and private, singular and multiple, embodied and metaphysical. How does the I find itself inside the poem? What objects, essences, or environments must it interact with in order to come into being? We will consider multiple theories of the I as it haunts the poem, with a special attention to ghosts, animals, and color as devices for poetic world-making. Students will work toward building their own sense of the poetic-I through a series of writing exercises, with the goal of producing a cohesive manuscript for publication.

**Prerequisite:** 4 credits introductory creative writing (or equivalent) required for enrollment.

*\*Fulfills English major requirement: Intermediate creative writing.*

**ENGL 2012 Section 1**

**CRN 2111**

**Creative Writing – Fiction**

**Loley, Manny**

**Monday and Wednesday 2:00-3:50**

**COURSE DESCRIPTION:** Techniques and forms of fiction.

**Prerequisite:** 4 credits introductory creative writing (or equivalent) required for enrollment.

*\*Fulfills English major requirement: Intermediate creative writing.*

**ENGL 2036 Section 1**

**CRN 4649**

**History of Genre – Fiction**

**James, Vincent**

**Monday and Wednesday 10:00-11:50**

**COURSE DESCRIPTION:** In *Narrative Purpose in the Novella*, Judith Leibowitz argues for a new definition of the novella: rather than a genre defined by length, what makes a work a novella is the simultaneous achievement of two distinct effects—“intensity and expansion.” Leibowitz focuses, fascinatingly, on what the novella *does*, and not what it *is*. In 2022, the novella is having a moment. Entire literary presses are dedicated to this curious genre, longer than the short story, but shorter than the novel. In this course, we will read historically significant and contemporary novellas that press on our understanding of genre categories like “novel,” “short story,” and “novella.” Our conversations will consider genre scholarship as well as novellas from James Baldwin, Anne Carson, Theresa Hak Kyung Cha, Hiroko Oyamada, Juan Rulfo, and others and take up topics like: what exactly is a novella? Can we pin it down and stuff it into a neat genre box? What can we understand about narrative time, and how does the novella negotiate temporality differently? How does narrative compression interact with various affects?

What accounts for the novella's often talked about "weightiness"? And, ultimately, what, if anything, is the novella's secret?

Through the study of our texts, students will write two one-page reflections, a midterm, and a final paper and are expected to robustly engage classroom discussions.

*\*Fulfills English major requirement: Core studies; American lit., post-1900 (for majors entering the program prior to Autumn 2017).*

**ENGL 2221 Section 1**

**CRN 5635**

**Shakespeare Seminar: Global Shakespeare**

**Perry, R.D.**

**Tuesday and Thursday 2:00 – 3:50**

COURSE DESCRIPTION: Over the last twenty-five years or so, scholars of the medieval and early modern periods have been increasingly interested in a "Global turn," that is in understanding the way that those periods already evince a world that is deeply interconnected, and the way that the cultural products of those periods are taken up by different societies around the world in the present. This course will investigate the works of William Shakespeare—the single most important literary figure of that period—in light of that global turn. We will consider both the way that Shakespeare understood his own moment and his own position as a part of an interconnected world, as well as the reception that Shakespeare's work has had in different cultural products from the middle of the twentieth century to the present. We will find that not only does Shakespeare tell us a great deal about his world, but he also tells us a great deal about our own. Throughout the course, we will look at a few of Shakespeare's works and how they have inspired work around the globe. We will read first *Othello* then foundational novels of Brazilian and Sudanese literature, Joaquim Machado de Assis's *Dom Casmurro* and Tayeb Salih's *A Season of Migration to the North*, respectively; then we will turn to *King Lear* and its related works, Akira Kurosawa's *Ran* and Preti Taneja's *We That Are Young*; and then we will read *The Tempest*, and its related works, Aimé Césaire's *A Tempest* and Gloria Naylor's *Mama Day*.

*\*Fulfills English major requirement: Core Studies with International lit., attribute under the diversity/distribution requirement; International lit., (for majors entering the program prior to Autumn 2017).*

**ENGL 2544 Section 1**

**CRN 5636**

**Globalization and Cultural Texts**

**Gould, Eric**

**Tuesday and Thursday 2:00-3:50**

COURSE DESCRIPTION: This course combines fiction and film about India/Indian Diaspora, South Africa, and Japan with readings in the theory of globalization. We focus on the impact of globalization on culture—an important and ongoing effect even in this age of economic deglobalization. We examine how this shapes postcolonial identity, the morally ambiguous (and at times negative) effects of westernization and modernization, and the way cultural hybridity complicates nationalism and internationalism.

*\*Fulfills English major requirement: Core Studies with International lit., attribute under the diversity/distribution requirement; International lit., (for majors entering the program prior to Autumn 2017).*

**ENGL 2709 Section 1**

**CRN 3065**

**Reading Nature in American Poetry**

**Ramke, Bin**

**Tuesday and Thursday 2:00-3:50**

COURSE DESCRIPTION: I hope to enact a possible version of English-speaking North America's attempt to listen to itself speak to itself and listen to the world around it, beginning about three-hundred years ago, moving in great leaps and small steps toward the present. By "enact" I mean we will read poems: first as poems, then secondarily as evidence of awareness and reaction to natural, social, and historical forces. By English-speaking I mean we will include non-European, especially native, cultures which became "America" and are available to us in English. And we will also examine African American poems which foreground the landscape and all its creatures.

But this course is also about pleasure—the pleasure of the text, and the pleasure of the sounds of words. And the pleasure of the world, of what is called Nature but is also just us. This is not an attempt either to establish or to follow a canon, but an attempt to find a way through the welter of voices and visions that accompanied the populating of this continent post European-invasion. We will read from a small group of books by late nineteenth to late-twentieth century poets, and a large group of individual poems that I will provide as hand-outs, or via Canvas.

Each student must produce a 12-15 page paper based on personal preferences. There will be several exams throughout the quarter. Participation in class discussion is required, which means attendance is critical.

*\*Fulfills English major requirement: Core studies; American lit., (for majors entering the program prior to Autumn 2017).*

**ENGL 2718 Section 1**

**CRN 3643**

**Latina/o Literature**

**Ulibarri, Kristy**

**Tuesday and Thursday 12:00-1:50**

COURSE DESCRIPTION: This course will introduce you to the field of Latina/o/x literature. This body of literature describes narratives written by/about those living in the U.S. who descend from Latin America and share the history of Spanish colonialism in the Americas. We will primarily approach this body of literature through fiction and poetry, paying particular attention to short story collections, that explore transnational subjectivity, ethno-racial constructs, and im/migration. We will consider how these narratives build and breach borders, both literally and figuratively. We also will discuss the social, legal, and historical contexts and subtexts of these narratives by looking at the larger discourses and macronarratives that surround Latina/o/x experience: the

Treaty of Guadalupe Hidalgo, multilingualism, mestizaje, braceros, Wet Foot/Dry Foot, pan-ethnicity, and U.S. interventionism.

*\*Fulfills English major requirement: Core studies with ethnic lit., attribute under the diversity/distribution requirement; American lit., after 1900, ethnic lit., (for majors entering the program prior to Autumn 2017).*

**ENGL 2722 Section 1**

**CRN 5637**

**Asian American Literature**

**Cottrell, Patrick**

**Monday and Wednesday 10:00-11:50**

**COURSE DESCRIPTION:** This course surveys contemporary Asian American literature with a focus on fiction and nonfiction. We will explore critical concerns which may include identity, the politics of representation, gender, immigration, and assimilation. By looking at a variety of texts, from speculative fiction to graphic novels, we will ask questions like, How have Asian American literary themes and styles shifted over the past fifty years? How do these shifts connect to historical and cultural changes? While many of our discussions will be devoted to literature, we will take detours to examine representations of Asian Americans in pop culture and film.

*\*Fulfills English major requirement: Core studies with ethnic lit., attribute under the diversity/distribution requirement; American lit., after 1900, ethnic lit., (for majors entering the program prior to Autumn 2017).*

**ENGL 2741 Section 1**

**CRN 5638**

**American Jewish Literature**

**Rovner, Adam**

**Tuesday and Thursday 10:00-11:50**

**COURSE DESCRIPTION:** This course surveys over 100 years of American Jewish immigrant narratives beginning with the great exodus of Eastern European and Russian Jewry at the end of the 19<sup>th</sup> century and ending with the last decades of the 20<sup>th</sup> century. Canonical works by central authors reveal the great successes of Jewish immigrants alongside their spiritual failures. A selection of memoir, novels, short stories, and poetry in English and in translation from Hebrew and Yiddish demonstrate the multilingual character of the Jewish experience in America. Ultimately, the story of Jewish immigration emerges as an American rags-to-riches story that all immigrant groups share. **While helpful, no knowledge of Jewish languages, religious tradition, or cultural practice is necessary to succeed in this course.**

*\*Fulfills English major requirement: Core studies with ethnic lit., attribute under the diversity/distribution requirement; American lit., after 1900, ethnic lit., (for majors entering the program prior to Autumn 2017); or DU Common Curriculum, Analytical Inquiry: Culture and Society.*

**ENGL 2820 Section 1**  
**CRN 5639**  
**Philosophy and Literature**  
**Howard, W. Scott**

**Wednesday 4:00 – 7:50**

**COURSE DESCRIPTION:** This course investigates the legacy of Lucretius' *De rerum natura* (*The Nature of Things*) that sparked radical changes in poetry and science, philosophy and prose, politics and religion during the early modern era (from Europe to England to the Americas). The scope of our studies engages classical times through the early modern and into the modern & postmodern eras. We will pay special attention to colonialism, postcolonialism, and racial justice; sects, science, and the sublime; the politics of gender and sexuality; travel, translation, and trade; and various manifestos concerning poetics and praxis—from eidetic making to vitalist/materialist contingency to political resistance. We will also recover an almost forgotten conversation about *simulacra* at the crux of our concerns with the freedom of expression and social justice, prophecy and protest, reform and revolution. Research projects may include a variety of critical, theoretical, and creative approaches.

*\*Fulfills English major requirement: Core studies; Rhetoric and literary theory (for majors entering the program prior to Autumn 2017).*

**ENGL 2850 Section 1**  
**CRN 3649**  
**Literature of Utopia/Dystopia**  
**Stratton, Billy J.**

**Monday and Wednesday 12:00 – 1:50**

**COURSE DESCRIPTION:** Philip K. Dick, considering the fraught relationship between reality/subjectivity and fiction, observed: “fake realities will create fake humans. Or, fake humans will generate fake realities and then sell them to other humans, turning them, eventually, into forgeries of themselves.” This, of course, was not intended as a denunciation of literary fiction but instead as a reminder of role of fiction, or non-fiction for that matter, in a free society. George Orwell, writing in a similar vein, asserts “a society becomes totalitarian when its structure becomes flagrantly artificial.” Both writers express a suspicion for authority and concentrated power with the resulting likelihood for abuse when such forces are brought to bear on the status of knowledge and perceptions. Such matters affect all our lives and are at the core of dystopian literature. We will explore this genre of literature through a diverse range of texts that reflect a diverse range of historical and international perspectives and engage tensions relating to knowledge and power, freedom and oppression that have long been expressed in literature. While most of our attention will focus on works from the early twentieth century to the present, we will consider and refer to the foundation of dystopian thought as expressed in Utopian philosophy and fiction as well. The deepening concerns for freedom and justice brought on by advances in technology and urban planning, and their impacts on forms of social organization from the twentieth century onward, especially via the anxieties and fears related to totalitarian governments and the influence of private organizations, will be at the center of this course. Through these explorations, we will also consider the effects of the individual and communal suspicion towards power and our reflections on this literature will provide an outlet for the expression of diverse points of view and highlight

how such works serve as a vital means for the articulation of critical thought and dissent in a democratic society.

*\*Fulfills English major requirement: Core Studies with International lit., attribute under the diversity/distribution requirement; International lit., (for majors entering the program prior to Autumn 2017).*

### **ENGL 3011 Section 1**

**CRN 5640**

#### **Advanced Creative Writing - Fiction**

**Howard, Joanna**

**Tuesday and Thursday 12:00 – 1:50**

**COURSE DESCRIPTION:** The advance fiction workshop will combine a traditional workshop model and a diminishing workshop model which means students will be working in both large and small groups to improve and develop their stories or novels, while reading and critiquing the work of their peers, and discussing work by very contemporary authors in the field. Students will be writing fiction or prose works, offering written comments to their peers, and participating in weekly discussions in either full class workshop or smaller group workshop. Readings will be partially selected by the instructor and partially curated by the students. Ideally, the class will allow writers with some experience to continue to focus and hone their craft, expand their reading base, and practice articulating their aesthetic goals for 21<sup>st</sup> century fiction.

***Prerequisite:*** 4 credits introductory creative writing, and 8 credits of intermediate creative writing required for enrollment.

*\*Fulfills English major requirement: Intermediate creative writing.*

### **ENGL 3819 Section 1**

**CRN 5641**

#### **Old English**

**Ellard, Donna Beth**

**Monday and Wednesday 12:00 – 1:50**

**COURSE DESCRIPTION:** Old English has, for literally 500 years, been a continuing inspiration for poets and prose writers writing in modern Englishes. In this class, we're going to take contemporary poetry to the deep well of Old English. You will learn Old English—a foreign language which requires language instruction and language learning—in order to read and translate Old English in conversation with 21<sup>st</sup> century poetry. Consequently, this is hybrid course: part foreign language-learning class; part translation and poetics. Every day, we will have a lesson in Old English grammar, vocabulary, and pronunciation, and we will follow that with translation activities that are in conversation with contemporary poetry. In terms of assessment: expect grammar and vocabulary quizzes, translation assignments, and an Old English midterm/final exam. I \*heart\* Old English!

*\*Fulfills English major requirement: Advanced Studies; British lit., before 1789, rhetoric and theory (for majors entering the program prior to Autumn 2017).*

**ENGL 3852 Section 1**

**CRN 5642**

**Topics in Poetics: Reading and Writing Reading and Writing**

**Foust, Graham**

**Tuesday and Friday 10:00 – 11:50**

COURSE DESCRIPTION: This class will be devoted to reading, discussing, and writing about writing that details the experiences of reading and writing, keeping in mind that art, as Allen Grossman writes, is “about” experience in the same way that a cat indoors is “about” the house.

We’ll begin by reading Toni Morrison’s Nobel Prize acceptance speech and Gertrude Stein’s “What Are Masterpieces And Why Are There So Few of Them?,” after which we’ll read various works (essays, poems, stories, novels) by T.S. Eliot, Richard Sennett, Michel Foucault, Gary Lutz, Leonard Michaels, Durs Grünbein, Emily Dickinson, Walt Whitman, Marianne Moore, Wallace Stevens, Elizabeth Bishop, John Ashbery, Tracy K. Smith, Henry James, Percival Everett, Lydia Davis, Renee Gladman, and Shane McCrae.

Students will write one take-home exam in week four, another take-home exam in week eight, and a final essay at the end of the quarter.

*\*Fulfills English major requirement: Advanced studies; American lit., post-1900 (for majors entering the program prior to Autumn 2017).*

**ENGL 3900 Section 1**

**CRN 5647**

**Homer: The Structure of Storytelling**

**Jennings, LA**

**Tuesday and Thursday 10:00 – 11:50**

COURSE DESCRIPTION: This senior seminar investigates the seminal works of Homer in conjunction with rhetorical, narrative, and cultural theories of literary criticism. In addition to reading his two major works, *The Iliad* and *The Odyssey*, this class will examine his near contemporaries, such as Ovid, Hesiod, and Aeschylus, as well as works inspired by Homer, including poetry by Shakespeare, Coleridge, and Margaret Atwood, and modern texts such as novels, television shows, short stories, comics, and films.

*\*Fulfills English major requirement: Senior Seminar, Advanced studies with international lit., attribute under the diversity/distribution requirement; international lit., (for majors entering the program prior to Autumn 2017).*