

ENGLISH

PROFESSORS CRAUN, EVANS, MILLER,
RAY, STUART, WARREN
ASSISTANT PROFESSORS ADAMS, CONNER, KEEN,
SMOUT, WHEELER

MAJOR

A major in **English** leading to a Bachelor of Arts degree requires 36 credits and successful completion of the senior examination. The credits must include:

1. Six credits from the surveys of British or American literature chosen from English 212, 213, 214, 225, 226, and 227;
2. 30 additional credits from courses numbered at the 300 level or above;
3. At least 15 credits must be chosen from one of the following areas, that area a major chooses for the senior examination (see below), and at least nine credits in each of the other two areas. No more than one 200-level course may count in any area.
 - a. Early British literature—English 210, 212, 312, 313, 314, 316, 318, 319, 320, 326, 330, 370, and when the topic is appropriate, 300-level seminars, 403, and 493;
 - b. British literature from the Restoration to the present—English 213, 214, 333, 334, 335, 341, 345, 347, 348, 350, 351, 353, 354, 355, 356, 357, 359, 360, 370, and when the topic is appropriate, 300-level seminars, 403, and 493;
 - c. American literature—English 209, 225, 226, 227, 354, 359, 360, 362, 363, 364, 365, 366, 367, 368, 369, 370, and when the topic is appropriate, 300-level seminars, 403, and 493.

By May 10 of the junior year, each major must declare the area of literature (early British, British from the Restoration to the present, or American) on which to be tested during the spring term senior comprehensive examination.

Teacher Certification: The English Department offers to students wishing to teach English in high school the opportunity for certification from the State of Virginia, reciprocal in 35 additional states. Students who are considering teaching English after graduation should consult the department head by the beginning of the fall term of their junior year. In general, fulfillment of general education requirements and requirements for the major in English make up the core of the certification requirement. In addition, students must take up to 15 credits in education courses as well as additional credits in student teaching. These credits will be received through the Consortium EXCHANGE Program during a student's junior and senior years. Additional information can be obtained from the office of the Associate Dean of the College or the University Registrar.

HONORS: An Honors Program in English is offered for qualified students; see department head for details.

★ENGLISH 101 (3)—Expository Writing

Concentrated work in English composition, emphasizing rhetoric, style, and structure, and giving some attention to methods of documentation. The course focuses primarily on the students' own compositions and includes regular conferences with the instructor. Sections limited to 15 students. *Staff.*

Fall, Winter

★ENGLISH 105 (3)—Composition and Literature

A study of drama, poetry, and narrative together with conventions of critical discourse associated with these genres. Six essays with instruction in composition. Individual sections may vary in focus and emphasis. *Staff.*

Fall, Winter

Note: *Prerequisite for all 200- and 300-level courses: completion of the general education requirement in English composition.*

ENGLISH 201 (3)—Advanced Expository Writing

Prerequisite: Permission of the instructor. A study of writing as a process and of the conventions shared by communities of writers in the academic disciplines, business, and the professions. The course focuses especially on revision techniques, with students writing and revising several papers. Course topics vary depending on students' major fields and career interests. Enrollment limited to 15. *Smout.*

Winter

ENGLISH 203 (3)—Creative Writing

Prerequisite: Permission of the instructor. Students should submit writing samples to qualify for admission. An introductory workshop in the basic principles of fiction and poetry. Regular writing and outside reading. Limited enrollment. *Miller.*

Fall

ENGLISH 204 (3)—Creative Writing

Prerequisite: Permission of the instructor. Students should submit writing samples to qualify for admission. An intermediate workshop in the writing of poetry and fiction. English 203 is recommended. Limited enrollment. *Staff.*

Winter

★ENGLISH 206 (3)—Poetry

A study of poetry from all periods of English and American literature, with some translations from other languages, emphasizing the variety of its forms, the breadth of its subject matter, and the accessible richness of its suggestion. *Staff.*

Winter

★ENGLISH 207 (3)—The Novel

An introductory study of the novel written in English. The course may focus on major representative texts or upon a subgenre or thematic approach. In all cases, the course introduces students to fundamental issues in the history and theory of modern narrative. *Staff.*

Fall, Winter

★ENGLISH 209 (3)—Southern American Literature

A survey of selected writers, from John Smith to the present, whose work reflects traditional regional features. *Staff.*

Fall, Spring

★ENGLISH 210 (3)—Shakespeare

A consideration of selected plays. Students develop their analytical skills in a series of short papers. This course is primarily intended for underclass students. *Staff.*

Winter

★ENGLISH 212 (3)—British Literature: Old English Poetry through Donne

A general survey of the history and development of British literature from its beginning through the metaphysical poets. Representative masterpieces studied in class. Students develop their analytical writing skills in a series of short papers. *Staff.*

Fall

★ENGLISH 213 (3)—British Literature: Milton through Keats

A general survey of the history and development of British literature from the Restoration to the Victorian age. Representative masterpieces studied in class. Students develop their analytical writing skills in a series of short papers. *Staff.*

Winter

★ENGLISH 214 (3)—British Literature: Tennyson through Auden

A general survey of the history and development of British literature from the Victorian period to the present. Representative masterpieces studied in class. Students develop their analytical writing skills in a series of short papers. *Staff.*

Spring

★ENGLISH 225 (3)—American Literature: Bradford through Melville

A survey of representative works from the colonial period to the Civil War. Analysis of individual works is supported by discussion of the backgrounds which they reflect. Students develop their analytical writing skills in a series of short papers. *Staff.*

Fall

★ENGLISH 226 (3)—American Literature: Whitman through Faulkner

A survey of representative works from the Civil War to World War II. Analysis of individual works is supported by discussion of the backgrounds which they reflect. Students develop their analytical writing skills in a series of short papers. *Staff.*

Winter

★ENGLISH 227 (3)—American Literature: World War II to the Present

A survey of representative works since World War II. This course may focus upon a few major texts or upon a specific genre. For example, post-war writers like Ellison, Lowell, Bellow, Bishop, Morrison, and Plath could form the nucleus of a term's reading. Students develop their analytical writing skills in a series of short papers. *Staff.*

Spring

★ENGLISH 231 (3)—The Bible as English Literature

A survey of themes and forms, and of the major "stories" and characters, encompassed in the King James version. Brief attention given to historical backgrounds, and to the transmission of biblical texts. *Staff.*

Spring

★[ENGLISH 232 (3)—Fantasy]

(Spring 1999 and alternate years)

A study of the major types of fantasy—science fiction (Wells, Gibson), epic (Tolkien, the *Beowulf* poet), and romance (Marie de France, Malory)—in terms of critical theory about the nature, appeal, and value of the fantastic. *Craun.*

SPECIAL TOPICS—The following courses, designed primarily for first- and second-year students, are limited to 15 students each; permission to enroll must be secured from the instructor. Some recent topics have been Athletes in American Literature, Religious Novelists, War Literature, and Utopian texts.

★ENGLISH 233 (3)—Seminar

Spring

★ENGLISH 234 (3)—Seminar

Spring

★ENGLISH 235 (3)—Seminar

Spring

ENGLISH 307 (3)—Advanced Creative Writing

Prerequisites: Three credits in English and permission of the instructor; enrollment limited. Prospective students are asked to submit samples of their writing when requesting permission to take the course. A workshop in writing poems and short fiction. Weekly writing required, revision and class participation expected. Suggested readings relevant to the writing being done in the course. *Miller.*

Fall

ENGLISH 308 (3)—Advanced Creative Writing

Prerequisites: Same as English 307. A continuation of the kind of work done in English 307, but 307 is not a prerequisite. *Miller.*

Winter

★[ENGLISH 312 (3)—Chaucer's Romances and Visions]

(Fall 1998 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. *Troilus and Criseyde*, the three dream visions, and the shorter works are read along with related medieval texts, including portions of Dante's *Divine Comedy*. A study of Chaucer's language is made, sufficient to the needs of reading. *Evans*.

★[ENGLISH 313 (3)—Chaucer's *The Canterbury Tales*]

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. *The Canterbury Tales* is read along with related medieval collections of stories. A study of Chaucer's language is made, sufficient to the needs of reading. *Evans*.

Winter

★[ENGLISH 314 (3)—Medieval Narrative]

(Winter 1999 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. Major Middle English narratives outside of Chaucer: *Sir Gawain and the Green Knight* with other romances, *Le Morte d'Arthur*, and *Piers Plowman* with other dream visions. A study of the language is made, sufficient to the needs of reading. *Craun*.

★[ENGLISH 316 (3)—Renaissance Literature: the 16th Century]

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. Renaissance literature outside drama, with an emphasis on law and justice: humanist fiction (More and Castiglione), love poetry (Shakespeare and Sidney), and romance (Ariosto and Spenser). *Staff*.

Fall

★[ENGLISH 318 (3)—Medieval and Renaissance Drama]

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. A study of English drama from its origins to the closing of the theatres in 1642; an introduction to the religious and secular drama of the Middle Ages, with emphasis upon the principal plays of the major Tudor and Stuart playwrights—Marlowe, Jonson, Tourneur, Chapman, Middleton, Webster, and Ford. *Ray*.

Fall

★[ENGLISH 319 (3)—Elizabethan Shakespeare: Text and Performance]

(Winter 1999 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. A study of Shakespeare's principal comedies, histories, and early tragedies, with due consideration of these plays as theater pieces. Students participate in workshops of selected scenes one day a week. *Ray*.

★[ENGLISH 320 (3)—Jacobean Shakespeare: Text and Performance]

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. A study of Shakespeare's major tragedies, problem comedies, and late romances, with due consideration of these plays as theater pieces. Students participate in workshops of selected scenes one day a week. *Ray*.

Winter

★[ENGLISH 326 (3)—Metaphysicals and Cavaliers: The Earlier 17th Century]

(Fall 1998 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. A study of poetry between 1590 and 1660, focusing on the work of Donne and Herbert, with attention to Vaughan, Traherne, Marvell, and Jonson and the Cavaliers. Varying prose assignments. *Stuart*.

★[ENGLISH 330 (3)—Milton]

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. The poetry and prose of John Milton. *Evans*.

Winter

★[ENGLISH 333 (3)—Restoration and Early Augustan Literature]

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. English literature from 1660 through the reign of Anne (omitting Pope), with emphasis on the major works of Dryden, the dramatists, and Swift. *Evans*.

Fall

★[ENGLISH 334 (3)—Later Augustan and 18th-Century Literature]

(Winter 1999 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. A study of the works of Pope, Johnson, Boswell, and other representative literary figures. *Evans*.

★[ENGLISH 335 (3)—The British Novel: From the Beginnings through Jane Austen]

(Spring 1999 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. A reading of selected novels by Defoe, Fielding, Sterne, Smollett, and Austen. Lectures on background material including *Lazarillo de Tormes* and *Don Quixote*. *Stuart*.

★[ENGLISH 341 (3)—Romantic Poetry and Prose]

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. A study emphasizing the poetry of Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats but giving some attention to their own prose statements, to prose works by such associates as Dorothy Wordsworth, Lamb, Hazlitt, De Quincey, and Mary Shelley, and to novels by Austen and Scott. *Adams*.

Fall

★[ENGLISH 345 (3)—Topics in the 19th-Century Novel]

(Winter 1999 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. Novels and topics vary from year to year depending upon the interests of the instructor and of the students (who are encouraged to express their views early in the preceding semester). Authors range from Austen and Scott through such high Victorians as Dickens, Gaskell, Eliot, and Trollope to late figures such as Hardy, Bennett, and James. Possible topics include the Multiplot Novel, Women Novelists, Industrial and Country-House Novels, Mysteries and Gothics, and the Bildungsroman. *Adams.*

★[ENGLISH 347 (3)—Victorian Prose: History and Self in the 19th Century]

(Fall 1998 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. Focusing upon histories, autobiographies, biographies, essays, novels, and polemical tracts by Carlyle, Ruskin, Mill, Newman, Arnold, Pater, and Wilde, but with consideration of a much wider range of texts and authors, this course explores the anxiety and alienation suffered by various Victorians when faced by what they perceived to be the wildly accelerating pace of historical change. We look to the experience of individual men and women torn between allegiance to a powerful tradition and the “reality” of such proto-modern developments as the fear of national economic decline, class warfare, social injustice, and structural poverty, industrial pollution and environmental degradation, women’s rights, the “rise” of homosexuality, and the assault upon the sanctity of the “Edenic” home. *Adams.*

★ENGLISH 348 (3)—Victorian Poetry

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. A study stressing the lyric, dramatic, and narrative poetry of Tennyson and Browning as the central achievements of the period, but giving attention to the criticism and verse of Arnold, to the Pre-Raphaelites, to the Paterian decadents, and to the growing self-consciousness and power of such women poets as Barrett Browning, Rossetti, and Mew. *Adams.*

Winter

★[ENGLISH 350 (3)—Postcolonial Literature]

(Winter 1999 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. A study of postcolonial poetry, drama, and fiction in English. The course examines “postcolonial” themes and techniques in an historical context, asking what “postcolonial” means to writers of countries formerly colonized by the British. The course begins with a study of late 19th-century imperial fictions in verse and prose by Haggard, Conrad, and Kipling and turns to recent literature by Achebe, Emecheta, Ngugi, Lessing, Coetzee, Doyle, Heaney, Irish language poets, Gupta, and Rushdie. Topics include colonization and decolonization; writing in the colonizer’s language; influences of English and vernacular literatures; the relationship of postcolonial to postmodern; Orientalism; censorship and exile; and the role of post-imperial Britain in the publication, distribution, and consumption of postcolonial literature. *Keen.*

★ENGLISH 351 (3)—Commonwealth Fiction

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. A study of narrative fiction written after 1931 by writers from India, Egypt, West Africa, New Zealand, the Caribbean, Canada, South Africa, Ireland and Scotland. Writers will be selected from among the following: O’Brien, Lessing, Doyle, Munro, Atwood, Kincaid, Richler, Davies, Laurance, Gordimer, Okri, Coetzee, Emecheta, Desai, Naipaul, Gupta, White, Hulme, Keneally, and Spark. Emphasis on techniques of traditional and experimental fiction, subgenres of the novel, and international influences (such as magical realism and the French New Novel) on the novel and short story in English. *Keen.*

Winter

★ENGLISH 353 (3)—20th-Century British Poetry

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. Selected readings in British poetry from the turn of the century to the present, including Hardy, Yeats, Eliot, Auden, Loy, Thomas, and others. The course concludes with more recent writers such as Heaney, Muldoon, and MacGuckian. *Wheeler.*

Fall

★[ENGLISH 354 (3)—Modern British and American Drama]

(Fall 1998 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. The modern movement from Wilde through Wilder to the wildest. Discussion of representative plays by the principal modern dramatists of Britain (Wilde, Shaw, Eliot, Synge, Beckett, Pinter, Osborne, Stoppard) and America (O’Neill, Rice, Wilder, Miller, Williams, Albee, Mamet, Shepard and Wilson). *Ray.*

★[ENGLISH 355 (3)—Modern British Fiction]

(Fall 1998 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. A reading of the modernist novelists of the first part of the 20th century (Conrad, Joyce, Lawrence, and Woolf), with a focus on innovations in style and substance in fiction through the 1950s. Includes Ford Madox Ford, E.M. Forster, Katherine Mansfield, Graham Greene, Elizabeth Bowen, Alan Sillitoe, Iris Murdoch, and Evelyn Waugh. Emphasis on the vocabulary and analytical techniques of narrative theory. *Keen.*

★ENGLISH 356 (3)—Contemporary British Fiction

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. An examination of fiction of the postwar period by British writers, including Martin Amis, Byatt, Drabble, Golding, Ishiguro, Lessing, Murdoch, Swift, and Winterson. Emphasis on techniques of narrative fiction; theories of the novel; cultural and historical context; and subgenres of the novel. *Keen.*

Fall

★[ENGLISH 357 (3)—20th-Century British Comic Fiction]

(Spring 1999 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. Readings in 20th-century British fiction exploiting manners, religion and social competition as a basis for comedy. Selections from among the following authors are usually included: E. F. Benson, Anita Brookner, Nancy Mitford, H. H. Munro, Anthony Powell, Muriel Spark, Evelyn Waugh, A. N. Wilson, P. G. Wodehouse. *Evans.*

★ENGLISH 359 (3)—Literature by Women

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. Through examining the poetry, drama, fiction and essays of British and American women writers from Wollstonecraft to the present, this course poses questions about the nature of female literary traditions, mechanisms of influence among women writers, and cultural and historical conditions shaping literature written by women. It also considers whether there is a woman's way of writing and how works by writers like Bronte, Alcott, and Morrison support and/or subvert norms of femininity. *Wheeler.*

Winter

★[ENGLISH 360 (3)—Readings in Classic Children's Literature]

(Spring 1999 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. An examination of selected 19th- and 20th-century children's literature as a resource for certain themes and techniques throughout all literature, including various types and personalities which have become icons in popular culture: bad boy, bad girl, runaway child, feral child, lost child. An examination of prominent illustrators such as Tenniel, Kipling, and Sendak is included. *Miller.*

★[ENGLISH 362 (3)—American Romanticism]

(Fall 1998 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. A study of American themes and texts from the middle decades of the 19th century. Readings in poetry, fiction, and non-fiction prose. Representative figures could include Emerson, Thoreau, Fuller, Whitman, Dickinson, Poe, Hawthorne, Melville. *Warren.*

★[ENGLISH 363 (3)—Modern American Poetry]

(Fall 1998 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. A study of American poetry written from about 1900 to World War II. Readings range from expatriate writers such as Eliot and H.D. to regionally identified writers including Frost and Hughes. Students also study the modern long poem. *Wheeler.*

★[ENGLISH 364 (3)—Contemporary American Poetry]

(Winter 1999 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. Readings in American poetry from World War II to the present, starting with Bishop and ending with the contemporary avant-garde(s). Students also review a book of contemporary poetry of their choice. *Wheeler.*

★ENGLISH 365 (3)—African-American Literature

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. A study of the 19th- and 20th-century texts by African-American writers, with special emphasis given to period definition, genre definition, and canon formation. Readings may include works by Douglass, Jacobs, Chesnut, Hurston, Hughes, Wright, Ellison, Baldwin, Morrison, and Walker. *Conner.*

Fall

★ENGLISH 366 (3)—Contemporary American Short Story

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. A study of such recent masters as Cheever, O'Connor, Carver, Mason, Wolff, Ford, and Boyle with some attention to their predecessors in the 19th and early 20th centuries (Poe, Hawthorne, Maupassant, Chekhov, and Hemingway). Students explore a variety of styles, from minimalism to magical realism, attempting in the process to identify what is distinctive about this relatively new genre. *Miller.*

Winter

★ENGLISH 367 (3)—The American Novel:

C. B. Brown to Edith Wharton

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. A consideration of American fiction from its beginnings to the development of Naturalism, including representative works of Cooper, Hawthorne, Poe, Melville, Twain, and James. *Warren.*

Fall

★ENGLISH 368 (3)—The American Novel: Dreiser to World War II

Prerequisites: Three credits in English and permission of the instructor. A consideration of 20th century American fiction beginning with the Naturalists and including representative works of Hemingway, Faulkner, and Fitzgerald among others. *Conner.*

Winter

★[ENGLISH 369 (3)—The American Novel from World War II to the Present]

(Winter 1999 and alternate years)

Prerequisites: Three credits in English and permission of the instructor. An exploration of the formal, thematic, and cultural discontinuities which have reshaped the post-modern novel in America, including representative works by such authors as Warren, Ellison, Bellow, Percy, Pynchon, Updike, Walker, and Morrison. *Miller.*

ENGLISH 370 (3)—Literary Criticism

(Alternate years)

Prerequisites: Three credits in English and permission of the instructor. An introduction to literary theory, focusing upon 20th-century developments such as New Criticism, Structuralism, Semiotics, and Post-Structuralism. Readings will be related to the student's own critical writing and thinking. *Warren.*

Winter

SEMINARS FOR UPPERCLASS STUDENTS—The following seminars are designed primarily for upperclass students and English majors; preference will be given them in controlling the enrollment. These courses may be repeated for degree credit with permission and if the topics are different.

★**ENGLISH 380 (3)—Advanced Seminar**

Prerequisites: Six credits in English and permission of the instructor; enrollment limited. A seminar course on a topic, genre, figure, or school (e.g. romanticism, comedy, Ben Jonson, the Transcendentalists), to be announced at registration in the preceding year, with special emphasis on research and discussion. The topic, rotated yearly from instructor to instructor, will be limited in scope to permit study in depth. Student suggestions for topics will be welcomed. This course is especially recommended for those students who contemplate graduate study in English. *Staff.*
Fall, Spring

★**ENGLISH 381 (3)—Advanced Seminar**

Same course description as English 380, embodying the same requirements.
Winter, Spring

★**ENGLISH 382 (3)—Advanced Seminar**

Prerequisites: Six credits in English and permission of the instructor; enrollment limited. Students are invited to suggest topics for these seminars. The subjects offered will be posted in time for registration during the winter term. *Staff.*
Spring

★**ENGLISH 383 (3)—Advanced Seminar**

Prerequisite: Same as English 382.
Spring

★**ENGLISH 384 (3)—Advanced Seminar**

Prerequisite: Same as English 382.
Spring

[ENGLISH 385 (1)—Preparatory Reading for Study Abroad]

Seminar in reading preliminary to study abroad in Great Britain (English 386). *Staff.*

ENGLISH 386 (3)—Supervised Study in Great Britain

Prerequisites: Six credits in English, permission of the instructor and approval of the Foreign Study Committee. Corequisite: English 403. Offered subject to sufficient enrollment. An advanced seminar in British literature carried on in Great Britain, with emphasis on independent research and intensive exposure to British culture. Changing topics, rotated yearly from instructor to instructor as in home seminars, will be limited in scope to permit study in depth. *Staff.*
Spring

ENGLISH 403 (3)—Directed Individual Study

Prerequisites: Six credits in English and permission of the instructor. A course designed for special students who wish to continue a line of study begun in an earlier advanced course. Their applications approved by the department and accepted by their proposed directors, the students may embark upon directed independent study which must culminate in acceptable papers. May be repeated for degree credit with permission and if the topics are different. *Staff.*

ENGLISH 453 (3)—Internship in Literary Editing with Shenandoah

Prerequisites: Junior standing and approval of the Shenandoah editor. An apprenticeship in editing for one student each 12-week term with the editor of *Shenandoah*, Washington and Lee's literary magazine. The student is instructed in and assists in these facets of the editor's work: evaluation of manuscripts, proofreading/copy editing, the arrangement of work within an issue, selection of cover art, contributor's notes, responses to queries, and news releases. The student also works toward an understanding of the role of journals in contemporary literature. *R. T. Smith.*
Fall, Winter

ENGLISH 493 (3-3)—Honors Thesis

A summary of prerequisites and requirements may be obtained from the department head.
Fall-Winter
