

ENGINEERING 351 (1)—Solid Mechanics Laboratory

Corequisite: Engineering 301. Experimental observation and correlation with theoretical predictions of elastic behavior of structures under static loading; statically determinate and indeterminate loading of beams and trusses; shear; torsion. Laboratory course. *Van Ness.*

Fall

ENGINEERING 360 (Physics 360) (3)—Physical Metallurgy

Prerequisite: Engineering/Physics 240 or Chemistry 261 or permission of the instructor. An advanced discussion of structure-property relations of solid materials. Topics include phase equilibria for single and multi-component systems, diffusion, theory of dislocations, nucleation, solid solution theory, strengthening mechanisms for metals, alloys, elastic and plastic deformation. *Van Ness.*

Offered when interest is expressed and departmental resources permit.

ENGINEERING 361 (Physics 361) (3)—Polymer Science and Engineering

Prerequisite: Engineering/Physics 240 or Chemistry 261 or permission of the instructor. Science and engineering of large molecules. Physical and chemical structure of polymers correlated with mechanical properties. Crystal morphology. Production and characterization. Chain statistics and rubber elasticity. Time and temperature dependent properties of polymers. Engineering applications. *Van Ness.*

Offered when interest is expressed and departmental resources permit.

ENGINEERING 395 (3)—Special Topics in Engineering

Prerequisite: Junior standing. Advanced work in solid mechanics, fluid mechanics, or materials science. Topics selected based on student interest. May be repeated for a maximum of six credits with permission and if the topics are different. *Staff.*

Offered when interest is expressed and departmental resources permit.

ENGINEERING 401 (1), 402 (2), 403 (3)—Engineering Problems

Prerequisites: Junior standing and approval of the instructor. A special course of instruction, reading and investigation designed to serve the needs of individual students in a selected field of proposed engineering endeavor. May be repeated for degree credit with permission. *Staff.*

ENGINEERING 421 (1), 422 (2), 423 (3)—Directed Individual Research

Prerequisite: Permission of the instructor. Directed research in engineering. May be repeated for degree credit with permission of the instructor. *Staff.*

ENGINEERING 493 (3-3)—Honors Thesis

Prerequisites: Permission of the instructor and departmental honors candidacy. Staff.

Fall-Winter

ENGLISH

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

MAJOR

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

1. English 290
2. Three to nine credits from English 206, 207, 209, 210, 212, 213, 214, 215, 225, 226, 227, 231, 232, and 233
3. 24-30 additional credits from courses numbered at the 300 level or above
4. At least nine credits must be chosen from each of the following areas, with no more than one 200-level course counting in each. English 231 and 370 can be used in any area, but both cannot be used in the same area.
 - a. *Early British Literature*—English 210, 212, 213, 312, 313, 314, 316, 318, 319, 320, 326, 330, 333, 334, and when the topic is appropriate, 206, 232, 233, 290, 380, 403, and 493
 - b. *Later British Literature and World Literature in English*—English 213, 214, 215, 335, 341, 345, 347, 348, 350, 351, 353, 354, 355, 356, 357, 359, 360, and when the topic is appropriate, 206, 207, 232, 233, 290, 380, 403, and 493
 - c. *American Literature*—English 209, 225, 226, 227, 354, 359, 360, 362, 363, 364, 365, 366, 367, 368, 369, and when the topic is appropriate, 206, 207, 232, 233, 290, 380, 403, and 493

The English faculty urges majors to craft their courses of study to include lyric poetry, narrative, nonfictional prose, and drama.

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

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 208 (3)—Fantasy

A study of major types of narrative in which the imagination modifies the "natural" world and human society: the marvelous in epic and romance, the fantastic in romantic and modern narrative, and the futuristic in science fiction. *Staff.*

Winter, Spring

★ENGLISH 209 (3)—Southern American Literature

A survey of selected writers, largely but not exclusively fiction, whose work reflects traditional regional features. These features extend beyond mere local color to examine various literary and cultural concerns in representative masterpieces. Students develop their analytical writing skills in a series of short papers. *Staff.*

Fall

★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. Selected texts 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 through the Romantics. Selected texts studied in class. Students develop their analytical writing skills in a series of short papers. *Staff.*

Winter

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

A general survey of the history and development of British literature from the early Victorians through the beginning of World War I. Selected texts studied in class. Students develop their analytical writing skills in a series of short papers. *Staff.*

Spring 2000 and alternate years

★ENGLISH 215 (3)—British Literature: World War I through the Present

A general survey of the history and development of British literature from Modernist through Contemporary literature. Selected texts studied in class. Students develop their analytical writing skills in a series of short papers. *Staff.*

Spring 2001 and alternate years

★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 2000 and alternate years

★ENGLISH 233 (3)—Seminar

This course, designed primarily for first- and second-year students, is limited to 15 students; permission to enroll must be secured from the instructor. Some recent topics have been *Athletes in Modern American Literature*, *The Southern Short Story*, *Gender and Passion in 19th-Century Novel*, and *Value in 19th-Century American Literature*. *Staff*.

Spring

★ENGLISH 290 (3)—Seminar for Prospective Majors

Prerequisites: At least one course chosen from English courses numbered from 206 to 233 and sophomore standing. A study of a topic in literature issuing in a research process and sustained critical writing. Recent topics include *Technology and Culture in 19th-Century America*, *George Eliot and Her Times*, and *T. S. Eliot and H. D.* *Staff*.

Fall, Winter, 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. *Stuart*.

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

Prerequisite: Three credits in English. *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*.

Fall 2000 and alternate years

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

Prerequisite: Three credits in English. *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. *Craun*.

Winter 2000 and alternate years

★ENGLISH 314 (3)—Medieval Narrative

Prerequisite: Three credits in English. 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*.

Winter 2001 and alternate years

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

Prerequisite: Three credits in English. 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). *Craun*.

Fall 1999 and alternate years

★ENGLISH 318 (3)—Medieval and Renaissance
Drama

Prerequisite: Three credits in English. 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 1999 and alternate years

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

Prerequisite: Three credits in English. 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*.

Winter 2001 and alternate years

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

Prerequisite: Three credits in English. 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*.

Fall 2000 and alternate years

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

Prerequisite: Three credits in English. 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*.

Fall 2000 and alternate years

★ENGLISH 330 (3)—Milton

Prerequisite: Three credits in English. The poetry and prose of John Milton. *Evans*.

Winter 2000 and alternate years

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

Prerequisite: Three credits in English. 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 1999 and alternate years

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

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

Winter 2001 and alternate years

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

Prerequisite: Three credits in English. 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

Prerequisite: Three credits in English. 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 1999 and alternate years

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

Prerequisite: Three credits in English. 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.*

Winter 2001 and alternate years

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

Prerequisite: Three credits in English. 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.*

Fall 2000 and alternate years

★ENGLISH 348 (3)—Victorian Poetry

Prerequisite: Three credits in English. 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 2000 and alternate years

★ENGLISH 350 (3)—Postcolonial Literature

Prerequisite: Three credits in English. 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.*

Winter 2001 and alternate years

★ENGLISH 351 (3)—Commonwealth Fiction

Prerequisite: Three credits in English. Topics in narrative fiction written after 1931 by writers from Commonwealth nations, or from nations formerly colonized by the British. Readings include novels and short stories originally written in English. Emphasis on techniques of traditional and experimental fiction, subgenres of the novel, and international influences, such as magical realism. *Keen.*

Winter 2000 and alternate years

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

Prerequisite: Three credits in English. 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 1999 and alternate years

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

Prerequisite: Three credits in English. 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.*

Winter 2001

★ENGLISH 355 (3)—Modern British Fiction

Prerequisite: Three credits in English. 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.*

Fall 2000 and alternate years

★ENGLISH 356 (3)—Contemporary British Fiction

Prerequisite: Three credits in English. 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 1999 and alternate years

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

Prerequisite: Three credits in English. 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.*

Spring 2001

★ENGLISH 359 (3)—Literature by Women

Prerequisite: Three credits in English. 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 2000 and alternate years

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

Prerequisite: Three credits in English. 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.*

Spring 2001 and alternate years

★ENGLISH 362 (3)—American Romanticism

Prerequisite: Three credits in English. 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.*

Fall 2000 and alternate years

★ENGLISH 363 (3)—Modern American Poetry

Prerequisite: Three credits in English. 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.*

Fall 2000 and alternate years

★ENGLISH 364 (3)—Contemporary American Poetry

Prerequisite: Three credits in English. 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.*

Winter 2001 and alternate years

★ENGLISH 365 (3)—African-American Literature

Prerequisite: Three credits in English. A focused engagement with the African-American literary tradition, from its beginnings in the late 18th Century through its powerful assertions in the late 20th. Such major forms and periods as the slave narrative, the autobiography, the Harlem Renaissance, naturalism and existentialism, the Black Arts Movement, and the contemporary novel are emphasized. Standard authors include Douglass, Jacobs, DuBois, Hughes, Hurston, Wright, Ellison, Baldwin, Morrison, and Walker. *Conner.*

Fall 1999 and alternate years

★ENGLISH 366 (3)—Contemporary American Short Story

Prerequisite: Three credits in English. 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 2000 and alternate years

★ENGLISH 367 (3)—19th-Century American Novel

Prerequisite: Three credits in English. A reading of major American novelists, focusing especially on Hawthorne, Melville and James. *Warren.*

Fall 1999 and alternate years

★ENGLISH 368 (3)—The Modern American Novel

Prerequisite: Three credits in English. An examination of the American novel in the first half of the 20th century, from the late Realist and Naturalist writers through World War II. The heart of the course focuses on the major figures of American Modernism—Fitzgerald, Hemingway, and Faulkner—but may also consider various early and late Modernist writers (Anderson, Toomer, Wharton, Hurston, West). Major concerns include the motif of exile, the figure of the artist, the Lost Generation, the rise of the city and decline of the village or pastoral ideal, conflicts of race and gender, existentialism and religious crisis, and the meanings and impact of Modernism itself. *Conner.*

Winter

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

Prerequisite: Three credits in English. 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.*

Fall 2000 and alternate years

ENGLISH 370 (3)—Literary Theory

Prerequisite: Three credits in English. 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 2000 and alternate years

★ENGLISH 380 (3)—Advanced Seminar

Prerequisite: Six credits in English. Enrollment limited.
A seminar course on a topic, genre, figure, or school (e.g. romanticism, comedy, Ben Jonson, the Transcendentalists) with special emphasis on research and discussion. The topic will be limited in scope to permit study in depth. Student suggestions for topics are welcome. May be repeated for degree credit with permission and if the topics are different.
Staff.

Fall, Winter, Spring

ENGLISH 385 (1)—Preparatory Reading for Study Abroad

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

Not offered in 1999-2000

ENGLISH 386 (3)—Supervised Study in Great Britain

Prerequisite: Six credits in English and approval of the International Education 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.*

Not offered in 1999-2000

ENGLISH 403 (3)—Directed Individual Study

Prerequisite: Six credits in English. 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

ENVIRONMENTAL STUDIES

ASSOCIATE PROFESSOR RUSCIO*

The **Program in Environmental Studies** is an interdisciplinary program of study requiring an understanding of the sciences, social sciences and the humanities, designed to educate students in a broad class of issues related to the environment and humanity's place in the natural world. Students are educated not as experts but as knowledgeable citizens contributing to the resolution of these challenges. The Program is not a major. Students may not complete both the Program in Environmental Studies and the major in environmental studies in geology. Students identified by the chair of the environmental studies committee as having completed the program will have a notation placed on their transcripts at graduation. The program requires completion of the following 25 credits:

1. Economics 101 or Politics 100
2. Geology 100 or 101
3. Geology 150, Interdepartmental 110, Interdepartmental 397 (Geology 397), Philosophy 108, Philosophy 260 and Politics 233

All of these courses (except for Interdepartmental 397) fulfill certain general education requirements and may be applicable to the majors in each of the departments.

In addition to the courses in the interdisciplinary program, several other courses on campus address environmental subjects.

Biology 245—General Ecology
Economics 120—Economics, Ecology and Resource Conservation
Geology 100—General Geology with Field Emphasis
Geology 101—General Geology
Geology 135—Meteorology
Geology 141—Global Climate Change
Geology 146—Geology of Natural Resources
Geology 150—Water Resources
Geology 201—Oceanography
Geology 397—Seminar (when appropriate)
Interdepartmental 397—Senior Seminar in Environmental Studies
Philosophy 108—Ethics and the Environment
Philosophy 260—Philosophy of Nature
Physics 110—Energy and the Environment
Politics 233—Environmental Policy

*Head of the Environmental Studies Committee