

## ENGLISH

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

### 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 (should be completed in the sophomore year)
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, 352, 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**

*Sections limited to 15 students each.* 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. *Staff.*

*Fall, Winter*

**★ENGLISH 105 (3)—Composition and Literature**

*Sections limited to 20 students each.* 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**

*Enrollment limited to 15.* 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. *Smout.*

*Winter*

**ENGLISH 203 (3)—Creative Writing**

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

*Fall*

**ENGLISH 204 (3)—Creative Writing**

*Prerequisite: Permission of the instructor. Students should submit writing samples to qualify for admission. English 203 is recommended. Limited enrollment.* An intermediate workshop in the writing of poetry and fiction. *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 2002 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 2003 and alternate years*

**★ENGLISH 225 (3)—American Literature: Origins to Civil War**

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: Civil War to World War II**

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 a wide variety of shorter works. 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 2003 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*. May be repeated for degree credit with permission and if the topics are different. *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 *Ethics and the Reading of Shakespeare and Chaucer*, *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, Dante, Langland: Vision and Life**

*Prerequisite: Three credits in English.* A study of the major visionary narratives of the late Middle Ages, which, springing out of personal crisis, imagine other worlds in order to explore urgent social, political, religious, and philosophical issues. Chaucer's four visions, Dante's *Divine Comedy* in translation, Langland's *Pier's Plowman*. Also medieval biography (*The Book of Margery Kempe*) and some medieval drama. Study of the language, sufficient to the needs of reading. *Craun.*

*Fall 2002 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 2002 and alternate years*

★**ENGLISH 314 (3)—Romance and Ballad**

*Prerequisite: Three credits in English.* A study of the major Middle English romances (Malory's *Morte D'Arthur*, *Sir Gawain and the Green Knight*, Chaucer's *Troilus and Criseyde*, *Sir Orfeo*) and of the *Lais* of Marie de France, followed by a study of the popular ballad. Preliminary reading in Anglo-Saxon heroic literature, in translation. Study of the language, sufficient to the needs of reading. *Craun.*

*Winter 2003 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 2001 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. *Wilson.*

*Fall 2001 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 theatre pieces. Students participate in workshops of selected scenes one day a week. *Wilson.*

*Fall 2002 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 theatre pieces. Students participate in workshops of selected scenes one day a week. *Wilson.*

*Winter 2003 and alternate years*

**★ENGLISH 326 (3)—17th-Century Poetry**

*Prerequisite: Three credits in English.* A course focusing on the poetry of John Donne, Ben Jonson, George Herbert and Andrew Marvell. Other poets considered include, variously, Robert Herrick, Thomas Traherne, Richard Crashaw, Aphra Behn, Lady Mary Wroth, Henry Vaughan and Anne Bradstreet. *Stuart.*

*Fall 2002 and alternate years*

**★ENGLISH 330 (3)—Milton**

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

*Winter 2002 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. *Staff.*

*Not offered in 2001-2002*

**★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. *Staff.*

*Not offered in 2001-2002*

**★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*. *Staff.*

*Not offered in 2001-2002*

**★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 2001 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 2003 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 2002 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 2002 and alternate years*

**★ENGLISH 350 (3)—Postcolonial Literature**

*Prerequisite: Three credits in English.* A study of the finest writers of postcolonial poetry, drama, and fiction in English. The course examines themes and techniques in an historical context, asking what "postcolonial" means to writers of countries formerly colonized by the British. Topics include colonization and decolonization; writing in the colonizer's language; influences of English and vernacular literatures; hybridity, exile, and migrancy; the relationship of postcolonial to postmodern; Orientalism; censorship; and the role of post-imperial Britain in the publication, distribution, and consumption of postcolonial literature. *Keen.*

*Winter 2003 and alternate years*

**★ENGLISH 351 (3)—World Fiction in English**

*Prerequisite: Three credits in English.* Topics in narrative fiction written after 1945 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 2002 and alternate years*

**★ENGLISH 352 (3)—Modern Irish Literature**

*Prerequisite: Three credits in English.* A study of the major Irish writers from the first part of the 20<sup>th</sup> century, focusing particularly on Joyce, Yeats, Synge and Gregory. Some attention is paid to the traditions of Irish poetry, Irish history and language, and the larger context of European modernism that Irish modernism both engages and resists. Major themes may include the Irish past of myth, legend, and folklore; colonialism, nationalism and empire; religious and philosophical contexts; the Irish landscape; and general modernist questions such as fragmentation, paralysis, alienation, and the nature of the work of art. *Conner.*

*Fall 2002 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 the English tradition, international modernism, Irish and other Commonwealth poetry. We will examine how many poets handle inherited forms, negotiate the world wars, and express identity amid changing definitions of gender and nation. *Wheeler.*

*Fall 2001 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 Churchill) and America (O'Neill, Rice, Miller, Williams, Albee, Mamet, Shepard, and August Wilson). *Wilson.*

*Spring 2002*

**★ENGLISH 355 (3)—Modern British Fiction**

*Prerequisite: Three credits in English.* A reading of the modernist novelists of the first part of the 20<sup>th</sup> century (Conrad, Joyce, Lawrence, and Woolf), with a focus on innovations in style and substance in fiction through the 1950s. May also include 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 2001 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, such as 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 2002 and alternate years*

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

*Prerequisite: Three credits in English.* Readings in 20<sup>th</sup>-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. *Staff.*

*Not offered in 2001-2002*

**★ENGLISH 359 (3)—Literature by Women**

*Prerequisite: Three credits in English.* A study of poetry and narrative by British and American women from 1800 to the present. Texts and topics may vary, but this course poses questions about female literary traditions, mechanism of influence among women writers, and cultural and historical conditions shaping these writings. We will give special consideration to the roles of race and sexuality in literature by women. *Wheeler.*

*Winter 2002 and alternate years*

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

*Prerequisite: Three credits in English.* An examination of selected 19<sup>th</sup>- and 20<sup>th</sup>-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 2003 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 19<sup>th</sup> century. Readings in poetry, fiction, and nonfictional prose. Representative figures could include Emerson, Thoreau, Fuller, Whitman, Dickinson, Poe, Hawthorne, Melville. *Warren.*

*Fall 2002 and alternate years*

**★ENGLISH 363 (3)—American Poetry from 1900 to 1950**

*Prerequisite: Three credits in English.* A consideration of American poetry from the beginning of the 20<sup>th</sup> century, focusing on modernism but including parallel developments, especially the Harlem Renaissance. Students will investigate the interplay of tradition and experiment in a period defined by expatriatism, female suffrage, and the growing power of urban culture. *Wheeler.*

*Fall 2002 and alternate years*

**★ENGLISH 364 (3)—American Poetry from 1950 to the Present**

*Prerequisite: Three credits in English.* Readings in American poetry from Elizabeth Bishop onward. The course will conclude with student reviews of very recent collections. Selections will balance individual achievements with salient movements, such as Black Arts and Confessionalism. We will also consider recurrent issues including the limits of public and private, the relation of politics to aesthetics, and the competition between poetry and new technologies. *Wheeler.*

*Winter 2003 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 18<sup>th</sup> Century through its powerful assertions in the late 20<sup>th</sup>. 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 2001 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 2002 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. We also consider the relationship between the novel and social reform, especially in the domestic novels of mid-century (Stowe and Fanny Fern, for example) and in fictions at century's end by Crane, Jewett, and Chopin. *Warren.*

*Fall 2001 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 2002 and alternate years*

**ENGLISH 370 (3)—Literary Theory**

*Prerequisite: Three credits in English.* An introduction to literary theory, focusing on classic texts in literary criticism and on contemporary developments such as Formalism, Structuralism, Deconstruction, Marxism, New Historicism, Feminism, and Gender Studies. *Warren.*

*Winter 2002 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**

*Pass/Fail only.* Seminar in reading preliminary to study abroad. *Staff.*

*Winter*

**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 2001-2002*

**ENGLISH 387 (3)—Supervised Study in Ireland**

*Prerequisite: Six credits in English at the 200 level or higher, junior standing, and permission of the instructor. Corequisite: English 380.* An intensive engagement with the literature, landscape, and culture of Ireland, carried out over six weeks in Ireland. Readings are coordinated with site visits, which range from prehistoric and Celtic sites to early and medieval Christian sites to modern Irish life. Authors might include early Gaelic poets, Anglo-Irish literature of the 19th century, the Blasket Island storytellers, Yeats, Joyce, Synge, Gregory, Heaney and others. *Conner*

*Spring 2002 and alternate years.*

**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*