

**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. Theory of rubber elasticity. Time and temperature dependent properties of polymers. Relevance to polymer physics and chemical and mechanical engineering. *Van Ness.*

*Spring*

**Engineering 395 (3)—Special Topics in Engineering**

*Prerequisite: Junior standing.* Advanced work in solid mechanics, fluid mechanics, heat transfer, 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 (ENGL)**

PROFESSORS **WHEELER**, CRAUN, DOBIN, KEEN, WARREN  
ASSOCIATE PROFESSORS ADAMS, CONNER, MIRANDA, SMOUT  
ASSISTANT PROFESSORS BRAUNSCHNEIDER, GERTZ, JIRSA, PICKETT

**MAJOR**

A major in **English** leading to a Bachelor of Arts degree requires 36 credits, exclusive of English 101, 105, and 201. The credits must include:

1. English 299 (should be completed in the sophomore year)
2. Three to nine credits chosen from English 203, 204, 230, 231, 232, 233, 234, 235, 236, 250, 251, 252, 253, 260, 261, 262, 291, 292, 293, and 294
3. 24-30 additional credits from courses numbered at the 300 level or above
4. Completion of the capstone writing requirement with either English 413 (3) or 493 (3-3)
5. 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 236 and 370 can be used in any area, but both cannot be used in the same area.
  - a. *Early British Literature*—English 250, 251, 252, 312, 313, 314, 316, 318, 319, 320, 326, 330, 333, 334, 335, 358, and when the topic is appropriate, 203, 204, 230, 231, 235, 261, 291, 292, 299, 380, 403, 413, and 493
  - b. *Later British Literature and World Literature in English*—English 251, 333, 334, 335, 341, 345, 348, 350, 351, 352, 353, 354, 355, 359, and when the topic is appropriate, 203, 204, 230, 231, 232, 233, 234, 235, 261, 262, 291, 292, 294, 299, 380, 403, 413, and 493
  - c. *American Literature*—English 253, 293, 354, 359, 362, 363, 364, 365, 366, 367, 368, 369, and when the topic is appropriate, 203, 204, 230, 231, 232, 233, 234, 260, 261, 262, 291, 294, 299, 380, 403, 413, and 493.

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

*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. (FW, GE1) *Staff.*

*Fall*

**English 105 (3)—Composition and Literature**

*No credit for students who have successfully completed English 101 or fulfilled FW or GE1 through exemption. Sections limited to 18 students each. Concentrated work in English composition, focusing on a mixture of genres such as drama, poetry, nonfiction prose, and narrative fiction. The sections vary in thematic focus. All students write at least five essays during the term. All sections stress argumentation, the use of evidence, critical analysis, and clarity of style. (FW, GE1) Staff.*

*Fall, Winter*

### **English 201 (3)—Advanced Expository Writing**

*Prerequisite: Completion of FW or GE1 composition requirement. 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)—Topics in Creative Writing:**

#### **Fiction**

*Prerequisites: Completion of FW or GE1 composition requirement and permission of the instructor. Students should submit writing samples to qualify for admission. Limited enrollment. A course in the practice of writing short fiction, involving workshops, literary study, and critical writing. (HA, GE4a) Staff.*

*Fall*

### **English 204 (3)—Topics in Creative Writing: Poetry**

*Prerequisite: Completion of FW or GE1 composition requirement and permission of the instructor. Students should submit writing samples to qualify for admission. Limited enrollment. A course in the practice of writing poetry, involving workshops, literary study, and critical writing. (HA, GE4a) Staff.*

*Fall*

### **English 230 (3)—Poetry**

*Prerequisite: Completion of FW or GE1 composition requirement. An introductory study of poetry written in English. The course may survey representative poems or focus on a theme. In all versions of the course, students will develop a range of interpretive strategies, learning the vocabulary appropriate to poetry's many structures, modes, and devices. (HL, GE3) Staff.*

*Fall, Winter*

### **English 231 (3)—Drama**

*Prerequisite: Completion of FW or GE1 composition requirement. An introductory study of drama emphasizing form, history, and performance. Organization may be chronological, thematic, or generic and may cover English language, western, or world drama. In all cases, the course introduces students to fundamental issues in the interpretation of theatrical texts. (HL, GE3) Staff.*

*Winter*

### **English 232 (3)—The Novel**

*Prerequisite: Completion of FW or GE1 composition requirement. 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. (HL, GE3) Staff.*

*Fall, Winter*

### **English 233 (3)—Film**

*Prerequisite: Completion of FW or GE1 composition requirement. An introductory study of film 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 film. (HL, GE3) Staff.*

*Fall*

### **English 234 (3)—Children's Literature**

*Prerequisite: Completion of FW or GE1 composition requirement. A study of works written in English for children. The course focuses on major writers, on works grouped thematically, or on children's literature in a historical perspective. Readings may include poetry, drama, fiction, nonfiction, and illustrated books, including picture books that dispense with text. (HL, GE3) Staff.*

*Spring*

### **English 235 (3)—Fantasy**

*Prerequisite: Completion of FW or GE1 composition requirement. A study of major types of narrative in which the imagination modifies the "natural" world and human society: the marvelous in epic, romance, and Islamic story collections; the fantastic in romantic and modern narrative; and the futuristic in science fiction and social fable. (HL, GE3) Staff.*

*Winter*

### **English 236 (3)—The Bible as English Literature**

*Prerequisite: Completion of FW or GE1 composition requirement. An intensive study of the Bible as a literary work, focusing on such elements as poetry, narrative, myth, archetype, prophecy, symbol, allegory, and character. Emphases may include the Bible's influence upon the traditions of English literature and various perspectives of biblical narrative in philosophy, theology, or literary criticism. (HL, GE3) Staff.*

*Spring 2009 and alternate years*

### **English 250 (3)—British Literature: Medieval and Early Modern**

*Prerequisite: Completion of FW or GE1 composition requirement. Studying literature in relation to history and culture from Anglo-Saxon kingdoms to the struggles between republicans and monarchists, this course explores how influential kinds of literature are created in order to meet cultural demands (social, economic, political, religious) and how, in turn, these kinds shape their cultures and later forms of writing. We practice multiple approaches to critical reading, and students develop analytical writing skills in a series of short papers. (HL, GE3) Staff.*

*Fall*

**English 251 (3)—British Literature in an Age of Global Expansion, 1660s-1790s**

*Prerequisite: Completion of FW or GE1 composition requirement.* A study of British literature in relation to key historical developments from the restoration of the monarchy through the period of the French revolution, emphasizing the emergence of Britain's consumer culture, colonial ventures, and participation in the slave trade. The course explores how influential kinds of literature interact with other cultural dynamics (economic, political, religious) and with social categories including gender, class, and race. We practice multiple approaches to critical reading, and students develop analytical writing skills in a series of short papers. (HL, GE3) *Staff.*

*Winter*

**English 252 (3)—Shakespeare**

*Prerequisite: Completion of FW or GE1 composition requirement.* A study of the major genres of Shakespeare's plays, employing analysis shaped by formal, historical, and performance-based questions. Emphasis is given to tracing how Shakespeare's work engages early modern cultural concerns, such as the nature of political rule, gender, religion, and sexuality. A variety of skills are developed in order to assist students with interpretation, which may include verse analysis, study of early modern dramatic forms, performance workshops, two medium-length papers, reviews of live play productions, and a final, student-directed performance of a selected play (HL, GE3) *Staff.*

*Fall, Winter*

**English 253 (3)—Southern American Literature**

*Prerequisite: Completion of FW or GE1 composition requirement.* A study of selected fiction, poetry, drama, and nonfiction by Southern writers in their historical and literary contexts. We practice multiple approaches to critical reading, and students develop their analytical writing skills in a series of short papers. (HL, GE3) *Staff.*

*Fall, Winter*

**English 260 (3)—Literary Approaches to Poverty**

*Prerequisite: Completion of FW or GE1 composition requirement.* Examines literary responses to the experience of poverty, imaginative representations of human life in straitened circumstances, and arguments about the causes and consequences of poverty that appear in literature. Critical consideration of dominant paradigms ("the country and the city," "the deserving poor," "the two nations," "from rags to riches," "the fallen woman," "the abyss") augments reading based in cultural contexts. Historical focus will vary according to professor's areas of interest and expertise. (HL, GE3) *Staff.*

*Winter*

**English 261 (3)—Reading Gender**

*Prerequisite: Completion of FW or GE1 composition requirement.* A course on using gender as a tool of literary analysis. We study the ways ideas about masculinity and femininity inform and are informed by poetry, short stories, novels, plays, films, and/or pop culture productions. Also includes readings in feminist theory about literary interpretation and about the ways

gender intersects with other social categories including race, ethnicity, sexuality, and class. Historical focus will vary according to professor's areas of interest and expertise. (HL, GE3) *Staff.*

*Fall*

**English 262 (3)—Literature, Race, and Ethnicity**

*Prerequisite: Completion of FW or GE1 composition requirement.* A course that uses ethnicity, race, and culture to develop readings of literature. Politics and history play a large role in this critical approach; students should be prepared to explore their own ethnic awareness as it intersects with other, often conflicting, perspectives. Focus will vary with the professor's interests and expertise, but may include one or more literatures of the English-speaking world: Chicano and Latino, Native American, African-American, Asian-American, Caribbean, African, subcontinental (India, Pakistan, Bangladesh, Sri Lanka), and others. (HL, GE3) *Staff.*

*Fall*

**English 291 (3)—Seminar**

*Prerequisites: Completion of FW or GE1 composition requirement. Permission to enroll must be secured from the professor.* This course studies a group of works related by theme, by culture, by topic, by genre, or by the critical approach taken to the works. Some recent topics have been the Southern Short Story; Gender and Passion in the 19th-Century Novel; Chivalry, Honor, and the Romance; and Appalachian Literature. May be repeated for degree credit with permission and if the topics are different. (HL, GE3) *Staff.*

*Spring*

**English 292 (3)—Topics in British Literature**

*Prerequisite: Completion of the FW or GE1 composition requirement.* Studies in British literature, supported by attention to historical contexts. Versions of this course may survey several periods or concentrate on a group of works from a short span of time. Students develop their analytical writing skills in a series of short papers. May be repeated for degree credit with permission and if the topics are different. (HL, GE3) *Staff.*

*Fall, Spring*

**English 293 (3)—Topics in American Literature**

*Prerequisite: Completion of the FW or GE1 composition requirement.* Studies in American literature, supported by attention to historical contexts. Versions of this course may survey several periods or concentrate on a group of works from a short span of time. Students develop their analytical writing skills in a series of short papers. May be repeated for degree credit with permission and if the topics are different. (HL, GE3) *Staff.*

*Winter*

**English 294 (3)—Topics in Environmental Literature**

*Prerequisite: Completion of the FW or GE1 composition requirement.* Studies in the literature of natural history, exploration, and science pertaining to the fundamental relationships between nature and human culture. Versions of this course focus on particular

periods and national literatures, or they concentrate on a specific theme or problem. Students develop their analytical writing skills in a series of short papers. May be repeated for degree credit with permission and if the topics are different. (HL, GE3) *Staff.*

*Spring*

**English 299 (3)—Seminar for Prospective Majors**

*Prerequisites: Completion of FW or GE1 composition requirement, at least one course chosen from English courses numbered from 230 to 291 and sophomore standing.* A study of a topic in literature issuing in a research process and sustained critical writing. Some recent topics have been Justice in Late Medieval Literature; Tragedy and Comedy; Western American Literature; Emily Dickinson; and Thomas Hardy: Novelist and Poet. (HL, GE3) *Staff.*

*Fall, Winter, Spring*

**English 307 (3)—Advanced Creative Writing: Poetry**

*Prerequisites: Three credits in English and permission of the instructor. Students must submit writing samples to qualify for admission. English 203 and/or 204 recommended. Limited enrollment.* A workshop in writing poems, requiring regular writing and outside reading. (HA, GE4a) *Miranda.*

*Winter*

**English 308 (3)—Advanced Creative Writing: Fiction**

*Prerequisites: Three credits in English and permission of the instructor. Students must submit writing samples to qualify for admission. English 203 and/or 204 recommended.* A workshop in writing fiction, requiring regular writing and outside reading. (HA, GE4a) *Staff.*

*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, and 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. (HL, GE3) *Craun.*

*Fall 2008 and alternate years*

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

*Prerequisite: Three credits in English.* The entire *Canterbury Tales* is read alongside Giovanni Boccaccio's *Decameron* and Christine de Pizan's *Book of the City of Ladies*. Emphasis on tales exploring the status of women, male and female honor, and Islamic culture. (HL, GE3) *Craun.*

*Winter 2010 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. (HL, GE3) *Craun.*

*Winter 2009 and alternate years*

**English 316 (3)—Renaissance Literature: The 16th Century**

*Prerequisite: Three credits in English.* Renaissance literature studied within the context of Tudor court culture and the wars of religion. Attention is given to the representation of love and interiority in sonnet cycles, drama, heresy trials, devotional lyrics, and epic romance. Authors include More, Wyatt, Surrey, Anne Askew, John Foxe, Katherine Parr, Sidney, Elizabeth I, Marlowe, Shakespeare, and Spenser. (HL, GE3) *Gertz.*

*Fall 2009 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 theaters 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. (HL, GE3) *Pickett.*

*Fall 2008 and alternate years*

**English 319 (3)—Shakespeare and Company**

*Prerequisite: Three credits in English.* Focusing on the repertory and working conditions of the two play companies with which he was centrally involved, this course examines plays by Shakespeare and several of his contemporary collaborators and colleagues (Jonson, Middleton, Fletcher). Attentive to stage history and the evolution of dramatic texts within print culture, students consider the degree to which Shakespeare was both a representative and an exceptional player in Renaissance London's "show business." (HL, GE3) *Pickett.*

*Fall 2009 and alternate years*

**English 320 (3)—Shakespearean Genres**

*Prerequisite: Three credits in English.* In a given term, this course focuses on one or two of the major genres explored by Shakespeare (e.g., histories, tragedies, comedies, tragicomedies/romances, lyric and narrative poetry), in light of Renaissance literary conventions and recent theoretical approaches. Students consider the ways in which Shakespeare's generic experiments are variably inflected by gender, by political considerations, by habitat, and by history. (HL, GE3) *Pickett.*

*Winter 2010 and alternate years*

**English 326 (3)—17th-Century Poetry**

*Prerequisite: Three credits in English.* Readings of lyric and epic poetry spanning the long 16th century, and tracing the development of republican and cavalier literary modes. Genres include the metaphysical poetry of Donne, Herbert, Katherine Philips, and Henry Vaughan; erotic verse by Mary Wroth, Herrick, Thomas Carew, Marvell, Aphra Behn, and the Earl of Rochester; elegy by Jonson and Bradstreet; and epic by Milton. (HL, GE3) *Gertz.*

*Fall 2008 and alternate years*

**English 330 (3)—Milton**

*Prerequisite: Three credits in English.* An examination of the poetry and prose of John Milton, with special attention to Milton's revision of epic form. In any given term, focus varies from comparison of Miltonic epic with the classical epics of Homer and Virgil to the study of later readings of *Paradise Lost* by Blake, Shelley, and Pullman. (HL, GE3) *Gertz.*

*Winter 2009 and alternate years*

**English 333 (3)—Studies in Restoration and Early 18th-Century Literature**

*Prerequisite: Three credits in English.* An examination of British literature written between 1660 and 1740. Thematic or generic focus varies from year to year. In a given term, the course focuses on either one or two major genres (e.g., comedic stage plays, prose narratives, periodicals, satiric poetry) or a topic addressed in a variety of genres. Authors are likely to include Behn, Dryden, Wycherley, Congreve, Addison, Steele, Haywood, Defoe, Swift, Pope, Gay, and Montagu. (HL, GE3) *Braunschneider.*

*Fall 2008 and every third year*

**English 334 (3)—Studies in Later 18th-Century Literature**

*Prerequisite: Three credits in English.* An examination of British literature written between 1740 and 1800. Thematic or generic focus varies from year to year. In a given term, the course focuses on either one or two genres or subgenres (e.g., sentimental novels, travel writing, odes and elegies) or a topic addressed in a variety of genres. Authors are likely to include Richardson, Fielding, Johnson, Gray, Goldsmith, Thomson, Burney, and Wollstonecraft. (HL, GE3) *Braunschneider.*

*Fall 2009 and every third year*

**English 335 (3)—18th-Century Novels**

*Prerequisite: Three credits in English.* A study of prose fiction up to about 1800, focusing on the 18th-century literary and social developments that have been called "the rise of the novel." Authors likely include Behn, Haywood, Defoe, Richardson, Fielding, Sterne, Burney, and/or Austen. (HL, GE3) *Braunschneider.*

*Winter 2010 and every third year*

**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. (HL, GE3) *Adams.*

*Fall 2009 and alternate years*

**English 342 (3)—Modern Epic**

*Prerequisite: Three credits in English.* A study of post-Miltonic epic focusing on the crises and triumphs of this most aristocratic and traditional of forms, in an era increasingly characterized by economic progress, political reform, and revolution. The course centers upon major poems by such figures as Pope, Blake, Wordsworth, Byron, Tennyson, and Browning, but will supplement that emphasis by looking to relevant epic histories, novels, and films. (HL, GE3) *Adams.*

*Fall 2008 and alternate years*

**English 345 (3)—Studies 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. (HL, GE3) *Adams.*

*Winter 2009 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. (HL, GE3) *Adams.*

*Winter 2010 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 a 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; questions of universality; hybridity, exile, and migrancy; the relationship of postcolonial to postmodern; Orientalism; censorship; and the role of postimperial Britain in the publication, distribution, and consumption of postcolonial literature. (HL, GE3) *Keen.*

*Winter 2011 and every third year*

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

*Prerequisite: Three credits in English.* Topics in narrative fiction written in English by writers 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, international influences, and historical contexts. (HL, GE3) *Keen*.

*Fall 2010 and every third year*

### **English 352 (3)—Modern Irish Literature**

*Prerequisite: Three credits in English.* A study of the major Irish writers from the first part of the 20th 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. (HL, GE3) *Conner*.

*Fall 2009 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. (HL, GE3) *Wheeler*.

*Spring 2009 and alternate years*

### **English 354 (3)—Contemporary British and American Drama**

*Prerequisite: Three credits in English.* This course examines both the masterpieces and undiscovered gems of English language theater from Samuel Beckett to the present. The course investigates contemporary movements away from naturalism and realism towards the fantastical, surreal, and spectacular. Student presentations, film screenings, and brief performance exercises supplement literary analysis of the plays, though no prior drama experience is presumed. (HL, GE3) *Pickett*.

*Winter 2008 and alternate years*

### **English 355 (3)—Studies in British Fiction Since 1900**

*Prerequisite: Three credits in 200-level English.* Focused study of novels and short stories by 20th- and 21st-century British writers. Topics may include modernist experimentation, theories of the novel, cultural and historical contexts, and specific themes or subgenres. Emphasis on the vocabulary and analytical techniques of narrative theory. (HL, GE3) *Keen*.

*Fall 2008 and every third year*

### **English 358 (3)—Literature by Women Before 1800**

*Prerequisite: Three credits in English.* A study of poetry, narrative, and drama written in English by women before 1800. Texts, topics, and historical emphasis may vary, but the course addresses the relation of gender to authorship; considers particular constraints and liberties encountered by women writers; and examines how women's literary productions reflect and participate in

constructing their material and social circumstances. (HL, GE3) *Braunschneider*.

*Winter 2009 and alternate years*

### **English 359 (3)—Literature by Women, 1800 to the Present**

*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, mechanisms 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. (HL, GE3) *Miranda*.

*Fall 2008 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 nonfiction prose. Representative figures could include Emerson, Thoreau, Fuller, Whitman, Dickinson, Poe, Hawthorne, and Melville. (HL, GE3) *Warren*.

*Fall 2008 and alternate years*

### **English 363 (3)—American Poetry from 1900 to 1950**

*Prerequisite: Three credits in English.* A consideration of American poetry from the first half of the 20th century, including modernism, the Harlem Renaissance, and popular poetry. Students will investigate the interplay of tradition and experiment in a period defined by expatriatism, female suffrage, and the growing power of urban culture. (HL, GE3) *Wheeler*.

*Winter 2010 and alternate years*

### **English 364 (3)—American Poetry from 1950 to the Present**

*Prerequisite: Three credits in English.* Readings in American poetry from the second half of the 20th century, including Beat poetry, the New York School, Black Arts, Confessionalism, and many other movements and individuals. We also consider poetry in performance, the relation of politics to aesthetics, and how various writers negotiate national, sexual, and ethnic identity. The course concludes with student reviews of very recent collections. (HL, GE3) *Wheeler*.

*Winter 2009 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. (HL, GE3) *Conner*.

*Fall 2009 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. (HL, GE3) *Staff.*

*Not offered in 2008-2009*

**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. (HL, GE3) *Warren.*

*Fall 2009 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. (HL, GE3) *Conner.*

*Winter 2009 and alternate years*

**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 postmodern novel in America, including representative works by such authors as Warren, Ellison, Bellow, Percy, Pynchon, Updike, Walker, and Morrison. (HL, GE3) *Staff.*

*Not offered in 2008-2009*

**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 and Cultural Studies, Feminism and Gender Studies, and Ecocriticism. (HL, GE3) *Warren.*

*Winter 2010 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. African-American women's literature, epic film, Leslie Marmon Silko, feminist literary theory) 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. (HL, GE3) *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**

*Prerequisites:* 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 2008-2009*

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

*Prerequisites:* 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 2010 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 413 (3)—Senior Research and Writing**

*Prerequisites:* Six credits in English at the 300 level and senior major standing. Enrollment limited to six. A collaborative group research and writing project for senior majors, conducted in supervising faculty members' area of expertise, with directed independent study culminating in a substantial final project. Possible topics include poetic voice, ecocriticism, literature and psychology, material conditions of authorship, and modern Irish studies. *Staff.*

*Fall, Winter*

**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/copyediting, 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. May be repeated for a maximum of nine credits toward degree requirements with permission of department head and if the specific projects undertaken are different. *R. T. Smith.*

*Fall, Winter, Spring*

**English 493 (3-3)—Honors Thesis**

A summary of prerequisites and requirements may be obtained at the English Department web site ([english.wlu.edu](http://english.wlu.edu)).

*Fall-Winter*

**ENVIRONMENTAL STUDIES (ENV)****CORE FACULTY:**

PROFESSORS **KAHN\***, COOPER, WARREN  
ASSOCIATE PROFESSORS CASEY, DRUMBL,  
HAMILTON, KNAPP

**Environmental Studies** offers both an interdisciplinary major and an interdisciplinary program, 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 employ this interdisciplinary approach to develop a comprehensive understanding of the causes, consequences, and solutions to environmental problems. This is not only an academic experience but also an expansion of the students' capacities as citizens, allowing them to become aware of the scientific, ethical, and policy issues they will face in their local communities, their professions, and in the broader world community.

Environmental Studies is a series of related courses intended to both complement and enhance the student's chosen major(s) in a different discipline. Interested students are encouraged to talk to the director of the program early in their academic careers in order to discuss which course of study is more appropriate to their academic needs and career plans.

A major in **environmental studies** leading to a Bachelor of Arts degree requires completion of at least 44 credits, as follows, including at least two 300-level courses. Students also undertake an experiential-learning activity.

1. *Required courses:* Environmental Studies 110, 111; Economics 101, 255; Geology 260; Philosophy 108
2. *Fundamentals:* Biology 111/113 and either Geology 100 or Geology 101
3. *Technology preparation:* Geology 185 or Interdepartmental 201
4. *Quantitative preparation:* Biology 301 or Interdepartmental 202
5. *Interdisciplinary Approaches:* One course chosen from Biology 230, Environmental Studies 381, 390, and 395
6. *Systems:* One course chosen from among Biology 245, Biology 246, and Geology 340
7. *Electives:* Two courses in addition to those used for the above requirements and chosen from the following, one of which must be at the 300 level, or from other courses approved in advance by the head of the major:  
Biology 230, 245, 246  
Economics 356  
English 294  
Environmental Studies 381, 390, 395, 493