

Political Economy (B.A.) Joint Major

The Department of Economics, Finance, and Insurance offers an interdisciplinary major in political economy with the Department of Politics and Government (see page 179).

Course Descriptions

For course descriptions, see the Barney School, page 232. Courses not expected to be offered at this time are indicated by (X) following the course description.

English

Professors Barstow, Chiarenza (*emeritus*), Grant (*emeritus*), Hale (*emerita*), Lane (*emeritus*), Rockas (*emeritus*), Ross, Stacy (*emeritus*), Stull, Tonkin
Associate Professors Blackwell (*Chair*), Evica (*emeritus*), Logan, Smith (*emeritus*), Stevenson
Assistant Professors Brown, Sinche, Stores, Striff

Note: Students wishing to major in film or cinema studies should consult the Department of Cinema (page 111). Students wishing to major in professional and technical writing should consult the Department of Rhetoric, Language, and Culture (page 194). Course descriptions for the freshman writing program, Reading and Writing I and II are located under the Department of Rhetoric, Language, and Culture (page 195).

The English major invites students to explore traditions and innovations in literary study. Students majoring in English learn to read literature from a variety of critical perspectives and acquire understanding of literary genres and historical periods. English majors concentrating in creative writing learn to write in the various forms of creative and expository writing and become familiar with different critical perspectives on writing. Majors in English are encouraged to integrate their studies with interdisciplinary courses sponsored by cross-disciplinary programs, such as African American Studies and Gender Studies.

A degree in English aims to instill an informed understanding of literature, a critical awareness of the interactions between literature and culture, and a mastery of the expressive and interpretive skills necessary for success in any career.

Courses are conducted in small-group seminars designed to encourage vigorous and pro-

ductive discussion in which all participants become active learners. Majors who distinguish themselves in course work are encouraged to participate in the *Honors* program. These majors can also participate in the seminar of the *Humanities Center*, where an invited group of qualified students, selected from all of the university's colleges, collaborate with a small group of faculty to examine an important world issue for an academic year. Past topics have included "Caribbean Cultures," "The Computer as a Technology of Knowledge and Pleasure," "Friendship," and "Globalization."

The English department encourages all students, not just majors in English, to revise their writing extensively, in private consultation with the department faculty. For extra help, students can visit the *Center for Reading and Writing*, located nearby and staffed by experienced reading and writing specialists as well as tutors, many of whom are senior-rank English majors serving as interns. The department supports an internship program in which majors (and minors) can earn credit for work as writers on and editors of campus publications, as well as for comparable work in companies and organizations in the Hartford region. The department celebrates excellence in writing at an annual Spring Writing Awards ceremony, in which the winners in a campuswide competition in several writing categories receive cash awards of up to \$1,000 each.

To meet the goals of the program, majors take a required capstone course in their senior year—to be designated each year in the schedule of classes—designed to review theoretical issues currently being raised in the discipline about reading and writing and, in doing so, perfect analytical skills cumulatively acquired in course work in the major. For majors concentrating in literature, a portfolio of interpretive criticism revised from prior course work will be required; for majors concentrating in creative writing, a portfolio of creative writing revised from prior course work will be required. Each portfolio will also include new material, written and revised during the course. The capstone experience is especially useful for majors who plan to pursue employment where the submission of a writing portfolio is a distinct advantage or to prepare for the Graduate Record Examination, ordinarily required for application to a graduate or professional school.

Students interested in pursuing a Ph.D. in English (or related disciplines) should know that proficiency in a foreign language is re-

quired not only for advanced study beyond the master's degree but also as a prerequisite for admission to most graduate schools.

Each student should plan his or her program of study in consultation with an English department advisor.

Undergraduate Program for Majors (B.A.)

The department offers courses in literary history and traditions. These courses assist students to see how the works of generations of writers explore unifying themes, ideas, ideals, achievements, and aspirations. The department offers courses on "writers at work" that invite close study of the ideas and literary habits of a writer or a community of writers. These courses assist in understanding the texture of writing produced by individuals of great or compelling talent. The department offers courses in reading cultural contexts that promote awareness of literary texts as cultural constructs. These courses highlight the importance of society and culture as crucial determinants in the texts we read and analyze. The department offers courses in theories and practices that explore the methods of literary inquiry. These courses expose and test the theoretical grounding of our various approaches to literary material. A capstone course integrating theory and practice is required of all majors in their senior year. The department offers courses in creative writing that provide instruction in and contexts for practicing and producing the students' own literary texts: stories, poems, plays, critical essays. Among the special-topics courses offered in recent years are Love in Literature, Political Satire, Hypertext Literature, Short Fiction, Gothic Thrills, Unruly Women in Theatre, and The Medieval in the Modern.

Requirements

Thirty-six credits are required of all English majors. All majors begin with ENG 140: Introduction to Literature (3 credits), unless exempted, and conclude their studies with the capstone course (3 credits). The theme of the capstone course will change each semester depending on the instructor.

Literature majors are required to take

- a. Four literature electives (300 or 400 level) prior to 1914
- b. Capstone course
- c. Two courses from ENG 217, 218, 220, 221, 222, 223, 230, 231, 240, 241
- d. Four electives at the 200 level or above

Creative writing majors are required to take

- a. Four courses from the creative writing section: ENG 216W, 225W, 310W, 311W, 312W, 313W, 317W, 333W, 410W
- b. Capstone course
- c. 18 credits from within the English department

Minor in English

A total of 15 credits of English beyond ENG 140. Up to 9 of these credits may be in advanced writing courses (ENG 225W or above). Courses counted toward the English minor may *not* be taken on a Pass/No Pass basis without the written permission of the department.

Writing Requirement

In elective courses above the freshman level, writing and literature courses in the Department of English have minimum writing requirements of 3,000 words, including examinations and essays in and out of class. Writing courses often require more than 5,000 words.

Course Descriptions

ENG 140 Introduction to Literature [3]

Focusing on a set of literary readings different with each section of the course, students examine the nature of literary discourse, as well as perennial and contemporary issues, pleasures, and problems raised by the writing and reading of all literary texts. As the department's entry-level experience, the course equips students to engage a variety of texts subsequently, in and out of courses, in literature and life.

Prerequisite

ENG 140 or written permission of the department is a prerequisite for all of the following advanced elective courses.

Surveys of Literature

ENG 217 Survey of Postcolonial Writers [3]

We will explore the central themes and concerns of postcolonial literature, including the psychological residue left by imperialism, the suppression and revival of imagination in colonialist/postcolonialist worlds, and the problems and advantages of cultural mixing.

ENG 218 Survey of Minority Writers [3]

What is the status of minorities in literature? Is race or minority status a biological, psychological, cultural, or metaphorical concept; does its status change depending on the time period? What is race or minority status today? Minority writers and film directors will contribute to the project of defining race/minority status and how it is expressed around the world.

ENG 220 Survey of American Literature I [3] Survey of American literature from the colonial period to the Civil War, with emphasis on such major figures as Emerson, Thoreau, Hawthorne, Melville, Stowe, Dickinson, and Whitman.

ENG 221 Survey of American Literature II [3] Survey of American literature from the Civil War to the present, with emphasis on such major figures as Twain, James, Wharton, Frost, Faulkner, Hemingway, and Fitzgerald.

ENG 222/AFS 222 African American Literature to 1945 [3] Reading and discussion of selected writers with special emphasis on the Harlem Renaissance. Readings include the works of Zora Hurston, Jean Toomer, Langston Hughes, and Richard Wright.

ENG 223/AFS 223 African American Literature since 1945 [3] Reading and discussion of selected poetry and prose, with special emphasis on the works of major figures such as Ralph Ellison, James Baldwin, Toni Morrison, and Alice Walker.

ENG 230 Survey of English Literature I [3] Reading and discussion of selected writers of English literature from the Middle Ages through the Renaissance. Emphasis on literary tradition and influence.

ENG 231 Survey of English Literature II [3] Reading and discussion of selected writers in English literature from the 18th century to the present. Emphasis on literary tradition and influence.

ENG 240/ML 240 Survey of European Literature I [3] Reading and discussion of selected authors of Continental Europe to the Renaissance with emphasis on literary tradition and influence.

ENG 241/ML 241 Survey of European Literature II [3] Reading and discussion of selected authors of Continental Europe from the Renaissance to modern times with emphasis on literary tradition and influence.

American Literature

ENG 305/GS 305/ENGH 305/AFS 305 African American Women Writers [3] This course has as its premise that the work of contemporary African American women writers—such as Toni Morrison, Alice Walker, Gloria Naylor, Paule Marshall, and Shirley Anne Williams—can be interpreted in the context of an identifiable literary tradition with sources in the late 19th and early 20th centuries. The course will look at the construction of this tradition in

terms of specific literary themes and techniques, from “signifying” to communities of women that have been theorized by feminist and African American scholars. Prerequisites: GS 100; and either ENGH 102 or ENG 140, or AFS 110 or AFS 111; or permission of instructor.

ENG 320 American Novel to 1914 [3] Reading and discussion of the American novel as a genre, traced from its beginnings to the early 20th century through selected writings from such representative figures as Stowe, Hawthorne, Melville, Twain, Dreiser, James, Wharton, Chopin, and others.

ENG 321 American Novel since 1914 [3] Reading and discussion of the American novel as a genre, traced from the early 20th century to the present through selected writings from such representative figures as Hemingway, Fitzgerald, Faulkner, Updike, Bellow, Oates, and others.

ENG 322 American Poetry [3] Reading and discussion of American poetry as a genre, in the larger context of American thought and experience. Readings include selected works from such representative figures as Whitman, Dickinson, Robinson, Frost, Pound, Stevens, Eliot, e. e. cummings, and contemporary poets.

ENG 323 Studies in American Literature [3] An intensive study of a major writer, a selection of writers, a major literary movement or motif in American literature. Since the subject of this course will vary from semester to semester, it may be elected for credit more than once with permission of department chair.

ENG 325/JS 325 American Jewish Novel [3] A study of some of the major contributions to American Jewish literature since the turn of the century by American Jewish novelists. These include, among others, Gold’s *Jews without Money*, Cahan’s *The Rise of David Levinsky*, Anzia Yezierska’s *Bread Givers*, and a novel each by Malamud, Bellow, Roth, Potok, Doctorow, Ozick, and Chernin.

English Literature

ENG 330/DRA 330 Elizabethan and Jacobean Drama [3] Reading and discussion of the English drama of the Tudor and Stuart periods, including plays of Marlowe, Jonson, Middleton, Webster, Tourneur, Ford, and others.

ENG 331 English Renaissance Literature: The 16th Century [3] Reading and discussion of selected English authors of the Elizabethan period, such as Wyatt, Sidney, Spenser, Marlowe, Nashe, and Shakespeare.

ENG 360 Chaucer [3] Reading, in Middle English, and discussion of the major works, including *Troilus and Criseyde* and *The Canterbury Tales*.

ENG 361/DRA 331 Shakespeare: Plays to 1600 [3] Introduction to Shakespeare's language, themes, and dramatic art; detailed study of representative history plays, comedies, and tragedies, chiefly before 1600.

ENG 362/DRA 332 Shakespeare: Plays after 1600 [3] A study of the major tragedies, Roman plays, and symbolic romances, chiefly after 1600.

ENG 363 Studies in English Literature [3] An intensive study of a major writer, a selection of writers, a literary movement, or a motif in literature. Since the subject will vary from semester to semester, this course may be elected for credit more than once with permission of department chair.

ENG 364 Victorian Literature [3] Reading and discussion of the major authors of the later 19th century with emphasis on Tennyson, Elizabeth Barrett and Robert Browning, Arnold, Carlyle, Newman, and Mill.

ENG 365 Nineteenth-Century English Novel [3] Reading and discussion of works by such writers as Dickens, Thackeray, the Brontës, and George Eliot. Emphasis on the development of the novel from Jane Austen to Thomas Hardy as both a narrative form and a vehicle for social analysis.

ENG 366 Modern English Novel [3] Reading and discussion of selected modern novelists, such as Joyce, Lawrence, Forster, Ford, Woolf, Conrad, and Iris Murdoch. Emphasis on the innovations of individual novels and the shared assumptions about human nature that make them "modern."

ENG 367 Modern British Poetry [3] Reading and discussion of selected British and Irish poets such as Yeats, Hardy, Eliot, Auden, Spender, Dylan Thomas, including contemporary poets such as Ted Hughes and Seamus Heaney.

ENG 420/DRA 420 British Drama, 1660–1830 [3] A study of British drama between the Restoration and the Victorian era. Emphasis on changes in theatre practice (the appearance of women on the stage, the Licensing Act, spectacle), on controversies about the morality and purpose of the theatrical arts, and on the emergence of new dramatic genres (libertine comedy, she-tragedy, bourgeois tragedy, farce,

comic opera, sentimental comedy, closet drama). Playwrights may include Dryden, Congreve, Behn, Wycherley, Rowe, Centlivre, Fielding, Gay, Goldsmith, Sheridan, Inchbald, Baillie, and Byron. Prerequisite: Junior standing or permission of instructor.

ENG 432 Rebellion to Restoration: 17th-Century British Literature [3] Reading and discussion of such writers as Shakespeare, Bacon, Donne, Jonson, Wroth, Herbert, Lanyer, Hobbes, Milton, Marvell, Philips, Dryden, Behn, and Bunyan against the background of the enormous social, political, religious, and economic turmoil England experienced between 1600 and 1700. Prerequisite: Junior standing or permission of instructor.

ENG 433 Milton [3] Reading and discussion of the major poems (*Comus*, *Lycidas*, *Paradise Lost*, *Paradise Regained*, *Samson Agonistes*, sonnets) and selected prose works (e.g., *Of Education*, *Areopagitica*). Also, a study of pertinent background material, some corroborative reading (e.g., in the *Bible* and Cavalier poets), and readings in modern critics of Milton.

ENG 436 Satire and Sentiment, 1660–1800 [3] Detailed study of the poetry and prose of such writers as Dryden, Behn, Pope, Swift, Johnson, Sterne, and Austen, with emphasis on the relations of these writers to the literary, social, political, and philosophical questions of their day. Prerequisite: Junior standing or permission of instructor.

ENG 437 Eighteenth-Century British Novel [3] A study of the emergence and development of the novel in 18th-century Britain, with particular attention to writers such as Behn, Defoe, Fielding, Richardson, Sterne, and Austen. Emphasis on the novel's relationship to other literary forms and on its negotiation of gender and class issues. Prerequisite: Junior standing or permission of instructor.

ENG 438 The Romantic Movement in Britain [3] Detailed study of the poetry and prose of such writers as Blake, Wollstonecraft, Coleridge, Austen, the Wordsworths, Byron, the Shelleys, and Keats. Emphasis on the relations of these writers to the literary, social, political, and philosophical issues of their day, such as the role of the poet and the language appropriate to poetry, revolution, social justice, the transformative power of the imagination, and women's education. Prerequisite: Junior standing or permission of instructor.

Comparative Literature

ENG 242/ITA 430 Dante's *Divine Comedy* [3] Reading and study of Dante's masterpiece in English translation, with special emphasis on elements of narrative structure and the nature of Dante's allegory.

ENG 243 Contemporary Fiction [3] Reading and discussion of innovative prose writers of the present, such as Barth, Pynchon, Coover, Didion, Nabokov, Carver, Amis, and others. Emphasis on the fictional versions of the modern world that engage our master storytellers.

ENG 315/ML 315/JS 315 Yiddish Literature in Translation I [3] An introduction to literature written in Yiddish before 1900, concentrating on the three fathers of Yiddish literature, Mendele S'forim, Y. L. Peretz, and Sholom Aleichem. Included is the 17th-century journal of Gluckel of Hameln, as well as works of the occult.

ENG 316/ML 316/JS 316 Yiddish Literature in Translation II [3] This course will continue the study of literary forms established by S'forim, Aleichem, and Peretz (*The Realistic*, *The Ironic*, *The Parodic*, etc.), as they appear in the world of such writers as Pinski, Spector, Asch, Reisen, Weissenber, Schneour, Shapiro, Kulback, I. J. Singer, Opatoshu, Bergelson, Glatstein, Grade. Also, we will concentrate on what are called Yenne Velt stories: those of Jewish fantasy and occult. Proverbs, folk tales, songs, and poems will introduce each meeting.

ENG 324/ML 324/JS 324 Modern European-Jewish Literature [3] Studies in the works of six to eight important writers of the past 50 years in the light of their experiences during World War II and the Holocaust, five of whom have won the Nobel Prize. I. B. Singer (Poland), Joseph Brodsky (Russia), S. Y. Agnon (Hol-land), Primo Levi (Italy), Nellie Sachs (Swe-den), Paul Celan (France), F. Kafka (Czechoslovakia), I. Svevo (Austria), A. Applefeld (Germany), Elie Wiesel (Romania), J. Roth (Galicia), H. Pinter (England), among others.

ENG 328/GS 328 Studies in Women's Writings [3] An analysis of the range and complexity of women's literary output, including topics like the historical development of women's writing, the literary achievements of a single author or a group of authors, theoretical issues pertinent to women's literary creation, and issues of female creativity. Topics vary from semester to semester. Prerequisites: ENG 140 and GS 100, or permission of instructor.

ENG 340/REL 231 Myth, Legend, and Folklore [3] Examines myths, legends, and folktales, oral and written, and their influence in forming cultures in Europe and the Americas. The particular cultural contexts will vary according to the instructor. Students will learn a range of critical methods to apply to this varied material.

ENG 341/JS 341/REL 341 The Bible and Literature [3] Reading and discussion of the Bible and selected works of literature focusing on re-curring themes, forms, imagery, and symbolism.

ENG 342/REL 233 Greek and Roman Classics in Translation [3] Reading and discussion of selected Graeco-Roman literature, including the myths, legends, epics, lyrics, tragedies, comedies, romances, and satire of the classical world.

ENG 343 Medieval Literature in Translation [3] Reading and discussion of major narrative works of the Middle Ages, in modern English translations, illustrating the varying treatments of important recurrent themes: representative texts such as *Beowulf*, *The Phoenix*, *The Song of Roland*, *The Romance of the Rose*, *Niebelungenlied*, *Njal's Saga*, *Sir Gawain and the Green Knight*, and *Pearl*.

ENG 347/ML 347 Modern European Literature: 1920 to the Present [3] A comparative study of major modern European writers, such as Kafka, Camus, Sartre, Mann, and Beckett.

ENG 348/DRA 348 Modern Drama: Realism and Naturalism [3] Introduction to literature of the modern theater. Playwrights such as Ibsen, Strindberg, Chekhov, Wilde, Shaw, Synge, and O'Neill are studied against the background of contemporary intellectual currents and literary trends.

ENG 349/DRA 349 Modern and Contemporary Drama [3] Playwrights such as Pirandello, Anouilh, Brecht, Ionesco, Genet, Beckett, Pinter, and Miller are read with special attention given to experiments in dramatic forms.

ENG 368/DRA 362 The Development of Theatre [3] This course focuses on crucial moments in the development of theatre as an art form, paying special attention to the origin and development of various theatrical forms and texts. The history of the art of acting, directing, theatre architecture, scenic lighting, costume design, and playwriting is investigated.

ENG 370/GS 370 Gay and Lesbian Literature [3] There is little consensus as to what exactly counts as gay and lesbian literature, whether it is literature by gays and lesbians, literature about gay and lesbian characters and

themes, or literature that gay and lesbian people read. This course examines literature that might be considered part of a gay and lesbian “canon” and contemporary works that reveal current directions of gay and lesbian writing. Prerequisites: ENG 140 and GS 100, or permission of instructor.

ENG 560 Literature for the Adolescent Reader [3] Reading and discussion of literature appealing to, or written for, adolescents and young adults. Various genres will be studied: poetry, drama, short stories, novel, essay. (State certification requirement for secondary school teachers of English.)

Literary Criticism

ENG 262 Approaches to Poetry [3] An intensive study of the forms, conventions, and techniques of poetry to develop the student’s critical sensibilities through close, analytical reading and discussion of poems over a broad range of periods, authors, and themes.

ENG 461/ML 461 Theories of Literary Criticism [3] Study of major critical theories and techniques of literary criticism. Readings in significant modern literary critics and practical application of their methods.

Creative Writing

ENG 216W Writing as a Self-Creative Process [3] A composition workshop with daily writing assignments. The emphasis is on writing as self-creation and self-discovery. Students will work out in their own terms what it means to act as composers of their own reality through language—that is, their conceptions of their world and of self. Prerequisites: RLC 110 and 111, or permission of instructor. (Writing-intensive course)

ENG 225W Introduction to Creative Writing [3] A workshop course that introduces students to basic techniques in the writing of short fiction, poetry, drama, and autobiography. Weekly assignments focus on developing skill in such elements of creative writing as character development, plot, dialogue, metaphor and image, versification, among others. Reading of both student work and published work will provide a basis for discussion and practice of technique in this course. Completion of this course enables students to register for upper-division writing seminars in fiction, poetry, playwriting, and the personal essay. Prerequisites: RLC 110 and 111. (Writing-intensive course)

ENG 310W Creative Writing: Poetry [3] Intensive practice in writing of poetry in a workshop setting. May be elected for credit more than once with written permission of department chair. Prerequisite: ENG 225W or permission of instructor. (Writing-intensive course)

ENG 311W Creative Writing: Fiction [3] Intensive practice in writing of fiction in a workshop setting. May be elected for credit more than once with written permission of department chair. Prerequisite: ENG 225W or permission of instructor. (Writing-intensive course)

ENG 312W Writing for Publication [3] Advanced work in nonfiction writing, especially the writing of magazine articles, reviews, and feature stories. Prerequisites: RLC 110, 111, and PTW 210W; or permission of instructor. (Writing-intensive course)

DRA 313W/ENG 313W Playwriting [3] This course offers the opportunity to experiment with playwriting techniques in a workshop environment. The basic components of playwriting are taught, focusing particularly on character, dialogue, and plot. Students analyze plays from the standpoint of structure and take the opportunity to view and discuss local live performances. Seminars involve the workshop testing of student writing, focusing on further development of the work. It is intended that weekly writing exercises will culminate in a longer piece of work performed in a series of rehearsed readings. Prerequisite: ENG 225W or DRA 160, or permission of instructor. (Writing-intensive course)

ENG 317W/CMM 317W/PTW 317W Creative Nonfiction [3] This advanced prose-writing course explores the development of a personal narrative voice through the blending of journalistic and fictional techniques. Prerequisites: RLC 110 and 111, or permission of instructor. CMM 250 recommended. (Writing-intensive course)

ENG 333W Studies in Creative Writing [3] Upper-level studies in a variety of creative writing practices. Upper-level studies include the use of forms in poetry, experimental structures in fiction and essays, and the study of thematic and technical development of longer pieces in all genres. Since the subject will vary semester to semester, this course may be elected for credit more than once with the permission of department chair. Prerequisite: ENG 225W.

ENG 410W The Art of the Personal Essay [3] This course examines the evolution of the essay, from its origins with Montaigne to its promi-

nence as a form of modern writing. In examining the literary history of the essay, the course also serves as a writing workshop. Prerequisites: PTW 210W and 212, or permission of instructor. (Writing-intensive course)

Film Studies

ENG 253/CIN 253 Shakespeare on Film: Plays to 1600 [3] A close study of the transformation into film of dramas of Shakespeare written chiefly before 1600 (first semester), including *The Taming of the Shrew*, *Romeo and Juliet*, *Julius Caesar*, and *Henry V*. Film fee.

ENG 254/CIN 254 Shakespeare on Film: Plays after 1600 [3] A close study of the transformation into film of dramas of Shakespeare written chiefly after 1600 (second semester), including *Hamlet*, *King Lear*, *Macbeth*, and *Anthony and Cleopatra*. Film fee.

Language Studies

ENG 359/PTW 359 Contemporary English Grammar [3] Grammatical structures and the application of grammar to prose writing, with emphasis on stylistic study, syntactic arrangement, and semantic meaning.

ENG 390–397 Special Topics in Language and Literature [all 3] Studies in varied literary topics of special or timely importance not ordinarily examined in the regular curriculum.

ENG 452 History of the English Language [3] The history and development of the English language, Indo-European origins, the evolution of the language from the earliest periods to the present. Studies in etymology, phonetics, and historical linguistics, with supplementary readings illustrating the language through its successive stages of development.

Special Courses

ENG 200 Cooperative Education Program [variable] Paid work experience involving writing/researching skills in a business setting. Objectives and evaluation criteria are set up by a learning contract under the supervision of the department's co-op/internship coordinator. Pass/No Pass grading. Prerequisites: Sophomore standing and 2.5 GPA. May be elected for credit more than once, up to a limit of 15 credits, with written permission of the department.

ENG 380, 381 Independent Study [1–3] An independent study project conducted under the direction of a willing faculty mentor. Independent study may be elected for 1, 2, or 3 credits, depending on the nature and scope of the project. Majors must reach agreement with the faculty mentor about the requirements for

successful completion of the independent study before enrolling in the course. Prerequisite: Permission of instructor.

ENG 465W The Capstone Course [3] The course focuses on a special topic of literary studies (Detective Fiction, Hypertext, Marlowe and Shakespeare), reintroduces literary theory, and helps students to put together a portfolio of their best writing. The first two objectives are met through informal lecture and discussion, and the last through a workshop atmosphere in which students read and criticize each other's portfolio entries. This is a course primarily for graduating senior English majors for whom it is a requirement. Prerequisites: Senior standing and at least 12 credit hours in English. (Writing-intensive course)

ENG 490 English Internship Program [1–3] Internships allow English majors and minors to supplement their classroom work with on-the-job experience in journalism, editing, public relations, and related fields. Typically, during one semester interns work off campus several hours each week under the supervision of professionals in their fields. Prospective interns must secure a faculty mentor and must consult that mentor about the requirements of the internship before enrolling in the course. Prerequisite: Permission of instructor.

Environmental Studies

Interdepartmental Committee

Edward Gray (*Chemistry*)

Harald Sandstrom (*Politics and Government*)

Manfred Striefler (*Physics and Computer Science*)

Environmental Studies Programs

An Interdepartmental Committee has been established to study the creation of new majors in the area of environmental science and studies. Programs in Environmental Science, Environmental Biology, and Environmental Chemistry will be designed for students interested in laboratory and field research, consulting, analytical and diagnostic environmental work, and as a preparation for graduate studies. The curricula are similar during the first year, so a decision about these three majors would not have to be made until the sophomore year. The program in Environmental Studies would be designed for students interested in preparing for careers in environmental policy decision making, natural history interpretation, conservation education and teaching, and as preparation for graduate studies, including law school.