

- 167. Econometrics.** *Mr. De Pace.* Introduction to the theory and practice of econometrics. Application of statistical inference, probability theory, matrix algebra and calculus to multiple-regression analysis. Lecture, computer workshop, problem sets, term project, student presentations and critiques. Prerequisites: 57, 101, 102, MATH 60. Each semester.
- 168. Financial Decision Making.** *Mr. Smith.* A computer-based simulation of financial intermediation in the modern economy. Class divided into teams that analyze financial data and make weekly financial decisions. Prerequisite: 156. Spring 2010; offered alternate years.
- 190. Senior Seminar.** *Mr. Andrabi, Mr. Likens, Mr. Smith, Mr. Steinberger.* Analysis of selected problems in economics. Required for graduation. Full course credit. Prerequisites: 101, 102, and either 107 or 167 must be completed in advance of participating in the Senior Seminar. Each spring.
- 195. Senior Activity.** *Staff.* Comprised of two parts: (1) the Major Field Achievement Test in Economics; and (2) regular participation in the departmental colloquium. Required for graduation. No credit. Each spring. (December graduates enroll fall semester.)
- 99/199. Reading and Research.** *Staff.* Supervised advanced study in selected fields of economics. Open to qualified seniors with permission of instructor. Prerequisite: permission of instructor. 99, lower-level; 199, advanced work. Course or half-course. May be repeated. Each semester. (Summer Reading and Research taken as 98/198.)

ENGLISH DEPARTMENT

Professor Kevin J. H. Dettmar, department chair

Professors Dettmar, Mann³, Rankine, Reed

Associate Professors Clark, Thomas

Assistant Professors Gravendyk, Kunin, Raff, Regaignon, Tompkins, Worley

Visiting Assistant Professor Craig

Visiting Writer-in-Residence Klinkenborg

The Pomona College Department of English offers courses that address a broad range of historical periods, geographical locales and literatures in English. Majors will encounter a variety of theoretical approaches and ways of engaging the intimately related problems of reading and writing. Rather than being held to a single logic of requirement, English majors are invited to develop individual paths through the curriculum, defining and revising these paths in meetings with their advisors.

Requirements for the Major in English

The major requires eleven courses.

1. *English (ENGL) 67.* This introductory seminar acquaints students with certain historical, theoretical and methodological dimensions of literary study in relation to a topic chosen by the professor. The course is a prerequisite for the advanced studies seminar (170). It should be taken during the first or second year—either before or, at the latest, during the semester in which a student declares the major.
2. *One advanced studies seminar (170 A, B, C, etc.).* Students must take 67 before taking 170. Majors are advised to take it during their junior year and should have an approved path proposal on file with the department chair.
3. *The senior exercise.* Takes one of two forms. Students who choose to write a senior thesis take the two-semester 191 (Senior Thesis). Those who elect not to write a thesis take a second 170-seminar series during either semester of senior year and register concurrently for the non-credit 190 (Senior Exercise/Seminar Option). In exceptional cases,

³On leave 2009-10

the department may permit a student to replace one English advanced studies seminar (170-series) with an advanced seminar in another department or program.

All senior majors will present senior exercise research—either a portion of the senior thesis or written work produced for the second 170-series seminar taken—at the Department Symposium toward the end of spring semester.

4. *Eight additional courses.* Upon declaring the major, each student must provide the department with a planned course of study. This major path proposal should define a field of inquiry and explain how the proposed courses will enable the student to explore that field. In consultation with the advisor, each major must review, update, and, if necessary, rework the plan annually. Students may petition to have one or sometimes two courses from outside the English Department count toward the fulfillment of this eight-course requirement. Such petitions must make clear why the course or courses in question are essential to the student's intended path through the major.

A set of sample pathways through the major is available in hardcopy from the department office and online at www.english.pomona.edu.

The Pass/No Credit (P/NC) grading option is allowed only by petition to the department chair. With rare exceptions, two P/NC courses are allowed for the major.

Requirements for a Minor in English

To complete a minor, students must pass a total of six courses. These must include 67 and a course in the 170 series. The P/NC grading option is allowed only by petition to the department chair. For the minor, one P/NC course is allowed.

Courses

English (ENGL) courses satisfy Area 1 of the Breadth of Study Requirements.

Courses numbered under 100 take a broader focus; courses numbered over 100 take a narrower one. Course numbers are not keyed to difficulty: 80 is not necessarily more elementary than 154.

50. **Modern British and Irish Fiction.** *Mr. Dettmar.* This course surveys some of the most significant trends, via some of the most important novels, in the 20th-century British tradition. Works studied include novels by Beckett, Conrad, Ford, Forster, Green, Ishiguro, Joyce, Kelman, Orwell, Rhys, Rushdie, Smith and Woolf. Spring 2010; offered alternate spring semesters.
51. **Modern American Fiction.** *Staff.* To be announced.
53. **20th-Century American Women Writers.** *Ms. Clark.* Exploration of novels, short stories and poetry written by women between 1900 and 2000, with attention to the representation and politics of women's daily lives in relation to national and international developments of the century. Fall 2010.
55. **Topics in Contemporary Fiction.** To be announced.
- 55A. **Hollywood and the Novel.** *Ms. Craig.* It is an old Hollywood adage that middling novels make good films. In this class, we examine five fine contemporary novels and a novelesque short story that have been adapted to the screen and examine what distinguishes these novels, why their qualities pose challenges to the process of adaptation to the film form and how these challenges have been met. Fall 2009.
56. **Contemporary Native American Literature.** *Ms. Thomas.* Examination of contemporary writers and other artists of Native American descent including those working in fiction, poetry, drama, visual arts and film for indigenous perspectives on self and community formation, gender, ethnicity, class and sexuality, home and displacement, internal U.S. diaspora geographies and a revised view of American society that includes all the Americas and the fact of genocide as an extended but denied history. Fall 2009.

57. **Modern British & Irish Poetry.** *Mr. Dettmar.* Readings in the most significant British and Irish poetry of the 20th and 21st centuries, including the poetry of Thomas Hardy, Gerard Manley Hopkins, W. B. Yeats, Sigfried Sassoon, T. S. Eliot, W. H. Auden, Dylan Thomas, Philip Larkin, Thomas Kinsella, Thom Gunn, Geoffrey Hill, Seamus Heaney, Eavan Boland, Maebh McGuckian, Paul Muldoon and Carol Ann Duffy. Spring 2011; offered alternate spring semesters.
64. **Elements of Creative Writing.** Practice in a literary form, with some attention to technical theory and to the creative process. Prerequisite: permission of instructor; student must submit a writing sample to receive permission. **64A. Fiction.** *Ms. Craig.* Fall 2009, Spring 2010. **64B. Poetry.** *Ms. Rankine.* Fall 2009, Fall 2010. **64C. Screenwriting.** *Staff.* Fall 2009, Spring 2010. **64D. Literary Non-Fiction.** *Mr. Klinkenborg.* Spring 2010, Spring 2011.
65. **Special Topics in Creative Writing.** *Staff.* To be announced.
67. **Literary Interpretation.** *Staff.* Training in certain historical, theoretical and methodological dimensions of literary study in relation to a topic chosen by the professor. Special attention to close textual analysis and to writing effectively about literature. Each semester.
74. **The British Novel, Behn through Austen.** *Ms. Raff.* The British novel from its beginnings in the prose narratives of the late 17th century to its form in the early 19th century. Readings from Defoe, Richardson, Fielding, Goldsmith, Sterne, Burney, Cleland, Radcliffe, Austen and others. Spring 2010; offered alternate years.
75. **The British Novel II.** *Staff.* To be announced.
77. **American Nature: Poetry in/and the 19th Century.** *Ms. Gravendyk.* Investigates the entwined development of nature poetry and national identity in the 19th century. Considers social and cultural features of 19th-century life, historical naturalist and scientific texts and selected critical theory. Readings will include a wide range of poetry along with essays by Thoreau, Austin and Emerson. Fall 2009; offered alternate fall semesters.
80. **The Bible as Literature.** *Ms. Worley.* Close reading of the anthology that sets the literary standards for Western culture and teaches us how to read. We will be reading thematically rather than serially, with consideration given to the material and cultural history of the text as well as genre and form. Fall 2010; offered alternate years.
83. **Arthurian Literature.** *Ms. Worley.* The legend of King Arthur, from its earliest roots in 6th-century Britain, through the 13th-century growth of the legend (and introduction of new characters), up to the modern use of Arthur to reflect Cold War anxieties. Spring 2011; offered alternate years.
85. **History of the English Language.** *Ms. Worley.* A basic introduction to the development of English, from its earliest days as an obscure dialect along the North Sea coast to its position as a language of global domination. We will use sound patterns, vocabulary and language structure to understand the big picture of linguistic change, as well as the small curiosities of daily language. Fall 2009; offered alternate years.
86. **Poetry Movements Since the 1950s.** *Ms. Rankine.* This course will be a survey of the major poetic movements in the last half-century. Poets will include Ashbery, O'Hara, Ginsberg, Wright, Rich, Lorde, Creeley, Duncan and others. Letter grade only. Spring 2010.
87. **Writing: Theories, Processes, Pedagogies.** *Ms. Bromley; Ms. Regaignon.* Theoretical grounding in the writing process, as well as in teaching and tutoring. Students will undertake a major research project, investigating some aspect of the writing process, writing in a particular discipline, or tutoring writing. Each fall.
88. **Poets in the 21st Century.** *Ms. Rankine.* Explores the work of a number of contemporary poets by reading their work and engaging with criticism written by and about them. Fall 2010; offered alternate years.

90. **The Pre-Modern for Postmoderns.** *Ms. Worley.* The Middle Ages and Renaissance form the buried foundation to all later literary endeavor. This class frontloads a number of ideas and events that are important for understanding the discipline. Organized in segments, it will cover nationhood, authorship, literary fame, the evolution of genre, postcoloniality and climate change. Fall 2009; offered alternate years.
91. **Enlightenment, Romantic and Victorian Literature.** *Mr. Reed.* Close study in historical context of selected works by such 18th- and 19th-century writers as Swift, Pope, Fielding, Johnson, Austen, Wordsworth, Keats, Bronte, Browning, Dickens, G. Eliot, Hardy and Yeats. Spring 2011.
92. **The Anglo-Irish Literary Tradition.** *Mr. Dettmar.* A survey of the most significant English-language Irish writing from Jonathan Swift to the present day, with attention paid to linguistic and stylistic virtuosity and to the politics of Ireland's colonial and postcolonial experiences. Sterne, Goldsmith, Edgeworth, Yeats, Moore, Synge, Joyce, Beckett, Bowen, Heaney, Boland, Muldoon, Doyle, McDonagh and others. Letter grade only. Fall 2010; offered alternate years.
94. **Pre-Contact to Civil War U.S. Literature.** *Staff.* To be announced.
95. **From Antebellum to Postwar: U.S. Literature from 1855 to 1955.** *Staff.* To be announced.
100. **Literature & Cultures of U.S. Imperialism.** *Ms. Tompkins.* Course addresses the history of U.S. imperialism through literature, historical readings and cultural theory. Emphasis on reading imperialism through the lens of critical gender studies and critical race theory. Covers lesser-known women writers such as Helen Hunt Jackson, Sitkala-Sam and Maria Amparo Ruiz de Burton as well as canonical novelists like Melville and Twain. Spring 2011.
101. **The English Lyric Before 1700.** *Mr. Kunin.* Study of the short poem in the 16th and 17th centuries, both secular and religious. Emphasis on Spenser, Sidney, Shakespeare, Donne, Johnson, Herbert and Marvell. Spring 2011.
103. **Literature of the Enlightenment.** *Ms. Raff.* Reason and unreason, ethics and aesthetics, high minds and low bodies in poetry, drama and prose by such writers as Dryden, Locke, Rochester, Congreve, Pope, Swift, Fielding, Johnson, Boswell, Reynolds, Burke and Sheridan, with some attention to French authors such as Voltaire. Fall 2010.
104. **Literature of the Romantic Period.** *Mr. Reed.* The major poets—Blake, Wordsworth, Coleridge, Byron, Shelley and Keats—with some attention to both fictional and nonfictional prose. Fall 2010.
105. **Literature of the Victorian Period.** *Staff.* To be announced.
106. **19th-Century U.S. Women Writers.** *Ms. Tompkins.* Novels, anti- and pro-slavery tracts, domestic manuals and other forms of women's writing during the 19th century. Special attention to critical and historical sources examining the role of women in the public spheres and spaces of the 19th century United States. Knowledge of literary, cultural or critical gender theory required. Fall 2010; offered alternate years.
107. **William Blake.** *Mr. Mann.* Studies in Blake's visionary poetry and painting, with special focus on "illuminated books" as both verbal and visual art. Fall 2010.
110. **Women and the Rise of the Novel.** *Ms. Raff.* Women's contributions to the rise of the novel. Focus on aesthetic and popular triumphs of 18th-century England. Topics include the legacy of French romances and salon culture; the bawdy court novella; coded rebellion within sentimental novels; constructions of the female reader; connections to the present. Spring 2012.
113. **Step Right Up: Race, Gender and Popular Culture 1865-1917.** *Ms. Tompkins.* Looks at the explosion of popular culture from the end of the Civil War to World War II via primary texts (advertising, popular and canonical novels, magazines, etc.) and feminist and cultural theory. Examines the ways that U.S. demographics – Black, European immigrant, working class, female, male and adolescent – were shaped by the popular discourses and the period. Spring 2012; offered alternate years.

115. **Eating the Other: Race, Gender and Literary Food Studies.** *Ms. Tompkins.* Fall 2011; offered alternate years.
116. **Excess.** *Mr. Mann.* Fall 2011; offered alternate years.
117. **Poststructuralism.** *Mr. Mann.* To be announced.
118. **The Nature of Narrative in Fictions and Films.** *Mr. Reed.* Investigates narrative as a fundamental mode of understanding and organizing human experience. Practice of storytelling in writers like Calvino, Diderot, Kundera, Borges, Proust, Kafka, Dante, Sterne, Woolf and Sartre; and in filmmakers like Lynch, Hitchcock, Roeg, Mallek and Allen. Theories of narrative from Aristotle through Freud to Barthes. Spring 2010.
121. **Whitman, Dickinson and Poe.** *Ms. Gravendyk.* Primarily studies in the poetry and selected prose of Walt Whitman and Emily Dickinson; the poetry and fiction of Edgar Allan Poe; and relevant literary criticism. Special attention to publishing histories, social contexts, relationships to other writers in the 19th century and influence on the development of American poetics. Prerequisite: 67. Spring 2010; offered alternate spring semesters.
123. **The Holocaust in Literature and Film.** *Mr. Mann.* Close study of novels, poetry and film on the shoah. Secondary readings in historical and philosophical texts. Spring 2012.
- AF 125C. **Introduction to African American Literature: Middle Passage to Civil War.** *Ms. Thomas.* Spring 2010.
- AF 125D. **Literature and Film of the African Diaspora.** *Ms. Thomas.* To be announced.
126. **“A Made Place”: California Poetry.** *Ms. Gravendyk.* Considers the variety of myths, histories, imaginations and products (literary, cultural, material) that are produced or revised by California poetry in 20th century. Readings may include work by Rexroth, Oppen, Miles, Jeffers, Miller, Duncan, Ferlinghetti, Spicer, Hejninian, Hillman, Hass and others. Spring 2010; offered alternate spring semesters.
127. **Pre-Modern Psychology.** *Mr. Kunin.* To be announced.
- AF 130. **Topics in 20th-Century African Diaspora Literature.** *Ms. Thomas.* Fall 2010, Fall 2011.
140. **Literature of Incarceration: Writings from No Man’s Land.** *Ms. Thomas.* Focusing on writing by women within prison systems worldwide including the United States and South Africa, the course seeks to frame and analyze their confrontations and experiences where conflicts of gender, ethnicity, class and state authority produce inmates of policed and criminalized landscapes. Fall 2010.
142. **American Poetry.** *Staff.* To be announced.
143. **American Poetic Modernisms.** *Ms. Gravendyk.* Readings in a diverse body of American poetry identified as high-, late-, alternative- or early-“modernist.” Premised on the notion of multiple modernisms, this class uses readings in literary theory and criticism to interrogate and refine the terms with which we categorize poetry from the first half of the 20th century. Readings will include Moore, Eliot, Pound, Toomer, Oppen, Rukeyser, Williams, Hughes and others. Fall 2009; offered alternate fall semesters.
144. **Psychoanalysis and Literature.** *Ms. Raff.* Considers psychoanalytic conceptions of the unconscious, identity, subjectivity, family, culture, religion and clinical practice with attention to their relevance to the study of literature. Intensive introduction to psychoanalysis followed by an examination of psychoanalytic theories of reading. Work by Freud, Lacan, Winnicott and others. Short literary texts may include Hoffmann, Gogol, Poe, Flaubert, James and Kafka. Spring 2011; offered alternate years.
145. **The Gothic Tradition.** *Ms. Raff.* A close look at the founding phase of the Gothic literary tradition (Walpole, Godwin, Radcliffe, Lewis, Austen) with a glance at its precursors, such as the “apparition narrative” and a survey of its monstrous progeny (Hoffmann, Mary Shelley, Pushkin, Poe, LeFanu, Henry James, Stoker, Carter, cyborg films). Short secondary readings include Burke, Sade, Scott, Freud, Kristeva, Sedgwick. Fall 2010; offered alternate years.

- 147. Contemporary Critical Theory.** *Mr. Mann.* Introduction to the tasks and problems of contemporary literary theory. Readings drawn primarily from structuralism and poststructuralism. Spring 2011; offered alternate years.
- 148. Literary Theory, Ancient and Modern.** *Mr. Mann.* To be announced.
- MS 149A. Marxism and Cultural Studies.** *Ms. Fitzpatrick.* Fall 2009.
- MS 149B. Postmodernism.** *Ms. Fitzpatrick.* To be announced.
- MS 149C. New Media Theory.** *Ms. Fitzpatrick.* Fall 2011.
- MS 149D. Theories of Authorship.** *Ms. Fitzpatrick.* Prerequisite: 49; 50, 51 or ENGL 67. Fall 2011; offered approximately every other year.
- MS 152. Television Authorship.** *Ms. Fitzpatrick.* Fall 2009; offered approximately every other year.
- 153. Chaucer and His World.** *Ms. Worley.* Spring 2012; offered alternate years.
- 154. Shakespeare: The Comedies and Histories.** *Mr. Kumin.* An examination of Shakespeare's earlier plays. Emphasis on the formal, religious and political significance of love, sex and marriage in the comedies. Consideration of various uses and modes of history-writing as well as intersections between religion and politics (political theology) in the histories. Fall 2009.
- 155. Shakespeare: The Tragedies and Romances.** *Mr. Kumin.* An examination of Shakespeare's later plays, with emphasis on traditional and newly emerging ideas about political, religious and gender relationships, including the analogy between family and state and alternative notions of contract and consent. The course considers how the literary genres of tragedy and romance can perform political critique and imagine political reform. Spring 2010.
- 156. Milton and Visual Culture.** *Mr. Kumin.* A study of Milton's major poetic and prose works, considering these works in the context of the English Renaissance and its valorization of ancient Greek and Roman culture; the religious and political iconoclasm of 17th-century England; and more 'universal' psychological issues of gender difference and sexual desire. Spring 2010.
- 157. Nature and Gender: Reading Environmental Literature.** *Ms. Clark.* Close reading and discussion of North American fiction, poetry, literary non-fiction and science writing through the theoretical frameworks of eco-feminism and environmental criticism, with attention to issues of environmental justice. May include such writers as Carson, Dillard, Hogan, Kumin, Leopold, Kingston, Lopez, Merchant, Silko, Snyder, Thoreau, Walker and Williams. Spring 2010.
- 158. Jane Austen.** *Ms. Raff.* To be announced.
- 161. James Joyce.** *Mr. Dettmar.* Examinations of Joyce's works: *Dubliners*, *Portrait of the Artist*, *Exiles* and *Ulysses*. Close reading of the texts and consideration of aspects of Joyce's personal background, relation to previous literary history and great influence upon contemporary literature. Spring 2011.
- 163. T.S. Eliot and Virginia Woolf.** *Ms. Clark.* A close reading of the major works, including criticism, with attention to how both shaped modernist aesthetics. Fall 2009.
- 167. Contemporary Poetry.** *Mr. Mann.* To be announced.
- MS 168. Writing Machines.** *Ms. Fitzpatrick.* Spring 2010; offered approximately every other year.
- 183. Advanced Creative Writing.** *Staff.* Student's own work is principal content of the course; class meets weekly to read and discuss it. Occasionally other readings. Enrollment limited to 15. Prerequisite: permission of instructor; student must submit a writing sample to receive permission. 64 strongly recommended. May be repeated for credit. Each semester. **183A. Fiction.** *Ms. Craig.* Spring 2010. **183B. Poetry.** *Ms. Rankine.* Spring 2010; Spring 2011. **183C. Screenwriting.** *Staff.* Spring 2010. **183D. The Literary Essay.** *Mr. Klinkenborg.* Spring 2010; Spring 2011.

Advanced Studies Seminars

- 170. Advanced Studies Seminar.** *Staff.* Advanced analysis and writing of an extended research paper. Prerequisite: 67 and, for English majors, approval of the major path proposal. English majors taking a second 170-series seminar for completion of the senior exercise must also enroll in 190, Senior Exercise/Seminar Option.
- 170A. History of the Book: Papyrus, Parchment, Paper, Pixel.** *Ms. Worley.* From the evolution of writing through the Chinese invention of paper and printing, medieval illumination, Inca *quipu*, the printing industry in Europe, copyright, the Brazilian *cordel* and the politics of literacy, up to speculations about the future of the book. Hands-on work in Special Collections. Letter grade only. Spring 2010; offered alternate years.
- 170C. Inventing the Great Books.** *Mr. Dettmar.* The idea of “Great Books” appeared in the late 19th century, responding to cultural fears about the failing authority of the Good Book and the democratization of cultural capital available through a storehouse of valuable works: a secular canon. This course explores the “invention” and dissemination of this powerful cultural notion. Readings from Arnold, Newman, Farrar, Joyce, F. R. Leavis, Denby, Gates, Lauter, others. Letter grade only. Prerequisite: 67. To be announced.
- 170E. To Defeat Theater.** *Mr. Kunin.* Artists and philosophers often complain that theater makes inappropriate demands for love. This class revisits the antitheatrical tradition to explore ways of thwarting these demands, “to defeat theater” (in Michael Fried’s phrase) using the resources of theater. Readings selected from: Plato, Aristotle, Shakespeare, Molière, Rousseau, Stein, Brecht, Stanislavski, others. Letter grade only. Prerequisite: 67. Spring 2011. Offered occasionally.
- 170F. Special Topics in English Literature Before 1700: Beowulf.** *Ms. Worley.* Poetry and prose, fact and fiction, piety and porno (or just about) — Chaucer wrote it all. We will learn Middle English, get familiar with one of the cornerstones of English literature, and examine timeless issues like imperialism, gender roles and class warfare. Letter grade only. Prerequisite: 67. To be announced.
- 170H. Singing to Each Other: 20th-Century Collaborative Art Works.** *Ms. Gravendyk.* Examines collaborative works in the 20th- and 21st-centuries, attempting to theorize “hybridity,” “experimentalism” and “genre.” Texts will include the shared work of poets, visual artists, graphic novelists, musicians and screenwriters, alongside projects that interact with pre-existing texts, “collaborate” with anonymous sources or systems, or come out of editorial relationships. Letter grade only. Prerequisite: 67. Fall 2010. To be announced.
- 170J. Special Topics in American Literature: Toni Morrison.** *Ms. Thomas.* A seminar on Morrison’s contributions to African-American literature, the Western canon, Black feminist discourse and promoting African Diaspora literacy. Students will examine Morrison as a writer of fiction, literary criticism, essays, short stories, cultural criticism and editorial commentaries. Prerequisite: 67. Spring 2011.
- 170L. Genre Theory.** *Ms. Regaignon.* Exploration of genre as a category of analysis that provides not only a means to define, describe and catalogue kinds of texts, but also to define, organize and generate rhetorical and social action in a textually-mediated world. Focus is on both literary and rhetorical theories of genre; students will select the particular written genres and texts. Prerequisite: 67. Spring 2010; offered every third year.
- 170M. Irony in the Public Sphere.** *Mr. Dettmar.* Since the 1830s, two parallel developments in irony have combined to create the kinds of large-scale public misreading of irony seen in countless contemporary examples. We’ll survey the state of irony theory, as well as the current (and past) states of ironic practice, striving to complicate the traditional understanding of irony. Letter grade only. Prerequisite: 67. Spring 2010. Offered occasionally.
- 170Q. Wordsworth and Proust.** *Mr. Reed.* Advanced analysis and research. Prerequisites: 67. Fall 2009.
- 170S. Austen and the Reader.** *Ms. Raff.* To be announced.

99/199. Reading and Research. *Staff.* Individual programs of reading or of writing (expository or creative) for specially qualified students. Permission of department chair required. 99, lower-level; 199, advanced work. Course or half-course. May be repeated. Each semester. (Summer Reading and Research taken as 98/198.)

Courses for Seniors

190. Senior Exercise/Seminar Option. *Mr. Dettmar.* Students electing this option take a second 170-series Advanced Studies seminar to satisfy the senior exercise requirement. A grade and credit are assigned for the 170 seminar; enrollment in 190 confers no credit but will receive one of the following designations: No credit, pass or distinction. Students must receive at least a C-minus in the Advanced Studies Seminar in order to receive a pass in 190. Each semester.

191. Senior Thesis. *Mr. Dettmar.* Students choosing this option enroll both semesters of the senior year. A grade will be assigned for the fall semester based upon the completion of a chapter of thesis (or approximately 20 to 25 pages of writing toward the thesis) and for the spring semester upon completion of the thesis. Eligibility based on grade point average and permission of the department. Each semester.

ENVIRONMENTAL ANALYSIS PROGRAM

Professor Richard Hazlett, coordinator

Professor Char Miller, director

Additional Core Faculty: Professors Cutter, Davis

Track Advisory Committee: Professors Cutter, Davis, Elderkin, Fowler, Hazlett, Miller, Perry, Tanenbaum, Taylor, Worthington

One of the greatest challenges facing humankind in the new century is the need to develop a sustainable civilization in a world with natural systems and limits under increasing strain from economic expansion and population growth. The Environmental Analysis Program (EAP) is designed to prepare students for careers in many environmental problem-solving fields, including law, policy, medicine, chemistry, conservation, global change science, urban planning, architecture and resource management. It also provides a solid background for careers in environmental education and community environmental action.

The EAP participates in the Swarthmore-Macalester-Pomona "Globalization and the Environment" Semester at the University of Cape Town, South Africa, where students can experience firsthand the strains of development in a new democracy set in a spectacular and precariously conserved natural setting, the Cape Floristic Province. It also offers an environmental science study abroad program on the North Island of New Zealand, specializing in Maori and non-tribal land use and pollution issues, conservation and renewable energy development.

Requirements for the Major in Environmental Analysis

All EA majors take the following core courses:

50, Introduction to Environmental Studies

70, Nature, Culture, & Society

190, Environmental Seminar

191, Senior Research in Environmental Analysis

EA Major Tracks

In addition to the core requirements, students must complete the requirements for one of the following eleven EA major tracks.