

## Spring 2017 English Offerings

### SPECIAL TOPICS COURSES

**ENGL 190.01: Multimedia Shakespeare** – TR 9:25-10:40 Smith,  
**ENGL 190.02: Harry Potter** – TR 12:15-1:30 Ward  
**ENGL 495: Field Internship** - Holmes

### I. CORE CURRICULUM

**ENGL 201: British Lit to 1800** – 01 MW 3:25-4:40 Smith, 02 TR 12:15-1:30 Lowenthal, 03 TR 1:40-2:55 Lowenthal  
**ENGL 202: British Lit since 1800** – 01 MWF 11:00-11:50 Beres Rogers, 02 MWF 12:00-12:50 Bowers, 03 TR 1:40-2:55 Carens  
**ENGL 207: American Literature to the Present** – 01 MWF 9:00-9:50 Duvall, 02 MWF 10:00-10:50 Duvall, 03 TR 9:25-10:40 Vander Zee  
**ENGL 299: Intro to English Studies** – 01 MWF 12:00-12:50 Russell, 02 TR 10:50-12:05 Carens, 03 TR 1:40-2:55 Seaman

### II. AREA REQUIREMENTS

#### Literature in History, Pre-1700

**ENGL 361.01: Medieval Natures** – TR 12:15-1:30 Seaman  
**ENGL 361.02: Marooned: America in Early English Literature** - TR 1:40-2:55 Kelly

#### Literature in History, 1700-1900

**ENGL 318: The Eighteenth Century: The Literature of the Enlightenment** – MWF 11:00-11:50 Bowers  
**ENGL 321: The Romantic Period** – MWF 12:00-12:50 Beres Rogers

#### Literature in History, 1900-Present

**ENGL 341: Literature of the American South** – MW 2:00-3:15 Eichelberger  
**ENGL 363: Modern American War Fiction** – TR 10:50-12:05 Farrell

#### Difference and Literary Tradition

**ENGL 234: Survey of Third-World Masterpieces** – MWF 9:00-9:50 Lewis  
**ENGL 313: African American Literature** – MW 3:25-4:40 Bynum  
**ENGL 336: Women Writers** – MWF 10:00-10:50 Frazier  
**ENGL 364: From Hip Hop to Barack: 21st Century African-American Literature** – MW 2:00-3:15 Bynum

#### Film and Cultural Studies

**ENGL 212: Cinema: History and Criticism** – 01 MW 3:25-4:40 Glenn, 02 TR 12:15-1:30 Bruns  
**ENGL 390: Studies in Film** – TR 10:50-12:05 Bruns  
**ENGL 490: The Myth of the Road in American Film** – MW 2:00-3:15 Glenn

#### Creative Writing

**ENGL 220: Poetry Writing I** – 01 M 4:00-6:45 Jackson, 02 TR 9:25-10:40 Scott-Copses, 03 TR 10:50-12:05 Hase-Jackson  
**ENGL 223: Fiction Writing I** – 01 M 4:00-6:45 Varallo, 02 TR 9:25-10:40 McCollum, 03 TR 10:50-12:05 Warner  
**ENGL 367: Creative Nonfiction** – TR 12:15-1:30 Drager  
**ENGL 377: Poetry Writing II** – MW 2:00-3:15 Jackson  
**ENGL 378: Fiction Writing II** – TR 1:40-2:55 Lott  
**ENGL 402: Advanced Workshop in Poetry Writing** – W 4:00-6:45 Jackson  
**ENGL 403: Advanced Workshop in Fiction Writing** – 01 M 4:00-6:45, 02 R 4:00-6:45 Drager

#### Writing, Rhetoric, and Language

**ENGL 215: Interdisciplinary Composition** – 01 MWF 12:00-12:50 Collins-Frohlich, 02 ONLINE Warnick  
**ENGL 310: Theories of Teaching Writing** – TR 12:15-1:30 Craig  
**ENGL 334: Technical Writing** – TR 9:25-10:40 Devet

#### Theme and Genre-Centered Approaches

**ENGL 320: Young Adult Literature** – MW 2:00-3:15 Ward  
**ENGL 328: The British Novel II** – TR 9:25-10:40 Carens  
**ENGL 470: Modern Science Fiction** – TR 10:50-12:05 Lowenthal

#### Author-Centered Approaches

**ENGL 306: Milton** – MWF 9:00-9:50 Russell

### III. CAPSTONE

**ENGL 470: Modern Science Fiction** – TR 10:50-12:05 Lowenthal  
**ENGL 490: The Myth of the Road in American Film** – MW 2:00-3:15 Glenn

\*courses and times subject to change\*

# Spring 2017 English Course Offerings

## SPECIAL TOPICS COURSES

### **ENGL 190: Multimedia Shakespeare**

**Section 1: TR 9:25-10:40**

**Kay Smith**

In this course, we will examine Shakespeare as a 'remix' artist. Remix means taking cultural artifacts and combining them into new kinds of creative blends. In his own day, Shakespeare was a consummate remix artist -- a "borrower" of plots, characters, and even speeches. In our present day, Shakespeare has become a consummate "lender" of these plots, characters, speeches, etc., to many different cultural forms -- music, movies, games, novels, comics, art, food, TV. We will study Shakespeare through a multimedia lens, reading graphic novels of his plays, studying Shakespeare in "the original Klingon" and examining his presence both in films of his plays and in knock-offs like *Ten Things I Hate about You*. This is the perfect course for Shakespeare fans! This course fulfills three hours of the general education humanities requirement.

### **ENGL 190: Harry Potter**

**Section 2: TR 12:15-1:30**

**Patricia Ward**

This course will cover all seven books in J.K. Rowling's Harry Potter series. We will also discuss works that influenced Rowling as well as the works' influence on popular culture. Class format will be lecture and discussion with emphasis on close reading and analysis of texts. Class members will be sorted into houses, and houses will meet frequently for discussion and some healthy inter-house competition. This course fulfills three hours of the general education humanities requirement.

### **ENGL 495: Field Internship**

**Cathy Holmes**

A field internship provides the advanced student an introduction to the nature, methods, and literature of one of the professions.

*Prerequisites:* Sophomore, junior or senior standing, a major in English, permission of the instructor and the department chair. Contact Cathy Holmes at holmescc@cofc.edu for more information and to sign up.

## CORE CURRICULUM

### **ENGLISH 201: BRITISH LITERATURE TO 1800**

A study of major works of representative writers from the Medieval period through the 18th century. Emphasis on close reading and literary history.

**Section 1: MW 3:25-4:40**

**Kay Smith**

**Section 2: TR 12:15-1:30**

**Section 3: TR 1:40-2:55**

**Cynthia Lowenthal**

### **ENGLISH 202: BRITISH LITERATURE SINCE 1800**

A study of major works of representative writers from the Romantic period to the present. Emphasis on close reading and literary history.

**Section 1: MWF 11:00-11:50**

**Kathleen Beres Rogers**

**Section 2: MWF 12:00-12:50**

**Terence Bowers**

Section 3: TR 1:40-2:55

Tim Carens

## **ENGLISH 207: SURVEY OF AMERICAN LITERATURE**

A study of representative writers from the colonial period to the present. Emphasis on close reading and literary history.

Section 1: MWF 9:00-9:50

Section 2: MWF 10:00-10:50

Mike Duvall

Section 3: TR 9:25-10:40

Anton Vander Zee

## **ENGLISH 299: INTRODUCTION TO ENGLISH STUDIES**

An introduction to the theories and practices motivating English studies past and present, with an emphasis on the methods, subjects, and rationales of textual analysis. This writing intensive course also fosters the critical reading, rhetorical, and research skills underpinning successful writing in English studies.

Section 1: MWF 10:00-10:50

Bill Russell

Section 2: TR 10:50-12:05

Tim Carens

Section 3: TR 1:40-2:55

Myra Seaman

## **AREA REQUIREMENTS**

### **LITERATURE IN HISTORY, PRE-1700**

#### **ENGL 361: Medieval Natures**

Section 1: TR 12:15-1:30

Myra Seaman

This course will turn to Middle English literature to get a sense of the ways medieval people conceptualized their place in the natural world. Specifically, we will pay close attention to how they represented the animals, plants, rivers, oceans, and land with and on which they lived—and how they saw themselves as part of this ecology. We will take an ecocritical approach as we investigate the relationship between medieval humans and nonhumans, asking how humans constructed the natural world as they knew it, and how that world informed and shaped human culture. We will read romances, drama, lyrics, travel narratives, and fables, and will equip ourselves with interpretive tools from contemporary animal studies, ecomaterialism, and actor-network theory.

#### **ENGL 361: Marooned: America in Early English Literature**

Section 2: TR 1:40-2:55

Joseph Kelly

Where did America begin, Jamestown or Plymouth? One story is about shipwreck, castaways, maroons, and disaster. The other is about avoiding rocks, bargains with God, safe harbor and a city on a hill. As evidenced by the ubiquity of our Thanksgiving iconography, the Pilgrims seem to have won this competition, but it was not always so. Only for about a hundred years have Americans told themselves that their nation began at Plymouth Rock. This course will examine a variety of tales narrating the English settling of America, including William Strachey's tale of shipwreck in Bermuda and the play inspired by it, Shakespeare's *The Tempest*, and William Bradford's *Plymouth Plantation*, as well as half a dozen lesser known tales. It will also consider national "epics" as a genre, canonization, and the importance of literature in the formation of national identity.

## LITERATURE IN HISTORY, 1700-1900

### ENGL 318: The Eighteenth Century: The Literature of the Enlightenment

MWF 11:00-11:50

Terence Bowers

This course examines writings of the Enlightenment, one of the most important movements in human history, a movement that helped form the core beliefs, practices, and institutions of the modern world. As with all such transformational movements, the Enlightenment encountered heavy resistance and criticism, some of which remains valid. We will look at key works by Enlightenment thinkers and key imaginative writings by those hostile to the Enlightenment. While the course will focus on British authors (such as Laurence Sterne, Samuel Johnson, Jonathan Swift, and Lady Mary Wortley Montagu), it will also consider a number of important Enlightenment authors from the Continent and America (such as Voltaire, Diderot, Kant, and Jefferson).

### ENGL 321: The Romantic Period

MWF 12:00-12:50

Kathleen Beres Rogers

In 2008, the course description for English 321 read: "A study of five authors: Wordsworth, Blake, Shelley, Keats, and Byron." While these are the canonical Romantics, this course focuses primarily on the shifting ideologies—political, racial, gendered, literary, and socioeconomic—that these authors, along with a host of others, engaged in. Therefore, in addition to a revolutionary anthology by Anne Mellor and Richard Matlak, we will be reading from Anthony Jarrells's *Britain's Bloodless Revolutions*, in which he argues that the revolutionary fervor that permeated France became translated, in Britain, into various forms of print. Instead of doing an authorial survey, we will first look at the French Revolution, then at politics at large, then at the revolution in women's rights, abolition, the Romantic Sonnet Revival, the revolution in poetics, and, finally, the revolution in literacy. The class will thus include some visits to the Library Society, where we will look at the periodicals read by the more "common" people.

## LITERATURE IN HISTORY, 1900-PRESENT

### ENGL 341: Literature of the American South

MW 2:00-3:15

Julia Eichelberger

What does it mean to be a "Southerner," or simply to live in the U. S. South? In this course we'll move beyond stereotypes and study texts that reflect the diverse histories of the region, highlighting several recurring themes and issues: race and the legacy of slavery; land, labor, and the pastoral ideal; customs and constructions of gender and social class. Authors include Tennessee Williams, Yusef Komunyakaa, Flannery O'Connor, Eudora Welty, William Faulkner, as well as films (*Gone With the Wind* and *Daughters of the Dust*) and folklore, poetry, and prose from *The Literature of the American South: A Norton Anthology*. Requirements include a midterm, a final exam, several short assignments and one longer research paper. Class format will be mostly discussion, with background material presented in short lectures or online formats. This course will count toward the planned new minor in Southern Studies (Pending SACSCOC approval, 2017).

### ENGL 363: Modern American War Fiction

TR 10:50-12:05

Susan Farrell

This course offers an in-depth look at selected war fiction from the previous 100 years of American history. We'll focus specifically on four main areas: Ernest Hemingway and World War I, Kurt Vonnegut and World War II, Tim O'Brien and the Vietnam War, and finally, select contemporary writers and the post 9/11 War on Terror. Topics may include debates about courage and cowardice, the lingering effects of war trauma, ways that these narratives reinforce or challenge traditional gender expectations, the relationship between history and fiction, media representations of war, and the search for a literary form that can adequately convey the horrors of war. Students will read both historical background material and literary criticism as they work to develop their own interpretations of the novels we study.

## DIFFERENCE AND LITERARY TRADITION

### **ENGL 234: Survey of Third-World Masterpieces**

MWF 9:00-9:50

Simon Lewis

An introduction to selected third-world literary masterpieces in English by Caribbean, Arabic-speaking and Latin American authors dealing with issues of global concern such as political and religious oppression, hunger, disease, war and economic deprivation.

### **ENGL 313: African American Literature**

MW 3:25-4:40

Tara Bynum

A survey of African American literature from the mid- 18th century to the present.

### **ENGL 336: Women Writers**

MWF 10:00-10:50

Valerie Frazier

A study of a representative selection of women's fiction, poetry and drama, focusing on questions of women's styles, preferred genres and place in the literary tradition. Readings may vary from year to year.

### **ENGL 364: From Hip Hop to Barack: 21st Century African-American Literature**

MW 2:00-3:15

Tara Bynum

We will examine the very meaning of African-American literature by reading writers from the 20<sup>th</sup> and 21<sup>st</sup> centuries. We will explore national experiences of race and African-American experience(s) of race, sexuality, gender, class, and privilege in our contemporary era. Instead of focusing solely upon the ways in which this literature emerges within history, we will address (across time) the various ways in which poets, rappers, authors tackle these themes within literary forms: fiction, creative non-fiction, autobiography, poems, songs, etc. We will examine the following questions: What is race? How do we (as individuals and members of diverse communities) experience race? Who/what determines the meaning of race? How do we (as individuals and members of diverse communities) shape our relationship to race (our race and those of others)? How does race shape our individual and communal relationship to place, gender, and ideas of sexuality? We will engage in this discussion by way of group conversations, collective dialogue and readings that will press against our understandings of the self and the communities in which this self participates. This course aims to address the multi-varied experiences that we bring to the table while at the same time attend to the ongoing and ever present societal structures of power.

## FILM AND CULTURAL STUDIES

### **ENGL 212: The Cinema: History and Criticism**

An introduction to the critical appreciation and history of the motion picture, with special emphasis upon the place of the film within the liberal arts, dealing generally with the types and forms of the feature film, its background and development and aiming to create an increased critical awareness of the basic elements of the filmmaker's art.

Section 1: MW 3:25-4:40

Colleen Glenn

Section 2: TR 12:15-1:30

John Bruns

## **ENGL 390: Studies in Film**

TR 10:50-12:05

John Bruns

A detailed study of a filmmaker, topic, or genre.

Prerequisite: English 212 (waived for English majors/minors)

## **ENGL 490: The Myth of the Road in American Film**

MW 2:00-3:15

Colleen Glenn

Getting on the road is as American as "lighting out for the territory." The mythical power of the road to transport, transform, and liberate its travelers is directly related to our deeply-held beliefs regarding the American frontier, that expanse of promising wilderness that Frederick Jackson Turner argued defined our national character. This seminar will begin by examining westerns and move toward looking at their descendants, road films, in order to explore the filmic representations of the road and our appreciation and anxiety concerning the ideals it represents. Come prepared to view, read, research and write.

Prerequisite: Open to seniors with permission of instructor or Associate Chair

## **CREATIVE WRITING**

### **ENGL 220: Poetry Writing I**

An introductory workshop course to the reading and writing of poetry with a focus on closed and open lyric forms and poetic devices: line, image, prosody, figurative language. Equal attention will be given to poems turned in for critique and to the development of the student's critical skills.

#### **Section 1: M 4:00-6:45**

Gary Jackson

English 220 serves as an introduction to the world of poetry and is designed to focus on the basic elements of poetic craft, including image, voice, and line. Despite being an introductory course, this class requires a high level of reading and writing every class period, every week, no exceptions. Students will analyze and discuss poetry by well-established and practicing poets, as well as write thoughtfully about the craft and construction of poems. And, of course, students will write, revise, share, critique, and support each other's work.

#### **Section 2: TR 9:25-10:40**

Meg Scott-Copses

An introductory workshop course to the reading and writing of poetry with a focus on closed and open lyric forms and poetic devices: line, image, prosody, figurative language. Equal attention will be given to poems turned in for critique and to the development of the student's critical skills.

#### **Section 3: TR 10:50-12:05**

Lisa Hase-Jackson

An introductory workshop course to the reading and writing of poetry with a focus on closed and open lyric forms and poetic devices: line, image, prosody, figurative language. Equal attention will be given to poems turned in for critique and to the development of the student's critical skills.

### **ENGL 223: Fiction Writing I**

A workshop for new writers wishing to establish and enhance basic skills in the writing of short fiction, point-of-view, characterization, dialogue, setting, etc. Equal attention will be given to stories turned in for critique and to the development of the student's critical skills.

#### **Section 1: M 4:00-6:45**

Tony Varallo

Section 2: TR 9:25-10:40

Malinda McCollum

Section 3: TR 10:50-12:05

John Warner

### **ENGL 367: Creative Nonfiction**

TR 12:15-1:30

Lindsey Drager

This course serves as an introduction to the slippery field of creative nonfiction. We will first explore a variety of sub-categories that collectively form the “fourth genre,” including the lyric, photo, and collage essay; literary journalism; auto-criticism; exploratory personal essay; and memoir. We will then delve into the larger questions raised in creative nonfiction, including whether or not to bend the truth in service of the story; how to effectively and elegantly incorporate research; what methods are most ethical for bridging the universal and the particular; and who has the authority to tell our stories. Writers will generate creative work as well as study the genre’s criticism and controversies and, finally, project on its future. Umberto Eco once said, “For those things about which we cannot theorize, we must narrate.” We will narrate and in doing so, we will essay, we will assay, we will test, attempt, and try.

### **ENGL 377: Poetry Writing II**

MW 2:00-3:15

Gary Jackson

English 377 serves as an intermediate poetry course that will reinforce various elements of poetic craft, such as line, and take a closer look at traditional and contemporary poetic forms, while also focusing more on poetry collections instead of individual poems one usually encounters in anthologies. Similar to Poetry I, students will read/critique/analyze both published work and works-in-progress.

Prerequisite: English 220

### **ENGL 378: Fiction Writing II**

TR 1:40-2:55

Bret Lott

A continuation of English 223. This workshop will take a more critical look not only at student works, but at selected classic and contemporary short-story collections.

Prerequisite: English 223

### **ENGL 402: Advanced Workshop in Poetry Writing**

W 4:00-6:45

Gary Jackson

In poetry classes we become experts at encountering individual poems from a multitude of authors in textbooks/literary anthologies/journals/class handouts/workshops. But what do we do with those poems designed to live together under one roof? What happens when a poet has to collect all of their poems into one room? How can all of those poems get along? Is getting along even necessary? Maybe it’s better to have them argue or fight – anything to lure us readers into a wholly unique and engaging world of their own. This class is about poetry collections, it’s about collecting your voice, it’s about more than figuring out how to write a good poem – it’s about how to write good *poems*. How to make them sing.

Prerequisite: English 220, 377, and permission of instructor

### **ENGL 403: Advanced Workshop in Fiction Writing**

Section 1: M 4:00-6:45

Section 2: R 4:00-6:45

Lindsey Drager

Building on the foundations of the genre explored in Fiction Writing I & II, this class consists primarily of generating fiction and discussing peer work to further our conversations about how story composition is linked with forms of persuasion. We will engage with published prose that embraces generic conventions and explore contemporary work that challenges conventions in healthy and productive ways. We will cover the basic elements of fiction (point of view, voice, dialogue, setting), delve into the more covert structures at work in the narrative act (the explicit vs. the implied, tension and resolve, shifting focalization, time management), take time to self-reflect on our own artistic process, and explore how conceiving of our work as shaped, designed, and structured might lead us toward narrative that is more confident in what it is, does, and might do.

Prerequisite: English 223, 378, and permission of instructor

## **WRITING, RHETORIC, AND LANGUAGE**

### **ENGL 215: Interdisciplinary Composition**

A course in writing strategies and skills, suitable for non-majors. Topics are interdisciplinary, with application to business and technical writing, the social and natural sciences and the humanities.

#### **Section 1: MWF 12:00-12:50**

**Jesslyn Collins-Frohlich**

#### **Section 2: ONLINE**

**Chris Warnick**

### **ENGL 310: Theories of Teaching Writing**

**TR 12:15-1:30**

**Jacob Craig**

An introduction to theories of writing developed through decades of rhetoric, composition, and writing studies research, this course examines the act of writing: how it is practiced and taught. Specific to its first focus, writing as a practice, this course will examine theories of composing by addressing questions like: What role does psychology or cognition play in the writing process? What role do social forces—technological, economic, political, ideological, and linguistic—play in the writing process? How do people use writing to learn? To make knowledge? To act? As its second focus, writing as a teaching subject, this course also introduces major theories of teaching writing, with a particular focus on how these theories inform approaches toward teaching and assessing writing. As part of this focus, this course will also consider how prompting students to write in both print and digital media can benefit their learning and what pedagogical challenges—including assessment—emerge when students are asked to write in a variety of media with a variety of technologies. By the end of the course, you will be familiar with theories of writing and will be able to apply those theories to writing wherever and however it is produced and circulated. For those primarily interested in teaching writing effectively or developing and assessing effective writing projects, you will leave this course with a set of assignments and activities grounded in theories of writing and a philosophy of teaching writing informed by the theories studied in this course.

### **ENGL 334: Technical Writing**

**TR 9:25-10:40**

**Bonnie Devet**

Students preparing for writing careers would benefit from Technical Writing: they learn to use words clearly and to express ideas purposefully, especially in technical descriptions, instructions, summaries, and definitions. They also practice editing technical writing. Whenever possible, students write about subjects related to their field of interest. No scientific experience necessary.

## **THEME AND GENRE-CENTERED APPROACHES**

### **ENGL 320: Young Adult Literature**

**MW 2:00-3:15**

**Trish Ward**

An introduction to literature written for a young adult audience, focusing on representative genres and critical approaches. Texts studied include problem novels, historical fiction, fantasy fiction, speculative fiction, and graphic novels. Critical approaches reflect current trends in the analysis of young adult literature, including its production and consumption.



## **ENGL 328: The British Novel II**

TR 9:25-10:40

Tim Carens

This course covers a diverse range of Victorian novelists, featuring works such as *Jane Eyre*, *Great Expectations*, *Middlemarch*, *Tess of the d'Urbervilles*, and *The Picture of Dorian Grey*. The works on the syllabus will give us a chance to explore distinct styles and perspectives on broad intellectual, artistic, and social trends of the period. We will consider how they reflect and question prevailing Victorian attitudes about gender roles, the class hierarchy, the composition of mind, the English nation and its imperial power, and the purpose and form of the novel itself.

## **ENGL 470: Modern Science Fiction**

TR 10:50-12:05

Cynthia Lowenthal

We will read some of the classics of 20<sup>th</sup> century American science fiction—chosen from among authors such as Herbert, LeGuin, Asimov, Clarke, Ellison, L'Engle, Card, Atwood, Butler, Slonczewski, Gaiman, Stephenson, Gibson, and Murakami—as well as more contemporary writers, such as Leckie, Bacigalupi, Liu, Newman, and Corey. We will investigate a number of genres: novels, short stories, film, and television—including 50's classics such as *Invasion of the Body Snatchers* and *The Day the Earth Stood Still*, and *The Twilight Zone*, and more recent work from Joss Whedon, Spielberg, and various *Star Treks* and *Star Wars*. We will view these works from a number of different theoretical perspectives (including the postmodern, feminist, Marxist, and post-apocalyptic).

Prerequisite: Open to seniors with permission of instructor or Associate Chair

## **AUTHOR-CENTERED APPROACHES**

### **ENGL 306: Milton**

MWF 9:00-9:50

Bill Russell

The seventeenth century was a time of cataclysmic change in Britain. Traditions of science and medicine dating back to ancient Greece were called into question and ultimately replaced. The established church fractured into a host of violently opposed notions of worship ranging from the increasingly ceremonial and procrustean Church of England to radical sects with names like the Seekers, the Ranters, and the Quakers. Vacillations in government saw King Charles I elevated to a new level of autocracy, as he ruled without Parliament for a decade, and then brought lower than any monarch before him as he was tried and executed by his subjects in 1649. John Milton (1608-74) didn't just witness these events; he participated in them. His prose and poetry stand as a record of that participation and as a testament to the cultural and political force of literary art when pushed to its fullest potential. We will read his works this semester in an attempt to reconstruct the events of this era and to develop an understanding of Milton as poet, rhetorician, literary critic, political and ethical philosopher, and theologian.

## **CAPSTONE**

### **ENGLISH MAJOR**

#### **ENGL 470: Modern Science Fiction**

TR 10:50-12:05

Cynthia Lowenthal

Description under THEME AND GENRE-CENTERED APPROACHES

#### **ENGL 490: The Myth of the Road in American Film**

MW 2:00-3:15

Colleen Glenn

Description under FILM AND CULTURAL STUDIES