

**FALL 2022**

**Courses and Professors in the  
English Department**



**A detailed description of  
English Department courses**

**FALL 2022**  
**English: Literature and Writing**

<i>Course #</i>	<i>Course Title &amp; Cross-lists</i>	<i>Location</i>	<i>Days</i>	<i>Times</i>	<i>Instructor</i>	<i>LAFs</i>
Engl. 100.01	Analytical Reading and Writing	HOL 211	MW	8:00-9:15		
Engl. 100.02	Analytical Reading and Writing	HOL 211	TTH	8:00-9:15		
Engl. 100.03	Analytical Reading and Writing	HOL 217	MW	9:25-10:40		
Engl. 100.04	Analytical Reading and Writing	HOL 217	TTH	9:25-10:40		
Engl. 100.05	Analytical Reading and Writing	HKE 101	MW	9:25-10:40		
Engl. 100.06	Analytical Reading and Writing	HKE 101	MW	1:15-2:30		
Engl. 100.07	Analytical Reading and Writing	HOL 207	MW	1:15-2:30		
Engl. 100.08	Analytical Reading and Writing	HOL 207	TTH	1:15-2:30		
Engl. 100.09	Analytical Reading and Writing	HOL 217	MW	2:40-3:55		
Engl. 100.10	Analytical Reading and Writing	HOL 207	TTH	2:40-3:55		
Engl. 100.11	Analytical Reading and Writing	HOL 217	TTH	2:40-3:55		
Engl. 100.12	Analytical Reading and Writing	HOL 207	MW	6:00-7:15		
Engl. 100.13	Analytical Reading and Writing	HOL 207	TTH	6:00-7:15		
Engl. 102.01	Academic Writing Seminar	HOL 207	MW	8:00-9:15		WA, WF
Engl. 102.02	Academic Writing Seminar	HOL 211	MW	9:25-10:40		WA, WF
Engl. 102.03	Academic Writing Seminar	HOL 211	TTH	9:25-10:40		WA, WF
Engl. 102.04	Academic Writing Seminar	HOL 217	MW	1:15-2:30		WA, WF
Engl. 102.05	Academic Writing Seminar	HOL 211	TTH	2:40-3:55		WA, WF
Engl. 102.06	Academic Writing Seminar	HOL 205	TTH	6:00-7:15		WA, WF
Engl. 114.01	War in Lit & Film <i>Cross-listed with WGS, REST</i>	HOL 209	MW	2:40-3:55	Priya Jha	HL
Engl. 201.01	Critical Reading <i>Cross-listed with HAST</i>	HOL 321	TTH	1:15-2:30	Sharon Oster	
Engl. 202.01	Research and Writing <i>Cross-listed with HAST</i>	HOL 209	WF	9:25-10:40	Scott Stevens	IMLI, WR
Engl. 221.01	Shakespeare to 1600	HOL 213	MW	2:40-3:55	Nancy Carrick	
Engl. 238.01	Literature by Women of Color	HOL 207	TTH	10:50-12:05	Priya Jha	
Engl. 239.01	Chicana/o Literature <i>Cross-listed with LAST, MVC, REST, WGS</i>	HOL 211	TTH	1:15-2:30		HL, DD, H, APW
Engl. 261.01	Writing After #metoo	HOL 209	MW	1:15-2:30	Priya Jha	
Engl. 303.01	Literary Criticism and Theory	HOL 319	MW	9:25-10:40	Anne Cavender	
Engl. 308.01	Mentoring College Writers	HOL 209	WF	10:50-12:05	Bridgette Callahan	WB, IMLI, WR
Engl. 309.01	Writing in the Public Sphere	HOL 211	WF	1:15-2:30	Scott Stevens	

Engl. 321.01	Renaissance Literature <i>Cross-listed with ARTH, MVC</i>	HOL 213	TTH	2:40-3:55	Nancy Carrick	
Engl. 403.01	Contemp Lit Crit & Theory	HOL 319	MW	9:25-10:40	Anne Cavender	
Engl. 420.01	Senior Seminar in Lit	HOL 213	F	1:15-3:55	Nancy Carrick	WB, WD, IMLA
Engl. 420.02	Senior Seminar in Lit	HOL 321	TTH	10:50-12:05	Sharon Oster	WB, WD, IMLA
Engl. X04.01	Writing Studio 8 units, cap. 72	TBA	TBA	TBA	Bridgette Callahan	

**FALL 2022**  
**Courses taught by English Faculty**  
**in other departments**

<i>Course #</i>	<i>Course Title &amp; Cross-lists</i>	<i>Location</i>	<i>Days</i>	<i>Times</i>	<i>Instructor</i>	<i>LAFs</i>
EVST 215.22	Lit of the Environment	HOL 209	TTH	2:40-3:55	Anne Cavender	

**FALL 2022**  
**English: Literature and Writing**

**ENGLISH 114-01**

**War in Literature & Film**

*Cross-listed with Race and Ethnic Studies and Women, Gender and Sexuality Studies*

**Priya Jha**

**MW 2:40-3:55**

**HL**

In the dawn of the 21st century, we see the world community of nations looking back to a strategy of the mid-20th century to resolve intra-national conflicts: reifying ethnic, linguistic, or religious differences by establishing national borders between them. Yet, in light of this “partitioning reflux”, we need to ask what partition has meant to the people whose lives have been directly impacted by the uprooting and redefinition of identities that are the result of such international intervention. In this course, we will examine the literature of three partitions, occurring in territories just emerging from British colonial rule, South Asia, Ireland, and Israel/Palestine. The impetus to revisit 20th century partition comes from the contemporary world order that calls into being ethnic identities, brands them as “radical”, and then polices them.

Examining the literature of these partitions allows us to understand how ethnic identities get formed through violent, and often bloody, battles. Themes such as dislocation, trauma, betrayal, militant belonging, revenge, rape, purity, and honor resonate in these texts. While the logic of partition may appear to be the same in the two instances, the meaning of partition is historically and culturally contingent, as is reflected in the works we study through the course of the semester. The course will draw upon survivor testimonies, short stories (a form particularly amenable to dealing with traumatic events), novels, poems, letters, and film.

**ENGLISH 201-01**

**Critical Reading**

*Cross-listed with Human and Animal Studies*

**Sharon Oster**

**TTH 11:30-12:50**

Words can destroy or create, help and heal, or harm and humiliate. This course will focus on the relationship between words and power. Some words have substantive, legal power (“I do,” “not guilty”). Others have emotional power. Speaking out has power; so does talking back. Sometimes just naming something – an experience, a feeling – has tremendous power. At other times, not speaking – silence – is just as powerful. As an introduction to literary interpretation and analysis, this literature and writing course is designed to increase our sensitivity to the power of words and to words of empowerment. We will read, think, and write critically, above all, to develop our own intellectual and expressive power!

We will read poetry, short stories, a play (and a film adaptation), and longer fiction, paying close attention to the relationship between form and content. We should come away from this course with a heightened perception of language and its cultural forms, and a solid sense of how to reflect upon, question, and develop these perceptions into interpretive assertions, claims, and arguments. Finally, we will explore how other scholarly readers engage in this process. All of this comprises what it means to read critically.

In addition to reviewing traditional literary concepts such as metaphor and allegory, we will identify *interpretive problems* that literary texts pose, and explore various methods of resolving them. We will practice the fundamental method of literary studies – *close reading* – that is, to approach a poem, or other literary text, examine its language closely, and make it *mean* all on its own. But in anticipation of English 202, we will also try to gain critical *distance* from texts, and from our own readings of them, to engage with the perspectives of others, starting with our peers. We will explore how meaning and power can be generated and contested through the interpretation of literary texts. Authors may range from James Baldwin to Flannery O’Connor, Nathaniel Hawthorne to Toni Morrison, Phyllis Wheatley to William Wordsworth, Emily Dickinson to Robert Hayden, Henry James to August Wilson. Evaluation will be based on multiple short and longer revised papers, a class presentation, and a take-home final exam. Johnston students welcome!

*Prerequisite: one 100-level literature class or comparable first-year seminar or by permission.*

**ENGLISH 202-01**

**Research and Writing**

*Cross-listed with Human and Animal Studies*

**Scott Stevens**

**WF 9:25-10:40**

**IMLI, WR**

If English 201 teaches you to be a more critical reader of literature, English 202 asks you to become a more public reader of literary texts. Going “public” in this sense means first learning how to situate your own reading preferences and practices within the deeper concerns organizing the discipline of English: why does English study literary texts in these ways? How have English methods changed over time? Why do certain interpretations come to be more widely accepted than others? Using primarily poetry and fiction, we will explore different perspectives on reading and aesthetic experience to understand how we make meaning as interpreters of literature. Secondly, we will focus our attention on making our readings public – sharing our interpretations through written analysis and criticism – by aligning with (and differentiating ourselves from) other public (a.k.a. “professional”) readers. Two papers + final reflective essay.

**ENGLISH 221-01**

**Shakespeare to 1600**

*Fulfills pre-1800 requirement*

**Nancy Carrick**

**MW 2:40-3:55**

With attention to Shakespeare's times, his linguistic and literary tradition, and his stage, English 221 will focus on selected sonnets and early plays, likely including *Taming of the Shrew*, *A Midsummer Night's Dream*, and *Richard II*. Informal writing and research, watching live performance, an exam, and performances will offer a variety of ways to encounter Shakespeare's work.

**ENGLISH 238-01**

**TTH 10:50-12:05**

**Literature by Women of Color  
Priya Jha**

In this class, you will be introduced to literature, creative arts, and criticism authored by women of color within the colonial and imperial reaches of the United States and Britain. We will reach Asian/American, Chicana/Latina, African/American, and Native American writers in the contexts of their own literary and cultural traditions as well as in the context of broader American and British literary traditions.

Our themes will include the significance of common histories of struggle while at the same time recognizing cultural and historical specificities and what those differences mean to women who write about them. What relations exist between women of color across race, culture, sexuality, and class differences? Our readings will be guided by feminist engagements with the simultaneous effects of racism, homophobia, sexism, and material inequality – looking at both how they shape the literature but also the roles that this work takes in contemporary society.

**ENGLISH 261-01**

**MW 1:15-2:30**

**Writing after #metoo  
Priya Jha**

What difference does it make today when we read literature in which we encounter representations of sexual and gender-based harassment, violence, assault and related depredations? What kind of emphasis should these textual dynamics be given when we approach literature as critical readers? As students, scholars, and learners, we are obliged to see the past in its own terms, as much as possible -- not simply to validate it, but so that we don't simply assume that how we see the world is identical to how people did so a century (or many centuries) ago. With this priority in mind – thinking critically and challenging ourselves – we will contextualize past writers through the perspectives of their contemporaries.

Some of the work we will analyze will feature either acts of sexual violence or the threat of it, and for some these dynamics will be central to the work while for others it will be more marginal--or perhaps somewhere in between. The goal is not for us simply to look at a number of literary works that include gendered or sexual violence, but rather to think about – even, in fact, to analyze rigorously and perhaps argue about – *how* these dynamics play a role in our literary works, how they *shape* them, *what difference it makes* that they are there, and *what significance they should have* to us as readers in the 21st century (bearing in mind that the literature spans from about 1667 to 2017, a wide expanse of about 350 years). Also: since it really is a central feature of literature from its very origins (even in myth), what does that suggest to us--about art, about society, about life? As in alignment with the title, the course will focus heavily on writing as part of our daily practice.

**ENGLISH 303-01**  
**Literary Criticism & Theory**  
**Anne Cavender**

**MW 9:25-10:40**

This course will introduce you to European literary theory from the ancient Greeks up until the early part of the twentieth century. It's a savory alphabet soup (Aristotle, Augustine, Arnold; Boccaccio, Burke; Coleridge, Eliot, etc. on to Sidney, Schiller, Shelley, Vico, Wilde, Woolf, Wollstonecraft and Yeats) brimming with arguments about what exactly literature is and why literature is important, visionary, frivolous, or dangerous. As we study these different approaches, we will become aware of our own preconceived notions of literature's definition, use, and proper handling. Who is lurking inside your brain? Plato, Wordsworth, Locke? Come and find out! The wonderful part of studying early literary theory is that many of these theorists were also poets, playwrights, and novelists, so creative writing majors will find sympathetic company here.

*Prerequisite: junior standing or by permission.*

**ENGLISH 308-01**  
**Mentoring College Writers**  
**Bridgette Callahan**

**WF 10:50-12:05**  
**WB, IMLI, WR**

Hannah Arendt contends that "Every activity performed in public can attain an excellence never matched in privacy; for excellence, . . . the presence of others is always required." This course will seek to burst the myth of writing as a solitary activity, replacing it with an image of writing as an activity best achieved in "the presence of others." Toggling between theory and practice, we will learn both the historical and theoretical underpinnings of working with college writers, as well as the practical skills of this work. We will first study the fundamentals of a writing mentor's roles, with an eye toward preparing those of us who will begin working as tutors in U of R's Writing Center. As the semester progresses, we will shift to a more nuanced examination of both writing mentors and writing center theory. We will also attend to the practical considerations of writing mentors, including one-to-one peer response. By working with each other and reflecting on ourselves as writers, we will explore the writing process in general, along with the particulars of our own writing and writing processes. Assignments will include a literature review and a research poster.

NOTE: To receive WB credit for this class, students *must* have full *junior* standing.

*Prerequisite: Completion of the WA requirement.*

**ENGLISH 309-01**  
**Writing in the Public Sphere**  
**Scott Stevens**

**WF 1:15-2:30**

This course begins in a simple question: What does writing look like outside the academy? In college we learn rules about why texts succeed within a fairly narrow set of constraints about evidence, argument, reference, and style. Yet rhetoric "in the wild" is considerably more varied, in part because it responds to a wider range of purposes. We will study the concept of genre to identify and practice the different kinds of writing we encounter outside the classroom. Selected readings in rhetorical theory will complement our collective investigations into the kinds of texts we experience as meaningful and persuasive in our daily lives. Major assignments will be collaboratively designed to give you as much room to explore as possible.

**ENGLISH 321-01****TTH 2:40-3:55****Renaissance Literature***Cross-listed with Art History and Media and Visual Culture Studies***Nancy Carrick**

Beginning with a few sonnets and the closet drama *Samson Agonistes*, English 321 will focus on *Paradise Lost*, the Christian epic that tells the story of a great war in heaven and the fall of angels, their debate about what to do next, the temptation of Adam and Eve by the fallen angel Lucifer/Satan, Adam and Eve's expulsion from the Garden of Eden and its consequences. In addition, we will explore narrative illustrations of the temptation and fall as they appear in mosaics, book illumination, and stained glass from the 6<sup>th</sup> through the 16<sup>th</sup> centuries. Milton's purpose is ambitious – to “justify the ways of God to men” – and along the way he addresses marriage, politics, the monarchy, fate, predestination, free will, good and evil, and the paradoxes of our human existence. We will read, discuss, debate, and write.

*Prerequisite: Engl. 201 or 202 recommended.*

**ENGLISH 380-01****Time TBD****Student Internships****Heather King**

Practical experience in a field of writing: public relations; fund raising, advertising, and marketing; technical writing; print and broadcast journalism; museum education; magazine and book publishing; and research and law, among others. Students can apply for existing internships or establish their own. Please speak with Dr. King if you're interested.

May be repeated for degree credit.

**ENGLISH 403-01****MW 9:25-10:40****Contemporary Literary Criticism and Theory****Anne Cavender**

This course will introduce you to European literary theory from the ancient Greeks up until the early part of the twentieth century. It's a savory alphabet soup (Aristotle, Augustine, Arnold; Boccaccio, Burke; Coleridge, Eliot, etc. on to Sidney, Schiller, Shelley, Vico, Wilde, Woolf, Wollstonecraft and Yeats) brimming with arguments about what exactly literature is and why literature is important, visionary, frivolous, or dangerous. As we study these different approaches, we will become aware of our own preconceived notions of literature's definition, use, and proper handling. Who is lurking inside your brain? Plato, Wordsworth, Locke? Come and find out! The wonderful part of studying early literary theory is that many of these theorists were also poets, playwrights, and novelists, so creative writing majors will find sympathetic company here.

*Prerequisite: junior standing or by permission.*

**ENGLISH 420-01**  
**Senior Seminar in Lit**  
**Nancy Carrick**

**F 1:15-3:55**  
**WD, WB**

The senior seminar has long served as the culmination of the University of Redlands English major, providing students guidance in conceptualizing, developing, and writing a capstone thesis that synthesizes their learning. The seminar will focus on process; we will reflect on what we do in the discipline of English/literary studies, and on how and why we do it, as well as on designing a project, researching it, and writing – and rewriting. We will meet altogether, in small writing groups, and individual meetings with the professor. Throughout there will be opportunities to present work to classmates: “teaching” a text, presenting it within the context of a larger critical conversation, workshopping sections of the developing capstone, and a final presentation.

**ENGLISH 420-02**  
**Senior Seminar in Lit**  
**Sharon Oster**

**TTH 10:50-12:05**  
**WD, WB, IMLA**

The senior capstone has long served as the culmination of University of Redlands English majors. This senior capstone seminar will support the development, research, drafting, and revision of your senior thesis project. The seminar emphasizes process as much as (if not more than) product; much of our time, then, will be dedicated to reflecting on what we do in the discipline of English/literary studies, on how and why we do literary analysis in writing, and in helping you develop your independent projects with scaffolded assignments. The seminar will include whole-group meetings, small writing-group conferences, individual meetings with the professor, and forums, at the end of the term, for public presentation of the capstones.

The capstone paper will take the form of an extended research paper (in the range of 20 pages, give or take) – ideally, and most successfully, a further development of a paper written for a previous course (or on a text you already know well). Each student must find an ENGL faculty member to sponsor the project. The paper will have a strong argument, clearly presented, in the context of a larger critical conversation.

I recommend to all rising seniors to begin compiling a portfolio of your past ENGL essays during Spring term for you to examine. Think about which essays pose lingering questions, problems, or avenues for further inquiry, or development or research, that you might develop for your capstone thesis. The most successful capstone projects begin with a previously written draft, one on which you have spent some effort, and that has already received feedback from a faculty member and/or from peers. It is wise to choose your text(s) of focus now, so that you can read and reread them over the summer, in advance of the start of the capstone seminar.

**FALL 2022**  
**Courses taught by English Faculty**  
**in other departments**

**EVST 215.22**

**Literature of the Environment**

*Cross-listed with English*

**Anne Cavender**

**TTH 2:40-3:55**

In this course we will study literary texts that explore environmental issues. First, we will read a range of British and American writers important to our ways of thinking about the natural world, such as William Wordsworth, Gerard Manley Hopkins, Henry David Thoreau, Ralph Waldo Emerson and Walt Whitman. Many 20<sup>th</sup> century and contemporary American environmental writers are heavily influenced by non-Western philosophical and religious traditions, particularly Chinese Daoist and Buddhist texts that offer alternative theories of the relationship between humans and other beings. Studying ancient texts from these Chinese traditions will serve as a bridge into understanding contemporary environmental writers like Gary Snyder, Barry Lopez and Mary Oliver.

# BIOGRAPHIES

## BRIDGETTE CALLAHAN

Bridgette has been teaching writing at the University of Redlands for over nine years, but her experiences also include working as both a T.A. and a writing tutor at Cal State San Bernardino, as well as teaching abroad in Korea in 2013, working with high school writers in 2014, and teaching aboard a Navy aircraft carrier in 2015. She now works as the College Writing Coordinator, so she doesn't have as much time to spend her summers teaching in unusual places.

## ANNE CAVENDER

Anne Cavender studies and teaches classical Chinese poetry, British and American modernism, and cross-cultural poetics, particularly the relationship between literature and ethics in the Chinese and Western traditions. Many of her classes will be cross-listed with Asian Studies and can be taken for credit under either major.

## NANCY CARRICK

Nancy teaches Shakespeare, Milton, and drama in its many guises. She is especially interested in the interdisciplinary study of dramatic images on stage and in book illustration, in classical texts and vase painting, and in the interaction of text and performance.

## PRIYA JHA

As of late, I have taken to a new, and very expensive hobby: globe-trotting. The love I have always had of reading novels from and about places and people far and farther, of watching films about the same, and listening to their music has now found a different kind of home in my travels in the globalized world of the 21st century. The intersections of passions, imaginations, cultural productions like food and music as well as divergences from the same breathe new life into my classes and in my own critical practices. I get excited to hear about adventures – of the mind and of the body – that my students take and how they are able to synthesize it with their intellectual life at Redlands

## HEATHER KING

Born in Claremont, CA, I come back to the area by way of Boston University (BA) and the University of Wisconsin (Ph.D.), now recreating a sunny Southern California childhood for my two sons. My research on 18th century British writers has convinced me that discussions of literature should always be both rigorous and a bit irreverent. My particular interests center on women's writing and questions of morality, but don't let that mislead you -- whatever the genre, whatever the time period, I'm determined to find the meaning and the merriment in the text.

## **SHARON OSTER**

My research focuses on late nineteenth- and early twentieth-century American literary realism; religion and the novel; Jewish literature; Holocaust literature and aesthetics; Holocaust memorial culture; and memory studies. I am also interested in spatial and digital approaches to literature. I teach a range of courses in nineteenth- and twentieth-century American literature, like "Coming of Age in the Gilded Age"; "Holocaust Memoirs: Reading, Writing, Mapping"; "Immigrant Literature"; "American Jewish Literature"; "Autobiography and Graphic Narrative"; "History of Literary Criticism and Theory"; and occasionally courses on satire, time travel, or on the 1960s.

## **SCOTT STEVENS**

Scott is a word nerd at heart, a trait solidified by late night conversations about aesthetics and semantics in the Oregon woods with his dad. After earning his degree in English from Chico State, he travelled east to complete his doctorate at the University of Rochester. Always curious about the roles literacy plays in our lives, he teaches classes in writing, rhetoric, literacy studies, literature, and education. He held the inaugural John and Linda Seiter Endowed Chair in writing from 2012-2020.