

SPRING & MAY 2019

**Classes and Professors in the
English Department**



**A detailed description of
English Department courses**

SPRING 2019
English: Literature and Writing

ENGLISH 110-01
Poetry
Bridgette Callahan

TTH 1:00-2:20
HL

In this introductory poetry course, we will begin with the question, What is poetry? As we answer this question, we will study a variety of poets and poetic forms, from Shakespeare's sonnets, to Keats's lyric odes, to the contemporary free verse of such poets as Robert Frost, William Carlos Williams, and Adrienne Rich.

We will also examine the interesting structures of e.e. cummings' poetry and the nature poetry of Mary Oliver. As we journey through the world of poetry, we will study sound, rhythm, and various poetic devices, and we will explore the meaning that poetry can bring to our lives.

Our assignments will allow us to analyze poetry in writing—from short reading responses to longer essays, all of which will help us think and learn as we write. Other assignments will include memorizing and reciting a short poem and becoming an expert and presenting on a featured poet. I look forward to exploring poetry with you!

ENGLISH 130-01
Literature of the Americas
Cross-listed with Race and Ethnic Studies
Clarissa Castaneda

TTH 2:30-3:50
HL, WA, H, CPI, WF

Literature of the Americas is a course which will introduce you to literature of the geographical Americas (Latin America, the US, and Canada). Readings will focus on arts movements from modernismo, to the avant-garde, to magical realism, to the postmodern works of Native American, Chicanx, and African American authors. The course will contend with an array of mediums which include short stories, poems, novels, nonfiction essays, visual works of art, hybrid works, music, and various digital medium pieces.

ENGLISH 142-01
Introduction to Linguistics
Mary Clinkenbeard

MW 11:00-12:20

Have you ever wondered why there is so much variation in the ways that people speak? Have you ever experienced privilege or bias based on the way you communicate? We are often inundated with implicit and explicit assumptions about the way language should and should not be used. For instance, in the past few years there has been a lot of attention paid to critiquing young women's use of "vocal fry" and "upspeak" (for a parody of these features see the character of Tammy on Bob's Burgers). Is there really a correct way to speak, and why is there so much variation in language use? This class tackles these questions and more by providing an overview of what language is and what we do with it.

In the first part of this class we will explore how sounds, signs, words, and sentence structure combine to create language. We'll consider how these various features of language are used to create meaning, and how we mobilize them to interact with others. In the second half of the course, we will focus on relationships between language and society, exploring how we enact aspects of culture and identity such as gender, age, class, ethnicity, and regional affiliation through language. We'll look at language standardization and consider how language attitudes and policy are used to create and maintain social and political power and to excluded certain language communities. And we'll explore how language attitudes and policies impact education and the workplace.

ENGLISH 201-01
Critical Reading
Clarissa Castaneda

TTH 1:00-2:20

English 201 is a course for English majors (AND MINORS) which will introduce you to a wide range of texts from the English language spectrum of literature. Students in the course will read short stories, poems, non-fiction essays, a drama, and a selection of novels. Writing assignments for the course will facilitate drafting, close-reading, peer review, and editing into your critical engagement with the texts assigned for reading. Students will be introduced to close-reading strategies for poetry and other forms of prose literature. While critical analysis of readings will allow students to utilize their extant knowledge of literary devices, the class will also be introduced to more complex literary devices used to create meaning. The course will also introduce students to research methods within the context of English as a discipline of scholarly study.

ENGLISH 202-01
Texts and Contexts
Heather King

TTH 9:30-10:50

This course is designed to build upon the close-reading skills you developed in English 201, further preparing you for upper-level work in literary studies. We'll continue the close reading practices with which you're familiar, and we'll move into other kinds of reading,

like historical criticism, feminist criticism, post-colonial criticism, and other schools of reading to increase the number of lenses with which you can approach a text. We will consider how a story becomes part of the canon, and how it morphs and grows over time. You will also complete a research paper, so that you become familiar with the standard research methods and sources in our field. The tentative reading list begins with Mary Shelley's *Frankenstein*, then takes up the stage adaptation by Nick Dear, and the reworking of the story in Victor LaValle's graphic novel *Destroyer*.

Prerequisite: Engl. 201 recommended.

ENGLISH 206-01

TTH 2:30-3:50

Composing in New Media

WA

Cross-listed with Media and Visual Culture Studies

Laura Quinn

Practice in modes of literacies enabled by new media. Introduction to a range of issues, theories, and practices relevant to working in new media environments. May include writing in digital environments, digital video, weblogs, document, and web design.

This course will focus on Multimodal Composition theory and creation. We will spend time considering how to navigate digital spaces and the rhetorical functions of multimodal composition.

ENGLISH 207-01

TTH 11:30-12:50

Children's Literature

H, ESS

Cross-listed with Women's, Gender and Sexuality Studies

Heather King

The stories we tell children serve a variety of purposes - from explaining away childhood fears to inculcating values we would like to see replicated - and a closer look at many children's stories reveals both surprisingly adult themes and interesting messages about how a culture defines childhood and the transition to adulthood. Newer titles are also bringing increased diversity to the canon of young adult and children's literature. This course will cover some of the old and new classics of children's fiction. Possible titles include: *Esperanza Rising* (Pam Munoz Ryan), *Stella By Starlight* (Sharon Draper). Our examination of this literature will be grounded in relevant secondary and theoretical texts. The Charlotte Huck Children's Literature Festival will take place on campus (featuring Sharon Draper!). Interested students are encouraged to attend and take advantage of the chance to meet authors (For more information: [Charlotte Huck Festival \(http://www.redlands.edu/study/schools-and-centers/school-of-education/childrens-literature-festival-2017/\)](http://www.redlands.edu/study/schools-and-centers/school-of-education/childrens-literature-festival-2017/)). Active discussion and frequent writing assignments will provide avenues for you to explore your ideas in more depth. JNST students, LBST students, and non-majors welcome.

Prerequisite: sophomore standing; one literature course recommended or by permission.

ENGLISH 222-01

MW 2:30-3:50

Shakespeare after 1600

HL

*Fulfills pre-1800 requirement***Nancy Carrick**

English 222 explores Shakespeare's plays written after 1600, the world they present, Shakespeare's language and theatre. We will confront the dilemmas and ethical questions posed in the plays and, through informal writing and research, an exam, and performances, gain greater appreciation for Shakespeare's art.

ENGLISH 237-01

TTH 9:30-10:50

Immigrant Literature

HL; H, CPI

Coming to America: Immigration, Race and Ethnicity in American Literature*Cross-listed with Race and Ethnic Studies***Sharon Oster**

"When I left for America, I was told that the streets were paved with gold. When I arrived, I found that the streets weren't even paved. Then I found out that I was the one supposed to pave them" (Anonymous Italian immigrant, ca. 1895, Ellis Island Museum). These comments from over 100 years ago say much about the long history of how "America" has been perceived internationally as a safe haven and welcome refuge for foreigners, as well as the reality that immigrants have found upon arrival. We will examine a variety of immigrant narratives in late-nineteenth and twentieth-century literature and film and explore how they represent "America" as an idea. We will frame our analyses with discussions of ethnicity, race and American national identity by literary critics, historians, sociologists, politicians and political scientists, within the context of changing immigration laws. We will ask how literary writers use poetry, fiction and autobiography to negotiate the tensions of identity – between self and other, individual and community, different generations, past and present, old and new cultures, native and acquired languages, tradition and assimilation, the private world of home and family and the public one of strangers. And we will look at how becoming a writer or artist, and engaging in literary and artistic creation, has allowed immigrants themselves to shape the meaning of "America" and of national belonging. Authors may include Abraham Cahan, Mary Antin, Willa Cather, Mario Puzo, Julia Alvarez, and Maxine Hong Kingston and films like *Hester Street*, *El Norte*, and *The Visitor*. Expect a lot of reading. Grading will be based on participation, both short and long literary interpretive essays, frequent short papers, and an oral presentation.

ENGLISH 250-01

MW 11:00-12:20

Theories in Popular Culture

WA

Cross-listed with Race & Ethnic Studies, Women, Gender & Sexuality Studies and Media & Visual Culture Studies

Priya Jha

“[cultural studies] is concerned with describing and intervening in the ways cultural practices are produced within, inserted into, and operate in the everyday life of human beings and social formations, so as to reproduce, struggle against, and perhaps transform the existing structures of power.” -Lawrence Grossberg

To study popular culture is to investigate structures of power and of historical changes that are sites of constant and continual struggle and change. This is most clearly articulated in the ideological divisions evident between high culture and low (pop) culture. In other words, popular culture is embedded in the uneven and relational way in which power circulates and is institutionalized. The analysis of popular culture can enable us to think critically and to find a way to an intellectual practice that is rigorous while being self-reflective in the stories it tells. Through analyses of public cultures, we will ask question about how cultural practices organize our private and social lives? What kinds of structures and forces such as economic, social, cultural, and political, give shape to our lived realities, and how does popular culture contest and resist sets of realities we assume to be self-evident? In sum, will analyze how culture can be transformative for both individuals and the spaces we inhabit. Our approach will be interdisciplinary – spanning fields as diverse as literature, film and media studies, feminist studies, critical race theories, human geography, postcolonial theory, anthropology and sociology.

This class also fulfills a WA requirement; expect to write daily and to learn strategies for writing college-level expository essays.

ENGLISH 261-01

W 5:30-8:20

Plays at the Globe

Instructor Consent Required

Nancy Carrick

This course, designed with students traveling to Stratford and London during May Term 2019 in mind, will focus on the plays that we will see at the Globe and the National Theatre. In so doing it also provides an excellent introduction to Renaissance plays and their performance on stage for any interested student. We will read the plays, discuss them, write responses to them, and perform some passages for classmates.

ENGLISH 261-02/361-01

Indian Popular Cinema and Trans/National Identities

Cross-listed with Race & Ethnic Studies, Asian Studies and Media & Visual Culture Studies

Priya Jha

MW 1:00-2:20
261-02: H, TG, CPI

This semester, we will explore the films, filmmakers, and actors, each of whom contributes to the global and cultural phenomenon that has come to be known as “Bollywood”, India’s Hindi-Urdu languages cinematic apparatus.

We begin by asking ourselves: how and what does cinema mean in third-world contexts? In other words, how do we go about setting up a culturally understandable theory of third-world film? We first look at the various elements in the commercial cinema that construct the nascent project of nation-building in colonial India and the period directly following independence. These include mythology, melodrama, and song and dance routines, for example. In studying these modes, we examine the intervention of the state in aesthetic production of this audio-visual commodity. We then historicize the cinema in its various forms as it instantiates an “Indian” identity in postcolonial India and as well as in the geopolitical arena. In studying the filmic system as a whole, we will look at the intersections of cultural heterogeneity (gender, language, class, caste, sexuality, religion, and ethnicity) with the goals of this predominantly Hindi language cinema as it espouses a homogeneous Hindu national ideology through popular culture. Finally, we travel with this cinema as it comes into contact with South Asian cultures everywhere.

ENGLISH 331-01

American Literature: Industry and Enterprise

“Rags to Riches in the Gilded Age”

Sharon Oster

TTH 11:30-12:50

The post-Bellum era of American literature has given us the “rags-to-riches” plot we continue to cherish. It was the era of “get-rich-quick” schemes and the rise of the new millionaires. But late 19th-century literature also reveals the limits of this ideal of social mobility, and the dangers of its perpetuation, given the stringent racial, gender, class, and cultural confines of the era. Mark Twain dubbed it the “Gilded Age,” the “era of incredible rottenness,” marked by prosperity and poverty; imperial ambition and entrepreneurialism; Reconstruction and immigration; corporate capitalism and political scandal; urban growth; religious and political crises; economic opportunities and social restrictions; and, above all, a rapidly expanding literary market with new technologies to accommodate these new realities. What was it like to come of age in this era of economic and social instability, as well as gender and racial inequality? As the nation was undergoing its own modern rebirth after the Civil War, so was the concept of what it meant to be American. These debates were nowhere more important than in literature of the immediate post-Bellum decades, as novelists grappled and experimented with the changing values, social rules, and competing definitions of “Americanness.” In this seminar, we will read a series of novels published across a fifty-year period, specifically in the subgenre of the *Bildungsroman*, the novel of

education and culture, to explore: shifting conceptions of individual success and decline; intersections among race, gender, class and American identity; narratives of socialization, resistance, and even trenchant critique of American culture and its ideals. Along the way, you will sharpen your reading, writing, research, interpretive analysis, oral presentation and critical thinking skills. Be prepared to read and write frequently and in-depth. Assignments will include short think pieces, an oral contextual presentation, a literary criticism review, and a final paper with a research component.

ENGLISH 362-01

WF 9:30-10:50

Single-Author Seminar: Adapting Austen

*Cross-listed with Visual and Media Studies
Women, Gender and Sexuality Studies, THA*
Heather King

A quick Netflix search or browse through Amazon attests to the enduring legacy of Jane Austen as a writer and, some would argue, as a cultural commodity. This course will focus on Jane Austen's *Sense and Sensibility*, in conjunction with the University's production of the play by Kate Hamill. We will begin with the historical context for Austen's work, supplemented by reading in relevant contemporary texts. Then we will consider both print and film adaptations (possible titles include: the Bollywood film *I Have Found It*, and the screen play for the film adaptation by Emma Thompson), culminating with Hamill's adaptation and watching our live production. We will also consider the film tradition. To ground our discussions of adaptation, we will use Linda Hutcheon's *A Theory of Adaptation*. The class will not assume previous familiarity with Austen, but will begin from the premise that all students enrolled are sophisticated readers of complex texts, comfortable with identifying and analyzing literary devices such as irony and symbolism, and ready to engage in rigorous written and oral conversation about them. Short student research projects will be part of the lobby displays for the Theatre Arts production of *Sense and Sensibility*. The final project for the course will be creating your own adaptation of Austen, informed by the theories and practices we've examined all semester. JNST students welcome.

ENGLISH 403-01

TTH 1:00-2:20

Contemporary Literary Theory

Priya Jha

This course is a study of contemporary literary theory (post WWII). Rather than following historical developments in theory, we will, instead borrow from Raymond Williams' Keywords project and take particular keywords as points of departure into delving into the relationship between theory and the worlds that produce it. We will focus on three modules this term, not all of which are completely discrete from one another: Embodiments; Epistemologies, and Ecologies. We will begin with the assumption that human beings do not have primacy over other beings in the natural world and investigate the ways in which turns in contemporary literary theory have begun to focus on pathways and intersections

between various networks that include technological advancements and their effects on the natural world (It is now predicted that Killer whales will not survive into the next century due to global warming). We will discover that inasmuch as identities have already been proven to be unstable, that, into the 21st century, in the process of “becoming” (rather than being), we can discover new ways of being “post-human.”

Supplementing our work in literary theory, we will read works of fiction as well as use films. This is an intensive reading course (around 50 pp. per class period) and will require your full attention. Preparing for class is vital; do not fall behind on the reading.

SPRING 2019 Courses by English Faculty in other departments

REST/WGS 236-01

Sex, Race, and Class in Popular Culture

Cross-listed with Asian Studies, ENGL & MVC

Clarissa Castaneda

TTH 11:00-12:20

HL, DD, H, TG

REST/WGS 236 will focus on manifestations of race, sociocultural and sociopolitical realities, continuums of gender and sexuality, digital space dialogues and expressions, and the shifting dynamics of popular culture as an archive and a productive space. Readings will include prose, poetry, visual artworks, hybrid works of art, and visual and digital spaces; students will explore these subject texts as mediums which simultaneously reflect, alter, and dialogue with American popular culture. The class will contend with a spectrum of race and gender theories and realities in order to explore how popular culture, as an archive, manifests and speaks to the identity politics of today

JOHNSTON SEMINAR, JNST 000C-01

Making of the Bard

Cross-listed with ENGL; Fulfills pre-1800 requirement

Nancy Carrick

TTH 2:30-3:50

This seminar will explore the stories and the evidence of Shakespeare’s life in Elizabethan England. We will read the plays currently being performed by the Royal Shakespeare Company and at the Globe Theatre. We will explore how the slang of glove making and the cotton trade find their way into his plays, how he negotiated his move to London, how his biography has been constructed, and topics of your choosing. We will read, discuss, perform, and write. And, should you wish, you will have an opportunity to walk in Shakespeare’s footsteps during May Term and see the plays we have read.

MAY 2019
English: Literature and Writing

ENGLISH 161-01 - MAY TERM 2017

MTWTH 10:00-12:50

Homer's *Odyssey*

HL

Fulfills pre-1800 requirement

Judith Tschann

Ten years after the end of the Trojan War, the hero Odysseus has still not returned home to Ithaca. His son Telemachus decides he must search for his father, and his wife Penelope keeps up her hopes and her weaving tricks, holding off the suitors who pester her endlessly. What has detained Odysseus, and how does he finally get home? If you haven't read Homer's epic poem, you have a great treat ahead: wily Odysseus's adventures, the goddess Athena's intervention in human affairs, Telemachus's coming of age, Penelope's strength, and a family reunion full of ruthless vengeance as well as tender love. If you have read this epic, you will have the joy of rediscovering its beauty, relevance, moral force, and humor.

ENGLISH 209-01

MTTHF 9:30-12:20

Fairy Tales

H, APW

Cross-listed with MVC

Heather King

Fairy Tales have long pasts, and equally long shadows of influence. This class will introduce students to the origins of fairy and folk tales, and explore modern adaptations of iconic tales, with particular attention to questions of representation and inclusivity, and how folk and fairy tales critique power and inequality.

ENGLISH 262-01 - MAY 2019

MTWTHF 1:00-3:50

Literature Travel Course: In Shakespeare's Footsteps

HL, CC

Fulfills pre-1800 requirement

Nancy Carrick

Join us on a two-week tour of Stratford and London, England, as the class walks in Shakespeare's footsteps and takes in performances in Stratford, at the new Globe, and in London's West End. We will spend preliminary time on campus preparing for our trip, reading the plays and a speculative biographical history. A chance for performance, journal reflections, and researching an aspect of the making of the bard will offer a variety of ways to encounter Shakespeare's world.

MAY 2019
Courses by English Faculty
in other departments

JOHNSTON SEMINAR, JNST 000B-01

MTWTH 10:00-1:00

"Depicting the Marginal Self: Graphic Memoirs"

Sharon Oster

We will read a variety of graphic memoirs by writers who depict themselves as socially or politically marginal, on the fringe, at the edge, outsiders, and who find their voice in art. The artist's coming-of-age novel, or "Kunstlerroman," typically involves the maturation of the sensitive individual in conflict with the restrictive norms of middle-class society. What does graphic narrative uniquely offer artists on the margins of society, attending to the margins of the page as much as what lies on it? We will explore some of these questions: What does it mean to visualize the self as a cartoon, simply or artistically sophisticated? How does the visual medium best tell what are often invisible stories? What choices, advantages or disadvantages accompany different styles, both for reading and interpretation? What is the relationship between text and image in such works? Is there a pattern of the kinds of stories told graphically? The reading list is open to suggestions, but for the sake of having books available for May, I will order some and authors may include: Alison Bechdel, Anne Frank (the graphic adaptation of her Diary), Joe Kubert, Amy Kurzweil, John Lewis, Marjane Satrapi, Riad Sattouf, David Small, or Art Spiegelman, as well as the work of Scott McCloud. If you're interested in the course, feel free to email me your thoughts or suggestions on texts ASAP. Evaluation will be based on avid participation in discussion, weekly position papers and responses to others' writing, and a final project to be contracted that may include a graphic memoir of your own.

BIOGRAPHIES

BRIDGETTE CALLAHAN

Bridgette has been teaching writing at the University of Redlands for six 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. However, this will be her first time teaching a poetry course here at U of R, and she couldn't be more excited.

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.

CLARISSA CASTANEDA

Clarissa Castaneda's teaching and research interests include Latin American and Native American literature, and intertextual relationships between literary and visual arts, American Ethnic Literature, Poetry, Speculative Fiction, and Translation Theory. Clarissa's current research projects include: border consciousness and arts production, poetics-as-archive, and postmodern fringe narrative discourse. She is currently a PhD candidate (12/2018 Dissertation filing) in English at UC Riverside.

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.

CLAUDIA INGRAM

Years ago I was a lawyer, and I'm still interested in that discourse. Now I'm drawn to the ways poems and novels complicate things.

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.

DANIEL KIEFER

It took only a few years for Redlands to change my dreary existence to a life of glamour. I used to be so drab, teaching only the household poets of the nineteenth century. Now I go dancing under the stars with disreputable poets and theorists of every kind. After decades of earnest propriety--seminary high school in Cincinnati, college in Boston, graduate work at Yale, teaching in the coal fields of Southern Illinois – I've become dissolute in Tinseltown. If Johnston is the cause of my ruin, that's all right; somebody had to take over.

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, and Jewish literature; as well as literature of the Holocaust. 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.

SPRING 2019
English: Literature and Writing

| Course # | Course Title & Cross-lists | Location | Days | Times | Instructor | LAFs |
|-------------------------|--|----------|------|-------------|------------------------|--------------------------|
| Engl. 100.01 | Analytical Reading and Writing | LAR 126 | TTH | 11:30-12:50 | Raymond Rim | |
| Engl. 102.01 | Academic Writing Seminar | 207 | TTH | 8:00-9:20 | Francesca Astiazaran | WA |
| Engl. 102.02 | Academic Writing Seminar | 211 | MW | 9:30-10:50 | William Dolphin | WA |
| Engl. 102.03 | Academic Writing Seminar | 319 | TTH | 9:30-10:50 | Lauren Bond | WA |
| Engl. 102.04 | Academic Writing Seminar | 217 | MW | 11:30-12:50 | Nicole Kanahele-Stutz | WA |
| Engl. 102.05 | Academic Writing Seminar | 217 | TTH | 11:30-12:50 | Sarah Harano | WA |
| Engl. 102.06 | Academic Writing Seminar | 217 | MW | 1:00-2:20 | William Dolphin | WA |
| Engl. 102.07 | Academic Writing Seminar | 211 | TTH | 1:00-2:20 | Ann Garascia | WA |
| Engl. 102.08 | Academic Writing Seminar | 211 | MW | 2:30-3:50 | Elisa Johnson | WA |
| Engl. 102.09 | Academic Writing Seminar | 207 | MW | 8:30-9:50 | Francesca Astiazaran | WA |
| Engl. 102.10 | Academic Writing Seminar | 209 | TTH | 2:30-3:50 | Sarah Harano | WA |
| Engl. 110.01 | Poetry | 207 | TTH | 1:00-2:20 | Bridgette Callahan | HL |
| Engl. 130.01 | Literature of the Americas <i>Cross-listed with REST</i> | 207 | TTH | 2:30-3:50 | Clarissa Castaneda | HL, WA, H, CPI, WF |
| Engl. 142.01 | Introduction to Linguistics | GRG 271 | MW | 11:00-12:20 | Mary Jean Clinkenbeard | |
| Engl. 201.01 | Critical Reading | 209 | TTH | 1:00-2:20 | Clarissa Castaneda | |
| Engl. 202.01 | Texts and Contexts | 207 | TTH | 9:30-10:50 | Heather King | |
| Engl. 206.01 | Composing in New Media | LIB 140 | TTH | 2:30-3:50 | Laura Quinn | WA |
| Engl. 207.01 | Children's Literature | 209 | TTH | 11:30-12:50 | Heather King | H, ESS |
| Engl. 222.01 | Shakespeare after 1600 <i>Fulfills pre-1800 requirement</i> | 213 | MW | 2:30-3:50 | Nancy Carrick | HL |
| Engl. 237.01 | Immigrant Literature <i>Cross-listed with REST</i> | 209 | TTH | 9:30-10:50 | Sharon Oster | HL; H, CPI |
| Engl. 250.01 | Theories in Popular Culture <i>Cross-listed with REST, WGS, MVC</i> | 209 | MW | 11:00-12:20 | Priya Jha | WA |
| Engl. 261.01 | Plays at the Globe <i>Instructor Consent Required</i> | 213 | W | 5:30-8:20 | Nancy Carrick | |
| Engl. 261.02/ 361.01 | Indian Popular Cinema <i>Cross-listed with REST, AST, MVC</i> | 211 | MW | 1:00-2:20 | Priya Jha | 261: H, TG, CPI |

| Course # | Course Title & Cross-lists | Location | Days | Times | Instructor | LAFs |
|--------------|--|----------|------|-------------|--------------|------|
| Engl. 331.01 | American Lit: Industry and Enterprise | 211 | TTH | 11:30-12:50 | Sharon Oster | |
| Engl. 362.01 | Austen in Adaptation <i>Cross-listed with MVC, WGS, THA</i> | 209 | WF | 9:30-10:50 | Heather King | HL |
| Engl. 403.01 | Contemporary Literary Theory | 213 | TTH | 1:00-2:20 | Priya Jha | |

SPRING 2019
Courses taught by English Faculty
in other departments

| Course # | Course Title & Cross-lists | Location | Days | Times | Instructor | LAFs |
|--------------------|--|----------|------|-------------|--------------------|------|
| REST/WGS 236.01 | Sex, Race, and Class in Popular Culture <i>Cross-listed with AST, ENGL, WGS, MVC</i> | HKE 202 | TTH | 11:00-12:20 | Clarissa Castaneda | |
| JNST000C | Seminar: Making of the Bard <i>Cross-listed with ENGL</i> <i>Fulfills pre-1800 requirement</i> | HOL 213 | TTH | 2:30-3:50 | Nancy Carrick | |

MAY TERM 2019
English Department

| Course # | Course Title & Cross-lists | Location | Days | Times | Instructor | LAFs |
|--------------|--|----------|-------|-------------|----------------|--------|
| Engl. 161-01 | Homer's <i>Odyssey</i> <i>Fulfills pre-1800 requirement.</i> | HOL 213 | MTWTH | 10:00-12:50 | Judith Tschann | HL, H |
| Engl. 209-01 | Children's Literature <i>Cross-listed with MVC, WGS</i> | HOL 209 | MTTHF | 9:30-12:20 | Heather King | H, APW |
| Engl. 262-01 | Literature Travel Course: In Shakespeare's Footsteps <i>Fulfills pre-1800 requirement.</i> | HOL 213 | MTTHF | 1:00-3:50 | Nancy Carrick | CC, HL |

MAY TERM 2019
Courses taught by English Faculty
in other departments

| Course # | Course Title & Cross-lists | Location | Days | Times | Instructor | LAFs |
|-----------|----------------------------|----------|-------|------------|--------------|------|
| JNST-000B | Graphic Narrative | HOL 207 | MTWTH | 10:00-1:00 | Sharon Oster | |