

Spring 2023

English

 Course
Booklet



SPRING 2023
English: Literature and Writing
 (Subject to change)

Course #	Course Title & Cross-lists	Location	Days	Times	Instructor	LAFs
Engl. 100.02	Analytical Reading and Writing	HOL 207	TTH	9:25-10:40		
Engl. 100.03	Analytical Reading and Writing	HOL 207	TTH	10:50-12:05		
Engl. 100.04	Analytical Reading and Writing	HOL 207	MW	1:15-2:30		
Engl. 100.05	Analytical Reading and Writing	HOL 207	MW	2:40-3:55		
Engl. 102.02	Academic Writing Seminar	HOL 211	MW	9:25-10:40		WA, WF
Engl. 102.03	Academic Writing Seminar	HOL 217	TTH	9:25-10:40		WA, WF
Engl. 102.04	Academic Writing Seminar	HOL 211	MW	10:50-12:50		WA, WF
Engl. 102.05	Academic Writing Seminar	HOL 211	TTH	1:15-2:30		WA, WF
Engl. 102.06	Academic Writing Seminar	HOL 211	TTH	2:40-3:55		WA, WF
Engl. 102.07	Academic Writing Seminar	HOL 211	MW	6:00-7:15		WA, WF
Engl. 126.01	Literary Inquiries	HKE 102	WF	10:50-12:05	Bridgette Callahan	HL, WA, H, APW, WF
Engl. 126.02	Literary Inquiries	HOL 209	WF	9:25-10:40	Heather King	HL, WA, H, APW, WF
Engl. 130.01	Lit. of the Americas	HOL 209	TTH	9:25-10:40	TBA	HL, WA, H, CPI, WF
Engl. 161.01	Holocaust Graphic Novels	HOL 100	W	6:00-7:20	Sharon Oster	
Engl. 201.01	Reading/Interpretation	HOL 319	MW	9:25-10:40	TBA	
Engl. 202.01	Research and Writing	HOL 205	TTH	9:25-10:40	Scott Stevens	IMLI, WR
Engl. 206.01	Composing in new Media	HOL 207	TTH	1:15-2:30	Scott Stevens	WA
Engl. 213.01	Drama	HOL 213	TTH	2:40-3:55	Nancy Carrick	HL, H, ESS
Engl. 222.01	Shakespeare After 1600	HOL 213	MW	2:40-3:55	Nancy Carrick	HL
Engl. 230.01	American Jewish Literature	HOL 321	TTH	2:40-3:55	Sharon Oster	HL, H, CPI
Engl. 303/403	Literary Criticism and Theo	HOL 217	MW	1:15-2:30	Priya Jha	

Eng. 331.01	American Lit Industry& Ent.	HOL 321	TTH	9:25-10:40	Sharon Oster	
Engl. 361	African Lit	HOL 209	TTH	10:50-12:05	Priya Jha	
Engl. X04.01	Writing Studio 8 units, cap. 72	TBA	TBA	TBA	Bridgette Callahan	

MAY 2023
English: Literature and Writing
(Johnston)

Course #	Course Title & Cross-lists	Location	Days	Times	Instructor	LAFs
JNST. 218.01	Adaptation	TBA	TBA	TBA	Heather King	H, CPI

SPRING 2023
English Department

* Please consult with your advisor about relevant Johnston seminars, or literature and film courses in other departments, that may also count as English electives.

ENGLISH 126-01
Literary Inquiries
Bridgette Callahan

WF 10:50-12:05
HL, WA, H, APW, WF

The theme of this iteration of Literary Inquiries will be intertextuality –in a nutshell, how one text influences another. Intertextuality includes indirect borrowing such as allusion and parody as well as direct borrowing such as quoting and even using whole chunks of text. As we learn and discover how texts influence each other, we will closely read (or view) all sorts of genres –from poetry to fiction to drama. Through a variety of texts and genres, we’ll learn about the function of intertextuality and what it can add to a text. Literary Inquiries is a Writing Foundations course, so we will not only practice close, critical reading, we will also practice analytical writing in response to the various texts we read, creating our own intertextuality as we draw on other texts to produce academic writing.

ENGLISH 126-02
Literary Inquiries
Heather King

WF 9:25-10:40
HL, WA, H, APW, WF

This course will begin with some iconic titles of British Literature. Over the course of the semester, we will work on developing the analytic skills necessary to have a meaningful conversation about a piece of writing, by practicing those skills in both our in-class discussions and in written essays. The central theme that will unify the reading list is the image of the monster. How have authors represented monstrosity? How have we adapted those monsters to modern media? What do the monsters we imagine tell us about our

world? Ourselves? Readings will include *The Tempest*, *Frankenstein*, and more recent responses to those titles.

ENGLISH 161-01

Holocaust Graphic Novels

H, CPI

Cross-listed with Race and Ethnic Studies

Sharon Oster

TTH 1:15-2:30

HL,

This course examines representations of the Nazi genocide of European Jews and others from roughly 1933-1945, also known as The Holocaust, or the Shoah, through the genre of the graphic novel. We will focus on graphic novels written by and about Jewish Holocaust survivors, their children, their grandchildren, and others, from a variety of languages (in translation) and traditions, in order to understand better the developing history of the graphic novel and the effects of visual patterns and structures on the unfolding of narratives. We will concentrate on such topics within the context of the Holocaust as: religious life; gender and sexuality; antisemitism and responses to it; the generational impact of both Holocaust experience and visual narratives; and the variety of scholarly approaches generated in response to this developing genre. We will address aesthetic questions such as: How do graphic novels create conditions for the development of character, intertextuality, comic art, and self-referential forms of expression? What is the relation and interplay of the literary and the visual? How do Holocaust graphic novels explore issues of identity, trauma, and history, by drawing on diverse genres, such as biography, autobiography, fiction, comic strips, and memoir? And we will also explore ethical questions: how do graphic artists build into their works moments of ambiguity, contradiction and complexity, that undermine the structures and tools of Nazi power and violence? To what extent do such works foster an "ethics of reading" rather than sensationalize Nazi violence? Students will be evaluated based on avid class participation, regular short papers, two longer literary analysis papers and a final exam. Johnston students are welcome!

ENGLISH 201-01

Reading/Interpretation

TBA

MW 9:25-10:40

TBA

ENGLISH 202-01

Research and Writing

Scott Stevens

TTH 9:25-10:40

IMLI, WR

TBA

ENGLISH 206-01
Composing in new Media
Scott Stevens

TTH 1:15-2:30
WA

Literacy is always emergent, despite the experience many of us have in learning the seemingly unchanging, even boring, meaning-making ways of others. One of the exciting things about living in this golden age of representational innovation is how many different forms of “writing” continually appear. In this course we will begin with what we understand about the basic essayist literacy taught in schools and then branch out into various forms of print and non-print text-making. We will write a lot to explore the ways new forms of text often behave by different rules and may require novel composing processes to be effective.

ENGLISH 213-01
Drama
Nancy Carrick

TTH 2:40-3:50
HL 213

As Tolstoy tells us, “All happy families are like one another; each unhappy family is unhappy in its own way.” We will read plays in which unruly love challenges families and the communities they comprise. From Agamemnon and Clytemnestra to Kate and Petruchio, from Nora and Torvald to Stella and Stanley, we will explore the consequences of passion as depicted on the stage and consider the kind of stage on which it was first performed. We will read Greek tragedy and modern comedy, Shakespeare and Williams, and view a few contemporary films. As each work invites you into its world and the perspectives of the time in which it was written, we will discover both the traditions of tragedy and comedy and innovations in the forms. We will read, discuss, debate, perform, and write.

ENGLISH 222-01
Shakespeare After 1600
Nancy Carrick

MW 2:40-3:55
HL

Studying Shakespeare is necessarily interdisciplinary, involving potentially all of the following (and much more): poetics, of course, Renaissance rhetoric, music, dance, religious controversies, disease, monarchs and their glorious messes, textual transmission, film theory, performance theory, staging, and box office business. Focusing on plays written around and after 1600, this course will emphasize textual criticism based on close reading of passages and analytical work but will also include discussion of other ways of reading, learning and responding to the plays. Individuals may choose to undertake creative projects involving production and performance.

ENGLISH 230-01
American Jewish Literature: Religion, Family, and Culture
Sharon Oster

TTH 2:40-3:55; HOL 321
HL, H, CPI

The image of the traditional Jewish family is a powerful one in American literature. The Jewish family is often represented in American literature in terms of religion, the family as the stronghold of the practices and values of Judaism within a dominant, Protestant world. But Jewish families are also depicted as shaped by the challenges of immigration; the traumas of the Holocaust with lasting, intergenerational, effects; and ongoing struggles with racism and antisemitism. In this way, stories about the dynamics of Jewish families also raise the intersecting issues of gender, race, sexuality, class, and generational gaps, among others. We will read and study a variety of American Jewish literary genres and works, including novels, short stories, poems, and possibly film. We will explore how the American Jewish family has been represented over time, often adapting to pressing conditions, historical events and circumstances, as part of a minority culture in the US. We will also explore aesthetic questions: for example, how are Jewish family stories told? Who gets to write and tell them and how do narrative perspective and point of view shape them? How are such stories shaped by generational, gender, regional, racial, or class experiences? Or complicated by religious and cultural intermarriage, assimilation and the loss of religion, anti-Semitic persecution, or religious conversion? We might even ask to what extent the “Jewish family” is a literary invention, one that may mask the deeper complexities of Jewish life. Authors may include Sholem Aleichem, Anzia Yezierska, Philip Roth, Chaim Potok, Art Spiegelman, Amy Kurzweil, Rebecca Walker, Tiffany Haddish, or MaNishtana. Students will be evaluated on avid class participation, regular short literary analysis papers, a longer literary analysis paper, and a final paper or project. Johnston students welcome!

ENGLISH 303-01

TTH 1:15- 2:30

Literary Criticism and Theory

Priya Jha

This course is a study of literary criticism and 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.

ENGLISH 331-01

TTH 9:25-10:40

American Lit: Industry and Enterprise
Sharon Oster

“Rags to Riches in the Gilded Age”

The post-Bellum era of American literature, of “get-rich-quick” schemes and rising millionaires, has given us the “rags-to-riches” plot we still cherish. But to what extent is this narrative of class mobility a fantasy that obscures the era’s stringent realities of racial and gender inequity? Late-19th-century literature was written against a backdrop of Jim Crow discrimination, racial violence, and legalized segregation, culminating in the landmark 1896 Supreme Court decision, *Plessy v. Ferguson*, all but undoing the Civil Rights achievements of the brief, eventually failed, effort known as Reconstruction (1867-1877), which framed a regional struggle between the victorious North and the defeated South, and a national struggle to reimagine the concept of U.S. citizenship open to all. These tensions shape American literature of this period. What Mark Twain dubbed the “Gilded Age,” the “era of incredible rottenness,” was marked by extreme prosperity and poverty, imperial ambition and innovation, racial and political crises, and an expanding literary market to accommodate new realities. The novels of this era thus reflect the flux of values, social rules, and competing definitions of “Americanness.” Beginning with Charles W. Chesnutt’s *The Marrow of Tradition* (1901), that fictionalizes the historical Wilmington, N.C., race riot of 1898, we will read a sampling of novels featuring narratives of individual economic success and decline, that will help us explore intersections among race, gender, class and American identity; narratives of socialization, resistance, and even trenchant critique of American culture and its ideals. Authors will include Horatio Alger, Charles Chesnutt, Theodore Dreiser, and Edith Wharton, and possibly others. Students will be evaluated based on weekly short writings, a group presentation, a literary criticism review, and final paper / project. Johnston students are welcome!

ENGLISH 361-01
African Literature
Priya Jha

TTH 10:50-12:05

This introduction to African literature will explore of African literary traditions, with a focus on West, East, and South Africa. We’ll examine how African writers from multiple historical moments have confronted the complexities of issues such as technology, gender and sexuality, humanitarianism, environmentalism, and national identity in a postcolonial-turned-neoliberal era. Recognizing that Africa’s contemporary literary culture is taking shape right now and often online, we’ll mine blogs and websites for current debates over what counts as African literature, who’s in charge of representing this diverse continent to a global readership, and what Africa and its writers might have to teach the West about itself and the world at large in the twenty-first century.

Students from diverse disciplinary, personal, and professional interests and backgrounds are welcome in this course. You should plan to read voraciously, write carefully, engage with textual material that may be personally as well as intellectually challenging, and approach discussions with inquisitiveness, candor and generosity.

ENGLISH 403-01 (paired with 303)

TTH 11:00 - 12:20

Contemporary Literary Theory

X-listed with WGS; REST; MVC

Priya Jha

Literary theory and criticism are concerned with questions of methods/methodologies of reading and interpretation; of the value of doing such work; and its applicability towards other modes of inquiries. The function of art and the critic is at the center of these questions and those that we will take seriously as we figure out ways to gain greater access to the richness and complexity of literary texts? This semester, we will study (mostly) contemporary literary theory (post WWII). Students will be introduced to a wide range of theory from Russian formalism and structuralism to New Criticism and post-structuralism (including neo-Marxism, gender and queer studies, psychoanalysis, deconstruction, phenomenology, narratology, hermeneutics, reader-response theory, race and ethnicity studies, post-colonial theory, and cultural studies). 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.

MAY TERM 2022
English Department

JNST 218-01
Adaptation
Heather King

TBA
H, CPI

TBA.

BIOGRAPHIES

BRIDGETTE CALLAHAN

Bridgette has been teaching writing at the University of Redlands for nearly ten 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.

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 breath 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 came 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 role 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.