**SPRING 2017**

**English Department**

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| --- | --- | --- | --- | --- | --- | --- |
| *Course #* | *Course Title & Cross-lists* | Location | *Days* | *Times* | *Instructor* | *LAFs* |
| Engl. 100-01 | Analytical Reading and Writing | HOL 207 | TTH | 9:30-10:50 | Bridgette Callahan |  |
| Engl. 102-01 | Academic Writing Seminar | HOL 211 | MW | 9:30-10:50 | William Dolphin | WA |
| Engl. 102-02 | Academic Writing Seminar | HOL 211 | TTH | 9:30-10:50 | Claudia Ingram | WA |
| Engl. 102-03 | Academic Writing Seminar | HOL 217 | MW | 11:30-12:50 | Nicole Stutz | WA |
| Engl. 102-04 | Academic Writing Seminar | HOL 211 | TTH | 11:30-12:50 | Lauren Bond | WA |
| Engl. 102-05 | Academic Writing Seminar | HOL 115 | MW | 1:00-2:20 | Ted Pearson | WA |
| Engl. 102-06 | Academic Writing Seminar | LAR 231 | TTH | 1:00-2:20 | Bridgette Callahan | WA |
| Engl. 102-08 | Academic Writing Seminar | HOL 211 | TTH | 2:30-3:50 | Sarah Harano | WA |
| Engl. 102-09 | Academic Writing Seminar | LIB 104 | TTH | 8:00-9:20 | Kathryn Hansler | WA |
| Engl. 201-02 | Critical Reading | HOL 209 | MW | 1:00-2:20 | Anne Cavender |  |
| Engl. 202-01 | Texts and Contexts | HOL 207 | TTH | 11:00-12:20 | Priya Jha |  |
| Engl. 206-01 | Composing in New Media | LIB 112 | MW | 11:30-12:50 | Gina Hanson | WA |
| Engl. 215-01 | Children’s Literature  *Cross-listed with WGS.* | HOL 209 | MW | 11:30-12:50 | Heather King |  |
| Engl. 222-01 | Shakespeare after 1600  *Fulfills pre-1800 requirement.* | HOL 213 | TTH | 11:00-12:20 | Judith Tschann | HL |
| Engl. 223-01 | Shakespeare in Adaptation  Renaissance, Restoration, & Beyond  *Cross-listed with MVC, THA, WGS.*  *Fulfills pre-1800 requirement.* | HOL 207 | WF | 9:30-10:50 | Heather King | HL |
| Engl. 239-01 | Chicana/o Literature  *Cross-listed with REST, WGS.* | HOL 207 | TTH | 2:30-3:50 | Clarissa Castaneda | DD, HL |
| Engl. 242-02 | Studies in Language | HOL 315 | TTH | 2:30-3:50 | Judith Tschann  Anne Cavender | HL |
| Engl. 251-01 | South Asian Literary Cultures  *Cross-listed with AST, REST, WGS.* | HOL 209 | TTH | 1:00-2:20 | Priya Jha | CC, DD, HL |
| Engl. 256-01 | Native American Literature  *Cross-listed with REST.* | HOL 211 | TTH | 1:00-2:20 | Claudia Ingram | DD, HL |
| Engl. 321-01 | Renaissance Literature: Milton and Narrative Illustration of the Temptation and Fall of Mankind  *Cross-listed with ARTH, MVC.*  *Fulfills pre-1800 requirement.* | HOL 213 | TTH | 2:30-3:50 | Nancy Carrick |  |
| Engl. 332-01 | American Literature:  Making it New | HOL 211 | MW | 2:30-3:50 | Claudia Ingram |  |
| Engl. 362-01 | James Joyce Seminar:  *Finnegans Wake*  *Cross-listed with WGS.* | HOL 209 | MW | 2:30-3:50 | Anne Cavender |  |
| Engl. 403-01 | Contemporary Literary  Criticism and Theory | HOL 211 | MW | 1:00-2:20 | Sheila Lloyd |  |

**SPRING 2017**

**Courses by English Faculty**

**in other departments**

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| --- | --- | --- | --- | --- | --- | --- |
| *Course #* | *Course Title & Cross-lists* | Location | *Days* | *Times* | *Instructor* | *LAFs* |
| JNST 000J-01 | Latin Tutorials | HOL 213 | WF | 9:30-10:50 | Judith Tschann |  |
| JNST 000L-01 | Johnston Seminar:  The Making of the Bard  *Fulfills pre-1800 requirement.* | HOL 213 | MW | 2:30-3:50 | Nancy Carrick |  |

**MAY TERM 2017**

**English Department**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| *Course #* | *Course Title & Cross-lists* | Location | *Days* | *Times* | *Instructor* | *LAFs* |
| Engl. 161-01 | Homer’s *Odyssey*  *Fulfills pre-1800 requirement.* | HOL 213 | MTWTH | 10:00-12:50 | Judith Tschann | HL |
| Engl. 215-01 | Children’s Literature  *Cross-listed with MVC, WGS.* | HOL 209 | MTTHF | 9:00-11:50 | Heather King |  |
| Engl. 261-01 | Studies in Literature:  Faulkner and Glissant:  Three Big Books | HOL 211 | MTWTH | 10:00-12:50 | Claudia Ingram |  |
| Engl. 262-01 | Literature Travel Course:  In Shakespeare’s Footsteps  *Fulfills pre-1800 requirement.* | HOL 213 | MTTHF | 1:00-3:50 | Nancy Carrick | CC, HL |
| Engl. 317-01 | Women’s Literature  *Cross-listed with REST, WGS.* | HOL 207 | MTWTH | 10:00-12:50 | Priya Jha | DD, HL |
| Engl. 333-01 | Topics in African Diasporic  Literatures: Post Black  *Cross-listed with REST, WGS.* | HOL 209 | MTWTH | 1:00-3:50 | Sheila Lloyd |  |

**SPRING 2017**

**English Department**

**ENGLISH 102-02 TTH 9:30-10:50**

**Academic Writing Seminar WA**

**Claudia Ingram**

Discovering new writing strategies can be a peculiarly liberating experience. This may be the most important class you’ll take in college.

**ENGLISH 201-02 MW 1:00-2:20**

**Critical Reading**

**Anne Cavender**

This course is designed to train students for the English Literature major/minor, or Creative Writing and Johnston students with an interest in textual analysis. After a week investigating the roots of the English language, we will practice the close, critical reading of literary texts (lots of lyric poetry, an epic, a novel), paying attention to the characteristics and effects of literary language, varieties of form, structure, style and genre. We will share our responses and analyses with each other in a variety of ways: curious, complex discussions and precise, persuasive writing. Part of the path to becoming a literary critic is to read other critics in order to evaluate and contextualize different approaches to specific texts. We will practice this skill by reading a few critics throughout the semester.

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

**ENGLISH 202-01 TTH 11:00-12:20**

**Texts and Contexts**

**Priya Jha**

An introduction to literary traditions and counter-traditions, exploring notions of authorship, authority, and canonicity. Students will practice a variety of approaches to analysis and interpretation, incorporating literary theory as a guide to interpretation and as a stimulus to inquiry. They will also be introduced to academic conventions of literary study.

*Prerequisite: Engl. 201 recommended.*

**ENGLISH 206-01 MW 11:30-12:50**

**Composing in New Media WA**

**Gina Hanson**

This course is designed to explore how “new” media have impacted our lives, paying particular attention to how they have impacted the way we communicate and learn. In this introductory course, you will be given the opportunity to compose multimodal texts in somewhat diverse digital environments. While this class has you creating multimodal texts, it’s different from the work you might do in a graphic design or computer science class. This course is more interested in how New Media informs the ways we interact with others and the ways we read, write, and think today. Our study of New Media will include discussions on art, language, culture (including cyberculture), globalization, and identity. You need not have any experience with creating digital texts as you’ll be introduced to a wide variety of composing technologies from beginner to advanced.

**ENGLISH 215-01 MW 11:30-12:50**

**Children's Literature**

*Cross-listed with Women, 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 and young adult fiction. Possible titles include: *Catch You Later, Traitor* (Avi), *The Year of the Boar and Jackie Robinson* (Bette Bao Lord), *Mexican Whiteboy* (Matt de la Pena), *Perks of Being a Wallflower* (Chobsky), *Speak* (Laurie Halse Anderson),*When I was the Greatest* (Jason Reynolds), and *Esperanza Rising* (Pam Munoz Ryan). 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 March 3 and 4 (featuring Pam Munoz Ryan!). Interested students are encouraged to attend and take advantage of the chance to meet authors (please note, the registration fee is $200 and will include lunches on Friday and Saturday and dinner on Friday. 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 TTH 11:00-12:20**

**Shakespeare after 1600 HL**

*Fulfills pre-1800 requirement*

**Judith Tschann**

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 223-01 WF 9:30-10:50**

**Shakespeare in Adaptation: Renaissance, Restoration, and Beyond HL**

*Cross-listed with Media and Visual Culture Studies*

*Theatre Arts, and Women, Gender and Sexuality Studies*

*Fulfills pre-1800 requirement*

**Heather King**

Early modern British theatre enjoyed two periods of great power and humor: the Renaissance, featuring the comedies and tragedies of Shakespeare, and the Restoration (1660-1700), featuring the wit and sparkle of satiric comedies, and politically significant tragedies. It was also during the eighteenth century that “bardolatry”, the worship of Shakespeare as a national genius, became an entrenched cultural attitude, even though writers during that time period felt the need to “alter” the endings of some of his plays. This class will focus on Shakespeare's *Hamlet,* beginning with the originals and tracing direct adaptations as well as new plays and films that pick up the same themes through the eighteenth century and beyond, culminating with the University of Redlands’ own production. In our exploration, we will endeavor to trace Shakespeare's influence and legacy, as well as registering reactions to his work (we will read essays by literary critics, theatre historians, and contemporary reviews). We will spend time talking about dramatic conventions in addition to the plays themselves, exploring the limits of tragedy, as well as the changes wrought on that genre over the century. Since drama is meant to be heard and watched, we will do lots of reading aloud in class, so come prepared to ham it up.

*Prerequisite: sophomore standing or by permission.*

**ENGLISH 239-01 TTH 2:30-3:50**

**Chicana/o Literature DD, HL**

*Cross-listed with Race and Ethnic Studies*

*and Women, Gender, and Sexuality Studies*

**Clarissa Castaneda**

Serves as an introduction to Chicana/o literature. Readings cover historical periods—from the Great Depression, to El Movimiento of the 1960’s, to contemporary waves of gentrification—as they relate to the development of Chicana/o cultural, ethnic, gender, and political identities. Elements of material culture, legacies of colonization, land rights, Latinidad, alternative histories and literature-as-activism will be examined in conjunction

**ENGLISH 242-02 TTH 2:30-3:50**

**Studies in Language HL**

**Judith Tschann and Anne Cavender**

What is language? What is linguistics? What can a literary critic learn from a linguist, and vice versa? To address these and many other questions, we will begin with a synchronic look at English, studying aspects of phonology, morphology, syntax, semantics, and pragmatics. That is, we will categorize the particular sounds that members of the seminar use in speaking English, describe the rules and conventions we follow in forming words and sentences, try to define the meaning of meaning, and describe the rules we unconsciously follow in conversing. One basic tenet of linguistics is that all languages change; in our diachronic look at language we will discuss major changes from Old to Middle to Modern English, focusing on Old English (just enough to satisfy our needs). As part of our study of historical and comparative linguistics, we will turn to Classical Chinese poetry. Its grammatical systems, form of writing, aesthetics, and other issues will raise questions about (e.g.) translating and how translation can inform our ideas about language. Along with works in English, including *Beowulf*, *Romeo and Juliet* and Gertrude Stein’s *Tender Buttons,* Classical Chinese poetry will also raise questions about literary language, especially the nature of metaphor and wordplay. Throughout the semester, and notably in Diaz's Brief Wondrous Life of Oscar Wao, we will also consider sociolinguistic issues, including multilingualism and connections between language and culture.

**ENGLISH 251-01 TTH 1:00-2:20**

**South Asian Literary Cultures CC, DD, HL**

*Cross-listed with Asian Studies, Race and Ethnic Studies,*

*and Women, Gender and Sexuality Studies*

**Priya Jha**

The attack on the World Trade Center in New York City on September 11, 2001 impacted citizens and civilians both in America and beyond in profound ways, and launched what has been come to be known as “The Global War on Terror”. In this course we will read a variety of texts and narrative from various disciplines and perspectives in order to understand the genre of 9/11 literature, with a focus on texts and writers from South Asia and its multiple diasporas. Given the effects of the event internationally, we will read some authors who don’t fit under the umbrella of “South Asian” as they give us context and help us to theorize the pre-history and aftermath of the event. Our work may include tracing a pre-history of “the global war on terror”, as it is placed within the histories of British colonialism. Towards that end, we will examine the effects of the partioning of South Asia on the eve independence in 1947, and the ways in which the trauma of partition continues to haunt intra-South Asian relations (e.g., the enmity between India and Pakistan). We will also examine closely the events of November 26-29, 2008, when a series of bombs went off in public places in Mumbai, an event often referred to by many as “India’s 9/11.” Our themes will include public anxiety and trauma; honor; gender & nationalism; citizenship, patriotism, and liberty; immigration and foreign policies. As the semester moves on it will become unavoidable to gloss over the debates surrounding the various ways in which the “terrorist” and “terrorism” and representations of such have informed the study of the 9/11 genre. We will read literary fiction, poetry, watch films and spoken word, comedy’s response to 9/11, and listen to jazz pianist, Vijay Iyer’s work on the post-9/11 world and his work, Holding It Down: The Veteran’s Dream Project.

**ENGLISH 256-01 TTH 1:00-2:20**

**Native American Literature DD, HL**

*Cross-listed with Race and Ethnic Studies*

**Claudia Ingram**

Much of the Native American literature of the last fifty years has addressed issues that have been differently addressed by courts and legislatures of the United States over the course of its history: identity, child-raising, sovereignty, land tenures, resource use. We will read this rich literature in counterpoint to legal decisions that have, by and large, violated the cultures and ignored the rights of Native American people.

**ENGLISH 321-01 TTH 2:30-3:50**

**Renaissance Literature: Milton and Narrative Illustration**

**of the Temptation and Fall of Mankind**

*Cross-listed with Art History and Media and Visual Culture Studies*

*Fulfills pre-1800 requirement*

**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 6th through the 16th 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 332-01 MW 2:30-3:50**

**American Literature: Making It New**

**Claudia Ingram**

Literary movements and experiments proliferated in the twentieth-century United States, and some hitherto neglected literatures attained wider audiences. All of this produced wildly various novels and poetry, some of which will teach us new ways of reading.

*Prerequisite: Engl. 201 or 202 recommended.*

**ENGLISH 362-01 MW 2:30-3:50**

**James Joyce Seminar: *Finnegans Wake***

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

**Anne Cavender**

Ready to play with one of the weirdest, most fascinating, funny, raunchy, and difficult books ever written? Over the course of one semester, we will read James Joyce's masterpiece, *Finnegans Wake*. We'll start with a few stories from *Dubliners*, as an introduction to Joyce’s prose and cultural context, and with parts of Giambattista Vico's *The New Science*, an important inspiration for the *Wake*. Along the way, we will explore other touchstones such as the Egyptian *Book of the Dead*, the illuminated *Book of Kells*, essays on the subconscious and dream theory by Freud and Jung, Irish folk songs, and so on, as we probe the outer limits of plot, character, language and meaning.

*Prerequisite: Engl. 201 or 202 recommended.*

**ENGLISH 403-01 MW 1:00-2:20**

**Contemporary Literary Criticism and Theory**

**Sheila Lloyd**

This course will involve an interrogation of the human and of the move toward the post-human; that is, we will trace the human subject conceived in precursor nineteenth- and early twenty-century texts and follow the post-World War II uncertainty that the human is the central figure and maker of meaning. Those precursor texts will largely be drawn from Marx, Nietzsche, and Freud in which the human is taken up as an object of inquiry. We will examine “returns” to these three figures⎯returns that involve rigorous re-readings and extensions of these figures’ texts and projects⎯and “turns” to new figures of describing and accounting for the human as found in Gilles Deleuze and Felix Guattari, Jacques Derrida, Jacques Lacan, Sara Ahmed, Brian Massumi, Sylvia Wynter, and Elizabeth Grosz among others. Course requirements will include reading responses⎯which will become the basis of in-class discussions⎯two presentations, a midterm annotated bibliography, and the development of the research from the bibliography into a reading of a text, theorist, or an idea drawn from required and recommended readings.

*Prerequisite: junior standing or by permission.*

**SPRING 2017**

**Courses by Literature Faculty**

**in other departments**

**JOHNSTON SEMINAR, JNST 000J-01 WF 9:30-1050**

**Latin Tutorials**

**Judith Tschann**

For some of you, this Latin tutorial will be the second-semester continuation of intensive beginning college Latin. We will quickly review some aspects of grammar from the first semester, and then plow ahead in Wheelock to the glorious end, covering such fine points of grammar as the various forms and uses of the subjunctive, deponent verbs, gerunds and gerundives, “fear” clauses, sequence of tenses, and much more. We will emphasize practices and theories of translation as we move beyond exercises to unaltered literary and historical works.

For others, this tutorial will be an intensive beginning Latin class. By the end of the semester, you will have a firm grasp of basic grammar (of Latin and of English), a developing sense of the joys and challenges of translating, a bigger vocabulary, and at least a budding interest in Roman literature and history.

Everyone is welcome.

**JOHNSTON SEMINAR, JNST 000L-01 MW 2:30-3:50**

**The Making of the Bard**

*Fulfills pre-1800 requirement*

**Nancy Carrick**

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 and see the plays we have read during May Term.

**MAY TERM 2017**

**English Department**

**ENGLISH 161-01 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 Ithaka. 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 215-01 MTTHF 9:00-11:50**

**Children's Literature**

*Cross-listed with Media and Visual Culture Studies*

*and Women, Gender, and Sexuality Studies*

**Heather King**

This course will focus on the fairy tale tradition, with an emphasis on how those stories are then translated into modernized versions, including film and television productions. Our reading will take a wide historical sweep, from the early folk tales to the literary tales of Perrault, Basile, Grimm, and others (*Cinderella, Little Red Riding Hood*, *Beauty and the Beast*)to the later offerings of Wilde and Andersen (*The Snow Queen, The Little Mermaid*), and the modern twists available in pictures books (*Dinorella*?) and young adult fiction (*A Tale Dark and Grimm*). In addition, because we’re looking at a story tradition that moves from oral to written, it seems especially appropriate to be mindful of our equivalent to oral traditions: film and TV. We’ll consider the influence of Disney, the counter tradition of Studio Ghibli, and live-action offerings like *Brothers Grimm*, *Mirror, Mirror*, or television’s *Once Upon a Time*. Our reading will be supplemented by secondary articles that will help provide additional insight into how children’s literature communicates a complex range of ideological content. There will be a LOT of reading for this class, since we will need to move through texts rather quickly to cover ground over the month; be prepared for that. Active discussion and frequent writing assignments will provide avenues for you to explore your ideas in more depth.

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

**ENGLISH 261-01 MTWTH 10:00-12:50**

**Faulkner and Glissant: Three Big Books**

**Claudia Ingram**

An innovative prose stylist, William Faulkner is one of the most influential novelists of the twentieth century. Louise Erdrich, for example, has said that she rereads as much Faulkner as she can between writing her own novels. His novels x-ray the bizarre ideology of his time and place, exposing it in intimate detail and, within limits, critiquing it.

Martinican critic Edouard Glissant provides, in turn, an x-ray of Faulkner’s style and implicit assumptions. Glissant treats Faulkner’s style as a case study in a poetics of relation, even as he subjects the novels’ premises to a searching cultural critique.

May term gives us time to immerse ourselves in two fascinating writers. We will read a few big books very closely—what a luxury!

**ENGLISH 262-01 MTTHF 1:00-3:50**

**Literature Travel Course: In Shakespeare's Footsteps CC, HL**

*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. 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.

**ENGLISH 317-01 MTWTH 10:00-12:50**

**Women’s Literature DD, HL**

*Cross-listed with Race and Ethnic Studies*

*and Women, Gender, and Sexuality Studies*

**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, primarily in the contemporary period. We will examine literary productions from women located within African, Caribbean, and South Asian cultures and their multiple diasporas, along with work by Chicanx and Native American authors. We will study 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.

*Prerequisites: Engl. 201 or 202 recommended.*

**ENGLISH 333-01 MTWTH 1:00-3:50**

**Topics in African Diasporic Literatures: Post-Black**

*Cross-listed with Race and Ethnic Studies*

*and Women, Gender, and Sexuality Studies*

**Sheila Lloyd**

Appearing in the United States and England, during the 1980s and the 1990s, was a new black aesthetics, which came to be known as “post-black.” According to the art critic, Thelma Golden, “At the end of the 1990s, it seemed that post-black had fully entered into the art world’s consciousness. Post- black was the new black.” In part, this new concept took on board, as well as questioned, some of the understandings of African-diasporic literature and art articulated by “black aesthetic” theorists, writers, and visual artists in the 1960s and 1970s. In this earlier black aesthetics, writers and artists tended to focus on giving cultural form to black nationalist politics. The cultural politics of this earlier period addressed such matters as black pride and black soul. However, in the 1980s and 1990s African-diasporic artists and writers, many of whom took up postmodernists techniques of cultural production, begin to query and move beyond what has been deemed, perhaps unfairly, a heteronormative, patriarchal, aesthetically formulaic, and racially essentialist cultural politics. While the 1960s and 1970s provide a background for what has come to be known as a “post-black aesthetics,” the concentration in this course will be on how the writers, artists, and theorists of the 1980s and 1990s went beyond reaction to create a “new cultural politics of difference,” to use Cornel West’s term, that was literally and visually new and unsettling and that rejected externally and internally imposed notions of how blackness is constructed and represented.

*Prerequisite: Engl. 201 or 202 recommended.*

**BIOGRAPHIES**

**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. She is currently a PhD candidate in English at UC Riverside with current research projects on border consciousness and arts production, poetics-as-archive, and postmodern fringe narrative discourse.

**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.

**GINA HANSON**

Gina first became interested in the study of New Media as an undergraduate in an experimental fiction course at UCLA. As a fiction writer herself, she enjoyed the seemingly endless possibilities that non-traditional forms of composing offered. She went on to earn degrees in both English composition and creative writing, which allowed her to meld her writing interests nicely. She teaches a wide variety of writing courses, including first-year writing and upper-division science writing courses. Fluent in ASL, Gina has recently become interested in the study of composing in visual and signed languages.

**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.

**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.

**SHEILA LLOYD**

Sheila Lloyd teaches courses on nineteenth- and twentieth-century African-diasporic literatures and on American literature from the late nineteenth and early twentieth centuries; specific courses include “War in Literature and Film,” “James Baldwin,” “The Dark Side of Innocence,” “American Industry and Enterprise,” “Film and Literature,” and “Introduction to Film.” Her most recent research projects include a study on neoliberalism, desire, and fantasy in African-American literature and film.

**SHARON OSTER**

My scholarship 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.

**JUDITH TSCHANN**

Judy Tschann teaches a variety of courses in literature and language, including Chaucer, Shakespeare, History of English, Linguistics, and History of Literary Criticism and Theory.