English 161-01 TTH 2:30-3:50
Native American Literature DD, HL
Eliza Rodriguez y Gibson

This class will serve as an introduction to contemporary Native American Literature. We will read across a breadth of genres including essays, poetry and short fiction, and we will critically watch some films as well. Historical, cultural, and political questions will shape much of our discussions, and students will engage in extensive textual analysis. Robert Warrior’s important collection of essays, *Tribal Secrets: Recovering American Indian Intellectual Traditions* will shape our approach, especially in our sustained examination of the role of American Indian women writers in the development and expansion of contemporary Native literatures. A sample list of authors includes: Joy Harjo, Leslie Marmon Silko, Sherman Alexie, Simon Ortiz, Ward Churchill, Louis Oliver, Wendy Rose, and Elizabeth Woody.

ENGLISH 201-01 TTH 9:30 – 10:50
Analysis of Literature HL
Claudia Ingram

In this course, we will consider why and how we read and what’s most worth reading. We will try out a number of theoretical approaches to literature, applying them to terrific writers of many eras, including our own. The class meets twice a week for discussion. Prerequisite: sophomore standing, with a previous literature course, if possible.

ENGLISH 210-01 MW 9:30 – 10:50
Lyric Poetry East-West CC, HL
Anne Cavender Cross-listed with Asian Studies

This course will explore the nature of the lyric poem as it appears in the Chinese and Anglo-American contexts. Most of our energies will be engaged in the attentive reading of poems from all periods, ancient to modern, as we attempt to come to some conclusions about the basic similarities and differences between these two extensive poetic traditions. The course will also introduce certain key examples of poetic theory in order to consider more generally the long history of theoretical disputes about what poetry is or does in both traditions. No previous knowledge of Chinese language or literature is required.
English 217-01
Images of Women in Literature
Alisa Slaughter

We’ll start with Macbeth and some variations, and then spend the rest of the semester looking at troublesome women of the 20th century, especially some contemporary authors. Possibilities include Gertrude Stein, Colette, Jane Bowles, Angela Carter, Flannery O’Connor, Mary Caponegro, and Alice Munro. There’ll also be a sprinkling of poets, and maybe a film or two.

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

ENGLISH 222-01
Shakespeare after 1600
Judith Tschann

We will read, discuss, watch, and write about a number of the plays written after 1600 to become as familiar as possible with Shakespeare’s art. We will be old-fashioned and new-fangled in our familiarizing: learning lines by heart, reading passages closely, considering the differences between being a member of the cast and a member of the audience, or between being a viewer or a reader; talking about genre and the nature of comedy, tragedy, romance; investigating what a deconstructionist or feminist or psychoanalytical approach to Shakespeare might be; thinking about Shakespeare as cultural icon; and learning as much as we can manage along the way about the politics, social mores, religious attitudes and other historical, contextual matters that inform Shakespeare’s plays.

ENGLISH 242-01
Studies in Language
Judith Tschann

A study of language from different and often opposing points of view. We will attempt to define and contrast the approaches of American generative grammarians, French psychoanalytical linguists, historians of the English language, and various philosophers of language. Our goals include understanding language change, especially major changes in the English language, differences between literary and nonliterary language, and the ways in which studying language enriches the study of literature.
ENGLISH 325-01  
Women Modernists: East-West  
Anne Cavender  
Cross-listed with Asian Studies and Women’s Studies

In this course we will study American (H.D., Moore, Stein), British (Mansfield, Woolf) and Chinese (Ding Ling, Zhang Ailing) women writers who were writing in the early part of the twentieth century. Rather than give you a definition of what various academic factions consider modernism to be, and then tracking down the marks of such a definition in the literature, I prefer that we discover together whether this collection of women writers can be said to share any thematic concerns or innovations in form or technique that might cause us to consider them as a group. On the Chinese side, you will notice a decidedly more obvious political bent to the literature. These writers’ roots in the May Fourth Movement in China and the fact that many of them were writing under conditions of political repression may provide an answer to why this is the case. No previous knowledge of Chinese language or literature is required.

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

ENGLISH 332-01  
American Literature: Making It New  
Claudia Ingram

American literatures and literary experiments proliferated fabulously during the twentieth century. You’ll be surprised. Prerequisite: English 201 or instructor’s consent.

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

English 361-01  
Chicana/o Poetry  
Eliza Rodriguez y Gibson

This course will examine contemporary Chicana/o poetry and major critical approaches to it. We will be reading works of literary criticism alongside some of the poetry it engages. Historical, cultural, and political questions will shape our reading, and students will engage in extensive textual analysis, combining questions of context and content, of poetic style and form with the content of the poems in question. We will consider this body of work within the broader landscape of contemporary American poetry, and ask how and where it fits into these evolving traditions. Of particular importance to our approach is the ways that women writers push these traditions in new and important directions. Some of the authors we’ll be reading include: Lorna Dee Cervantes, Gary Soto, Francisco X. Alarcon, Ana Castillo, Gloria Anzaldua, Pat Mora, Alurista, Jimmy Santiago Baca, Rudolfo “Corky” Gonzalez, and Sandra Cisneros.

NOTE: to receive WB credit for this class, students must have full junior standing.
ENGLISH 361-02  
Nature Writing  
Bob Hudspeth

We will read several authors who take the natural world as their subject. Our aim will be to see how creative imaginations make language work as they meditate on the meaning of what's "out there," as they see the connections between outer and inner life, as they try to come to grips with what it means to inhabit a world. Authors will include Thoreau, Dillard, Eiseley, Abbey, Lewis Thomas and others.

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

ENGLISH 403-01  
Current Literary Theory  
Kim Leilani Evans

This course is an upper-level exploration of critical theory in the last half of the twentieth century. Since it is usually better to read the theorists themselves rather than merely read about them, we will enter this grand and nebulous field through essential reading by Saussure, Barthes, Lacan, Kristeva, Foucault, Derrida, and Cixous. In order to help make our discussion concrete we will also read, at the same time, Edith Wharton’s The Age of Innocence, paying deliberate attention to her use of the sign.

In order that we may feel comfortable in our discussion of terms like “semiology,” “ideology,” “post-structuralism” or “psychoanalysis,” we will also read selections from Terry Eagleton’s spirited Literary Theory: An Introduction. Finally we will read Space, Time and Perversion, by contemporary philosopher and feminist Elizabeth Grosz. In this difficult but fascinating recent work, Grosz celebrates and resituates the body in the space between feminism and philosophy, feminism and cultural analysis, feminism and critical thought. This contemporary investigation of the work of Michel Foucault, Teresa de Laurentis, Gilles Deleuze, and Judith Butler, will help us see how the work of theory shapes and enriches a critical project.
SPRING 2004
Creative Writing

ENGLISH 104-01
Nonfiction Workshop I
Leslie Brody

A writing workshop that surveys various forms of creative nonfiction and literary journalism. Some of the forms to be investigated include personal histories, biography, and cultural criticism. Student presentations and writing portfolios are required. Strong, informed opinions are encouraged.

ENGLISH 104-02
Nonfiction Workshop I
Alisa Slaughter

Nonfiction I surveys various forms of creative nonfiction and literary journalism, including memoir and nature writing. Student presentations and writing portfolios are required.

ENGLISH 105-01
Poetry Workshop I
Joy Manesiotis

This course is an introductory level creative writing workshop in poetry, the focus of which is student writing. We will spend the semester doing exercises, with the goal of freeing the imagination, and reading, writing, and discussing poetry, with the goal of beginning to see the elements at work in a poem. A workshop is based on the premise that we become better writers by becoming better readers, examining the work of others with care and attention, remaining open to experience, perception, and thought, and by practicing.

ENGLISH 105-02
Poetry Workshop I
Ralph Angel

A beginning-level poetry writing workshop, the primary concern of which is student writing. By concentrating on poetry models in conjunction with student poems that are submitted to the workshop, we will come to recognize, in time, how language both succeeds and fails in verse. A process-oriented workshop is based on the premise that we become better writers by reading, thinking and feeling intensely, learning to edit our own work and the works of others, and, most importantly, by practicing.
ENGLISH 107-01  T 1:00 – 3:50
Fiction Workshop I  CP
Greg Bills

This class is an introductory fiction writing workshop that will explore the possibilities of fiction in form and content. Beyond experimenting with the building blocks that writers use to create convincing fictional worlds, the class will encourage its participants to push their writing off into new, stimulating, moving, challenging, astonishing directions.

ENGLISH 107-02  MW 11:00 – 12:20
Fiction Workshop I  CP
Patricia Geary

This is an introductory fiction writing workshop focusing primarily on student writing and stressing "process." The emphasis is on variety, excitement, and personal growth.

ENGLISH 204-01  TH 1:00 – 3:50
Nonfiction Workshop II
Leslie Brody

A further investigation into creative nonfiction. Some of the forms we'll explore include the personal essay, travel writing, social and political commentary and cultural criticism. Prerequisite: English 104 or permission.

ENGLISH 205-01  M 1:00 – 3:50
Poetry Workshop II
Joy Manesiotis

We become better writers by becoming better readers, carefully considering the work of others, giving constructive feedback, and learning to revise our own work. In this intermediate-level craft workshop, our focus is to develop and refine your poetry writing skills. To that end, we will read carnivorously (or herbivorously), write intensively, and offer thoughtful criticism of poems submitted by other workshop members. Emphasis is on process; individual conferences with the instructor are part of the package. Prerequisite: English 105 or permission.

ENGLISH 207-01  F 1:00 – 3:50
Fiction Workshop II
Patricia Geary

Intermediate fiction writing workshop with a focus on refinement and quality. Emphasis on completion and revision of short stories.
ENGLISH 307-01  
Fiction Workshop III  
Greg Bills

An advanced fiction writing course designed for students interested in creating a significant work—a novel, novella, or unified series of short stories. Plotting, character development, and pacing will be considered, and emphasis will be placed on substantial progress towards completion of the project. Prerequisite: English 207 or permission.

ENGLISH 385-01  
Practicum  
Ralph Angel

Practical experience in a field of writing: public relations; fund-raising, advertising, and marketing; technical writing; film and television; print and broadcast journalism; magazine and book publishing; and research and law, among others. On-site responsibilities, journal keeping, and evaluations by on-site supervisors. May be repeated for credit. Prerequisite: junior or senior standing.

ENGLISH 410-01  
Arts Journalism: Recent Documentaries  
Leslie Brody

This class will read and write arts journalism. Students will view current documentary films, and write reviews of them. We will research current magazine styles, audience reception, and investigate what is happening now in the field of professional arts journalism. Some of the films we’ll view will include, “Bowling for Columbine,” “Spellbound,” “Daughter From Da Nang,” and others. This is an advanced creative writing workshop. Prerequisites or permission required.
ENGLISH 410-02  T 1:00 – 3:50
The Uncollected: A Writing Seminar
of Narrative Poetry and Lyrical Voice
Jan Wesley

In this seminar students will read twentieth century narrative and lyric poets, write
their own narrative poetry and develop an underlying lyrical "voice" that can
express the passions beneath their stories. Reading materials will include an
anthology of poems, a short story, and autobiographical essays. We will study image
through photography and film as well as through other poets, explore music to
discover the powers of rhythm and cadence and tone, and we will use theater
techniques to hear our voices and trust them to drive the stories on the page. The
class will operate as a workshop in which creativity and critique will carry equal
weight. During the seminar, students will generate original poems, journal entries,
dramatic monologues based on stories from classmates, and a self-portrait.
Attendance and oral participation will be essential in this arena of interaction,
evaluation, associated art forms and imagination. And finally, your work will be
collected in a portfolio and turned in at the end of the semester. Prerequisite: any
200 level Creative Writing workshop.

ENGLISH 410-03  MW 1:00 – 2:20
Fictional Options: Popular vs. Literary
Patricia Geary

This is an upper level literature seminar designed for Creative Writing majors,
especially those with an emphasis in fiction writing. My topic is, as yet, undecided,
but I promise that this class will be creative, entertaining, and edifying!
Prerequisite: any 200 level Creative Writing workshop.

ENGLISH 441-01  Arranged
Senior Portfolio
Greg Bills

An opportunity for senior English majors and Johnston students with emphasis or
partial emphasis in writing to work closely with a member of the Creative Writing
Program faculty to produce a manuscript of poetry, fiction, or non-fiction. Parallel
readings and conferences. Prerequisite: senior standing and three levels of
workshop in the chosen genre.
SPRING 2004
Additional Courses Taught by English Instructors

JOHNSTON SEMINAR, JNST 000L-01  TTH 1:00 – 2:20
Comparative Mythology And Folklore
Anne Cavender

If interested, please contact Anne Cavender at AnneCavender@redlands.edu or ext. 2601.

PHILOSOPHY 460-02  MW 11:00 – 12:20
Wittgenstein
Kim Leilani Evans

Ludwig Wittgenstein, brilliant, tortured, Austrian analytical philosopher, had one of the most penetrating philosophical minds of the twentieth century. His enormous influence on the development of thought in this century is thus difficult to estimate. In this course we will concentrate on the later work, particularly his Philosophical Investigations, and the way in which his poetic, aphoristic style of practicing philosophy radically alters the manner and matter of the analytical tradition. His demand that philosophy always remain grounded in the particulars of language makes him an interesting figure for writing and literature majors. The fact that he was a Cambridge don who had a troubled, unhappy relationship with the academy and academics in general, that his discursive practice has been put to use by contemporary thinkers in fields as diverse as anthropology, philosophy of mind, psychiatry, and neuropsychology, and that he is, of course, a genius, should make him interesting to everyone else.
JOHNSTON SEMINAR, JNST 000D-01  
**Freud’s Rhetoric**  
Daniel Kiefer

We’ll study the methods of persuasion Freud uses, as he relies on poetry, philosophy, science, and narrative to guide his reasoning. How does his discourse itself become the adventure his readers take? If psychoanalysis is the “talking cure,” what kind of talk does the founding analyst engage in? We’ll choose among his principal works, from the Dora case-study (1905) and “On Narcissism” (1914) to *The Ego and the Id* (1923), *Civilization and Its Discontents* (1930), and “Analysis Interminable and Interminable” (1937). We’ll also take up arguments for and against him, by Lacan, Foucault, Derrida, Julia Kristeva, and Teresa de Lauretis. Lots of reading to tackle, while you’re writing analytical contentions of your own.

JOHNSTON SEMINAR, JNST 000E-01  
**Poetry and Painting**  
Joy Manesiotis

Poetry and painting have much in common: a way of seeing specific to each discipline which speaks to the other; a way of dealing with time; use of image, etc. So, here, we will be considering the nature of perception and might read varied texts dealing with vision, seeing, and perception, as it applies to the making of art, written or visual, and to encountering the world. Could we consider the nature of space and light? Of course, we would look at a lot of paintings and read a lot of poems, many in the ekphrastic mode. Rather than focus our attention on one period, we might move about, in the hopes of creating a window into seeing both painting and poems. I’d like, if possible, to allow each step we take in the class to determine the next step, the next direction, without too arduous a round of negotiation. Is this possible? I don’t know. But I have in mind the class as an extended improvisation, in the way of revision in writing or reworking in painting. And then, of course, we would make some poems and paintings ourselves.

WOMEN’S STUDIES 120.01  
**Third World Feminisms**  
Eliza Rodriguez y Gibson/Kimberly Welch

This introductory course will explore the methods and concerns of Third World Feminisms. In particular, we will concentrate our attention on women of color in the United States, and along the borders. We will consider very carefully both the material and simultaneous effects of racial, economic, sexual, and gender inequality on both the lives of these women, and how we understand them. We will be reading across disciplines, primarily in the social sciences and humanities, including critical essays, short fiction, histories, poetry, testimonies, and film. Questions of globalization— including displacement, violence, and labor practices, especially as they affect women in the U.S. and the border will shape much of our discussions.
ENGLISH 114-01  
War in Literature and Film  
Rob Stuart  

Designed especially for a four-week period, this course explores a variety of ways in which war is reflected in literature and film. Consideration of ethical issues is integral to the course. Extensive writing and active class discussion is required. Attendance at all class sessions is mandatory. The course is appropriate for students from a variety of backgrounds and majors. The course meets the HL requirement.

ENGLISH 161-01  
Jane Austen: Novels and Film  
Judith Tschann  

Her detractors have argued that her novels are "imprisoned in the wretched conventions of English society." Her champions praise her artistry and argue that her novels promoted the "feminist revolt of the 1790s," revealed the connection between family politics and the political crises of the late eighteenth century, and that her social satire is a form of revenge. Austen's works are supposedly full of "dammed-up energy" and "infectious joy," and wear a "protective mask of irony." She "knew how to give to tea all the potency of vodka." We will devote some of our time this Interim to sorting through the critical responses to Austen's work, and will also take advantage of Austen's recent successes at the box office to talk about aspects of film theory and of cultural studies. Perhaps we will also pour a little tea, dance a minuet, play charades, "delight in anything ridiculous," and even "excite a noisy gaiety."

ENGLISH 161-02  
Law and Literature  
Claudia Ingram  

In our lives and in our reading, what is our relation to “authority”? How do we create it, subvert it, rely on it, challenge it, participate in it? In this class, we will read both literary works and legal materials (primarily case law). To both kinds of writing, we will apply the methods of cultural and rhetorical criticism in order to explore how authority is textually constituted and destabilized.
Is *Harry Potter and the Sorcerer’s Stone* literature? What about picture books? Come, as we answer these questions and many more in English 361, Children’s Literature. We will analyze how children’s literature has served a number of purposes ranging from teaching children how to read to transmitting cultural values. We will look at the historical foundations of children’s literature as well as recent trends in the field. Students will be required to participate in a variety of activities and will pursue projects based on their own interests in children’s literature.
B i o g r a p h i e s

RALPH ANGEL

Ralph Angel is the author of three collections of poetry: *Twice Removed, Neither World* (Academy of American Poets James Laughlin Award) and *Anxious Latitudes*. He received the 2003 Willis Barnstone Poetry Translation Prize for his translation of Federico García Lorca’s “La Guitarra.”

GREG BILLS

Greg Bills is a novelist and short story writer. His first novel, *Consider This Home*, was published by Simon & Schuster in 1994 and his second, *Fearful Symmetry*, appeared from Dutton in 1996 and in softcover from Plume/Penguin in 1997. He graduated with a B.A. in English from the University of Utah and received an M.F.A. in fiction writing from UC Irvine. He has taught at UC Irvine, in the UCLA and UC Irvine Extension Programs, and at Irvine Valley College.

LESLIE BRODY

Leslie Brody is the author of *Red Star Sister* and *A Motel of the Mind*. She was the former book columnist for *Elle* magazine, a Sundance Creative Nonfiction Fellow, and has written for numerous newspapers, magazines, and radio shows. She is also a produced playwright and opera librettist. She received her Ph.D. in English Literature and Creative Writing from the University of Connecticut.

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. Most of her classes will be cross-listed with Asian Studies and can be taken for credit under either major.

KIM LEILANI EVANS

Kim Leilani Evans has recently joined the faculty of Redlands, bringing a sudden end to her previous employment, one she describes, mysteriously, as “harpooner.” Her interests are literary and philosophical; her genus American. Her research and teaching methods have been called by acquaintances “Excessive,” “Unpredictable,” “Strangely affecting” and “Fishy.” When contacted for a comment, a former roommate spoke warmly of Dr. Evans: “Oh, she’s got the smarts, all right. But I’d keep an eye on her if I were you. Last month I left for a week and she sold all my stuff.”
PATRICIA GEARY

Patricia Geary’s first novel, *Living in Ether*, was published in 1982 and reissued in paperback in 1987. Her second novel, *Strange Toys*, was published in 1987 and won the Philip K. Dick Literary Award. It was reissued as a Spectra Special Edition by Bantam in 1989. The British and French editions were published in 1991 and the Japanese edition in 1992. Her third novel, *The Other Canyon*, was published in 2002. Her new novel, *Guru Cigarettes*, will be published in 2004; and another book, a re-issuing of *Living in Ether, Strange Toys, and The Other Canyon*, is due out in 2005. She received her B.A. at Vassar College and her M.F.A. at UCI. She has taught at UCI and LSU and was also a Bunting Fellow at Harvard.

BOB HUDSPETH

Bob Hudspeth's main interest is American culture and literature, especially of the nineteenth century, though he does look back to the founders and forward to modernism. He is secretly a historian, but one who would rather read Dickens than Macaulay. Comedy, to him, seems the One True Key to All Knowledge.

CLAUDIA INGRAM

Hey everyone—I finally cleaned up my office! But tidiness isn’t everything.

DANIEL KIEFER

In a few short years Redlands has changed 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 have become dissolute in Tinseltown. If Johnston is the cause of my ruin, that’s all right; somebody had to take over.

JOY MANESIOTIS

Joy Manesiotis is the author of *They Sing to Her Bones* (*New Issues, 2000*), which won the New Issues Prize in Poetry. Her poems have appeared in many literary journals and she has received a Poetry Fellowship from The New York Foundation for the Arts and a Graves Award in the Humanities, among other awards.

ELIZA RODRIGUEZ Y GIBSON

My teaching interests include Cultural Studies and contemporary American Literature, Chicana/o and Latina/o literature and expressive culture, feminist and minority discourses, and U.S. popular culture. So in any given semester, you can find me teaching any and all of these subjects. I’m currently editing an anthology of poetry by Los Angeles women of color.
ALISA SLAUGHTER

Alisa Slaughter has studied writing and literature through various disciplines, most recently as a fiction writer. She has a master’s degree in Comparative Literature from the University of Arizona and worked for five years as a newspaper reporter and editor.

ROB STUART

Rob Stuart, retired Professor of English, is returning to teach in the May Term. His credentials include a B.A., M.A. and Ph.D. from Stanford University and a Th.M. degree from Claremont School of Theology. He has been secretary of the U of R’s chapter of Phi Beta Kappa and has served as Assistant to the President and Dean of Graduate Studies. Rob is particularly interested in early American literature and the relationship between religion and literature.

JUDITH TSCHANN

“Gladly would he learn, and gladly teach,” says Chaucer, describing one of his pilgrims. Besides gladly teaching a number of wonderful literary works in the months ahead, I will gladly learn—from students and colleagues, and from research on Canterbury Tales manuscripts and on multilingualism in medieval England.

JAN WESLEY

Jan Wesley has taught poetry workshops in Los Angeles and English Composition at The Fashion Institute of Design and Merchandising. She has two limited edition collections of poetry titled “Running out of Attitude” and “A Closeness of Vision.” Her poetry has appeared in more than a dozen magazines. She received her MFA from Vermont College and her BFA from Cal Arts. Her other career was film editing.