**FALL 2017**

**English: Literature and Writing**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| *Course #* | *Course Title & Cross-lists* | Location | *Days* | *Times* | *Instructor* | *LAFs* |
| Engl. 100.01 | Analytical Reading and Writing | HOL 217 | MW | 9:30-10:50 | TBA |  |
| Engl. 100.02 | Analytical Reading and Writing | LAR 126 | TTH | 11:30-12:50 | TBA |  |
| Engl. 100.03 | Analytical Reading and Writing | HOL 325 | TTH | 1:00-2:20 | TBA |  |
| Engl. 102.01 | Academic Writing Seminar | HOL 207 | TTH | 8:00-9:20 | TBA | WA |
| Engl. 102.02 | Academic Writing Seminar | LAR 126 | MW | 9:30-10:50 | TBA | WA |
| Engl. 102.03 | Academic Writing Seminar | HOL 111 | TTH | 9:30-10:50 | TBA | WA |
| Engl. 102.04 | Academic Writing Seminar | HOL 207 | MW | 11:30-12:50 | TBA | WA |
| Engl. 102.05 | Academic Writing Seminar | NUH 111 | TTH | 11:30-12:50 | TBA | WA |
| Engl. 102.06 | Academic Writing Seminar | HOL 111 | MW | 1:00-2:20 | TBA | WA |
| Engl. 102.07 | Academic Writing Seminar | GRG 271 | TTH | 1:00-2:20 | TBA | WA |
| Engl. 102.08 | Academic Writing Seminar | HOL 111 | MW | 2:30-3:50 | TBA | WA |
| Engl. 102.09 | Academic Writing Seminar | HOL 209 | TTH | 2:30-3:50 | TBA | WA |
| Engl. 110.01 | Poetry | HOL 207 | TTH | 11:00-12:20 | Daniel Kiefer | HL |
| Engl. 110.02 | Poetry | HOL 207 | TTH | 1:00-2:20 | Daniel Kiefer | HL |
| Engl. 119.01 | World Literature *Cross-listed with AST, WGS**Fulfills pre-1800 requirement* | HOL 315 | MW | 1:00-2:20 | Anne Cavender | HL, CC |
| Engl. 126.01 | Literary Inquiries  | HOL 207 | TTH | 9:30-10:50 | Heather King | HL, WA |
| Engl. 130.01 | Literature of the Americas:“Rights and Resistance”*Cross-listed with REST* | HOL 211 | TTH | 2:30-3:50 | Sharon Oster | HL |
| Engl. 201.01 | Critical Reading | HOL 207 | TTH | 2:30-3:50 | Daniel Kiefer |  |
| Engl. 202.01 | Texts and Contexts  | HOL 319 | MW | 11:30-12:50 | Sheila Lloyd |  |
| Engl. 213.01 | Drama | HOL 213 | MW | 1:00-2:20 | Nancy Carrick | HL |
| Engl. 221.01 | Shakespeare to 1600*Fulfills pre-1800 requirement* | HOL 213 | MW | 2:30-3:50 | Nancy Carrick |  |
| Engl. 230.01 | American Jewish Literature: Transitions*Cross-listed with REST* | HOL 209 | TTH | 11:30-12:50 | Sharon Oster | HL |
| Engl. 308.01 | Mentoring College Writers | HOL 207 | MW | 2:30-3:50 | Bridgette Callahan | WB |
| Engl. 322.01 | The 18th Century: Regicides, Libertines, Bluestockings, and Fops*Cross-listed with WGS**Fulfills pre-1800 requirement* | HOL 211 | WF | 9:30-10:50 | Heather King |  |

**FALL 2017**

**English: Literature and Writing**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| *Course #* | *Course Title & Cross-lists* | *Location* | *Days* | *Times* | *Instructor* | *LAFs* |
| Engl. 351.01 | Postcolonial, Global and Transnational Literatures*Cross-listed with AST, REST, WGS* | HOL 209 | TTH | 1:00-2:20 | Priya Jha | DD, HL |
| Engl. 361.01  | Twentieth-Century American Poetry | HOL 211 | TTH | 11:00-12:20 | Claudia Ingram |  |
| Engl. 402.01 | History of Literary Criticism and Theory | HOL 211 | TTH | 9:30-10:50 | Sharon Oster |  |
| Engl. 420.01 | Senior Seminar in Literature | HOL 211 | MW | 1:00-2:20 | Claudia Ingram | WB |
| Engl. X04.01 | Writing Studio | TBA | TBA | TBA | Scott Stevens |  |

**FALL 2017**

**Courses taught by English Faculty**

**in other departments**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| *Course #* | *Course Title & Cross-lists* | Location | *Days* | *Times* | *Instructor* | *LAFs* |
| AST 111.01 | Introduction to Chinese Literature*Cross-listed with ENGL* *Fulfills pre-1800 requirement* | HOL 209 | MW | 9:30-10:50 | Anne Cavender | CC, HL |
| EVST 215.01  | American Environmental Literature *Cross-listed with ENGL, HAST* | HOL 209 | MW | 8:00-9:20 | Anne Cavender | HL, WB |
| JNST 000K-01 | Classical Greek Art & Drama*Cross-listed with ARTH, ENGL,* *MVC* *Fulfills pre-1800 requirement* | HOL 213 | TTH | 2:30-3:50 | Nancy Carrick |  |
| FS 100-N | Feminism and Pop Culture*Cross-listed with ENGL, MVC,* *REST, WGS* | GRG 161LAR 126LAR 127 | TTH | 2:30-3:50 | Priya Jha Jennifer Nelson | FS, DD,HL, WA |

**FALL 2017**

**English: Literature and Writing**

**ENGLISH 110-01 TTH 11:00-12:20**

**ENGLISH 110-02 TTH 1:00-2:20**

**Poetry HL**

**Daniel Kiefer**

We’ll have a mixture of poetic forms: hip-hop rhymes, Emily Dickinson’s hymn meter, contemporary free verse, Walt Whitman’s free-flowing lines, love sonnets by Shakespeare and sonnet-sonnets by William Wordsworth and John Keats, elegies, dramatic monologues, and more. Let’s explore the design of feeling in poems, how like instrumental music compositions or abstract paintings they are, how expressive their metaphoric language can be. Where does the intensity of utterance in a lyric poem give us a new experience of emotion?

You’ll have different kinds of writing to do: exercises in analyzing poetic form, short response papers, and longer essays. You’ll memorize some 15 or 20 lines of a favorite poem to recite to the class. Along the way you’ll discover how song captures the heart.

**ENGLISH 119-01 MW 1:00-2:20**

**World Literature HL, CC**

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

*Fulfills pre-1800 requirement*

**Anne Cavender**

In this course we will study epic literature from a variety of ancient cultures and some later texts based on ancient epics that play with revising, extending and critiquing the genre. Our primary focus will be on studying these texts as works of the imagination both in terms of content (grappling with issues of the individual vs. fate, society, family; mortality and immortality, the gods, how a person creates a meaningful life) and form (structure, imagery, genre differences across cultures), but we will also explore questions about the idea of what “epic” means broadly defined: how does the “epic mode” in China differ from that of ancient Greece or the Anglo-Saxons? Can we define what “epic” fictions might be in the 20th century and beyond?

**ENGLISH 126-01 TTH 9:30-10:50**

**Literary Inquiries HL, WA**

**Heather King**

This course will begin with some iconic titles of nineteenth-century 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 may include: *Frankenstein* (Mary Shelley), *Dracula* (Bram Stoker), *Picture of Dorian* Gray (Oscar Wilde), and *Dr. Jekyll and Mr. Hyde* (Robert Louis Stevenson).

**ENGLISH 130-01 TTH 2:30-3:50**

**Literature of the Americas: HL**

**“Rights and Resistance”**

*Cross-listed with Race and Ethnic Studies*

**Sharon Oster**

In this course, we will read some key historical documents that have codified American “rights” – the Federalist Papers, the Constitution and its Amendments, the Bill of Rights – as a lens through which to study literary works written in the spirit of engaging those rights through dissent, critique and patriotism. Literary authors *may* *include*: Chief Logan, Tecumseh, Mary Rowlandson, Benjamin Franklin, David Walker, Henry David Thoreau, Frederick Douglass, Herman Melville, Charles Chesnutt, Sojourner Truth, Mark Twain, Harriet Jacobs, Zitkala Sa, Sui Sin Far, Mary Antin, Jose Martí, Zora Neale Hurston, James Baldwin, MLK, Jr., Gloria Anzaldua, Maxine Hong Kingston, John Lewis, and Ta-Nehisi Coates. We may watch Ava DuVernay’s recent documentary *13th* (2016) or *Angels in America* (1991-92), or study the musical *Hamilton* (2016). This course will thus introduce you to literary study, providing you the rudimentary literary-critical skills with which to interpret a variety of genres and works, including novels, short stories, essays, poetry, and film. We will discuss, debate, interpret, and write about assigned literature each class period, and engage in short and long writing exercises throughout the semester. We will enjoy some EXCELLENT works! Be prepared to read and write A LOT.

**ENGLISH 201-01 TTH 2:30-3:50**

**Critical Reading**

**Daniel Kiefer**

This course charges off in three directions at once: close interpretation of poetry, fiction, and drama; practice in writing arguments about literature; and forays into critical analysis. Our reading will go from literature to criticism and back again, with some writing due every couple of weeks. In poetry we’ll study Keats or Dickinson, in fiction Charlotte Brontë’s *Jane Eyre* or Mary Shelley’s *Frankenstein* or a contemporary American novel, and in drama a Shakespeare play at least. Please come ready to talk freely and fully about what we’re reading. And gear up to write critical exercises and essays that concentrate on literary form.

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

**ENGLISH 202-01 MW 11:30-12:50**

**Texts and Contexts**

**Sheila Lloyd**

This course provides students who have taken English 201 with a more advanced introduction to the scholarly and critical study of literature. It is appropriate both for students who have had some course work in literary theory and criticism and for those who are relatively new to these modes of textual engagement. We will begin with an examination of key critical terms such as “writing,” “interpretation,” “representation,” and “literature” in order to fix our aim on what is at stake in the scholarly enterprise of literary studies. We will then proceed to read a number of literary texts, both canonical and counter-canonical, in relation to two ways of contextualizing literature. One way of initially establishing a context for interpreting literary texts will involve studying the composition, textual, and early reception histories of selected texts⎯practicing, that is, some of the basics of literary scholarship. At the same time that we explore these more formalist methods of literary analysis, we will also consider the social contexts of cultural and political history, personal biography, colonial and minority discourses, and rhetorical and generic fields. Along with the literary texts assigned for this course, we will also read relevant essays representing critical and theoretical frames such as new criticism, feminist and gender studies, postcolonialist and race studies, structuralism, poststructuralism, psychoanalysis, and deconstruction.

*Prerequisite: ENGL 201 recommended.*

**ENGLISH 213-01 MW 1:00-2:20**

**Drama HL**

**Nancy Carrick**

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. 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 221-01 MW 2:30-3:50**

**Shakespeare to 1600**

*Fulfills pre-1800 requirement*

**Nancy Carrick**

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

**ENGLISH 230-01 TTH 11:30-12:50**

**American Jewish Literature: “Transitions” HL**

*Cross-listed with Race and Ethnic Studies*

**Sharon Oster**

In this course we will study a variety of literary genres and works, including novels, short stories, poems, drama, and TV/film, to explore how American Jewishness has been configured and written in American literature through the lens of “transitions.” Such transitions may include those between foreigner or outsider and citizen; European and American; religious and secular or Jew and Gentile; child and adult; between generations; free and persecuted or imprisoned; insider and outsider; and even between genders. We will study these works through a number of possible contextual lenses: for example, changes in immigration policy from the late-nineteenth century to the present; the rise of race theory and modern antisemitism; religious Jewish orthodoxy; the Nazi genocide; Israeli-Palestine conflict; the US Civil Rights Movement; and other relevant historical phenomena that shape the way American writers have written about Jewish culture and experience. We will also explore aesthetic questions, like how is a “Jewish” story told? How is any given literary work shaped by religious, generational, gender, regional, racial or class considerations? What metaphors or other patterns of images do authors use to distinguish Jewishness, Jewish writing, or Jewish culture?

**ENGLISH 308-01 MW 2:30-3:50**

**Mentoring College Writers WB**

**Bridgette Callahan**

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

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

*Prerequisite: Completion of the WA requirement.*

**ENGLISH 322-01 WF 9:30-10:50**

**The Eighteenth Century: Regicides,**

**Libertines, Bluestockings, and Fops**

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

*Fulfills pre-1800 requirement*

**Heather King**

The 18th century was long viewed as a monolithic and logical era – the Age of Reason. However, the century has several other possible titles: the Age of Sensibility, the Age of Satire, the Age of Taste, the Age of Shopping, the Age of the Heroic Couplet, the Age of the Dirty Joke, and more. From the Restoration of King Charles the II in 1688 to the tumult of the French Revolution, the century traces seismic shifts in how people viewed themselves, laying the ground work for modernity. This course will sample widely the humor and pathos, the satire and idealism, expressed in eighteenth-century literary forms like formal verse satire, the novel, the periodic essay, and some of the best comedies ever written for the stage. The visual tradition will be represented by Hogarth’s Progresses, and we’ll take advantage of film whenever we can. Course work will consist of spirited discussions, written argumentation, cultural experiments, and historical research to be conducted in Armacost Library. We will pay special attention to debates about commerce, gender roles, literary history, and anything else that strikes our fancy.

*Prerequisites: Engl. 201 or 202 recommended.*

**ENGLISH 351-01 TTH 1:00-2:20**

**Postcolonial, Global and Transnational Literatures DD, HL**

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

*and Women, Gender, and Sexuality Studies*

**Priya Jha**

Much of modern global history has been marked by the spread of European empires over vast parts of the globe. The encounter between these empires, with a focus on the British, and their colonial subjects in Africa, Caribbean, South Asia, and the Pacific Islands is the focus of this course. We will analyze literary and cultural interactions and interventions by writers, artists, and filmmakers from countries that are now considered to be “postcolonial.” We will study this body of literature in the contexts of emergent nationalism, neocolonialism, globalization, and contemporary postcolonial diaspora. Topics may include: colonial discourse and postcolonial memory, linguistic colonialism, psychic perspectives on colonizer and colonized, “writing back” and other forms of resistance, violence, the postcolonial diaspora and the new fundamentalism.

*Prerequisites: Engl. 201 or 202 recommended.*

*Familiarity with reading critical essays and a desire to explore topics independently. This is a reading heavy course – not only in the sense of quantity, but depth of concepts.*

**ENGLISH 361-01 TTH 11:00-12:20**

**Twentieth-Century American Poetry**

**Claudia Ingram**

It was a great century for American poetry. We will focus on passionate, innovative, challenging work that you may have missed in Modernism.

*Prerequisites: Engl. 201 or 202 recommended.*

**ENGLISH 402-01 TTH 9:30-10:50**

**History of Literary Criticism and Theory**

**Sharon Oster**

What is "literary criticism"? How is it related to the practice of close reading? And why do we need "theory" to study literature? This course will introduce you to the history and developments in literary criticism and theory in Western culture, providing you with a stunning foundation of critical ideas. We will begin with ancient Greeks like Plato and Aristotle, and work our way up through the mid-twentieth century (to include Augustine, Sidney, Dr. Johnson, Wollstonecraft, Shelley, Eliot, Woolf and others), exploring some of the most fascinating responses to, and commentaries on, how literature works, why we read it, and how texts participate in and resist different traditions of thought. We all already practice literary criticism: we will not only interrogate our previously held ideas about what literature can do, we will also acquire and hone new critical tools with which to become more learned, refined critics.

*Prerequisite: junior standing or by permission.*

**ENGLISH 420-01 MW 1:00-2:20**

**Senior Seminar in Literature WB**

**Claudia Ingram**

Capstone course designed to allow students to reflect upon and synthesize their work in the major. Requirements include: a portfolio of representative work, including a reflective narrative; a teaching component; and a research-supported essay demonstrating substantial new work, whether a revision of a previous essay or a new undertaking.

*Prerequisite: senior standing recommended.*

**FALL 2017**

**Courses by English Faculty**

**in other departments**

**ASIAN STUDIES 111-01 MW 9:30-10:50**

**Introduction to Chinese Literature CC, HL**

*Cross-listed with English*

*Fulfills pre-1800 requirement*

**Anne Cavender**

This course will introduce you to a wide range of Chinese literature written over a three thousand year span, from ancient folk songs to Zen poetry to a play about transgressive lovers. We will be investigating two interlocking topics: the nature of writing, and the writing of nature. In other words, how does the Chinese tradition define the nature of writing? In different contexts, Chinese writers have emphasized literature’s ability to express emotions, to provide role models for moral development, to offer political critique, or to work through philosophical truths. At the same time, the theme of nature, and the human being’s communion with or separation from nature, is one of the most important themes in the Chinese literary tradition. How do Chinese writers write about the natural world and their relationship with it? Does literature reserve a special place for the unnatural, the ghostly and the weird? All works will be read in English; no previous knowledge of Chinese language or culture is required.

**ENVIRONMENTAL STUDIES 215-01 MW 8:00-9:20**

**American Environmental Literature HL, WB**

*Cross-listed with English and Human-Animal Studies*

**Anne Cavender**

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

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

**JOHNSTON SEMINAR, JNST 000K-01 TTH 2:30-3:50**

**Classical Greek Art and Drama**

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

*Fulfills pre-1800 requirement*

**Nancy Carrick**

This seminar will explore the stories the Greeks told as they are revealed in the great tragedies of Aeschylus, Sophocles, and Euripides and in ancient Greek painting. We will examine how the playwrights and painters alike chose their stories from the traditions they inherited and how they presented the details of those stories. We will explore Greek theatrical performance and stagecraft, the craft of actors and chorus, the conventions of narrative art, and topics of your choosing. You will have a variety of ways to encounter the Greeks’ world through its art and theatre: in discussion, informal journal reflection, researching an aspect of the making of the stories, writing, and, if you wish, other media.

**BIOGRAPHIES**

**BRIDGETTE CALLAHAN**

I’ve been teaching writing at the University of Redlands for four years, but my 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. I learn something new about teaching everywhere and every time I teach, and each previous experience, I hope, brings new life and new knowledge to my teaching. I look forward to teaching Mentoring College Writers and to sharing my experiences of working with student writers.

**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.

**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.

**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 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.