

**DEPARTMENT OF ENGLISH  
FALL 2020 GRADUATE COURSE OFFERINGS**

*NOTE: With one exception (ENG 615B), all courses below are currently scheduled to be taught face-to-face. Should any be converted to online or hybrid mode, we will distribute revised descriptions.*

**700-LEVEL SEMINARS**

**700 • Bibliography & Methods • Tu 4:00–6:45 • Emily Setina**

This course will serve as an introduction to graduate work in English. We will survey different fields in the profession along with prevalent methodologies, and we will discuss the current characteristics of graduate studies in the humanities. We will also cover various genres of graduate student writing, such as the annotated bibliography, the book review, the conference paper, the journal article, and the scholarly monograph. Students should develop a deeper familiarity with the range of available scholarly techniques and professional approaches to literary criticism.

*Fulfills an MA requirement & may serve as an elective for MFA and PhD students.*

**705 • Creative Writing Workshop: Fiction • Tu 4:00-6:45 • Maile Chapman**

ENG 705 is a fiction workshop designed for graduate students in the MFA program in creative writing. The workshop experience will sharpen your close reading skills; refine your ability to respond critically to creative work verbally and in writing; and expose you to other perspectives on your own work. Each member of the workshop will submit two stories or excerpts from a longer manuscript for which revision is intended, with the possibility of more opportunities as the schedule allows. We will discuss these submissions in class, along with essays on craft topics as needed. This course is graded on a Satisfactory/Fail basis.

*Fulfills MA & PhD with Creative Dissertation requirements.*

**705 • Creative Writing Workshop: Poetry • M 4:00-6:45 • Claudia Keelan**

PASTORAL-LANDSCAPE-ECOPOETRYThis semester in 705, we'll study the progression of the pastoral convention to what is known as ecopoetry today. Texts will include Virgil's *Eclogues*, British Landscape Poetry, HD Thoreau's journals, Whitman's "Song of Myself," William's *Paterson*, Lorine Niedecker's *Selected Poetry*, selections from Adrienne Rich's poetry, Cole Swensen's *Park*, and others.

*Fulfills MA & PhD with Creative Dissertation requirements.*

**705 • Creative Writing Workshop: Nonfiction • W 4:00-6:45 • David Morris**

*Fulfills MA & PhD with Creative Dissertation requirements.*

**714 • Studies in Rhetoric & Composition: Rhetoric(s) of American Feminism(s) •  
MW 1:00-2:15 • Melissa Carrion**

Adopting a rhetorical lens is about more than identifying appeals to pathos, logos, and ethos. It's also about recognizing and tracing the (often recurring) arguments and commonplaces that circulate within public discourse, and analyzing how those arguments/commonplaces are derived, deployed, and at times coopted for strategic purposes. This course investigates this process in the context of

American feminism(s), exploring the rhetoric adopted by activists in three “waves” of feminism: the 19<sup>th</sup> Century women’s movement, the women’s liberation movement of the 1970s, and the “third wave” of feminism which began in the late 20<sup>th</sup> century and continues today\*.

To these ends, we will read primary texts (including documents and speeches) produced by feminist activists and scholars alongside work by rhetorical theorists (who can offer us a framework and vocabulary for examining these texts). In addition to class participation, discussion, and reading responses, students will write an academic book review, produce a polished research paper/rhetorical analysis/creative project which can be submitted to an academic conference and/or for publication, and design/deliver a formal presentation based on their project.

\*Depending on who you read, we are currently in the midst of a “fourth wave.” We will also grapple with this label and distinction . . .

Required Texts:

*Man Cannot Speak for Her* (Volume 2), Ed. Karlyn Kohrs Campbell

*The Feminine Mystique*, Betty Friedan

*Radical Feminism: A Documentary Reader*, Ed. Barbara A. Crow

*Available Means: An Anthology of Women’s Rhetoric(s)*, Eds. Joy Ritchie and Kate Ronald

*Bad Feminist: Essays*, Roxane Gay

\*\*Additional articles/readings that students can access for free online or through the UNLV library

**722 • Studies in Chaucer • M 4:00-6:45 • John Bowers**

This graduate seminar will survey the major works by the fourteenth-century author Geoffrey Chaucer – “the father of English literature” – from his early dream-poems such as *Book of the Duchess* through his tragic masterpiece *Troilus and Criseyde* to his comic classic *The Canterbury Tales*. We will discover that the late-medieval author was already engaged with issues of gender, sexuality, class, race, canonic genres, and national identities. The only textbook is the paperback *Riverside Chaucer*, 3rd ed., gen. ed. Larry Benson. The grading formula consists of a Midterm Test (30%), an In-Class Report on Criticism (10%), an 8-10 Page Paper critiquing articles published in *Studies in the Age of Chaucer* (30%), and a Final Examination (30%).

*Fulfills the MA pre-1800 requirement.*

**729 • Forms of Fiction • Th 4:00-6:45 • Doug Unger**

This seminar is designed primarily for creative writers but is open to all graduate students. We will read exemplary first novels by contemporary American writers Jennifer Egan, Louise Erdrich, George Saunders, Colson Whitehead, and Susan Choi, followed by a “masterpiece” or prize-winning major work later in their careers (so required reading will be 10 books). We will examine style, concept, and authority, our primary emphasis on writing techniques as well as varying critical approaches to these writers and their works. We will also attempt to answer questions about *matters of origin*—from what source, or how in the life and/or artistic development of these writers, was the first novel written? What are the authorial intentions? How is the first novel structured perhaps differently (or similarly) to the later masterpiece? How might we approach each writer’s developing authority? Required writing assignments will be at least five fairly brief (4-5 pages) “imitations” of a stylistic innovation, character reading, structural invention or technique we discover in our readings; OR five (3-5 page) annotations (short essays); OR two substantial research papers (1500-1700 words).

*Fulfills MFA requirement.*

**729 • Forms of Nonfiction • W 1:00-3:45 • José Orduña**

Criticism in crisis: social criticism in times of acute disintegration

In a 1987 interview, Margaret Thatcher famously (or infamously) declared that “there is no such thing as society,” only “individual men and women and ... families.” Her declaration, and her rule, along with the rule of her US counterpart Ronald Reagan, served to consolidate the neoliberal political project, one that sought to hollow out the social safety net and used the rhetoric of personal responsibility and choice to blame individuals for their immiseration under capitalism. In this class, we’ll read literature that engages in social criticism, that is, criticism that presupposes the existence of something called society—an organizing idea that might mean something like the mutual influence and indebtedness we bring into being through our interactions—and situates its interrogations in the interconnected web of social, political, economic, and cultural relations. Writers that we’ll read in this class grapple with: the necessity (?) of cruelty and brutality in art, the political economy of playing and watching soccer, what is might mean for artworks to be embedded in art institutions under global capitalism, the ways US policy in Latin America comes to bear upon people’s lives, how decades of indigenous resistance gave shape to the #NoDAPL movement, etc...

This class will primarily be lecture and discussion-based, but will include some short writing assignments, and will culminate with the writing of a piece of social criticism.

Some of the authors and texts we’ll read include:

Susan Sontag – *Regarding the Pain of Others*  
Maggie Nelson – *The Art of Cruelty*  
Hito Steyerl – *Duty Free Art*  
John Berger – *Ways of Seeing*  
Frantz Fanon – *The Wretched of the Earth*  
Eduardo Galeano – *Soccer in Sun and Shadow*  
Roberto Lovato - *Unforgetting*  
Nick Estes – *Our History Is the Future*  
Debbie Nathan – *Women and Other Aliens*

*Fulfills MFA requirement.*

**738 • Studies in Modern British Literature: Modernist Women Writers • Th 1:00-3:45 • Beth Rosenberg**

This course will look at the transatlantic network of modernist women writers from 1900-1945. Readings will include first-generation writers Virginia Woolf, Gertrude Stein, Djuna Barnes, H.D., Katherine Mansfield, Rebecca West, Jean Rhys, Stevie Smith, Nella Larsen, Zora Neal Hurston, as well as second-generation modernists Muriel Spark, Nancy Mitford, and Sylvia Townsend Warner. The course will be supplemented with readings on modernism and feminist theory and also introduce students to digital resources, search engines, and websites.

*Fulfills the MA post-1800 requirement.*

**743 • Studies in Later American Literature: *U.S. Literary Naturalism* • T 1:00-3:45 • Gary Totten**

US literary naturalism was an aesthetic movement prevalent in the late nineteenth and early twentieth century that attempted to apply scientific principles of objectivity and detachment to its study of human beings. Naturalistic writers believed that the laws behind the forces that govern human lives might be studied and understood. Naturalistic writers thus used a version of the scientific method to write their novels; they studied human beings governed by their instincts and passions as well as the ways in which the characters' lives were governed by forces of heredity and environment in an amoral and indifferent universe. Characters in naturalistic works often struggle to retain a veneer of civilization despite external forces that promote their more primal instincts. Survival, determinism, and violence become key themes in naturalism.

In the class, we will examine naturalism as a US literary phenomenon, and we will also explore how similar naturalistic themes and literary strategies animate the short stories and novels of some later twentieth- and twenty-first-century US writers. We will read Stephen Crane, Ellen Glasgow, Theodore Dreiser, Edith Wharton, Willa Cather, Jean Toomer, Anzia Yezierska, Sui Sin Far, Nella Larsen, Pietro Di Donato, James Baldwin, Ralph Ellison, Richard Wright, Louise Erdrich, Annie Proulx, and Cormac McCarthy. We will study these issues in tandem with theories of race, class, and gender.

*Fulfills the MA post-1800 requirement.*

**760 • Studies in Literary Genres: *Chaos Theory & Literature* • Th 4:00-6:45 • Felicia Campbell**

- A. A violent order is disorder: and
  - B. A great disorder is an order, These
- Two things are one.  
— Wallace Stevens, “Connoisseur of Chaos”

This course provides a lay understanding of chaos theory and how chaos, really a higher form of order, plays out in fiction, film and everyday life. The pandemic will play a significant role in reading selections and discussion. It is a course in non-linear thinking where creativity and free-for-all discussion are encouraged. It requires you to think outside the box and may not be the course for you if you are seeking rigid outlines and certainties.

Texts to be selected include:

*Seven Life Lessons of Chaos* – John Briggs and F. David Peat  
*Bellwether* - Connie Willis  
*All Cry Chaos* - Leonard Rosen  
*The Long Dark Teatime of the Soul* - Douglas Adams  
*Mustang Sally* - Edward Allen  
*Cat's Cradle* - Kurt Vonnegut

**791 • College Teaching in Language & Literature • F 11:30-2:15 • Mariya Tseptsura**

English 791 is an introduction to the theory and practice of teaching college-level writing. The purpose of this class is two-fold: 1. To develop disciplinary content and pedagogical knowledge needed to be an effective writing instructor; and 2. To support and assist instructors teaching composition courses at UNLV. In accordance with the Conference on College Composition &

Communication (CCCC) “Statement on Preparing Teachers of College Writing,” English 791 enables new instructors to develop the rhetorical, linguistic, instructional, methodological, and technical knowledge needed to effectively teach college-level writing. This knowledge base will help instructors teach a range of courses including writing, literature, and creative writing. English 791 is structured as a collaborative, active learning environment to model pedagogical approaches that instructors can adopt and adapt to their own classrooms. Students will read scholarship from writing studies to understand current theories of writing and to implement these theories in classroom practice through class discussions and activities including teaching mentor groups and collaborative lesson planning. Typical course assignments include weekly reading journals, reflections, teaching portfolio materials, and a final teaching presentation.

Required texts:

*Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom 2<sup>nd</sup> edition* by John C. Bean (2011). ISBN: 978-0-470-53290-4.

*Naming What We Know: Threshold Concepts of Writing Studies (Classroom Edition)* edited by Linda Adler-Kassner and Elizabeth Wardle (2016). ISBN: 978-1-60732-577-2.

### **600-LEVEL COURSES**

#### **602A • Advanced Creative Writing: *Literary Nonfiction* • MW 10:00-11:15 • José Orduña**

Most writers will agree that in order to be successful they need four basic things: time to create, a group of engaged readers/editors, a venue to share their work, and energy! While an in-class espresso machine can't be guaranteed, in this workshop course we can promise to increase our skills as writers, editors, and community members by exploring what it takes to write personal essays and short stories. Through two creatively inspired unit assignments (a personal essay and autobiographical short story), students will participate in workshops that will help generate new and inventive writing, and participate in the sharing of work with an intelligent group of like-minded peers. The goal of this class is to develop the skills to tell our own stories in ways that engage and move readers.

Class time will be divided into workshops, reading discussions, and sporadic in-class writing exercises. Expect to explore and discuss writing technique, form, style, content, perspective, imagination, emotion, and more. By the end of the course you will have read a wide range of fiction and nonfiction; reviewed and critiqued one another's work; employed various techniques, structures, and mechanics of fiction and nonfiction; produced a body of critical and creative work.

#### **602A • Advanced Creative Writing: *Fiction* • Tu 4:00-6:45 • Doug Unger**

This workshop is designed for advanced undergraduate and a few graduate students who wish to explore writing fiction in a creative, nurturing studio arts atmosphere. The structure of the class generally follows the Iowa Writers' Workshop plan and organization: two drafts of stories and/or novel sections from each writer—drafts for which more work in revision is intended—are the number of required submissions for the semester, though there might be room on our schedule for extra submissions. A follow-up, in-office appointment after each submission session is recommended, for the purposes of discussing editing and revisions with Professor Unger. Each workshop will begin with a 20-30-minute craft talk, with required reading from e-mailed materials (a reading list of texts on writing, exemplary stories or excerpts, and of other primary texts). Craft talks will be followed by group critiques of the story submissions for the week, and each session will close with a guided summary of the critiquing sessions. One larger goal of this course is to stimulate a spirit of creative community among writers.

**615B • Old English I • W 11:30-12:45 & WEB • Philip Rusche**

In this course we will learn how to read the earliest form of English, spoken and written in England from the fifth to the eleventh century. We will start with short and simple sentences and work our way up to longer texts. We will also learn about the culture, history, and art of the early medieval period before the Norman Conquest. This course will be a hybrid class, with one face-to-face class per week.

**625A • Themes of Literature: *Graphic Novel* • MW 2:30-3:45 • Jarret Keene**

This course is designed to provide students with literary, historical, and theoretical approaches to understanding an increasingly significant form of contemporary literature: the graphic novel. Comic books, particularly in the U.S. and Europe, developed and flourished during WWII and the postwar world without gaining much scholarly attention until well into the 1980s. Today the graphic novel stands as a viable and expanding mode of cultural expression worthy of critical analysis. How did this mass verbal-visual entertainment originally intended for military personnel and baby boomers evolve into a respected art form that now includes masterpieces such as *Maus*, *Watchmen*, *Fun Home*, and *Ghost World*? We will examine these works and others in an effort to answer the question: What makes a comic book a rewarding literary text?

**625A • Themes of Literature: *Cyberpunk* • Tu 4:00-6:45 • David Morris**

From *Blade Runner* to *Black Mirror*, from *Ex Machina* to *Ready Player One*, we are mesmerized by virtual worlds, by dreams which push the boundaries of the human, confuse us with ideas of other worlds, set us adrift on floes of data. This is our world, our ongoing waking phantasmagoria. In our fifteen weeks together, we will live inside various electric dreams and ask upon waking what these dreams might mean, what they can teach us about what it means to be human today. Readings will include William Gibson's *Idoru*, Philip K. Dick's *Do Androids Dream of Electric Sheep?*, Ursula LeGuin's *The Lathe of Heaven*, Samuel Delaney's *Nova*, Anna Wiener's *Uncanny Valley* and Shirow Masamune's *Ghost In The Shell*.

**630A • Major Figures in British Literature: *Virginia Woolf & Bloomsbury* • TuTh 10:00-11:15 • Beth Rosenberg**

This course is designed to introduce students to Virginia Woolf, a modernist considered by many to be the most significant woman writer of the twentieth century. The semester will be divided into three units: Woolf as essayist, Woolf as feminist, and Woolf as novelist. Readings will include essays from *The Common Reader*, the memoir "Moments of Being," feminist writings *A Room of One's Own* and *Three Guineas*, and the novels *The Voyage Out*, *Mrs. Dalloway*, and *To the Lighthouse*. Supplemental readings and lectures on the Bloomsbury Group, the early-twentieth-century women's movement, and narrative theory will create a context to understand the genius of Virginia Woolf, her times, and her modernism.

**636A • Major Figures in American Literature: *Toni Morrison* • MW 11:30-12:45 • Briana Whiteside**

I would like to write novels that were unmistakably mine but nevertheless fit first into African-American traditions and, second of all, this whole thing called literature.

— Toni Morrison

This course will study the literary genius of Toni Morrison, 1993 Nobel Laureate in Literature and a major American novelist. Unlike many writers of color, who take issue with the ethnic or racial “qualification” of their status as artists, Morrison always insisted that she was a black writer first and was committed to sharing black experiences. Throughout her career, she has added to the American and African American literary and cultural landscape and has become a well-established voice. In this class, we will trace Morrison’s treatment of race, class, gender, sexual orientation, and religion across her literary texts, essays, and interviews. We will also examine her interest in the anxieties of being American; her study of love; and notions of redemption for black people.

**643A • Restoration & Augustan Literature • TuTh 1:00-2:15 • Tim Erwin**

The course involves a multidisciplinary approach to the literature, art, and music of the Restoration and early eighteenth century beginning with the court of Charles II and extending through the narrative engravings of William Hogarth to the descriptive poetry of mid-century. Our focus will be on the Scriblerians Swift, Pope, Gay, and Parnell, who with their opposition politics helped to bring down prime minister Sir Robert Walpole in 1742. Also entertained are Aphra Behn and Eliza Haywood, who created a professional role for the woman writer. Attention will also be paid to the new periodical essay and the birth of aesthetics. Student presentations, two exams, and a 12-to15-page term paper.

*Fulfills the MA pre-1800 requirement.*

**653B • American Literature, 1918-Present • TuTh 2:30-3:45 • Jessica Teague**

This course will explore twentieth-century American literature with a special focus on the ways jazz music has influenced and inspired writers from the Harlem Renaissance and F. Scott Fitzgerald’s “jazz age” tales to the present. The class will incorporate live and recorded jazz performances to help us to understand how the blues, swing, improvisation, and other musical elements inflect the form and themes of writing. Texts will include fiction, autobiography, poetry, essays, and recordings by writers and musicians ranging from Langston Hughes and Jelly Roll Morton, to Jack Kerouac and Toni Morrison. The course will feature special guest lectures and performances. Assignments will include a short presentation, a concert review, and a research project--multimedia and creative research projects are encouraged.

*Fulfills the MA post-1800 requirement.*

**662A • Modern British Poetry • MW 10:00-11:15 • Donald Revell**

This course will be devoted to a close study of the major poets of modern Britain, including Edward Thomas, T.S. Eliot, W.H. Auden, Basil Bunting, and Dylan Thomas. We shall also consider poems by important Commonwealth poets such as Fleur Adcock and James Baxter. Grades will be based upon a midterm and final exam as well as upon a research paper on a topic chosen by the individual student.

*Fulfills the MA post-1800 requirement.*

**670A • The British Novel I: *The Comic Novel* • MW 2:30-3:45 • Anne Stevens**

The year 2020 is no joke. So it seems like a good time to look to literature for distraction, comfort, and laughs. In this course we will study four lengthy, classic novels that, taken together, provide a picture of the development of the tradition of the comic novel in the seventeenth and eighteenth

centuries: Miguel de Cervantes's *Don Quixote*, Henry Fielding's *Tom Jones*, Frances Burney's *Evelina*, and Maria Edgeworth's *Belinda*. We will also read selections from other significant comic writers such as François Rabelais and Jonathan Swift.

*Fulfills the MA pre-1800 requirement.*

**689 • Themes in Modern Chicano Literature • TuTh 2:30-3:45 • Vince Perez**

The class presents a survey of literature by Mexican American and Chicana/x writers of the modern and contemporary periods. It includes works by modernist, realist, and postmodernist authors with an emphasis on autobiographical narrative. The course includes fictions and essays about the early Mexican American Southwest, Borderlands writing and theory, works about the Chicana/o Movement of the 1960s, and modern and contemporary fiction by Chicana/o and Chicana/x authors. The thematic center of the course will be the related questions of history, memory and identity. All literary works are repositories of cultural (or collective) memory. Cultural or collective memory refers to the shared remembrances through which a society, group or community imagines and defines itself, giving it a sense of its past and defining its identity in the present. It consists of that body of writings, narratives, and images specific to each society or group in each epoch whose cultivation serves to stabilize and convey that group's identity and self-image.

**691B • Environmental Literature • W 4:00-6:45 • Felicia Campbell**

Drawing on both fiction and nonfiction, this course explores current environmental issues. Works range from *Dune*, soon to be another major motion picture, to *The Soul of an Octopus* and *The Hidden Life of Trees*. No-holds-barred discussion and creative responses are strongly encouraged. Some film will be included.

**694A • Native American Literature • MW 10:00-11:15 • Steven Sexton**

Louis Owens says that stories make the world knowable and inhabitable. An important way in how we understand the world and imagine who we are as individuals, as communities, and as a people is through the stories we tell. Through their novels, poetry, and short fiction, we will examine how Indigenous people express self-imagination, the act of imagining oneself, through their literatures. Given the pervasiveness of Euroamerican culture, society, and politics—a reality of settler colonialism—we should also consider how settler colonialism has influenced how Indigenous writers imagine themselves and how they resist it. We will look at how Indigenous people confront issues brought by settler colonialism that include identity, history, and politics.

*Fulfills the MA post-1800 requirement.*