Department of English, Fall 2019 Undergraduate Course Offerings

Selected Course Descriptions

This is a selective list only, meant only to help you as you navigate enrollment through MyUNLV, where the full Fall 2019 schedule appears. Many instructors have also made more colorful, more visually informative flyers advertising their fall courses (not included in the descriptions below). Please look around the open house, and ask faculty who are present if they have made additional flyers. It’s a good opportunity to attach courses to faces.

ENG 290-Introduction to African American Literature
(MW 1:00-2:15)
Professor Briana Whiteside

ENG 290: This course is designed as an introductory survey of texts and discourses within the African American literary tradition. As we explore critical works within this tradition, from slavery through the contemporary period (including sci-fi), we will frame our close readings and literary analyses within the context of critical movements and discourses in social, cultural and political histories. Notably, we will infuse popular culture texts (visual and auditory) to assist in examining how literary works and other cultural artifacts produce, reveal, (cor)respond, or deviate from social and cultural ideologies. We will also use our findings to assist in situation understandings of difference, identity, and heritage. In order to comprehend how African American identities have (d)evolved, we will also focus on representations of African Americans in the popular culture imagination.

ENG 298-1002-Writing about Literature
(TuTh 11:30-12:45)
Professor Tim Erwin

ENG 298: A writing-intensive introduction to English studies, including the genres of poetry, fiction, and drama, as well as the basic methods and terms for their analysis. The course is designed for English majors and minors, and for Education majors with an English emphasis. Its’s also useful for students simply seeking practice in critical exposition. “Writing about Literature” offers you a full toolbox of analytic possibility. Using the tenor and vehicle of metaphor you’ll learn to distinguish among smile, conceit, allegory, and metonymy; point of view in fiction will open onto the various voices writers adopt in narrative; and studying the classical models of comedy and tragedy will help to reveal how dramatic performance is shaped. Lastly, you’ll be guided in how to construct a persuasive argument. There are mid-term and final exams, and three five-page papers.
ENG 298-1003-Writing in the English Major
(TuTh 1:00-2:15)

Professor Stephen Brown
ENG 298.1003: This writing-intensive course models strategies of critical reading and critical writing related to close literary analysis and writing the thesis-driven, research-oriented, literary analysis paper. Strategies modeled related to the following: crafting effective introductory, body, and concluding paragraphs; introducing, stating, researching, organizing, developing, and assessing a thesis related to the course readings; conducting efficient research related to a thesis and integrating it into your own writing; introducing, stating, and explicating the further significance of quoted material relative to course readings in each of three genres: poetry, fiction, and drama. Instruction will be complimented with multi-media and digital slide presentations. Interactive group discussions of the course readings will be a regular feature of the course, as well as inquiry into the diverse literary elements of each genre, honing critical thinking skills, oral communication, and evidenced-based writing skill. Mid-term paper, term paper, in-class final, and class participation. Text: W.B. Yeats, Select Poems, Hemingway, The sun Also Rises, Shakespeare, Hamlet, Brown, Writing in the Margins.

ENG 303-Introduction to Literary Theory and Criticism
(web-based)
Professor Emily Setina
ENG 303: What is literature, how is it made, how can it be understood, and what is its purpose? What assumptions and habits underlie our own experiences as readers? English 303 offers a survey of theories that have shaped literature and its critical tradition from the ancients to the present. By connecting these approaches to the ideas and histories that motivated them and by examining as a class our own practices and beliefs, the course aims to help you develop a context for a deeper and richer reading of literature and culture.

ENG 303-1002-Introduction to Literary Theory and Criticism
(TuTh 2:30-3:45)
Professor Maile Chapman
ENG 303.1002: This course will introduce you to the field of literary theory and provide you with a basic understanding of a wide variety of terms, techniques, and ideas that will make your own reading experiences more interesting, productive, and engaging. Assigned readings and lectures will establish a broad historical context for class discussion and help you to recognize and understand the correspondences and differences among major literary critics and theorists. By investigating some of the questions readers have asked about literature, language, and related concepts for millennia, the course will also encourage you to recognize and question the assumptions we make today when interpreting language and literature. Required Text: Leitch, Vincent (ed.), The Norton Anthology of Theory and Criticism, 3rd ed. (Norton, 2018), Culler, Jonathan. Literary Theory: A Very Short of Introduction (Oxford, 2000). Supplemental readings will be distributed as PDFs or links via Web Campus.
ENG 400-1001-Document Design
(W 1:00-2:45)
Professor Edwin Nagelhout
ENG 400: This course will introduce students to a rhetorical approach for document design, as well as introduce the skills necessary for demonstrating an understanding of the principles that underlie any document in any medium. Students will be equipped with tools and strategies for creating visually effective digital and electronic documents in a variety of genres. Through different activities, students of English 400 will achieve the four course outcomes by the end of the semester:
1. Define document design principles and processes
2. Analyze and describe the visual design of documents
3. Recognize important document design concepts in particular rhetorical contexts
4. Make effective document design choices for particular genres
As a class, we will meet the course outcomes by discussing the principles of document design in a sophisticated manner, analyzing relationships among page elements, describing effective page design, articulation the effectiveness of print and electronic pages, and learning to reach consensus on design-related problems indifferent rhetorical situations.

ENG 402A/602A-1001-Advanced Creative Writing
(TuTh 10:00-11:15)
Professor Jose Roach Orduna
ENG 402A/602A.1001: 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.

ENG 411B-1001 (web-based) & ENG 411B-1002
(TuTh 8:30-9:45)
Professor Edwin Nagelhout
ENG 411B.1001: This course will introduce students to the patterns of English grammar and their influence on sentence structure, punctuation, and style. The course focuses on analytical methods for understanding more fully the structure of the English language and explore the relationship between grammar and writing, reading, and thinking. By the end of the semester, students in English 411B will be able to:
1. Describe fully English words, phrases, and clauses
2. Distinguish between the form and function of words, phrases, and clauses
3. Analyze a sentence for grammatical elements
4. Recognize how phrases and clauses function in a variety of sentences
5. Understand rhetorical choices for sentence structure and punctuation
Through a variety of activities, students of English 411B will achieve the five course outcomes by exploring the complexity of English language, discussing the grammatical structure of English in a sophisticated manner, and learning to reach consensus on grammar-related problems in different rhetorical situations.

ENG 414A-1001-History of the English Language
(MW 11:30-12:45)
Professor Philip Rusche
ENG 414A.1001: Aims to provide you with an understanding of how the English language has changed over the last 1500 years, from the first arrival of Germanic tribes in Britain up to the present day. An adequate understanding of the structure of English and its changing nature over the last millennium is a crucial tool in developing a sophisticated approach both to writing and to interpreting literature. By the end of the semester, you should have a good understanding of the origins of English and its relationship to other languages, the basic structure (its lexicon, grammar and phonology) and how these elements change over time, the effect of outside forces such as invasions and immigration on language change, and the difference between standard and nonstandard varieties of English.

ENG 415B-1001-Old English I
(MW 2:30-3:45)
Professor Philip Rusche
ENG 415B.1001: Hwæt! wē gardena in geardagum, þeodcyninga þrym gefrunon, hu ða æþelingas ellen fremedon! These are the first three lines of Beowulf, written just over a thousand years ago. In this course, we will learn how to read these lines in Old English and understand the grammar and vocabulary of Beowulf and other texts like The Wanderer, The Dream of the Rood, and The Wife’s Lament. We will also learn about the culture, history, and art of the Anglo-Saxon period before the Norman Conquest. This course can satisfy one semester of the language requirement for English majors.

ENG 422A/622A-1001-Topics in Theory: Feminist Theory
(MW 11:30-12:45)
Professor Beth Rosenberg
ENG 422A/622A.1001: This course is a survey of feminist theory beginning with Mary Wollstonecraft, J. S. Mill, and Virginia Woolf and ending with contemporary feminist theorists Rebecca Traister, Sarah Ahmed, and Roxanne Gay. We will focus on the ways feminist theories discuss, represent, and employ emotions. Emotional and affective responses are traditionally associated with women and are often considered inferior to masculine logic. But in recent years feminist scholars have seen emotion and affect as powerful modes of experience that have theoretical and real-life consequences. Readings also include selections from second wave feminists Betty Friedan and Adrienne Rich, African American feminists bell hooks and Alice Walker, French feminists Simone de Beauvoir, Luce Irigaray, Héléne Cixous, Julia Kristeva, and postmodern feminists Donna Haraway and Judith Butler. This course will be run seminar style, where you can bring questions, problems, and ideas to class, and we will have lively and informative discussions.
ENG 425A/625A-1001-Chaos Theory and Literature  
(Tu 4:00-6:45)  
Professor Felecia Campbell  
ENG 425A/652A.1001: 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. 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 include: Seven Life Lessons of Chaos – Briggs and Peat, Bellwether – Connie Willis, All cry Chaos – Leonard Rosen, The Long Dark Teatime of the Soul – Douglas Adams, Wild Sheep Chase – Murakami, Mustang Sally – Edward Allen, Cat’s Cradle – Kurt Vonnegut.

ENG 425A/625A-1002-Popular Culture & Native Americans  
(TuTh 10:00-11:15)  
Professor Steven Sexton  
ENG 425A.1002: Indigenous people struggle against negative and inaccurate images of Native people held by the general population. How Indigenous people are imagined is highly influenced by how they are portrayed in popular culture. In this course, we will explore the various imagery of Indigenous people as conveyed in popular culture while exploring the sway popular culture has. We will also consider how such imagery affects Native people socially, culturally, and politically, and explore the role such imagery plays in the U.S. settler colonialism.

ENG 425A/625A-1003-Women Travelers and Adventurers  
(W 4:00-6:45)  
Professor Felecia Campbell  
ENG 425A/625A.1003: Women travelers, adventurers, and warriors have always existed although often without much fanfare. In this course we will examine writings by and about women travelers through the ages. We will study how gender influences the nature of the travel experience, the motivations of women travelers and discuss whether it is true for many women travelers as was said of Freya Stark “as she covers the ground outwardly, so she advances inwardly.” We will move from Barbara Holland’s lighthearted They Went Whistling to Maiden Voyages, Mary Morris’ collection of women’s travel writing, to Doomsday Book, Connie Willis time traveling novel, and finally to Tracks, Robyn Davidson’s unforgettable account of her sole trek by camel though the outback. Student book critiques and projects which may include personal experiences will further broaden our knowledge of women world-walkers, riders, climbers, aviators and warriors.

ENG 425A/625A-1004-Electric Dreams – Cyberpunk Fictions  
(Th 4:00-6:45)  
Professor David Morris  
ENG 425A/625A.1004: This course will examine the relationship between humanity and information technology. We will also discuss computer hacking, information warfare, Japanese culture, the 2016 election and the dystopian vision of Ridley Scott. Readings will include William Gibson’s Neuromancer, Philip K. Dick’s Do Androids Dream of Electric Sheep?, Ursula LeGuin’s The Lathe of Heaven, Shirow Masamune’s Ghost In The Shell, Thomas Pynchon’s Bleeding Edge and Samuel Delany’s Nova.
WMST/ENG 427B/627B-1002-Gender & Literature: Female Crime Writers
(M 4:00-6:45)
Professor Anne Stevens
ENG 427B/627B.1002: This course will examine writings by women that have to do with crime, broadly conceived. We’ll study the female gothic, classic detective fiction, hardboiled and noir, psychological thrillers, and contemporary writings on criminal justice. Authors studied will include Charlotte Dacre, May Shelley, Agatha Christie, Patricia Highsmith, Dorothy Hughes, Natsuo Kirino, Tayari Jones, Michelle Alexander, Shirley Jackson, and Maggie Nelson.

ENG 432A-1001-Chaucer
(MW 1:00-2:15)
Professor John Bowers
ENG 432A.1001: A study of Chaucer’s Canterbury Tales in the original Middle English. Lecture focus on the biography of the author, the narrative contents of twenty-two tales, the psychologies of characters such as the Wife of Bath and the Pardoner. Historical Materials are provided to construct a context of the social, political and theological backgrounds during the reign of Richard II. Particular attention is given to the themes of gender constructions, social conflicts, economic identities, and religious dissent.
Grading: six quizzes (40%), attendance (20%), term-paper with revision required (20%), and final examination (20%).

ENG 436A/636A-1001-Major Figures in American Literature: Hemingway
(Th 4:00-6:45)
Professor Stephen Brown
ENG 436A/636A.1001: This course brings a fresh re-reading to Hemingway’s fiction in light of his posthumous works. Close attention will be given to the roles of gender, nature, and trauma in Hemingway-and their relation to the creative impulse, and to the career of the artist manqué (suffering artist) in particular. Additionally, we will assess Hemingway’s fiction within the tradition of literary Modernism and the Expatriate literary tradition. Instruction will be complimented by digital presentations. Midterm, Term Paper, Final Exam, Class Participation.

ENG 445B/645B-1001-Victorian Poetry
(MW 10:00-11:15)
Professor Christopher Decker
ENG 445B.1001: This course explores the rich profusion of nineteenth-century British poetry within the wake of British and European Romanticism. Victorian poetry is famous for being complex, subtle, and passionate and for being downright fun (as in the nonsense verse of Edward Lear and Lewis Carroll), bringing to light diverse aspects of Victorian many-mindedness. We will consider how Victorian women and men crafted verbal works of art under the influence of conflicting social forces and contradictory impulses and demonstrated an ever-vigilant attention to the materials and process of poetic making while in search of expressive nuance and technical excellence. We will see how these artworks embody their century’s religious, psychological, social, political, sexual, and literary concerns and how they are unafraid to mine the seamer side of Victorian life: sexual betrayal and perversities, violent death and crime, war and economic exploitation. Authors range from famous names – Alfred Lord Tennyson, Elizabeth Barrett Browning, Robert Browning, Christina Rossetti, Swinburne, Hopkins, Hardy – to anonymous broadside ballads (accessed online). Class discussion will emphasize the literariness of the works
under examination: how and why each poem is a poem and not some other kind of writing. *No prior knowledge of poetic forms or structure is required.*

**ENG 446A/646A-1001-Love, Sex, and Death in Modern British Literature**  
(MW 2:30-3:45)  
**Professor Beth Rosenberg**  
ENG 446A/646A.1001: Early 20th -century modernists rejected and rebelled against Victorian social and literary conventions. They began to see reality as something filtered through the subjective mind and wrote about love, sex, and death in explicit and daring ways. Their Victorian mothers and fathers would have been shocked by both modernism’s experimental aesthetics (such as stream-of-consciousness and narrative juxtaposition) and their radical views of relationships between men and women. Modernists also faced the first and second World Wars at a time when religious belief lost its power to create meaning. Instead death becomes an existential crisis of despair and hopelessness. Overall modernism is a movement composed of many movements in search of a new reality, new understandings, and new forms of literary expression. This class will investigate representations of love, death, and sex in such works as James Joyce’s Portrait of the Artist, Virginia Woolf’s Mrs. Dalloway, E. M. Forster’s Maurice, T. S. Eliot’s The Wasteland, Thomas Hardy’s poetry, D. H. Lawrence’s The Virgin and the Gypsy, and others. This course will be run seminar style, where you can bring questions, problems, and ideas to class, and we will have lively and informative discussions.

**ENG 449B-1002-British Literature II**  
(MW 11:30-12:45)  
**Professor Christopher Decker**  
ENG 449B.1002: This course offers a wide-ranging introduction to English literature published between the end of the eighteenth century and the start of the twenty-first. This long span includes an extraordinarily diverse body of work that you may choose to study later with a finer appreciation of historical context in courses on eighteenth-century literature, Romanticism, the Victorian age, Modernism, and contemporary literature. We will read and discuss works by some of the most influential writers from these periods, concentrating on genre, poetic form, rhetoric, and stylistic features, while also considering as much pertinent historical background as time permits. A survey that covers so much ground must necessarily be selective, and I have chosen particular works so as to illustrate thematic and formal continuities in more than two centuries of the English literary tradition. By the end of the course, students should have improved their ability to read closely, think critically, and argue persuasively in writing and in conversation. They will have broadened their acquaintance with the English literary tradition—something indispensable to literary criticism, since comparison and analysis are the critic’s tools—and will have deepened their understanding of (perhaps even their friendship with) art of great beauty, imagination, intelligence, and sympathy.

**ENG 451A-1001-American Literature I**  
(TuTh 1:00-2:15)  
**Professor Steven Sexton**  
ENG 451A.1001: This course offers a broad overview of American literature from pre-1492. We will study major figures, texts, and literary movements during this time period. Emphasis will be placed on the context (historical, social, cultural, political) in which all of this happens. Although the primary goal is to present a broad survey, one lens we will employ will to see how the literature supports, advances, reflects, refracts, and resist the United States as a settler colonial nation. We will also pursue a question all semester. What makes American literature particularly *American?*
ENG 451B-1002-American Literature II, 1865-present  
(web-based)  
Professor Emily Setina  
ENG 451B.1002: This course surveys American literature from Civil War to present and introduces students to major authors and literary movements in their historical contexts, from realism and naturalism to modernism and multiculturalism. Authors will include Walt Whitman, Henry James, Gertrude Stein, Ernest Hemingway, T. S. Eliot, Nella Larson, Tennessee Williams, Allen Ginsberg, Sylvia Plath, James Baldwin, John Ashbery, Louise Erdrich, and Tracy K. Smith.

ENG 471B/671B-1001-Contemporary British Novel  
(TuTh 11:30-12:45)  
Professor Kelly Mays  
ENG 471B/671B.1001: One hallmark of the contemporary British novel is that it is, however paradoxically, often not contemporary at all, at least in terms of setting. Rather, late-20th and 21st -century British novelists frequently choose to transport us into a reimagined past and/or a possible future. Why might contemporary novelists and their readers be so obsessed with times other than their own? Which times, and why? How might their novels respond and speak to their present and ours by (re)visiting various pasts and futures? What might be peculiarly “British” about such novels, or how might they engage in the task of redefining both “Britishness” and “the novel” in the wake of two world wars, the dismantling of formal empire, (post)modernism, and the emergence of a thoroughly multicultural Britain? We will explore such questions by reading diverse novel-historiographical, speculative, meta-fictional – by an equally diverse array of novelists, including some of the following: Kazuo Ishiguro, Remains of the Day (1989) and or Never Let Me Go (2005), A. S. Byatt, Possession (1990), Sarah Waters, Affinity (1999), Zadie Smith, White Teeth (2000), Ian McEwan, Atonement (2001), Andrea Levy, Small Island (2004), David Mitchell, Cloud Atlas (2005), Naomi Alderman, The Power (2016).

ENG 474A-1001-The Modern American Short Story  
(W 4:00-6:45)  
Professor Doug Unger  
ENG 474A.1001: This rarely taught course on the Modern and Contemporary Short Story puts focus on American short fiction over the past fifty years, with eight selected authors as exemplary of formal developments, structures, movements, genders, ethnicities, and aesthetic. Core reading will be story collections by: Flannery O’Connor, Alice Walker, Raymond Carver, Lorrie Moore, Junot Diaz, Yiyun Li, George Saunders, and resident BMI fellow Claire Vaye Watkins, plus selected stories by other writers, including visitors to campus and the city. As expectations for the course, reading for appreciation and literary knowledge is uppermost, but important also will be discovery and practice of critical language for discussion and writing. Each class period should break down roughly as follows: one-third to one-half of the time will be taken up with lecture-presentations and guided readings by the professor and/or visiting writers; after a brief break, the second half of class time will be devoted to student participation and discussion, often assigned to groups. Grades will be based on two term papers of about 1,500 words each which will require some outside research, a mid-term and final examination, and class participation.