

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

700-LEVEL SEMINARS

703 • Survey of Literary Criticism and Theory • T 1:00–3:45 • Anne Stevens

This course will provide an overview of major theorists and critics of literature and culture from the nineteenth century to the present. We will begin with a few foundational figures such as Karl Marx, Sigmund Freud, Friedrich Nietzsche, and Ferdinand de Saussure. From there we will turn to some of the most significant movements of the twentieth and twenty-first century such as formalism, feminism, postcolonialism, queer theory, reader response theory, deconstruction, and psychoanalytic criticism.

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

ENG 705 is a fiction workshop designed for graduate students in the MFA program in creative writing. Each member of the workshop will submit at least two drafts of stories or novel sections for which revision is intended, with the possibility of more opportunities to present work as the schedule allows. There is no required textbook, but outside readings will be provided each week as craft issues arise in the workshop.

705 • Creative Writing Workshop: *Poetry* • W 4:00-6:45 • Donald Revell

This workshop will focus upon the ways in which a poet's central and unmasked Subjectivity, via the experience of writing, begets actual Objects. This is the great mystery of poetry. Each class session will begin with a close study of a poem by W.B. Yeats and then move on to the discussion of new works by the workshop poets.

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

714 • Studies in Rhetoric & Composition: *Science, Technology, & Society* • W 1:00-3:45 • Denise Tillery

This course will explore the diverse and multidisciplinary field of the study of science, technology, and society, sampling readings from a number of classic and recent books, edited collections, and journals in a variety of fields. Because of the variety of approaches and topics we'll cover, we'll attempt to keep the focus on two elements: identifying and exploring key ideas that occur in conversations about the roles of science and technology in our culture, and understanding the methodological approaches scholars take in defining and answering their questions.

We will focus on general topics of the environment, digital media and its role in shaping contemporary discourse, and medicine and health. We'll read scholarly texts as well as some fiction and nonfiction that explore these ideas. Students will write some smaller exploratory papers and a set of assignments that will culminate in an original research paper or project.

729 • Forms of Poetry: Carrying Over: Forms of Translation • Th 4:00-6:45 • Claudia Keelan

"Without translation, we would be living in provinces bordering on silence."

— George Steiner

"Translation is not a matter of words only: it is a matter of making intelligible a whole culture."

— Anthony Burgess

"Fidelity to meaning alone in translation is a kind of betrayal."

— Paul Valery

"Translator, traitor."

— Italian Proverb

"The original is unfaithful to the translation."

— Jorge Luis Borges

"Humor is the first gift to perish in a foreign language."

— Virginia Woolf

The word translations literally means to "carry over" meaning from one language to another. Translators from Jerome to Derrida have argued about the best methods and philosophy to achieve this carrying over. Some argue for the most literal of translation, a word-by-word transliteration or transcription of the original into the receiving language. Others argue for translations that transfer idioms, tropes and preoccupations of texts from vastly different cultures and languages into the present idioms, tropes and preoccupations of the receiving, or translating, language. Most translators agree that translation is a formidable task to anyone who is trying to bring the life of the original into the life of another language. We'll look at various philosophies of translation, and students will translate 20 pp.—of poems, stories, or nonfiction—during the course of the class. This will give students a good head start on the translation you'll be expected to produce in the third year of the MFA program, which is generally 50-60 pp.

The class's format will focus on textual analysis, theory and translation exercises. We'll be reading and discussing the theoretical essays and comparing versions of translations. We'll also do various translation exercises during many of the classes this semester, and I will give translation assignments to aid you in developing your translation project over the course of the semester. As several of the professors who teach in the MFA program also translate, they will also come to talk to the class, along with a few other writers who translate, who will Skype in to speak to us.

735 • Studies in Victorian Literature • The Novel & Its Others • T 4:00-6:45 • Kelly Mays

In this course, we will explore the nineteenth-century (mainly Victorian) British novel from a post-colonial feminist perspective, focusing on articulations of class, gender, race, nation, and empire as they intersect with each other and with questions of genre. The "others" in the course title are thus twofold and interrelated — on the one hand, those places and peoples positioned as "other" within nineteenth-century novels; on the other, permutations of that generic "other" — the romance — through which the novel continually redefined itself. Readings will include foundational critical texts by Edward Said, Gayatri Spivak, and others, as well as canonical novels such as Jane Austen's *Mansfield Park*, Charlotte Brontë's *Jane Eyre*, Emily Brontë's *Wuthering Heights*, Wilkie Collins's *The Moonstone*, and George Eliot's *Daniel Deronda*. We'll end the semester with a look at two distinct and distinctly gendered late-Victorian phenomena — the revival of (b)romance, as represented by texts such as Arthur Conan Doyle's *The Sign of Four* and Bram Stoker's *Dracula*, and the emergence of Anglo-Indian women's fiction by writers such as Flora Annie Steel, Shevantibai Nikambe, and Krupabai Sathianadhan.

787 • Studies in Modern Comparative Literature: *Modernist Theater & Performance* • W 4:00-6:45 • Jessica Teague

This course will focus on the emergence of transnational modernist theatre networks during the first half of the twentieth century and will also consider how traces of avant-garde theatre have inflected the culture of performance in Las Vegas. In particular, we will explore how changes in media and technology impacted writers for the theatre as we ask: what is the relationship between text, narrative, and performance? The core texts will draw from Dadaism, Futurism, and Expressionism, among other movements. We will read plays by authors such as: George Bernard Shaw, Jean Cocteau, Tristan Tzara, Susan Glaspell, Eugene O'Neill, Sophie Treadwell, John Dos Passos, Zora Neale Hurston, Bertolt Brecht, Jean-Paul Sartre, and Samuel Beckett. Students will engage with theoretical perspectives from modernist studies and performance studies; they will also learn methods for archival research. To facilitate this, students will attend a workshop with the UNLV Special Collections Library to view primary source documents related to Las Vegas entertainment history. Other activities may include attending performances and conversations with theatre practitioners. Grading: participation, a short theatre review, and a research project.

795 • Seminar: *Contemporary Poetry* • M 4:00-6:45 • Emily Setina

This course considers how developments of this century—from 9/11 to social media to political and social movements like climate activism, Black Lives Matter, and #metoo—have shaped the lyric voice. Our syllabus will pair key texts of lyric theory and criticism with recent work by contemporary poets, such as Claudia Rankine, Tracy K. Smith, Terrance Hayes, Ilya Kaminsky, Ocean Vuong, Danez Smith, Layli Long Soldier, and others. The instructor will assign primary texts for the first weeks of the semester; students, in consultation with the instructor, will assume responsibility for curating later weeks. Themes will include race, gender, sexuality, and poetic selfhood; poetry and protest; personal and historical memory; ecopoetics; poetry and new media; poetry and popular culture; and the politics of language, including translation and bilingualism. Assignments include weekly responses and a final critical paper.

795 • Seminar: *Native American Literature* • Th 1:00-3:45 • Steve Sexton

When the colonists in what is now the United States severed political ties with Great Britain in 1776, the colonial experience for Indigenes became one in which the colonizer has decided to stay, to settle permanently. Settler colonial studies has gained traction in academia in the past twenty years both worldwide and within the field of Native American studies, causing a shift in Native American literary discourse that has introduced new terms and ideas to the field while augmenting how Indigenous people conceptualize and confront colonialism. In this seminar, we will examine the tenets of settler colonialism, particularly how they relate to the U.S. vis-à-vis Native Americans, with a focus on Native American literature and critical thought. While scholars have been focusing on settler colonialism as an academic concept for the last twenty years, we will explore how Indigenous people have been resisting it through the stories they tell for far longer.

600-LEVEL COURSES

602A • Advanced Creative Writing: *Fiction* • T 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. Grading is: S (for satisfactory); or F (for fail).

602A • Advanced Creative Writing: *Literary Nonfiction* • MW 2:30-3:45 • José Orduña

609A • Visual Rhetoric • MW 2:30-3:45 • Melissa Carrion

This course explores how visual texts—ranging from print and online documents to photographs, artwork, and even physical spaces and bodies—function as persuasive tools for communicating information, ideas, and values. Students will be introduced to a variety of theoretical and methodological approaches to studying this process, and will draw from these approaches to both analyze existing visual texts and create their own. While we'll talk broadly about the role of visual rhetoric in everything from politics to popular culture, particular attention will be given to how we can design visual texts to effectively and ethically communicate with the public, especially about complex technical information. Course assignments will include reading summary/reflection essays, a rhetorical analysis of a visual object, the development of an infographic, and a course project offering students the opportunity to connect the course material to a topic of personal interest. All assigned course readings are available for free to students through UNLV's library and/or as PDFs/links on the course Canvas site.

611B • Principles of Modern Grammar • WEB • Ed Nagelhout

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.

**622A • Topics in Literary Theory: *Philosophies of Feeling & Self* • MW 11:30-12:45
• Megan Becker**

625A • Themes of Literature: *U.S. Ethnic Literature* • TuTh 2:30-3:45 • Vince Perez

**625A • Themes of Literature: *The Literary Expatriate: From Paris to Provence* •
W 4:00-6:45 • Stephen Brown**

This course examines the intersection of Paris, Provence, and Expatriate Literature, focusing on the origins, effects, and defining tropes of this body of literature. What is it about Paris through the ages, and Provence since the early 20th century that has inspired such a body of expatriate literature? Interactive discussions of weekly readings will form the basis of our inquiry. These will be supplemented with short, guided lectures, multi-media platforms (slides, films), course handouts, and perhaps a guest speaker or two.

625A • Themes of Literature: *The Literature of Climate Crisis* • M 4:00-6:45 • Charles Whitney

We live in astounding times and pretend we don't. The climate crisis threatens to destroy our fossil-fueled world, and to disproportionately affect those who bear the least responsibility for its furor. Despite California's raging fires, that crisis still affords earthlings a shrinking amount of time to fashion more just and lasting worlds framed ecologically. This course concerns diverse, imaginative speaking and writing that in different ways could help establish such worlds.

The compelling figure of Greta Thunberg, her forthright argument, and her rending affect have inspired many that way. So have poets' expressive ironies and intimacies, and the moving insights of engaged journalists and visionary novelists exploring the drivers and possible outcomes of our predicament.

Non-fiction authors assigned: Thunberg, Naomi Klein, Todd Miller, Bruno Latour, Amitav Ghosh. Fiction: Arundhati Roy, Octavia Butler, Saci Lloyd (YA), Paolo Bacigalupi, Jesmyn Ward, Waubgeshig Rice (substitutions possible). A new, definitive, online anthology of criticism, *Cli-Fi*, ed. Goodbody and Johns-Putra, will help shape discussion. Except for novels (Butler, Lloyd, Ward, Rice), readings will be on Canvas.

625A • Themes of Literature: *The Literature of Madness* • W 4:00-6:45 • David Morris

What happens to people when they encounter visions, real or imagined, which scar the psyche, which mark the 'unconscious body' with the permanence of a tattoo? What can these sorts of visions tell us about the nature of human existence? How have different cultures addressed ideas of madness? What is the relationship between art and insanity? Why do so many artists go mad? Readings will include Kay Redfield Jamison's *An Unquiet Mind*, Carl Fuentes's *Aura*, Philip K. Dick's *VALIS*, J.L. Borges's *Ficciones*, Susanna Kaysen's *Girl, Interrupted*, Kurt Vonnegut's *Slaughterhouse-Five*, Thomas Pynchon's *The Crying of Lot 49*, Siri Hustvedt's *The Shaking Woman*, R.D. Laing's *The Divided Self* and Michel Foucault's *Civilization and Madness*.

630A • Major Figures in British Literature: Jane Austen • TuTh 1:00-2:15 • Tim Erwin

Jane Austen is arguably the most accomplished of early British novelists. Each of her six courtship novels from *Northanger Abbey* to *Persuasion* knows exactly where it is going, even if none of her heroines could be so certain of her direction in life. We'll read the major novels in their order of composition largely but not exclusively for their visual interest, and we'll also turn to Austen's letters and to Claire Tomalin's fine recent biography for information about her inner life. Some of the topics we'll be treating are: the landscape picturesque of Gilpin, Price, and Knight; the visual conventions of portraiture, the most important form of eighteenth-century painting in Britain; the narrative play of the gaze as discourse; and the films. Fulfills pre-1800 requirement.

634B • Shakespeare's Comedies & Histories • TuTh 10:00-11:15 • Donald Revell

640A • Medieval English Literature • TuTh 11:30-12:45 • Philip Rusche

This course will focus on the heroic poetry of early England during and after the invasions of the Vikings, such as *Beowulf* and *Judith*. We will study how these works fit their historical contexts and the issues facing their study today.

660A • Heroic Epic • MW 2:30-3:45 • John Bowers

This class surveys the English tradition of the "heroic epic" from the perspective of J. R. R. Tolkien by studying works that he edited, translated, and taught at Oxford. These will include *Beowulf*, *Sir Orfeo*, *Pearl*, and *Sir Gawain and the Green Knight*. Starting with his legendary *Silmarillion*, we will spend much of the term studying Tolkien's 20th-century epics in *The Hobbit* and *The Lord of the Rings*.

661A • The Study of Poetry and Poetics • WEB • Claudia Keelan

In this online session of English 461/661, *The Study of Poetry and Poetics*, we'll survey poetry, poetics (often formed as a defense, aesthetic statement or disclaimer), and the forms and conventions of poetry from the troubadours to the present. We'll study by modules and all of the texts we read will be accompanied by an audio lecture, PowerPoint presentation, movie, or a combination of the same. In addition, each module will contain a glossary of literary terms that will assist students in talking and writing about the poems we read. Poets wrote all of the prose reading material in our class and I've paired poems and poetics by the same author often so that students can begin to examine the ways in which a poetic imagination informs a poem itself.

677A • Film and Literature: Film Noir and Its Literature • Th 4:00-6:45 • Felicia Campbell

685A • Asian Literature • T 4:00-6:45 • Felicia Campbell

686B • Postcolonial Literature • MW 1:00-2:15 • Beth Rosenberg

This course is conceived to introduce students to the idea that racial diversity not only exists in the Americas, but is an essential part of European, particularly British, literary history. Too long misunderstood as a racially homogeneous, British literature contains its own tradition of Black writers that come from a range of former British colonies (West Indies and the Caribbean, Africa, and India), including Olaudah Equiano and Mary Price in the eighteenth century, modernist Indian writer Mulk Raj Anand, and contemporary writers like Salman Rushdie, V. S. Naipaul, Hanif Kureishi and Derek Walcott. Other readings in this course may include Edward Brathwaite's *To Sir with Love*, Caryl Phillips' *The Nature of Blood*, Zadie Smith's *White Teeth*, Monica Ali's *Brick Lane* as well as a range of contemporary short stories and poetry.

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

695A • Early African American Literature: *The Neo-Slave Narrative* • MW 10:00-11:15 • Briana Whiteside

This course will explore the ways in which African American writers confront the southern landscape by re-imagining the site of the plantation. Through neo-slave narratives, we will examine how black writers rework accounts of racialized slavery, and study how they grapple with the brutality of transatlantic slavery's history, cultural memory, representation, resistance, identity, race, gender, sexuality, and subjectivity. In giving voice to the voiceless and power to the powerless, neo-slave narratives complicate and directly call into question the traditional historiography of master narratives, and we will think through the implications of such. A few texts that we will read are Octavia Butler's *Kindred*(1979), J. California Cooper's *Family*(1991), Dolen Perkins-Valdez's *Wench*(2010), and Phyllis Alesia Perry's *Stigmata* (1998).