ENG 298-1001 Writing About Literature  
Instructor: Dr. Timothy Erwin  
Date/Time: Tuesday/Thursday, 8:30 am – 9:45 am  
Room: BHS 201  

**DESCRIPTION:** This class provides literature students with the tools needed to succeed in upper-division literature courses, and to become a better reader and writer. You will learn the basic terms and strategies for the interpretation of the three major literary genres—metaphor and prosody in poetry, structure and stagecraft in drama, and point of view in fiction. Some attention will also be given to the structure of argument in prose non-fiction.

It may strike you that we are reading in a more detailed way than you are used to, and also more carefully. The usual name for such sustained attention is “close reading.” Some of the skills that you’ll practice are the ability to think critically, to communicate effectively, and to argue persuasively, especially in writing; to develop a clear sense of expressive and structural strategy and technique in British and American literary traditions; and an increased ability to read a diversity of materials with a greater degree of ease, appreciation, and familiarity. The course will include both formal and informal writing. To lend added coherence to your experience this semester, you’ll pay careful attention to the visual aspects of reading. Texts often taught in this milestone course include Shakespeare, *Romeo and Juliet*, Zadie Smith, *On Beauty*, and Elaine Scarry, *On Beauty and Being Just*.

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ENG 422A-1001 Topics in Literary Theory: An Introduction to Visual Culture  
Instructor: Dr. Timothy Erwin  
Date/Time: Tuesday/Thursday, 11:30 am – 12:45 pm  
Room: TBA  

**DESCRIPTION:** The last twenty-five years have seen a remarkable paradigm shift in interdisciplinary study across the arts. The shared area of study once called literary pictorialism, bordered on one side by literary criticism and on the other by art history, is now more often approached by way of visual culture. To take up the visual field of the literary text or the verbal horizon of the artwork today is to work within a recognizable sub-discipline whose boundaries extend well beyond their former limits.

In this special-topics course you’ll explore the history of comparative text and image approaches from the ekphrasis of ancient Greece, through the *pictura-poesis* theory of early Modernism, to the image-text or iconotext of postmodern critique. You’ll focus on features like spatial form in narrative, the pointed gaze of characterization, and other forms of appeal to the mind’s eye of the reader. And you’ll draw upon theoretical advances of the eighties and nineties, from post-structuralism and the semiotic gaze to pragmatic picture theory, to help you to interpret these features. The main texts are *The Visual Culture Reader*, ed. Nicholas Mirzoeff; Roland Barthes, *Camera Lucida*; and *Practices of Looking*, ed. Marita Sturken and Lisa Cartwright.
ENG 432A/632A-1001 Chaucer
Instructor: Dr. John Bowers
Date/Time: Monday/Wednesday, 11:30 am – 12:45 pm
Room: CBC C128

DESCRIPTION: A study of Chaucer's Canterbury Tales in the original Middle English. Lectures 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 (60%), term paper with revision required (20%), final examination (20%).


ENG 434A/634A-1001 Shakespeare: Tragedies
Instructor: Dr. Evelyn Gajowski
Date/Time: Thursday, 4:00 pm – 6:45 pm
Room: BEH 213

DESCRIPTION: How does Shakespeare speak to us in the 21st century? Why is he more popular today than ever before? Why do so many people consider him to be the greatest playwright (or writer) in the world? What characterizes his tragedies as a genre? Which problems does he choose to dramatize? Which strategies does he deploy in dramatizing them? How do contemporary categories of analysis (e.g., race, class, gender, sexual orientation) inform the meanings we construct in his texts & his culture?

We'll approach Shakespeare’s tragedies from a variety of perspectives & through various activities: doing close readings, performing scenes, evaluating cinematic texts, reading selected historical documents & contemporary criticism. We'll interrogate the reasons why his texts resonate profoundly today, as well as the complex relationships among his texts & his society. Because as a practicing playwright he wrote for the stage, not the page, we'll consider his dramatic texts as scripts for performance, as well as literary artifacts worthy of analysis.

The course employs critical literacy, an interactive pedagogical strategy that aims to create a community of interpreters who participate in the construction of meaning together with the professor. Class meetings are structured around student projects such as performance groups, oral reports, Q&A, & guided discussions of reading & viewing assignments, therefore, in addition to lectures on the part of the professor.

REQUIRED TEXTS: Romeo & Juliet, Othello, Antony & Cleopatra, Hamlet, Titus Andronicus, King Lear, Macbeth

REQUIRED WORK: Class Presentation (5%); Class Participation (15%); Film Quizzes (20%); Essay #1 (20%); Essay #2 (20%); Final Exam (20%). Attendance is mandatory.
ENG 451A-1001 American Literature I
Instructor: Dr. John Hay
Date/Time: Monday/Wednesday, 2:30 pm – 3:45 pm
Room: TBA

**DESCRIPTION:** This survey of American literature—from its origins up to the Civil War—investigates the role literature plays in the creation of America. We will read selections from a wide variety of texts in many different genres. Authors featured in our reading include (but are not limited to) Anne Bradstreet, Benjamin Franklin, Thomas Jefferson, Ralph Waldo Emerson, Edgar Allan Poe, Frederick Douglass, Walt Whitman, and Emily Dickinson. Our primary goals will be to track chains of intellectual and artistic influence across generations and to inquire about the general characteristics of a distinctly “American” literature. We will also consider which texts from America’s past are more relevant to our contemporary social, intellectual, and historical moment.


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ENG 449A-1001 British Literature I
Instructor: Dr. Donald Revell
Date/Time: Tuesday/Thursday, 8:30 am – 9:45 am
Room: WRI C237

**DESCRIPTION:** An intensive survey of English-language literature from the Old English period to the eighteenth century. The goal of this course is to familiarize students with “what every English major needs to know” starting with *Beowulf*, continuing through the medieval period with Chaucer’s *Canterbury Tales*, spending much time in the Renaissance with plays by Marlowe and Shakespeare; lyric poems of Wyatt, Spenser, and Donne; and John Milton’s *Paradise Lost*. In the eighteenth century we will read Swift’s *Gulliver’s Travels*, Pope’s *Rape of the Lock*, and end with Boswell’s *Life of Dr. Johnson*. There will be six quizzes, a term paper (revision required), and a final exam.

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ENG 453B/653B-1001 American Literature, 1918 – Present, Literature and American Politics
Instructor: Dr. Emily Setina
Date/Time: Tuesday/Thursday, 11:30 am – 12:45 pm
Room: TBA

**DESCRIPTION:** As Las Vegas and UNLV prepare to host the final Presidential Debate of the 2016 election, this course immerses you in the world of 20th and 21st-century American politics as it makes its way into several of the last century’s most influential works of fiction, poetry, and drama. Scandal, spectacle, corruption, disillusionment, big ideas and even bigger characters, protest politics, true believers, outrage, idealism, charisma, dissent, local actors and global effects, racial and sexual politics, religion, citizenship, old and new media, and revenants from American history—the texts we’ll be reading, like the daily news cycle, encompass all of these, representing American political life in its many aspects across a hundred years of writing.

As we read, we will consider a range of questions: How do presidents and other major political figures—real and imagined, current and historical—become foils and rallying points for questions of individual and national
identity? What kinds of political power can works of literature wield? Are some literary genres more politically
powerful than others? What varieties of political speech do different media make possible? Should you judge a
writer by her politics? What does it mean for 20th- and 21st-century writers to resurrect founding mothers and
fathers? To what extent is politics itself a literary animal—a matter of “political theater” or getting across a
“story”? Alongside the historical and contemporary texts on our syllabus, we’ll consider the unfolding plot of
the 2016 election season, reading and listening to print and online coverage and weighing whether real
American politics are stranger than fiction.

Readings include Robert Penn Warren’s classic political novel All the King’s Men (1946), Langston Hughes’
Montage of a Dream Deferred (1951), Ralph Ellison’s Invisible Man (1952), Tony Kushner’s Angels in
D. Wright’s One with Others (2010), Claudia Rankine’s Citizen (2015), Lin-Manuel Miranda’s Hamilton
(2015), and fiction, poems, and essays by John Dos Passos, Gertrude Stein, Marianne Moore, W. H. Auden,
Gwendolyn Brooks, Robert Lowell, David Foster Wallace, and Juan Felipe Herrera.

Requirements include weekly written responses to the reading, one presentation, attendance at (at least) one on-
campus event leading up to the October 19 Presidential Debate, and a final research paper on a topic related to
the course. For more information, contact Dr. Emily Setina, emily.setina@unlv.edu.

ENG 460/660-1001 The American Short Story
Instructor: Professor Douglas Unger
Date/Time: Wednesday, 4:00 pm – 6:45 pm
Room: CBC C116

DESCRIPTION: This course is designed as a thorough survey of the American short story, from the early 19th
century to the contemporary, assigned from our anthology and centered around selected authors, and we will
stretch and question a definition of “American.” The first half of the semester will cover classical authors of the
19th and 20th centuries; the second half of the semester will put intense focus on 20th and 21st century Modernist,
New Realist and Post-Modern writers. Major emphasis will be on the development of the short story, short story
movements, and the transforming aesthetics of the short story as a major American form. Reading for
appreciation is uppermost as an expectation for the class, but also important is the discovery and practice of a
critical language for discussion and writing about literature, requiring critical guidance and engagement by the
professor and by the class.

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. After a brief break, the second half of class time will
be used for student participation and discussion questions assigned to groups or individually for open sharing
with the class. Some outside readings will be assigned in addition to the required texts, sent to the class via an
e-mail list-serve. Very important is to keep up with the core readings and be ready to discuss responses to the
stories. Any student who has difficulty with verbal expression in the classroom setting should inform the
professor and be willing to meet the professor during office hours to share written comments and notes on the
readings.

Grades will be based on writing eight short papers, or annotations, of about 1 ½ to 2 pages each, in response to
assigned questions about the reading (30% of grade); and one longer, more substantial paper of about 5-7 pages,
due at the end of the semester, which will require some outside research (20% of grade); as well, there will be
both a mid-term and final examination (each worth 20% of the grade). Faithful class attendance and
participation in group discussions will be strongly considered in the final grade (10%). Please be advised that
missing more than two classes without a medical or other valid excuse may result in a failing grade or in an
administrative drop from the course. Rewrites of the short papers are possible to do to perfect writing and raise grades.

**REQUIRED BOOKS:**

2. *Ernest Hemingway: The Short Stories*, Scribner’s
4. *Where I’m Calling From*, Raymond Carver, Vintage
5. *Dear Life*, Alice Munro, Vintage International

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**ENG 460A/660A-1001 Heroic Epic: Tolkien, Scholar and Storyteller**

**Instructor:** Dr. John Bowers  
**Date/Time:** Monday/Wednesday, 2:30 pm – 3:45 pm  
**Room:** TBA

**DESCRIPTION:** 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*. Also included is Tolkien’s edition of Chaucer’s *Reeve’s Tale* in his own souvenir copy from 1939. We will spend much of the term studying Tolkien’s 20th-century epics in *The Hobbit* and *The Lord of the Rings*.

Term grade is based on six quizzes (60%), a term paper with revision required (20%), and a final examination, (20%).

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**ENG 461A-1001 Study of Poetry and Poetics**

**Instructor:** Professor Claudia Keelan  
**Date/Time:** Monday/Wednesday, 11:20 am – 12:45 pm  
**Room:** TBA

**DESCRIPTION:** In The Study of Poetry and Poetics, we’ll study concepts of the poet and poetry from ancient Greece to the 21st century. This course will survey poetic forms and conventions, traditional prosody and innovative adaptations, as well as philosophies of poetic genius from Sydney to the present moment. We’ll consider how poets have been considered priests, seers, and lunatics in their search for the pure word.

ENG 485A/685A-1001 Asian Literature  
Instructor: Dr. Felicia Campbell  
Date/Time: Tuesday, 4:00 pm – 6:45 pm  
Room: BEH 213

**DESCRIPTION:** This course is designed as an introduction to modern and contemporary Asian Literature and as an inspiration for creative oral and written analyses and insights into these works and others that derive from them and from which they have been derived. It will cover contemporary readings from Iran, China, Japan and South Asia as well as a film or film clip from each of the regions studied to provide visual context for the readings.

At course completion, successful students will:

- Be aware of the scope and variety of modern and contemporary Asian Literature.
- Understand the nature of Asian Diaspora
- Come to a fuller understanding of themselves in a world context through fiction.
- Come to a fuller understanding of how the world views America through fiction.
- Be skillful in writing about Asian Literature

ENG 491B-1001 Environmental Literature  
Instructor: Dr. Stephen Brown  
Date/Time: Monday, 4:00 pm – 6:45 pm  
Room: BEH 218

**DESCRIPTION:** This course focuses on Nature Writing in the New World, with a particular emphasis on American and Costa Rican nature writing. Course readings will be supplemented with digital slide presentations based on the instructor’s life-long travels and studies of the environments covered in course readings: Yosemite, The Teton, Desert Canyon-lands, Alaska, and Coastal Wetlands, related to the readings of John Muir (*Select Writings*), Edward Abbey (*Desert Solitaire*), and Margaret Murie (*Wapiti Summer*). Regarding Costa Rica, presentations will be given on the rainforest and coastal habitats of multiple endangered species (leatherback sea turtle, resplendent quetzal, leopard, ocelot et al), by way of highlight the course readings of Carl Safina (*Voyage of the Turtle*), Archie Carr, *Windward Road*, and Alexander Skutch (*A Naturalist in Costa Rica*). DVD videos highlighting the lives and careers of these writers will also be shown. Instructor led discussions of course readings will be a regular feature of the class. Midterm, term paper, and in-class final. Voluntary oral presentations of term papers (based on an eco conflict/issue) will be part of a capstone eco-colloquium the last week of class.

ENG 496B/696B-1001 Early Latino/a Literature  
Instructor: Dr. Vincent Perez  
Date/Time: Tuesday/Thursday, 10:00 am – 11:15 am  
Room: TBA
DESCRIPTION: This fall, Dr. Vincent Perez will present his undergraduate course in Early Latino/ a Literature (ENG 496B; graduate 696B), which examines Latino/ a and Latin American writings from the Spanish colonial era through the early 20th century. Join us as we examine a number of major literary works spanning several centuries from across the Americas. Primary authors will include Jose Marti, Cabeza de Vaca, Sor Juana Inez de la Cruz, Juan Rulfo, and Alejo Carpentier, as well as California (Mexican Californian) and other early Latino/ a writers.