This is a selective list only, meant only to help you as you begin enrollment through MyUNLV, where the full Spring 2017 schedule appears. Many instructors have also made more colorful, more visually informative flyers advertising their spring courses (not necessarily included in the descriptions below). Please look around the open house and outside the office doors of our department faculty for individualized flyers. It’s also a good opportunity to put names to faces and offices. Think of it as trick-or-treating!

**ENG 303.1001: Introduction to Literary Theory and Criticism (MW 11:30-12:45), Professor Megan Becker-Leckrone**

In *The Ethics of Reading*, critic J. Hillis Miller says that “[r]eading itself is extraordinarily hard work. It does not occur all that often. Clearheaded reflection on what really happens in an act of reading is even more difficult and rare.” This class is devoted to both kinds of this hard work. As a course on the theories of literary study, English 303 will introduce you to terminology and techniques you can use to make your own reading experiences productive. But it will also examine the grounds upon which those terms and techniques have been established in the first place. The survey will proceed historically, aiming to recognize the broad continuities as well as the disputes among critics regarding the nature of “literature,” “language,” “interpretation,” and other related concepts whose meaning we often take for granted. This course traces assumptions that guide and the history that girds the most basic practices of literary study, as they have been established by a rich field of discourse stretching from the fifth century BCE to the present.

**ENG 303.1002: Introduction to Literary Theory and Criticism (MW 4:00-5:15), Professor Maile Chapman**

This course is designed to introduce you to the field of literary theory by investigating some of the major questions readers have been asking about literature, language, and other related concepts for over two thousand years. As a survey, this course will provide you with a basic understanding of a wide variety of terms, techniques, and ideas that will help make your own reading experiences more interesting, productive, and engaging. The assigned readings as well as lectures and class discussions will place these terms, techniques, and ideas in a broad historical context and will help you to recognize and understand the correspondences and differences among literary critics and theorists. Our readings and discussions will also encourage you to recognize and question the assumptions we all make when interpreting language and literature. Required Texts: Leitch, Vincent (ed.), *The Norton Anthology of Theory and Criticism*; Culler, Jonathan. *Literary Theory: A Very Short of Introduction*; Strunk, William and E. B. White, *The Elements of Style*.

**ENG 402A-1002: Advanced Creative Writing: Fiction Workshop (TTh 4:00-5:15), Instructor Maegan Poland, MFA**

This course will focus on sharing and discussing the students’ writing. In addition, students will read a variety of published stories with an emphasis on contemporary work. The class will explore how major elements including character, setting, dialogue, point of view, plot, and style function in the published stories we read; what moves do we deem to be effective and why? The goal is for students to learn how to teach themselves writing skills when they read, whether they are examining established texts or works-in-progress by their peers.
ENG 414A History of the English Language (TTh 10:00-11:15), Professor Philip Rusche • In this course we will study how the English language has changed over the last 1500 years from Old English to the present day. We will look at internal changes, such as changes in pronunciation and the development of regional dialects, and external factors like the invasions of the Vikings and Normans, the development of the printing press, and the British colonization of America and elsewhere.

ENG 422A/622A Topics in Literary Theory: Literature & Politics (TTh 2:30-3:45), Professor Anne H. Stevens • This course, building upon ENG 303 Introduction to Literary Theory & Criticism, will explore the interrelations of literature and politics. The course will be divided into four units, each pairing a creative work with an assortment of theoretical texts: (1) Politics and History: We’ll read theorists like Karl Marx, Theodor Adorno, Georg Lukacs, and Fredric Jameson alongside Don DeLillo’s novel Libra. (2) Race and Ethnicity: Readings will include Frantz Fanon’s Black Skin, White Masks and Claudia Rankine’s Citizen. (3) Gender and Sexuality: We’ll read Maggie Nelson’s The Argonauts along with a selection of feminist and queer theory such as Michel Foucault’s History of Sexuality. (4) The Environment: We’ll end the semester with Claire Vaye Watkins’s Gold Fame Citrus and some recent work in ecocriticism, including Bruno Latour.

ENG 425A/625A: Chaos Theory and Literature (Tues 4:00-6:45), Professor Felicia Campbell • This course provides a basic understanding of chaos theory and how chaos, which is really a higher form of order, plays out in fiction, film and everyday life. It is a study in non-linearity with no holds barred discussion and original thought encouraged. It does not require great scientific knowledge, only an open mind. Authors include, among others, Douglas Adams, Kurt Vonnegut, Ursula K LeGuin and Connie Willis.

A. A violent order is a disorder; and
B. A great disorder is an order. These
Two things are one.

Wallace Stevens, “Connoisseur of Chaos”

ENG 434B/634B: Shakespeare: Comedies and Romances (TTh 10:00-11:15) Professor Evelyn Gajowski • 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 comedies & romances as genres? 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 our interrogation of his texts & his culture? We'll approach Shakespeare’s dramatic texts 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 why his texts resonate so 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. Plays: The Merchant of Venice, The Merry Wives of Windsor, Much Ado about Nothing, As You Like It, Twelfth Night, The Winter's Tale, The Tempest.

ENG 440A: Medieval English Literature (TTh 2:30-3:45) Professor Philip Rusche • This course will focus on Arthurian literature from the 12th through the 15th centuries, from Geoffreys of Monmouth to Sir Thomas Malory. It often seems that Arthurian literature in the 20th and 21st century has moved into the
realm of children’s literature, but in the period we will be concentrating on, a period dominated by both outward expansion and internal strife, the figure of Arthur was of central importance to the political, historical, ethnic, and social troubles of Britain. The stories of Arthur's exploits and those of his knights were used by kings to solidify their authority to rule and by dissenters to criticize misguided royal policies of colonialism and empire building. They revealed the norms of polite behavior which the elite men and women of the age were to emulate and the death and destruction brought about by failure to adhere to these rigorous standards. And finally, they provided hope that one day Arthur, rex quondam rexque futurus, the once and future king, would return from the Isle of Avalon and usher in a new golden age for the peoples of Britain.

ENG/WMST 441B/641B: Gender and Renaissance Literature (TTh 1:00-2:15), Professor Evelyn Gajowski • What are the origins of contemporary stereotypes about “woman” & “man”? What is the relationship between fictions about “woman” & “man” & the historical lives of women & men? What is the relationship between literature & society? How are “femininity” & “masculinity” constructed by different authors in various texts? To what extent are characters granted subjectivity -- i.e., do they speak, act, & construct meaning? To what extent are characters objectified -- i.e., are they silent, passive ciphers for meanings inscribed upon them by other characters? We'll foreground gender as a category of analysis & interrogate how it informs late medieval & early modern literature & culture. We'll study both female & male authors. Virginia Woolf traces a history of female writers that includes Jane Austen & the Brontes in the 1800s & reaches back as far as Aphra Behn in the late 1600s. This course extends Woolf's scope 300 years earlier, beginning with Christine de Pisan in 1405 & concluding with Behn. We'll examine one of the major conflicts in late medieval & early modern European society -- the debate about the nature of “woman” -- & the extent to which literary texts participated in it. Required Texts: Adrienne Rich’s “Diving into the Wreck”; Virginia Woolf’s A Room of One’s Own; Christine de Pisan’s The Book of the City of Ladies; Katharine Henderson’s & Barbara McManus’s Half Humankind: Contexts & Texts of the Controversy about Women in England, 1540-1640; Shakespeare’s Othello; Elizabeth Cary’s The Tragedy of Mariam; Shakespeare’s Twelfth Night; Aphra Behn’s The Rover.

ENG 446B/646B: Gender and Modern Literature (MW 8:30-9:45), Professor Beth Rosenberg • This course will introduce you to some of the most controversial works written during the twentieth-century. Sometimes ideal, sometimes profane, sometimes violent, the works we will read are meant to challenge your assumptions about gender identity and construction, romantic love, and sexuality. The term will begin with Sigmund Freud’s case study, Dora, and then move to previously banned books such as D. H. Lawrence’s Lady Chatterley’s Lover and Vladimir Nabokov’s Lolita, as well as a chapter from James Joyce’s Ulysses, “Nausicaa.” We will also investigate the role of homosexual desire in E.M. Forster’s posthumous novel Maurice and André Gide’s The Immoralist. Finally, the course will posit the question of differences between male and female writers by reading Virginia Woolf’s iconic A Room of One’s Own, and a range of poetry written by men and women. Our readings will be supplemented with theoretical works on gender and sexuality. Equally as important, the course will focus on each student’s ability to articulate oral and written responses to the texts.

ENG 452A: American Literature, 1620–1800: The American Enlightenment (MW 11:30-12:45), Professor John Hay • We often refer to European thought of the 1700s as the Enlightenment, a movement dominated by ideas and ideals that included skepticism, empiricism, scientific progress, and individual rights. But what was happening across the Atlantic? The eighteenth century was a strange time in America.
Scientific studies might focus on witchcraft, electricity, or man-eating alligators. New religious denominations such as Methodism began to attract enthusiastic adherents, while prominent politicians like Thomas Jefferson promoted a more secular worldview. The very notion of citizenship changed with the institution of republican government after the Revolutionary War. This course will focus on the literature of eighteenth-century America and examine changing attitudes toward science, religion, politics, and the arts. We will look at a variety of moments in American literary history, including the Salem Witch Trials, the Great Awakening, the Founding of a New Nation, and the Rise of the Gothic Novel. **Note: This course satisfies the pre-1800 requirement for English majors.**

**ENG 477A/677A: Film Noir and Its Literature (Th 4:00-6:45), Professor Felicia Campbell**
In this course we will visit the gritty, black and white, world of film noir, examining it in its literary, social and philosophical contexts. Among the many tangled roots of noir are hard boiled fiction, German Expressionism, post World War II disillusionment, American gangsterism, and moral bankruptcy. It is particularly relevant in this 21st iteration of many of the elements which formed it. Authors include Eric Ambler, James M. Cain, Raymond Chandler and Dashiell Hammett.

**ENG 477C-677C: Genres in Film: Novels into Film-Screen Adaptation (Wed 4:00-6:45), Professor Douglas Unger**
Taking this course will provide practical knowledge and experience in the study of the screenplay as literature and the adaptation of novels into film, and should be of interest to English majors, creative writers and students of film. We will study 5 acclaimed literary novels made into films, 5 screenplay adaptations of the novels, then will share in-class guided viewings and discussions of the movies. We’ll start with story and character analysis of the novels, with a major focus on possible adaptation approaches; then we’ll move on to close study of the screenplay and the various strategies writers use for dramatic treatments of characters and stories for the screen. We’ll also work with possible variants based on approaches not taken or used yet in adapting these novels. To complete each book-into-film unit, we’ll share an intensive, guided viewing of the movie in class. Novels, screenplays and film adaptations of which, we’ll study: *The Grapes of Wrath*, by John Steinbeck; *One Flew Over The Cuckoo’s Nest*, by Ken Kesey; *The Age of Innocence*, by Edith Wharton; *Little Children*, by Tom Perrotta; and *The English Patient*, by Michael Ondaatje.