FALL 2019 • ENGLISH GRADUATE COURSES*

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700-LEVEL SEMINARS

**ENG 700 • Bibliography & Methods • Tu 1:00-3:45 • Gary Totten**

This course provides students with an introduction to English graduate studies and scholarly/professional standards in the field. Students will become familiar with the subfields of English and their scholarly methodologies. Students will also learn about (and, in some cases, produce) some of the academic genres of the field, including annotated bibliographies, seminar papers, book reviews, conference papers, abstracts, journal articles, and scholarly books. The goal of the course is for students to become more familiar with the expectations and features of scholarly work in English. ENG 700 fulfills an MA requirement and can be used as an elective for MFA and PhD students.

**ENG 705 • Graduate Fiction Workshop • Tu 4:00-6:45 • Doug Unger**

This course is designed for graduate students in fiction, poetry, and literary nonfiction who wish to develop writing fiction in a creative, professional studio arts workshop atmosphere. The form for the group generally follows the Iowa Writers' Workshop plan 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 we may have room on the schedule for more submissions than two. A follow-up, in-office appointment is recommended after each workshop, as is showing a revised draft of each submitted work for an intensive editing session (at an agreed upon schedule, and as time permits). The group should have plenty to read with submissions for the workshop, but be advised that outside reading will be assigned and required, usually sent to the workshop via e-mail list in the form of attachments to accompany brief (15-20 minute) craft talks that will lead off most workshops. Other required reading will be a literary journals/magazine assignment: each writer will have at least three lit. mags assigned or drawn by lot by the fourth week of the semester, and a schedule for reporting to the group will be worked out so each writer will report to the group during the second half of the semester. Other readings, mainly craft essays and/or smaller assignments, can be expected from week to week as creative issues arise from our active exchanges.

**ENG 705 • Graduate Poetry Workshop: Landscape Poetry • M 4:00-6:45 • Claudia Keelan**

In this semester's class, we'll do a survey of landscape poetry, from Wordsworth’s Tintern Abbey to Cole Swensen’s *Goest*. Landscape poetry describes an exterior while revealing the interior preoccupations of a given poet. Class time will be divided between writing prompts, close reading of assigned readings, and discussion of student poems.

**ENG 705 • Graduate Literary Nonfiction Workshop • Th 1:00-3:45 • José Orduña**

Aldous Huxley describes the essay as thought and feeling freely moving between a three-poled frame of reference. “There is the pole of the personal and the autobiographical; there is the pole of the objective, the factual, the concrete-particular; and there is the pole of the abstract-universal.” About the essay, Virginia Woolf tells us that “The principle which controls it is simply
that it should give pleasure.” James Baldwin uses it as a vehicle for critiquing a machinery of death and destruction. The literary essay is a hybrid and heretical literary form. In this workshop-based class we will produce essays that seek to deploy thought and feeling in a movement between Huxley’s three-poled frame of reference. Through these attempts we will render pieces of literary art that make apparent the boundedness of the personal and the public, the narrative and the critical, thought and feeling, the essayist and the world.

In addition to producing two essays for workshop, we will read about one craft essay or literary essay per week. Some of the writers we’ll read will be: Robin Wall Kimmerer, James Baldwin, Hanif Abdurraqib, John Berger, Aisha Sabatini Sloan, Viet Thanh Nguyen, Sarah Viren, Susan Sontag among others.

ENG 720 • Studies in Medieval Literature: Medieval Gothic, Beowulf to Tolkien • W 4:00-6:45 • John Bowers

This class will cover the darker version of “medievalism” in the English literary tradition – the Gothic – through the career of J. R. R. Tolkien as a scholar and storyteller. We will start with Beowulf, accompanied by Tolkien’s classic essay “The Monsters and the Critics,” and then we will move to Tolkien’s translations of Sir Orfeo and Sir Gawain and the Green Night. His Silmarillion provides the background mythologies for The Hobbit and The Lord of the Rings.

The course requirements include (1) in-class report, (2) midterm test, (3) 10-12 page term paper, and (4) final examination.

ENG 729 • Forms of Fiction • Th 4:00-6:45 • Maile Chapman

In this course we will look at how writers create Gothic effects through craft. We will also become familiar with character types and tropes from literary criticism, psychoanalysis, and architecture, and with the ways in which American Gothic is distinct from European Gothic. We will do this by looking at variants such as Puritan, Southern, and West Coast Gothic, and at the powerful influence of race in American Gothic fiction. In particular this semester we will see how distorted perceptions, power imbalances, illogical decisions, and perverse behavior can be used in fiction to challenge traditional conceptions of beauty and order, often in ways that seem warped, morbid, and out of proportion by mainstream or Classical standards. We will see how Gothic fiction critiques social systems and habits, not by rejecting them, but by twisting or inverting them. Throughout, we will look at how characters yield to the demands of emotion rather than to the guidance of logic, a pattern that offers rich material for fiction.

Required texts will include:
- Alan Lloyd-Smith, American Gothic Fiction: An Introduction
- David Punter, excerpts from The Literature of Terror: A History of Gothic Fictions
- Toni Morrison, excerpts from Playing in the Dark
- Mark Z. Danielewski, House of Leaves
- Jennifer Egan, The Keep
- Toni Morrison, Beloved
- Joyce Carol Oates, ed., American Gothic Tales
**ENG 729 • Forms of Literary Nonfiction • W 4:00-6:45 • David Morris**

This reading and discussion course will look at the recent history of literary nonfiction beginning with readings from the New Journalism and continuing on to recently published work. Writers we’ll be examining will include Joan Didion, Michael Herr, Mary Karr, Jon Krakauer, Leslie Jamison, Zadie Smith, Luis Alberto Urrea, Meghan Daum and Gloria Anzaldúa.

**ENG 731 • Studies in Restoration & 18th-Century Literature: Women, the Arts, & 18th-Century Literature • Tu 4:00-6:45 • Tim Erwin**

The course offers interdisciplinary coursework in three groups of women writers from the long 18th century. The first includes Anne Killigrew, Anne Finch, and Aphra Behn, and is associated with the court of James II and Mary of Modena. Maid of honor to Mary, Anne Killigrew was both a poet and a painter, celebrated in Dryden’s *Ode to the Pious Memory of Mistress Anne Killigrew, Excellent in the Two Sister Arts of Painting and Poetry* (1686). Her verse may actually refer to her paintings, only four of which survive. Anne Finch also served as maid of honor at the Stuart court but only published after leaving court. Her extensive verse treats of marriage, exile, and the natural world, and includes a newly attributed libretto for an opera by John Blow. Behn’s verse takes a variety of forms from satire to ode. Behn is also the author of *Oroonoko* and *The Rover*, of course, so her career opens onto both the early proto-novel and Restoration drama. She was also a figure of political intrigue, spying for Charles II against the Dutch, and her secret life is the subject of a recent biography by Janet Todd. Alongside their major works we’ll explore their collaboration at court by looking at Killigrew’s *Venus Attired*, by listening to the Finch-Blow *Venus and Adonis*, and by reading closely Behn’s 1685 coronation ode.

The sister arts of the Restoration come under duress during the 1730s and following decades. In graphic art and the burgeoning novel, it makes more sense to speak of a contested visual culture. Fielding’s *Joseph Andrews* and Richardson’s *Pamela* stage a famous contest of iconoclast and iconophile over the place of visual representation in fiction. A second group of mid-century women writers includes Eliza Haywood, Sarah Fielding, and Mary Collier. We’ll see how Eliza Haywood moderates the contest from the vantage of romance and parody in *Fantomina* and *Anti-Pamela*, and how Sarah Fielding uses the moral romance to negotiate the same difference in *David Simple*. For a broad sense of the modernist challenge to court culture across the arts, we’ll also look at Hogarth’s *Marriage a la Mode* and listen to Handel’s *Alcina*, and the aria “Thus When the Sun” from Samson.

By Austen’s day the sharp social and political valences of the formal sister-arts metaphor and a Whig counter-vision were largely played out, and the novelist could have it both ways. The 1790s form a picturesque backdrop for *Northanger Abbey* and *Sense and Sensibility*, both begun during that decade. Austen was keenly interested in painting, as an early 1812 letter to her sister Cassandra makes clear. Her *Pride and Prejudice* raises the deep truth of portraiture above the glancing knowledge of empiricism, while her *Persuasion* sinks a fickle portrait miniature at the expense of verbal constancy. The recent filming of her fiction makes their visual or anti-visual aspects once again problematic, and we’ll close with a comparison of the visual texture of the 2005 Joe Wright *Pride and Prejudice* to the subtle verbal emphasis of Roger Michell’s 1995 *Persuasion*. Two exams and a 15-20 page term paper.

Pamela, ed. Peter Sabor (1981); and Sarah Fielding, the Adventures of David Simple and Volume the Last, ed. Peter Sabor (1998).

**ENG 742 • Studies in Early American Literature: The Novel • W 1:00-3:45 • John Hay**

This graduate seminar will look specifically at the genre of the novel in the United States from its emergence in the 1790s to its flourishing in the 1850s and '60s. We will read what have been considered “classics” of American fiction (The Last of the Mohicans, The Scarlet Letter, Moby-Dick, and Uncle Tom's Cabin) in addition to lesser-known (though no less important) works such as Elizabeth Stoddard’s ahead-of-its-time The Morgesons and William Wells Brown’s Clotel, the first novel published by an African American writer. We will also consider how the genre has been framed by literary scholars. Students will be expected to participate actively in weekly discussions, and a research paper will be due at the end of the semester.

**ENG 775 • Studies in Literary Criticism: The Meaning of Pain • Th 4:00-6:45 • Megan Becker**

What do we mean when we talk about pain? We consider pain a physical phenomenon, a signal of bodily distress, injury, danger, or malfunction. But it is also so much more than that, even within one’s self. Few doubt that psychological pain can be any less excruciating than physical pain, or even that there’s a clear, fixed distinction between the two. Pain is also social, even political. In everyday speech, we assume others know what we mean when we say an emotional loss, a professional disappointment, a social misstep, or interpersonal confrontation is “painful.” We endure growing pains, learn painful lessons, commemorate horrific events with days of “national healing.” What doesn’t kill us makes us stronger, no pain no gain, and according to that lawsuit, my “pain and suffering” is worth exactly $33,000. What does any of this mean? Finally, what does pain mean when the stakes are highest? What is my responsibility to the other-in-pain, given the fact that pain seems uniquely incommunicable and, in profound ways, non-transferable? In the realm of human rights – prohibitions against torture, the rights of people displaced by war to live safely, the right to affordable health care, the right not to suffer severe pain when relief is medically available, the right for it to be made medically available – how we define pain clarifies what it means to be ethical, indeed human. The texts for this class will be a mixture of philosophy, history, and literature with contemporary essays in public policy, medical humanities, and memoir.

Readings will include:
- Jacques Derrida, The Gift of Death (Chicago UP)
- Michel Foucault, The Birth of the Clinic (Vintage)
- Michel Foucault, Discipline and Punish: The Birth of the Prison (Vintage)
- Shegehisa Kuriyama, The Expressiveness of the Body and the Divergence of Greek and Chinese Medicine (Zone Books)
- Emmanuel Levinas, “Useless Suffering” and other essays
- Sarah Manguso, The Two Kinds of Decay (Farrar, Strauss)

**NOTE:** This course was also designed in conjunction with our departmental cohort in medical humanities, and with the aim of serving as new curriculum for the graduate program in creative nonfiction.
ENG 791 • College Teaching in Language & Literature • F 11:30-2:15 • Kaitlin Clinnin

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:

ENG 795 • Seminar in African American Literature: The Black Women’s Renaissance of the 1980s • M 4:00-6:45 • Briana Whiteside

The Black Women’s Renaissance of the 1980s is to #blackgirlmagic what the Black Arts Movement (BAM) is to Black Power. As the most productive moment in literary history for black women, the 1980s serve as a beginning, if not the beginning, of a conscious effort to write black women’s unfiltered experiences into the literary canon. Though overshadowed by the Black Arts Movement, which was largely male and misogynistic, BWR boldly anchors black female thought and challenges biased perceptions of what is considered “woman.” This course, then, studies the ways in which black women have spoken, thought, and forced themselves into a tradition that has overwhelmingly been male dominated. We will explore and chart the black intellectual tradition and production of various female writers, and contemplate the ways in which their writings serve as a precursor for the present-day cultural aesthetic #blackgirlmargic. We will also examine the ways in which their texts move alongside, or in opposition to, the white discourses of socialism, feminism, and liberalism. Authors of study include Toni Morrison, Alice Walker, Octavia Butler, Gayl Jones, Audre Lorde, Phyllis Alesia Perry, and Paule Marshall, to name a few.

600-LEVEL COURSES

ENG 602A • Advanced Creative Writing • TuTh 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.

ENG 611B • Principles of Modern Grammar • Web • Ed Nagelhout

ENG 614A • History of the English Language • MW 11:30-12:45 • Philip Rusche

ENG 615B • Old English I • MW 2:30-3:45 • Philip Rusche

ENG 622A • Topics in Literary Theory: Feminist Theory • MW 11:30-12:45 • Beth Rosenberg

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, Hélène Cixous, and 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 625A • Themes of Literature: Chaos Theory • Tu 4:00-6:45 • Felicia Campbell

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.
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 U.S. settler colonialism.

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 and 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’s time-traveling novel, and finally to Tracks, Robyn Davidson’s unforgettable account of her solo 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.

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.

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 636A • Major Figures in American Literature: Hemingway • Th 4:00-6:45 • Stephen Brown

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 645B • Victorian Poetry • MW 10:00-11:15 • Christopher Decker

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 seamier 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 646A • Modern British Literature: Love, Sex, and Death • MW 2:30-3:45 • Beth Rosenberg

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 661A • The Study of Poetry & Poetics • TuTh 11:30-12:45 • Claudia Keelan

ENG 671A • Modern British Novel • TuTh 11:30-12:45
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 multiracial, multicultural Britain? We will explore such questions by reading diverse novels — 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).