Department of English, Spring 2019 Undergraduate Course Offerings
Selected Course Descriptions

ENG 205-1001- Intro Writing Fic/Poetry
(TuTh 2:30-3:45)
Professor Caitlin Roach Orduna
ENG 205: This creative writing workshop course will cover two genres of writing: poetry and fiction. In it, students will read a diverse range of material from each genre and will develop their own creative process and writing craft. Students will learn literary devices and put them into practice in their own writing, which will be workshopped. The first half of the semester will cover fiction; the second half will cover poetry. The overarching theme of the course will be “writing of engagement.” Many of the texts we read will be socially, politically, and/or culturally engaged with the 21st century.

Class time will be divided between discussion of readings assigned, in-class writing assignments, and workshopping creative work. Two students will be workshopped at least one class period most weeks. In workshop, expect to explore and discuss writing technique, form, content, perspective, prosody, and more. By the end of the course, students will have read a wide range of poetry and fiction, reviewed and employed various structures and mechanics of poetry and fiction in their own work, and critically examined their own and others’ creative process and work.

ENG 298-1003-Writing about Literature
(W 4:00-6:45)
Professor Amy Green
ENG 298: We will investigate poetry, short story, drama, and novel from a global perspective, and always with the goal of exploring what literature says about our common humanity. Readings include the play Ruined and the novel Not on Fire, But Burning. Students enrolled in this section will also be required to purchase and play Final Fantasy 15: The Royal Edition as it will inform our exploration of multi-modal storytelling as a part of the course. It is available for console play and for the PC. There is gaming access in the library as well. Please feel free to contact Dr. Green at greena@unlv.nevada.edu with any questions.

ENG 402A/602A-1001-Advanced Creative Writing, Up Close and Personal: Personal Essay and Autobiographical Short Story
(TuTh 10:00-11:15)
Professor Jose Roach Orduna
ENG 402A/602A: 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. In workshop, 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 literary work.

ENG 405DX-1001-Technical Editing  
(M/W 10:00-11:45)  
Professor Edwin Nagelhout  
ENG 405DX: Technical Editing is a project-based course that promotes editing as a professional writing skill, with a focus on the skills necessary for successful editing. As information managers within organizations, twenty-first century technical editors represent organizations legally, ethically, and financially by ensuring that documentation conforms to organizational policy and industry best practices. This course will introduce students to general principles and practices of the editing process from inception to finished product. The editing process includes a knowledge of the different levels of editing, from proofreading, copy-marking, and copyediting to comprehensive editing for organization, content, and design, including illustrations, graphics, and appropriate document design for print and electronic publications.

ENG 409A-1001-Visual Rhetoric  
(M/W 11:30-12:30)  
Professor Edwin Nagelhout  
ENG 409A: Visual Rhetoric provides an in-depth introduction to rhetorical underpinnings of visual elements and considers what it means to be visually literate consumers and producers in an increasingly multimedia world. Through readings in a variety of disciplines and through analyses of many different types of images, we will study visual rhetoric in the context of our modern visual culture, and explore some of the ways in which the visual is, and can be, used to influence opinions, beliefs, attitudes, and behaviors.

ENG 414A-1001-History of the English Language  
(MW 11:30-12:45)  
Professor Philip Rusche  
ENG 414A: 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 422A-1001-Topics in Literary Theory: “The Long Enlightenment”  
(TuTh 10:00-11:15)  
Professor John Hay  
ENG 422A: This course (which is cross-listed with GWK 300, a requirement for the Great Works Academic Certificate) will focus on reading and discussing classic texts from the movement known as the Enlightenment, which is generally understood as coming to fruition in the eighteenth century. Featured authors will include (but are not limited to) Montaigne, Hobbes, Descartes, Locke, Newton, Hume, Kant, and Wollstonecraft. Active participation will be a major component of the course grade, so students signing up for this class should be eager to talk about what they read.

ENG 425A/625A-1001-OK Computer—Cyberpunk Fictions  
(W 4:00-6:45)  
Professor David Morris
ENG 425A/625A: This course will examine the relationship between humanity and machines. We will also discuss computer hacking, information warfare, Japanese culture, Radiohead, artificial intelligence 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*, Thomas Pynchon’s *Bleeding Edge*, Margaret Atwood’s *Oryx and Crake*, and Jaron Lanier’s *You Are Not A Gadget*.

ENG 425A/625A-1003-Introduction to Literary Nonfiction
(Th 4:00-6:45)
Professor David Morris
ENG 425A/625A: This course will examine the rise of North American narrative nonfiction, tracing its roots in the turmoil of the 1960s and New Journalism. We will also discuss current trends in nonfiction. Readings will include Joan Didion’s *The White Album*, Leslie Jamison’s *The Empathy Exams*, Hunter Thompson’s *Fear and Loathing in Las Vegas*, Gloria Anzaldua’s *Borderlands/La Frontera*, Michael Herr’s *Dispatches* and *Into the Wild* by Jon Krakauer.

ENG 426B-1002-Mythology
(T 4:00-6:45)
Professor Amy Green
ENG 426B: Our exploration of mythology will take a global perspective. We will consider that what we now deem to be myths were once the sacred beliefs and texts of ancient cultures. We will also focus on areas related to myth like rites and rituals, heroic tales, and iterations of mythology in the modern day. Students enrolled in this section will also be required to purchase and play one video game. The choices are *Final Fantasy 15: The Royal Edition*, *Horizon Zero Dawn*, or the *Witcher 3: Wild Hunt*. Our study of modern mythology will be informed, in part, by our exploration of mythology as explored in each of these video game choices. Either the PC versions or gaming console versions are fine. There is also gaming access in the library. Please feel free to contact Dr. Green at greena@unlv.nevada.edu with any questions.

ENG 427B-Gender & Literature: Queer Literature & Theory
(TR 4:00-5:15)
Professor Anne Stevens
ENG 427B: This course will explore the history of sexuality through the study of literary, theoretical, and cinematic works. Primary texts will include E. M. Forster's *Maurice*, James Baldwin's *Giovanni's Room*, Patricia Highsmith's *The Price of Salt*, and Maggie Nelson's *The Argonauts* alongside the films *Carol* and *Moonlight*. Theorists studied may include Michel Foucault, Eve Sedgwick, Judith Butler, Gloria Anzaldua, Adrienne Rich, Jack Halberstam, and Audre Lorde.

ENG 440A-1001-Medieval Literature
(MW 2:30-3:45)
Professor Philip Rusche
ENG 440A: In this course we will read the prose and poetry of the early and late medieval period, starting with the earliest works written in Old English like *Beowulf* and continuing into the post-Conquest period with Middle English poems like *Sir Gawain and the Green Knight*. By the end of the semester you should have a good understanding of the cultural, social, and historical context in which these works were written and the trends of current scholarship on them.

ENG 443C-1001-Later 18th-Century Literature
(TuTh 1:00-2:15)
Professor Timothy Erwin
ENG 443C: Later Eighteenth-Century Literature (443C), is a course devoted to two gifted writers, Samuel Johnson and Jane Austen. Johnson headed a group of intellectuals, journalists, and artists called the
Literary Club, formed to allow him to engage in conversation with the best minds of his time. Members included Oliver Goldsmith and Edmund Burke. Jane Austen lived a comparatively isolated life as a writer, though she was close to her family and engaged in a witty correspondence with her sister Cassandra. Among the women writers she most admired is Frances Burney. Where Johnson was a literary jack-of-all-trades, Austen was the best novelist of her day -- even though few readers knew it.

The major aim of the course is to introduce you to the best poems, novels, plays, and pictures of the day, and also to empirical aesthetics. Among the major concepts to be treated are the duties entailed by friendship; the ethical choice of life; and the formation of the picturesque aesthetic. There will be two exams and a longer paper required, as well as a brief class presentation put together with another student.

**ENG 446A/646A-Modern British Literature**
(M/W 8:30-9:45)
**Professor Beth Rosenberg**
ENG 446A/646A: This course is a survey of major modernist writers from the beginning of the twentieth century to the present. Poetry, fiction, and drama by the following authors and others will help us to understand the forms and aesthetics of modernism: Joseph Conrad, James Joyce, Virginia Woolf, W. B. Yeats, T. S. Eliot, Katherine Mansfield, Samuel Beckett, and Ian McEwan.

**ENG 449A-British Literature I**
(MW 1:00-2:15)
**Professor John Bowers**
ENG 449A: I provide a survey of English-language literature from the Old English period to the 18th-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 18th-century we will read Swift’s Gulliver’s Travels, Boswell’s Life of Dr. Johnson, and we end with Jane Austen’s Pride and Prejudice. There will be six quizzes, a term paper (revision required), and a final exam.

**ENG 451A-1002-American Literature I**
(TuTh 2:30-3:45)
**Professor John Hay**
ENG 422A: This course surveys American literature from the colonial era to the Civil War. Students will be introduced to major authors, literary movements, and historical issues.

**ENG 470B-1001-British Novel II**
(TR 1:00-2:15)
**Professor Kelly Mays**
ENG 470B: This course invites you to enter and explore the vast, variegated, weirdly familiar, and sometimes just plain weird terrain of the nineteenth-century British novel. This semester, however, we’ll survey that landscape by concentrating on the work of just three of this (or any) century’s finest novelists — Jane Austen, Charlotte Brontë, and Thomas Hardy. Our reading will include the books today considered their greatest masterpieces — Pride and Prejudice, Jane Eyre, and Tess. But we’ll also read one other, very different novel by each author in order to expand our vision of their distinctive fictional worlds and oeuvres; of a tumultuous century and its fiction; and of the competing notions of nation, class, gender, sexuality, and subjectivity that animate them all. These “other” novels will be Austen’s and Brontë’s most political, Mansfield Park and Shirley, as well as Hardy’s first great success, Far from the Madding Crowd.

**ENG 477A/677A-Film Noir and Its Literature**
(Tu 4:00-6:45)

**Professor Felicia Campbell**

ENG 477A/677A: 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 485A/685A-Asian Literature
(W 4:00-6:45)

**Professor Felicia Campbell**

ENG 485/685A: This semester we examine selected contemporary fiction from, 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. We will move from the Asian Diaspora into North America to post bomb Japan and the bizarre world of Haruki Murakami, from China under Mao to the slums of India. Students projects will provide further context.

ENG 486B/686B-Postcolonial Literature
(M/W 11:30-12:45)

**Professor Beth Rosenberg**

FULFILLS DEPARTMENTAL MULTI-CULTURAL/ETHNIC REQUIREMENTS

ENG 486B/686B: This course will 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 who come from a range of former British colonies (West Indies, Africa, and India), including modernist Indian writer Mulk Raj Anand, and contemporary writers like Salman Rushdie, V. S. Naipaul, and Hanif Kureishi. Readings in this course may also include Jean Rhys’s *Voyage in the Dark*, Samuel Selvon’s *The Lonely Londoners*, Edward Brathwaite’s *To Sir with Love*, Doris Lessing’s short stories, Caryl Phillips’ *The Nature of Blood*, Zadie Smith’s *White Teeth* as well as a range of poetry by Louise Bennett, Una Marsen, and Derek Walcott.

ENG 494A-Native American Literature
(M/W 10:00-11:15)

**Professor Steven Sexton**

ENG 494A: An important way in which we understand the world and imagine who we are as individuals, as communities, and as a people is through the stories we tell. Through their novels, poetry, and short fiction, we will examine how Indigenous people express self-imagination, the act of imagining oneself, through their literatures. We will also look at how Indigenous people confront issues brought by settler colonialism that include identity, history, and politics.

ENG 495B/AAS 492-The Octavia Butler Mixtape: An African American Timeline in Sci-Fi
(MW 2:30-3:45)

**Professor Briana Whiteside**

ENG 495B/AAS 492: It has been argued that African Americans don’t read science fiction because the genre is either whitewashed or aliens don’t sit well in the Black imagination. But, what if African Americans have lived a very real science fiction nightmare on American soil? What do we learn when Black people are centered in narratives and the stories are bent towards their social and political issues? What happens when African Americans have superpowers that are used to make them superhuman and therefore superior? What if you were snatched back into the antebellum South? Would you be interested? These underlying ideas and more are explored in the work of Octavia Butler. Positioning Butler within
studies of Afrofuturism, we will explore how thinking through African American history in a future context provides us new tools to help understand the African American experience in a more imaginative way.