

Fall 2009 Graduate Course Descriptions

ENG 705: Graduate Fiction Workshop

Monday 4:00-6:45pm **Pablo Medina**

ENG 705: Graduate Poetry Workshop: The poem-documentary

Thursday 4:00-6:45pm **Claudia Keelan**

A workshop, the class will focus on student writing, as well as current poetic trends. This semester, we shall examine the poem-documentary written by contemporary authors, including Susan Howe, Alice Notley, and Claudia Rankine. We shall consider the implications of the poem turned documentary and find sources in the literary tradition.

ENG 711: Studies in Language

Monday 7:00-9:45pm **Denise Tillery**

This class will focus on analyzing public discourse using discourse analysis and sociolinguistic approaches. We'll analyze the ways that texts are produced and consumed in the public domain, focusing on contemporary high-profile public issues such as environmental policy, terrorism and "homeland security," and public documents on the government's use of torture. Using critical discourse analysis as a lens through which to view public documents and their reception, we will gain insight on the ways that our culture structures public conversations on issues that are critical for our times. Texts: *The Rhetoric and Ideology of Genre: Strategies for Stability and Change*. Richard Coe, Lorelei Linguard, and Tatiana Teslenko, eds.; *Genre Analysis: English in Academic and Research Settings*. John Swales; *The Argument Culture: Moving from Debate to Dialogue*. Deborah Tannen; *Analyzing Discourse: Textual Analysis for Social Research*. Norman Fairclough; *Principles of Critical Discourse Analysis*. Teun A. van Dijk.

ENG 720: Studies in Medieval Literature

Tuesday 4:00-6:45pm **Philip Rusche**

This course will focus on Old English literature (Beowulf, the Battle of Maldon, Dream of the Rood, the Riddles, etc.) and some Middle English. Although we will read most texts in modern English translations, we will use facing page editions so that we may discuss and learn some of the basics of Old English.

English 725: Studies in Shakespeare

Monday 4:00-6:45pm **Richard Harp**

Reading and discussion of selected Shakespeare plays. Readings will be drawn from such plays as Julius Caesar, King Lear, Hamlet, Macbeth, Antony and Cleopatra, Henry IV, Pt. I, Henry V, The Winter's Tale, and The Tempest. Assignments will include weekly critical readings (selected by the student from library databases), a midterm, a final paper, and one in-class report. Discussions will include controversial issues of the plays such as Macbeth's tragic heroism, culpability of Hamlet's "delay," the greatness or irresponsibility of Antony and Cleopatra, the heroism of Caesar and/or Brutus, the adequacy of Henry V as the "mirror of all Christian kings," etc. Students will be encouraged to choose their own final paper topic. I will be glad to discuss available areas of original research or relatively under-researched topics.

ENG 729: Forms of Fiction: Comparative Literature for Writers

Tuesday 4:00-6:45pm **Doug Unger**

This is a class designed primarily for creative writers but also open to all graduate students. The major focus will be Comparative Literary studies, with an emphasis on new 21st century novelists drawn from three major ethnic and/or language origins: Latin American, Chinese, and Indian (subcontinent), with a short two-book unit on political issue novels, though these origins should be a minor point of discussion within more emphasized issues of aesthetic, technical and cultural relevance. Primary study of the novels will focus on writing techniques; also, varying critical approaches to comparative literary studies will be examined in some depth. Language issues raised by kinds and qualities of literary translations also will be considered and discussed then compared to the language of novels written in English. Part of the project for the class will be participation in an ongoing, new structuralist reader-response experiment on the geometries of fiction—the class will assist in advancing the experiment by taking the reader-response surveys for each assigned book and in improving the diagrammatic representation of the novels in order to improve conceptual comparisons of individual and collective reader responses to the novels for the course (this should be fun to do, which is a big part of the point of such a playful approach to reading). Required work will

be: for creative writers, at least 8 brief “imitations” of some stylistic innovation, character reading, or structural invention discovered in the class readings; OR “technical annotations” describing the writing technique learned from another writer; OR the choice can be two substantial essays (1500-1700 words), exploring one or more comparative critical approaches, with some research drawn from sources outside the class readings. Also: steady attendance and active participation in class discussions will be expected of all students. Keeping up with the reading assignments is the most important requirement for the well-being of the classroom community, also for our sense of fun and play with different approaches to the readings.

Reading List:

Bolaño, Roberto, *The Savage Detectives*
Moya, Horacio Castellanos, *Senselessness*
Díaz, Junot, *The Brief Wondrous Life of Oscar Wao*
Xun, Lu, *Diary of a Madman*
Hua, Yu, *Brothers*
Li, Yiyun, *The Vagrants*
Lahiri, Jhumpa, *The Namesake*
Murr, Naeem, *The Genius of the Sea*
Adiga, Aravind, *The White Tiger*
Pahmuk, Orhan, *Snow*
Khoury, Elias, *Gate of the Sun*
Zepetnek, Steven Tostoy de, *Comparative Literature: Theory, Method, Application*

ENG 731: Studies in Restoration and Eighteenth-Century Literature: Imagining the Novel
Wednesday 4:00-6:45pm **Tim Erwin**

The course offers an introduction to the emerging genre of the novel during the eighteenth century in Britain. The reading list includes three intermixed types of prose narrative: (a) the romance, (b) the realist narrative, and (c) the fictive biography or personal history. We’ll raise several critical issues along the way, among them a continuing concern with intertextuality. Why do so many eighteenth-century literary works offer commentary on one another? we’ll ask. The question may be answered in a number of ways. New media tend to be self-referential. As a genre written mainly for newly literate women readers, the novel often addresses insistent matters of gender equity. Secondly, we’ll ask, Is the novel hostile to the visual imagination? If we’re reading Richardson, the answer would seem to be yes; if we are reading Fielding, the answer is probably no; and if we look carefully at *David Simple* by Sarah Fielding – sister to Henry and confidante of Richardson – we have an instance of how the difference was mediated. Often considered a novelist in graphic art, Hogarth is included as the instructive paradox of the anti-visual artist, and also as someone who illustrates Fielding’s early satiric theory (but not his practice) in which fiction is considered as a comic epic-poem in prose.

Reading List:

Moll Flanders, Daniel Defoe
Fantomina, Eliza Heywood
Pamela, Samuel Richardson
William Hogarth: 101 Prints, ed. Sean Shesgreen
Shamela and Joseph Andrews, Henry Fielding
David Simple, Sarah Fielding
The Vicar of Wakefield, Oliver Goldsmith
Camilla, Frances Burney
Persuasion, Jane Austen

ENG 743: American Literary Naturalism
Tuesday 1:00-3:45pm **Joe McCullough**

In this graduate seminar, we will be reading novels from the most important practitioners of late nineteenth century American Literary Naturalists, including Stephen Crane, Theodore Dreiser, Frank Norris, Kate Chopin, Richard Wright, and perhaps Jack London. Each member of the class will prepare regular short position papers, a term research project, a final examination, and possibly a presentation.

ENG 744: Indigenous People
Wednesday 1:00-3:45pm

Jane Hafen

ENG 760: The Detective Story
Thursday 4:00-6:45pm

Felicia Campbell

An in-depth look at the many faces of mystery and detective fiction since the nineteenth century. Emphasis on discussion and individual research into the area of student's greatest interest, resulting in an original paper with publication potential.

ENG 795: Colonial Discourse Analysis

Monday 1:00-3:45pm

Mustapha Marrouchi

Western Humanism: The Flip Side: Puccini, Conrad, Bowles, Greene, Highsmith, Naipaul. The course sets out to investigate the construction, elaboration, and critique of the concept and domain of humanism, a Western tradition often condemned as the intolerant voice of the white male establishment and regularly associated with Eurocentrism and even imperialism. The course will begin by considering unstable mixtures of representation and misrepresentation, collusion and rebellion, aversion and attraction, which defeat post-colonial polarities. It is about the half-joking yet half-serious desire to disfigure the Other simply because he or she happens to be not like "us," as well as about the way certain writers are outraged by colonial brutality while being deep-dyed authoritarians themselves. Most of them recognize that the harmless native is neither harmless nor all that different from themselves; their portrayal of him or her as "naive, gentle, exotic" is usually a device to offset the viciousness of the colonial project rather than a judgment on how he or she actually is. The Yahoos are both colonized wretches and humanity as a whole, which allows Swift to suggest that the imperialist is no better than the native while continuing to promote a demeaning stereotype of the latter. Conrad pulls off much the same double-think in *Heart of Darkness*. If the Yahoos are all of us, then nobody deserves to lord it over anyone else; but if they are the lower orders, then they are brutish and belligerent enough to require a spot of firm government. The course will also explore the seismic shift brought about by the advance of cultural sensitivity. It will argue for the alternative, a form of humanism that aims to incorporate, emancipate, enlighten, and read "in a worldly and integrative mode" rather than typecast, discipline, and punish. The four main topics will be: a) The interdependence of culture and space b) The laws of hospitality in the West and the Rest c) Resistance and opposition to the native d) Cultural intersection, transcendence, representation.

Reading List:

Puccini, *Madama Butterfly*
Joseph Conrad, *Heart of Darkness*
André Gide, *The Immoralist*
Albert Camus, *The Outsider*
Paul Bowles, *The Sheltering Sky*
Edith Wharton, *In Morocco*
Patricia Highsmith, *The Tremor of Forgery*
V.S. Naipaul, *A Bend in the River*

ENG 795: Visual Rhetoric

Monday 7:00-9:45pm

Julie Stagers

This course examines the role of the visual in the art of persuasion (rhetoric). Through readings in a variety of disciplines and analysis/production of a range of visual texts, we will consider the ways visual compositions and composing practices shape culture. We will be configuring "visual compositions" quite broadly. A "composition" might be any of the following (to provide a ham-handed set of local examples): a vintage casino matchbook, a billboard on The Strip, clips from the movie *Casino*, the social space created by architecture at The Wynn. The question that will guide our explorations over the course of the semester is: "What does it mean to be a literate consumer/producer of visual texts in contemporary culture?" This course will be of particular interest to MA students in the Language/Composition track and to Ph.D. students who are pursuing a sub-emphasis in Rhetoric and Composition, but readings and assignments are designed to accommodate students with a wide range of research interests (i.e., aesthetics, pop culture, mass media, computers and writing, film, game theory, etc.) The booklist for this course will be finalized once enrollment is set, but readings will blend the theoretical (selections from Barthes, Baudrillard, Bourdieu, etc.) and the pragmatic (Scott McCloud's "Understanding Comics") with the pedagogical (i.e. What does all of this mean for teaching/learning?). Students who register for this course should send an email

to julie.staggers@unlv.edu outlining their research interests/what their interest is in taking the course. This will help Dr. Staggers develop the final reading list for fall.

ENG 795: Difficult Writing

Tuesday 7:00-9:45pm

Dave Hickey

Beckett, Barthelme, Robbe-Grillet (in English), Cortazar (in English).