

## **Graduate Course Descriptions Spring, 2019**

### **AML 6507 Studies in Later American Literature: U.S. Indigenous Literature**

Tuesday, 6-8:45, Dr. Betsy Nies  
(American Literature, post-1800)

When N. Scott Momaday (of Kiowa ancestry) won the Pulitzer Prize for Fiction in 1969 for his novel *House Made of Dawn*, he launched the Native American Renaissance. Momaday's novel features a war-traumatized veteran who returns to Jimenez Pueblo a broken, violent man; Abel finds peace only by reintegrating traditional healing practices into his life. Momaday's work and public acclaim opened the door for many other indigenous writers such as Leslie Marmon Silko, Louise Erdrich, and James Welch, who examine the ways traditional orientations to the world intersect with contemporary realities. The first wave was followed by other writers who questioned the validity of invoking traditional world views and religious practices. Sherman Alexie challenged what he called the "corn pollen" school of indigenous fiction, writing in his short story cycles and novels about the social and economic devastation that plagues many of today's reservations. Following Alexie, University of California professor Gerald Vizenor took a foray into postmodern theory, examining the relationship between deconstruction and trickster ontologies. His deeply sexual, post-apocalyptic narratives force readers to question any pre-established concepts of "Indian." This course will start with an investigation of representations in film and television of Native Americans and then trace the waves of evolution in the field through reading fiction, theoretical essays, and poetry.

Students will write weekly responses, present one research article, and create final essays or projects that speak to the issues addressed in the course.

### **ENC 5720 Problems in Contemporary Composition**

Online, Dr. James Beasley  
Concentration in Composition and Rhetoric

Thank you for applying for our teaching position! Before we begin, we just have a few questions:

1. If you could design a class just for our students, what would it be?
2. How would you grade or respond to our students' writing?
3. How would you assess our students fairly, but take into account their diversity?

If you've wondered how you might answer these questions, students completing ENC 5720 Problems in Contemporary Composition will be able to:

1. Understand how to assess writing problems in local environments.
2. Develop relevant courses based in rhetorical theory for specific situations.
3. Develop a repertoire of responses to student writing.
4. Develop assessments that measure fairly and account for differences in student diversity.
5. Develop administrative strategies to increase student agency.

**LIT 6246 Major Author: William Blake**

Thursday, 6:00-8:45, Dr. Michael Wiley  
(British, major author, post-1800)

This course will focus on William Blake, the poet, engraver, artist, mystic, political theorist, visionary, Londoner, and madman. Blake's writing and pictorial art exploded the mental, physical, and ideological shackles that contained and constrained readers at the end of the eighteenth and beginning of the nineteenth centuries. As we will see, his work still tests—and breaks through—the limits of readers in the twenty-first century.

We will read Blake's writing and graphic works to see how he conceives and re-conceives a world that is at once recognizably that of Romantic-era Britain and a space relating to it from a seemingly separate vantage—a vantage that is never stable and yet nearly always allows for startling critical perspectives. As part of this process, we will consider Blake in relation to important contextual figures in the arts, philosophy, politics, religion, and literature. Also as part of the process, we will consider Blake in relation to twenty-first-century artistic, philosophical, socio-political, religious, and literary trends and particulars. We will read and engage with selections from some of the major theoretical and critical accounts of Blake's writing.

Graded work will include a midterm essay, a final essay, and a class presentation.

**ENL 6502 Studies in Early British Literature: “Diving into The Wreck: What’s Salvageable in Early Brit Lit?”**

Wednesday, 6-8:45 pm, Prof. Chris Gabbard  
(Early British Literature, pre-1800)

Does early Brit lit consist of anything other than dusty literary antiques? The answers to this question are: (1) many of these texts shed light on modern life and literature, and (2) many (but definitely not all\*) make excellent high-school reading. To this end, we will study poems, plays, and prose from the period that easily lend themselves to pre-college classrooms. For a final project, students may choose to either develop a lesson plan for teaching a particular text (or texts) or write a conventional paper combining research and criticism. Each student will present one scholarly article to the class, either individually or as part of a team.

We will read Eliza Haywood's novel of romantic intrigue *Fantomina*, Aphra Behn's satire on male behavior *The Rover*, Olaudah Equiano's slave narrative and travel memoir *The Interesting Narrative*, the Earl of Rochester's raunchy and scandalous poetry, Richard Brinsley Sheridan's very funny comedy *The Rivals*, Alexander Pope's mock-epic satire on able-bodied teens *The Rape of the Lock*, Oliver Goldsmith's also very funny comedy *She Stoops to Conquer*, John Donne's metaphysical *Songs & Sonnets*, a few sonnets about blindness by John Milton, protest poetry by Anne Finch, and a few of William Shakespeare's sonnets. Other short texts also may be assigned.

## **LIT 6934 Gender, Sexuality, & Cinema**

Mondays 6:00–8:45pm, Dr. Nicholas de Villiers

(Substitute for LIT 6654 Comparative and World Literature, post-1800)

Feminist film theorist Laura Mulvey argued that there was a sexual division of labor in Classical Hollywood cinema with “Woman as Image, Man as Bearer of the Look.” Women were objectified by the “male gaze” in cinema, which catered to the visual pleasure of male audience members. The documentary *The Celluloid Closet* makes an equally broad claim that “Hollywood taught straight people what to think of gay people, and gay people what to think of themselves.” Feminist critics since Mulvey have gone on to consider the problem of female spectatorship and questioned the social construction of gender (masculinity as well as femininity), and LGBT (lesbian, gay, bisexual, and transgender) film historians have since asked what possibilities there are for queer and transgender identification and desire in cinema. This course provides an opportunity for discussion of these and related issues regarding “the politics of representation” in an atmosphere of free and open inquiry. The principle analytical tools will be drawn from the diverse interdisciplinary fields of cinema and media studies, cultural studies, gender studies, gay and lesbian studies, and queer theory. Students will give an in-class presentation and complete a research paper on a film of your choosing.