

Graduate Course Descriptions *Spring 2015*

503:01 **Old English I**
L. Brady **M 3:00-5:30**
Ext. 7668 **lbrady@olemiss.edu**

Unlock your word-hoard and learn *wordrihta fela* (many proper words) in an introduction to the Old English language and its literature. The first half of the semester will be an intensive study of Old English grammar (phonology, morphology, syntax, and vocabulary), accompanied by shorter readings in prose. The latter portion of the course will turn to longer translations of prose and an introduction to Old English heroic poetry. Course requirements: class participation and daily translation, midterm, final, and a research paper for graduate students. There are no prerequisites, and this course is open to both advanced undergraduate and graduate students. This course satisfies the pre-1800 requirement.

599:01 **Special Topics in English: Shakespeare**
I. Kamps **W 4:30-7:00**
Ext. 7439 **egkamps@olemiss.edu**

For students pursuing a graduate degree in the School of Education. A study of the plays, narrative poems, sonnets, and representative criticism. We will pay close attention to Shakespeare's language, historical context, and the conditions of theatrical performance. Plays under consideration are: *A Midsummer Night's Dream*, *Romeo and Juliet*, *Much Ado About Nothing*, *The Merchant of Venice*, *Richard II*, *Henry V*, *Twelfth Night*, *Hamlet*, *All's Well That Ends Well*, *Measure for Measure*, *Othello*, *Macbeth*, *King Lear*, and *Henry VIII*. Requirements: attendance, class participation, a midterm paper, a term paper.

617:01 **Teaching College English**
R. Cummings **T 6:00-8:30**
Ext. 2121 **cummings@olemiss.edu**

The purpose of this course is to give an introduction to the teaching of composition at the University of Mississippi. The course is structured to allow you to make decisions on balancing your focus between theory and practice as you learn how to design, teach, and conduct assessment within a first-year writing course. We will give particular emphasis to the "assign-respond-evaluate" cycle for student writing. You will develop a learning plan by choosing from a range of projects, including: a statement of teaching philosophy, a Writing 101 syllabus, a Writing 101 writing assignment, a review of a composition article for a course annotated bibliography, a review of a scholarly book for the course annotated bibliography, and one or more observations of writing classrooms, collected in a showcase teaching portfolio. Each class meeting will split time between discussion of an important rhetoric and composition text (led in turns by students) and the in-class development of teaching practices.

681:01 **Graduate Fiction Seminar II**
T. Franklin **W 3:00-5:30**
Ext. 2782 **tfrankli@olemiss.edu**

This is a reading- and writing-intensive seminar wherein students submit original works of fiction to the class for critique.

682:01 **Graduate Poetry Seminar**
D. Harriell **T 3:00-5:30**
Ext. 6947 **harriell@olemiss.edu**

English 682 is a course designed for advanced students of poetry writing. While this course will function as a craft workshop, our overall scope will be macro. This means we will consider the work of our participants through sequence. Students will have two opportunities to workshop a sequence of around 5-10 poems. Collectively, we will consider and comment on narrative and or aesthetic patterns amongst craft concerns. Our goal is to immerse ourselves in an environment that aims to foster creativity, curiosity, and a respect for language. Our course requirements will consist of an essay, two workshops, and a final revised manuscript of around 10-15 pages. With your full engagement, by the end of this course you will have a greater appreciation and a truer understanding of the sequence: the ways in which a good poetry collection is constructed and the way that particular—

and purposeful—construction creates an impression on the reader. Additional readings will be provided at various points throughout the semester.

683:01 **Form, Craft, and Influence: Fiction**
C. Offutt **M 3:00-5:30**
Ext. N/A **offutt@olemiss.edu**

This is a reading and discussion class that will study literature from the standpoint of writers: a close reading of various texts. We will focus solely on the words on the page. The goal is to understand how the author accomplished what he or she was attempting within the work. Most of the reading will concentrate on books and stories in which the author has taken strong risks with structure, subject matter, approach, and style. Texts will include novels and short stories from the 20th and 21st Century.

686:01 **Studies in Genre: Nonfiction Workshop**
B. A. Fennelly **M 6:00-8:30**
Ext. 7914 **bafennel@olemiss.edu**

The aim of this graduate nonfiction workshop is to develop and deepen our understanding of the forms and possibilities of nonfiction prose. We'll study both classic and contemporary models, including the book-length nonfiction project. Students will write, workshop, and revise some short essays during the course of the semester and two longer pieces: an essay-length memoir and a personal essay that engages with the outside world through research. In addition to discussing craft, we will study and discuss the nonfiction market and publication opportunities. This class is only open to MFA students. Other students need professor permission to enroll. MFA candidates may repeat this course for credit.

711:01 **Studies in Shakespeare: Shakespeare and Ecocriticism**
K. Raber **T 3:00-5:30**
Ext. N/A **kraber@olemiss.edu**

Brownfields, smog, violent weather, resource depletion, species collapse—as has been illustrated in recent ecocritical studies of the plays and poems, Shakespeare's England had many of the same ecological problems we assume are relevant only to our own time. This course will read a representative selection of Shakespeare's works to investigate what the

study of a literary figure from the remote past can contribute to a field that is necessarily born out of concerns with the present, and reciprocally what ecocriticism can contribute to the study of Shakespeare. Students will write weekly responses to the readings, present at least once in class, and write two essays, one short and one long.

719:01 **Contemporary African Literature**
A. Alabi **Th 6:00-8:30**
Ext. 6948 **aalabi@olemiss.edu**

This course will focus on how contemporary critical theory can aid our understanding of major developments in African literature. We will start by reviewing aspects of recent literary theories, especially globalization, ecocriticism, postcolonial, and feminist theories that can illuminate our interpretation of African literature. We will then examine the representation of orality, language, culture, patriarchy, ecology, colonialism, and postcolonialism in African literature. The texts for our discussion, selected from various genres and parts of Africa, will include Nadine Gordimer's *July's People*, Ngugi wa Thiong'o's *Matigari*, Wole Soyinka's *Death and the King's Horseman*, Nawal El Saadawi's *Woman at Point Zero*, Chinua Achebe's *Anthills of the Savannah*, and Naguib Mahfouz's *Miramar*.

757:01 **Oscar Wilde and Fin de Siècle Literature and Culture**
D. Novak **Th 3:00-5:30**
Ext. 7456 **dnovak@olemiss.edu**

This class will offer an intensive study of the work of Oscar Wilde—a figure who has taken on a variety of (sometimes contradictory) connotations in literary and popular culture: an icon of homosexuality and of gay martyrdom; of Irish identity; of the aesthete; and of modernity or postmodernity. Wilde's life and his position as a pivotal figure in the history of sexuality so often dominates our understanding of his texts that it is sometimes hard to remember him as a writer and theorist in his own right. Reading plays, poems, fiction, and non-fiction essays as well as critical, biographical, and theoretical work on Wilde, we will focus on how Wilde himself defines the terms by which he is most often understood—identity and desire, body and text, performance and essence. Our course will also look at other literary, scientific, and theoretical texts from the 1880s and 90s to contextualize Wilde within a larger British fin-de-siècle conversation. At the same time, while our class is focused on a single author and period, we will explore the way in which Wilde's work and his afterlife asks us to think about the way we imagine authorship, the function of the archive

(material and digital), and the uses and limits of historicism.

759:01 **Studies in Contemporary Literature:
Black Voices from Prison**
P. Alexander **W 6:00-8:30**
Ext. 5602 **pealexan@olemiss.edu**

Responding to African American literary criticism's recent engagements with contemporary imprisonment, this course examines the representation of prisons and the imprisoned in African American autobiographical writings over the past five decades. We will be particularly attentive to how African American autobiographers and epistolary writers from the 1960s onward anticipate and resituate recent critical prison studies and women's studies scholarship (the work of Angela Y. Davis, Dylan Rodríguez, Victoria Law, and Beth E. Richie) on police intimidation, racial profiling, gendered state violence, discriminatory sentencing, indefinite solitary confinement, and racialized prisoner abuse. We will also analyze criticism that explores how these literary works elucidate a distinctive, bottom-up conceptualization of criminalization, punishment, (in)justice and (un)freedom specific to our epoch of racialized mass incarceration—namely, the work of H. Bruce Franklin, Joy James, Michael Hames-García, and Brian Conniff.

In addition to our engagement with the work that inspires this course's title—Etheridge Knight's edited anthology *Black Voices from Prison*—our primary readings for the seminar will likely include Martin Luther King, Jr.'s *Letter from Birmingham Jail*, the prison letters of George Jackson, the essays of longtime death-row intellectual Mumia Abu-Jamal, and the autobiographical writings of Malcolm X, Angela Y. Davis, Assata Shakur, John Edgar Wideman, Patrice Gaines, Robert Hillary King, and R. Dwayne Betts.

761:01 **Faulkner**
J. Watson **W 3:00-5:30**
Ext. 7671 **jwatson@olemiss.edu**

A seminar intended primarily for graduate students in English and Southern Studies. The reading for the course will “cluster” primary works by Faulkner with readings in critical theory, cultural studies, and U.S. southern history, in order to approach Faulkner's works as offering an imaginative chronicle of modernization in the U.S. South, including the impact of the modernizing process on land use, social and racial relations, culture,

technology, identity, and psyche. Course requirements will include weekly online reader-response journals, an in-class presentation, and a 15-25-page seminar paper. The reading list will include the following “clusters”: (1) readings on Great War modernism by Paul Fussell, Eric Leed, Modris Eksteins, George Mosse, and others; Faulkner, *Soldiers' Pay* (1926); (2) Marshall Berman, selections from *All That Is Solid Melts Into Air: The Experience of Modernity*; Pete Daniel, selections from *Breaking the Land: The Transformation of Cotton, Tobacco, and Rice Cultures Since 1880*; Faulkner, *The Sound and the Fury* (1929); (3) Michel Foucault, *Discipline and Punish: The Birth of the Prison*; Faulkner, *Sanctuary* (1931); (4) Enda Duffy, *The Speed Handbook: Velocity, Pleasure, Modernism*; Faulkner, *Pylon* (1935); (5) Eve Kosofsky Sedgwick, *Epistemology of the Closet*; Faulkner, *Absalom, Absalom!* (1936); (6) readings on modernity and mass culture by Walter Benjamin, Theodor Adorno, and Andreas Huysmans; Faulkner, *If I Forget Thee, Jerusalem* (1939); (7) readings on Black/Atlantic modernism by Paul Gilroy, Joseph Roach, and Houston A. Baker, Jr.; Faulkner, *Go Down, Moses* (1942). We will also over the course of the semester read a generous selection of Faulkner's short stories.

768:01 **Studies in Early American Literature:
American Literature and the Spectacle of Haiti**
P. Reed **Th 3:00-5:30**
Ext. 7685 **preed@olemiss.edu**

Haiti, formerly the French colony of Saint Domingue, was known as the “Pearl of the Antilles” before history's only successful slave revolution produced the independent black republic of Haiti in 1804. As colonial engine, revolutionary inspiration, and independent black nation, Haiti has maintained a complicated and important presence at once marginal and central to the American literary imagination. At once unrepresentable and irrepressible, Haiti shadowed American culture throughout the nineteenth century, inflecting contested representations of nationhood and history; freedom and democracy; racial and religious difference; and cultural and aesthetic value. This class will deal primarily in the texts of early American fiction and theatre culture; course texts may include dramas and novels by Charles Brockden Brown, Leonora Sansay, and Herman Melville, alongside iconic African American texts by Prince Saunders, David Walker, and Martin Delany. These literary and vernacular forms will allow us to engage questions of genre and cultural transmission; transnational literary studies; performance studies; and critical race theory. The seminar will require substantial critical writings and a seminar paper of potentially publishable length.



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Graduate students can schedule appointments by calling 915-7686. The Writing Center is located in Suite 310, J.D. Williams Library.