

Graduate Course Descriptions *Spring 2016*

503:01 **Old English I**
M. Hayes **MTWTH 4:00-5:15 (first spring term)**
Ext. 7049 **hayes@olemiss.edu**

In this brief course (“First Spring 2016”), you will acquire basic fluency in reading the Old English language and use that fluency to read some of the greatest short literature written in English before the year 1100 such as *The Battle of Maldon*, *The Dream of the Rood*, *The Wanderer*, and *The Wife’s Lament*. Old English is the progenitor of Modern English and yet is different enough that it needs to be learned as a foreign language. Facility in a foreign language is best acquired through regular and frequent application: the consistency of effort required this course is accordingly exceptional for an English course, as is suggested by the four sessions per week (January 25-March 7). Students with no knowledge of an inflected language will find the course a good introduction to the study of language. For everyone, this course will require hard work, the reward for which will be eventual ease in reading Old English. This course satisfies the “pre-1500 requirement” for English majors. Additionally, it counts toward the Medieval Studies minor.

504:01 **Old English II: *Beowulf***
M. Hayes **MTWTH 4:00-5:15 (second spring term)**
Ext. 7049 **hayes@olemiss.edu**

In this brief course (“Second Spring 2016”), you will get an intimate look at the only surviving Old English epic in the context of Anglo-Saxon England: *Beowulf*. As a group, we will translate most of the poem from Old English into Present Day English. As students will know from having taken ENGL 503 (Old English), this course’s prerequisite,

translation requires concerted and sustained effort, hence the 4 meetings a week (March 30-May 5). We will contextualize *Beowulf* by reading other Old English heroic poetry and Medieval and Celtic heroic literature (in translation). Particular attention will be paid to the nature of heroic society, the role of women in that society, and the question of faith and worldview when a pagan past is viewed from a Christian “present.” Additionally, we will look at the nature of epic and at the function and performance of poetry in early medieval society. This course satisfies the “pre-1500 requirement” for English majors. Additionally, it counts toward the Medieval Studies minor.

617:01 **Teaching College English**
B. Cummings **TH 6:00-8:30**
Ext. 1989 **cummings@olemiss.edu**

The purpose of this course is to give an introduction to the teaching of composition at the University of Mississippi and, to the extent possible, prepare you for teaching Writing 101/102. 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 as you develop 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, a review of a scholarly book, and three observations of writing classrooms, collected in a showcase teaching portfolio. Each class meeting will split time between discussion of an important rhetoric and composition concept and the in-class development of teaching practices.

ENGL 679:01 **Form, Craft, Influence for Poets**
D. Smith **TH 3:00-5:30**
Ext. 6949 **djstrucker2@cs.com**

Whatever theory of poetics seeks to advance a definition of poetry, the “line” is inevitably offered as the primary element. In English, the line evolves until it seems to settle into more or less recognizable form. But, in fact, the line is a shape-shifter whose variety permits cycles of form change which characterize poetry in the English language. This course studies the evolution of the English poetic line and form. Students will read assigned poems and imitate them in poems they write. The

assigned texts and the imitations will be discussed in a workshop process which results in a manuscript, with luck, discovering just how new is what has seemed both old and fixed. Poems read will range from *Beowulf* excerpts to Romantic odes to what recent graduates of the MFA program at Ole Miss are now publishing.

681:01 **Graduate Fiction Seminar II**
M. Bondurant **W 3:00-5:30**
Ext. 6548 **mrbondur@olemiss.edu**

This course will attempt to acclimatize graduate student fiction writers with various aspects of the profession, as well as working on our own fiction in a traditional workshop arrangement. Our focus will be the craft and publication of the literary short story as part of a comprehensive plan to achieve artistic as well as book publishing success. To achieve this part of the class will touch on such things as literary journals, submissions, conferences, and agents, as well as aspects of craft that come into play in the creation and revision of literary short fiction. Our focus for the semester will be on a series of conversations, live and via skype, that we will do with all of the authors whose books we will be reading. In these conversations we will talk about the writing process, craft elements, techniques, as well as the journey these authors made that led them to the publication of this book.

682:01 **Graduate Poetry Seminar**
A. Fisher-Wirth **T 3:00-5:30**
Ext. 5929 **afwirth@olemiss.edu**

This class is the graduate poetry workshop; MFA poetry students are given priority in enrolling for it. Each student's work will be critiqued two times during the semester, because we will look at groups of poems rather than poems one at a time. We will also follow an intensive program of reading; works tba. Final portfolios will consist of at least ten poems accompanied by a contextualizing and reflective essay of around five pages.

703:01 Studies in Early English Literature: Ovid and Medieval Romance
G. Heyworth **W 6:00-8:30**
Ext. N/A **heyworth@olemiss.edu**

This course is dedicated to the influence of Ovid on the development of the medieval romance and the concept of love in the Middle Ages not as a redemptive force, but as a socially and politically destructive one. After a thorough grounding in Latin texts including Ovid's *Metamorphoses*, *Ars amatoria*, and *Amores*, and Andreas Capellanus's *Art of Courtly Love* (all in translation), works in Middle English – Sir Orfeo, selections from Gower and Chaucer – will share time with such important continental works as Jean de Meun's *Romance of the Rose*, Marie de France's *Lais*, and Petrarch's *Rime sparse* again in translation. We will engage topics such as the medieval concept of the body and corporate "bodies," the relationship between metaphor and metamorphosis, and the myth and ideology of courtly love.

719:01 **Studies in African and African Diaporic:**
Contemporary African Literature
A. Alabi **TH 6:00-8:30**
Ext. **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*.

733:01 **17th Century Studies: The Non-Human in Renaissance Literature**
K. Raber **M 3:00-5:30**
Ext. N/A **kraber@olemiss.edu**

Recent decades have seen the rising influence of ecocriticism, posthumanism, the new materialisms and other approaches to early modern literature that take the non-human into account. This seminar will engage with these approaches by focusing on non-human entities in a cross-section of canonical works by Renaissance writers (including Shakespeare, Spenser, Sidney, Donne, and Milton), which we'll read alongside a selection of less well-known and sometimes non-literary Renaissance texts (handbooks on metallurgy, natural histories, accounts of scientific experiments, almanacs, and poems on demon tobacco or hapless hunted hares, to name just a few), as well as a set of critical readings and some theory in order to investigate a host of questions: what, for instance, did it/does it mean to be "human" vs. animal? How does one define or decide on what is living vs. what is dead? What responsibilities and relationships link human and non-human entities? How was/is nature defined, and how do humans fit into that definition? What are the consequences of ecological or other environmental changes, or of the human-created technologies that transform the natural world? Students will write responses to the readings, and develop a final project via at least one short essay and an annotated bibliography.

753:01 **The Study of Film**
L.A. Duck **T 3:00-5:30**
Ext. N/A **lduck@olemiss.edu**

Cinematic Worlds: Space, Time, Subject

How do moving pictures convey (or disrupt) a "sense of place" or "sense of time"? How do they produce (dis)connections among diverse diegetic spaces and moments: that is, how do they fabricate complex worlds within a single film? How, and to what purpose, are these worlds articulated in relation to actual (extradiegetic) socio-political worlds? How do strategies and technologies for approaching these decisions change across historical space and time? And how do these formal questions shape cinema's construction of human subjectivity, understood both in terms of what we can analyze in the film (such as composition of character and "point of view") and in terms of cinema's impact on the spectator (the ways in which it makes us see, hear, and

feel)? To explore these questions, we will read widely in film theory from the silent era to the present and view cinematic works from diverse periods, geographic areas, and genres. Course requirements include active participation in discussion, one substantial class presentation, and a 15-25 page seminar paper; this research paper will be preceded by a prospectus and annotated bibliography as well as a final symposium in which students present their research.

768:01 **Studies in Early American Literature**
C. Wigginton **TH 3:00-5:30**
Ext. 7674 **cwiggint@olemiss.edu**

Early Americans were living in a material world. Reading and writing were somatic practices as much as they were intellectual and imaginative. This course introduces students to the material textualities of early America to 1800. We will begin with an introduction to book history and print culture, including hand-pressed books and manuscript exchange. We will then move through a series of literary readings that attend not only to the content but the material circumstances of composition and consumption. Where possible, we will seek to replicate elements of early American reading and writing. In the second part of the course, we will sample affect and new materialist theories and then look at alternative circumstances, including early American indigenous artifacts, slave spirituals, and printed fabric, to see how they challenge our conceptions of textuality and literacy. Students will keep online weekly response journals, write a seminar paper, and participate in a conference on Early American Materialities. Possible texts include Hugh Amory's and David Hall's *The Colonial Book in the Atlantic World*, Hilary Wyss's and Kristina Bross's *Early Native Literacies*, Benjamin Franklin's *Autobiography*, Hannah Webster Foster's *The Coquette*, and *Milcah Martha Moore's Book*.

769:01 **Studies in 19th Century American Literature: Haiti and American Literature: Race, Revolution, and Literary Form, 1790-1865**
P. Reed **T 6:00-8:30**
Ext. 7685 **preed@olemiss.edu**

This course examines American literature's engagement with Haiti and the Revolutionary Black Atlantic from the 1790s to the 1860s. Haiti, which declared its independence from France in 1804 at the end of the

world's only successful slave revolution, became the western hemisphere's second post-colonial nation and the world's first black modern nation-state. A significant political player in the hemisphere, Haiti was also a major influence on American literary culture. From the earliest moments of the Haitian Revolution, Americans both black and white responded to Haiti's revolution and its early national presence in a variety of ways. They processed stories of Saint Domingue's refugees and rebels; they wrote novels and short stories about the revolution; they articulated political appeals and activist programs in terms adapted from Haiti's revolutionary experience. Americans developed new genres and transformed existing ones, populating the literary and theatrical landscape with new characters, discourses, gestures, and scenarios. In representing Haiti, Americans both white and black performed a wide and complex variety of cultural work, inventing new structures of feeling and representation: they learned to fear, to loathe, but also to admire and to aspire. Americans disavowed and claimed Haiti in different measures, rehearsing new forms of sympathy and disaffiliation, new ways of understanding themselves and others. Haiti, in short, produced new ways of feeling, acting, and writing in the world, and our task is to examine the American literary texts and images that show this in action. The class will include significant critical and scholarly reading, and will ultimately require a seminar-length, publication-quality essay of original scholarly literary interpretation addressing one of the seminar's major themes.

776:01 Studies in Southern Literature: WRITING THE SOUTH, 1898-1918
J. Watson W 3:00-5:30
Ext. 7671 jwatson@olemiss.edu

Literary histories characterizing the 1920-1950 era as a "Renaissance" in southern letters risk relegating the literature immediately preceding this period to critical neglect—as if every Renaissance demands a "Dark Age" as predecessor and foil. This seminar will attempt to resituate the 1898-1918 era as a "Pre-Nascence" whose fertile texts proved enormously influential in shaping popular and literary conceptions of region and nation in a period characterized by imperialist adventures abroad and economic and racial forms of internal colonialism at home. Primary texts, subject to availability, will be drawn from the following: Thomas Nelson Page, *Red Rock*; Sutton Griggs, *Imperium in Imperio*; Alice Ruth Moore [Alice Dunbar Nelson], *The Goodness of St. Rocque and Other Stories*; Pauline Hopkins, *Contending Forces*; Booker T.

Washington, *Up from Slavery*; Charles Chesnutt, *The Marrow of Tradition*; Owen Wister, *The Virginian*; Helen Keller, *The Story of My Life*; W. E. B. Du Bois, *The Souls of Black Folk*; Thomas Dixon, *The Clansman*; Paul Laurence Dunbar, *The Sport of the Gods*; John Fox, Jr., *The Trail of the Lonesome Pine*; James Weldon Johnson, *The Autobiography of an Ex-Coloured Man*; and Ellen Glasgow, *Virginia*. Course requirements include online reader-response journals, a 15-25-page research project, and an oral presentation component.



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