

# Department of English

# Graduate Course

# Descriptions

## *Spring 2018*

**Eng 521:01      Special Topics in English: Reading and Teaching Poetry**  
**C. Ellis            W 4:30-7:00 pm**  
**Ext: N/A            ceellis2@olemiss.edu**

**(For Education Graduate Students only)**

This graduate course, designed for graduate students in education will offer an intensive introduction to the reading and teaching of poetry. Whether you already have a love of poetry or find it opaque and intimidating, this class will help you to sharpen your attentiveness as a reader so that you can lead students through analyses of poetry with clarity and confidence. While we will predominantly focus on American poetry from the 19<sup>th</sup> to the 21<sup>st</sup> century, we will work with a wide variety of poems in English, including many that are commonly taught at the high school level. This will be a writing intensive course, with many short writing assignments as well as pedagogical exercises, working up towards a longer research paper and teaching presentations at the end of the semester

**Eng 617:01      Teaching College English**  
**R. Cummings    TH 6:00-8:30 pm**  
**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.

**Eng 680:01      Graduate Fiction Workshop**  
**M. Ginsburg    T 3:00-5:30 pm**  
**Ext: N/A        mginsburg@olemiss.edu**

This graduate fiction workshop will revolve around writing, reading, and critiquing student work. Each student will be required to turn in 2 completed stories (15 pages minimum for each) or equivalent excerpts from longer works. There will be no restrictions on genre, style, or content. We will focus on basic elements of craft, such as structure, point of view, and character development, with the ultimate goal of acquiring new tools for revision.

**Eng 682:01      Graduate Poetry Workshop**  
**A. Nezhukumatathil    M 3:00-5:30 pm**  
**Ext: N/A        anezhuk@olemiss.edu**

In this graduate poetry workshop, we will explore the craft and creation of poetry by new and established authors such as by Ross Gay, Gabrielle Calvocoressi, Nicole Sealy, and Joseph O. Legaspi among others (TBA) in order to investigate a range of concepts and concerns. The class will provide students with a fun, intense, and critical discussion of student work AND dynamic readings in contemporary poetry. Come ready with an open mind because the orientation of the course hopes to push students past their creative norms and generate a ton of new work through exercises, research, and formal experimentation.

**Eng 683:01      Form, Craft, and Influence: Fiction**  
**K. Laymon        TH 3:00-5:30 pm**  
**Ext. 6949        kmlaymon@olemiss.edu**

This course is a graduate literature course for writers and students of fiction, emphasizing style and technique. Content varies; may be repeated one time for credit.

**Eng 686:01      Studies in Genre: Hybrid Lit**  
**B. Fennelly      M 6:00-8:30 pm**  
**Ext. N/A          bafennel@olemiss.edu**

In today's increasingly heterogeneous landscape, cross-genre works that blend inheritances from multiple literary parents have a new urgency and popularity. In this class, we will become familiar with the history and possibilities of various hybrid forms, including short-form nonfiction, aphorisms, flash fiction, prose poems, *zuihitsu*, lyric essays, and forms that are hard to label. This class will practice hybridity in design as well as focus: in addition to reading the individual works, texts about craft, and some theory, we will produce a short portfolio of genre-busting hybrid work.

**Eng 730:01      Textual Studies and History of the Book: Middle**  
**English Manuscript Studies**  
**S. Baechle      W 3:00-5:30 pm**  
**Ext. N/A          sebaechl@olemiss.edu**

This course will examine the culture of the book in late medieval England, including the important writers who made English a national literary language, the scribes who transmitted and often meddled in their work, and the wide range of readers they reached. Our goals will be threefold: first, students will acquire the critical skills to conduct archival research, including knowledge of medieval book hands, transcription methodologies, and approaches to critical editing. Second, students will gain deeper understanding of the material circulation of the Middle English literary canon, including the works of Julian of Norwich, Geoffrey Chaucer, William Langland, the Gawain Poet, Thomas Hoccleve, and Margery Kempe. Finally, students will explore ways to use these methodologies in their own fields: we will read scholarship illustrating the critical interventions made possible by working with material texts from Mesopotamian clay tablets to facsimile drafts of modernist poetry. Students will complete a final project working with archival material in their fields.

**Eng 737:01      Studies in Film: Theorizing Violence in Southern Film**  
**D. Barker      T 3:00-5:30 pm**  
**Ext. 7758          dbarker@olemiss.edu**

In this course we will explore the spectacular uses of violence in southern film and literature. Each week we will alternate between a theoretical or historical text and readings of films, many of which are adaptations of southern literature. The theoretical texts are designed to open up our concept of cinema and violence, and how they might intersect. These texts

are wide ranging and include investigations into the nature of cinema in relation notions of genre (including southern horror, noir, gothic) and the techniques of camera work and editing, issues of race, class and gender, the relation of power and the body, the sacred and profane, and forms of violence in relation to psychoanalysis, globalization, and capitalism. We will work to define subjective, symbolic and systemic violence, homo sacer, the state of exception, abjection, the cinematic gaze, and trauma and then use these insights to analyze specific films. The readings of specific films will allow us to apply these broader concepts both in terms of technical and content analysis. Many of the theoretical texts will apply to multiple films and vice versa, so with each new text/film we will be able to continue and expand our previous discussions.

**Eng 740:01      Studies in Critical Theory: The Question of the**  
**Animal: Literature and Theory**  
**K. Raber      T 6:00-8:30 pm**  
**Ext. N/A          kraber@olemiss.edu**

This course will consider recent major theoretical trends regarding animals and the human/animal relationship as they inform readings of animals in literary and cultural texts. We will investigate the main insights for the field from works by Jacques Derrida, Giorgio Agamben, Donna Haraway, Deleuze and Guattari, Cary Wolfe and others, which we'll supplement with texts that are specifically concerned with zoosemiotics, ethics, posthumanism, and postcolonialism. We'll employ these theoretical works to illuminate a range of traditional literary genres, but we will also consider films, graphic novels, science fiction, performance art, and other cultural domains in which animals and animality feature, including J. M Coetzee's *The Lives of Animals* and *Disgrace*, Richard Adams's *Plague Dogs*, T.C. Boyle's *When the Killing's Done*, Tania James's *The Tusk That Did the Damage*, Olaf Stapledon's *Sirius* and Adrian Tchaikovsky's *Children of Time*; graphic novels by Sue Coe (*Dead Meat*) and Brian Vaughan (*Pride of Baghdad*); and the films *Passion in the Desert* (Lavinia Currier, based on a Balzac short story), Werner Herzog's *Grizzly Man*, and Ceyda Torin's *Kedi*. In addition, students will occasionally specify poems relevant to each week's focus for the class to read. Students will draft a long essay during the semester through several stages, and will write weekly responses to the readings.

**Eng 743:01      Studies in Literature and the Environment: Southern**  
**Environmental Writing, 1942-2017**  
**J. Watson      W 6:00-8:30 pm**  
**Ext. 7671          jwatson@olemiss.edu**

A graduate seminar for MA, MFA, and PhD students in English and Southern Studies. The course doubles as an intensive introduction to key texts and concepts in environmental literary studies and to explore a growing body of twenty-first century creative work that confront environmental questions and challenges on (more or less) explicitly southern ground. The idea is to use the creative works as case studies in weighing the merit and utility of the theoretical reading, while using the theory to unpack and illuminate the primary texts in an applied manner. Accordingly, the reading schedule will consist primarily of two-week “clusters” pairing readings in ecocriticism, ecocriticism, and environmental history with creative texts (fiction, memoir, film, digital media) that explore the landscapes and cultures of the U.S. South. After I satisfy my contractual obligation to teach William Faulkner (Go Down, Moses), primary texts will include Janisse Ray, Ecology of a Cracker Childhood; Behn Zeitlin, dir., Beasts of the Southern Wild; Jesmyn Ward, Salvage the Bones; Linda Hogan, Power; Cormac McCarthy, The Road; Brian Reed, S-Town (serial podcast); Jeff Vander Meer, Area X: The Southern Reach Trilogy. These texts will be paired with readings from William Cronon, Raymond Williams, Timothy Sweet, Lawrence Buell, Gary Snyder, Aldo Leopold, Steven Mentz, Dana Phillips, Daniel Botkin, Robert Bullard, Rob Nixon, Susan Scott Parrish, Val Plumwood, Monique Allewaert, Donna Haraway, Shepard Krech, Stephanie Lemenager, Amitav Ghosh, Roy Scranton, Jennifer James, Alexa Von Mossner, Timothy Morton, Ursula Heise, and others, along with selected secondary criticism on the primary works. Other course requirements include weekly online reader response journals, in-class presentations and “sparking” work, and a 15-25-page research project. N.B. Over the break there will be both required prereading in southern environmental history and additional reading assignments for the first class meeting on January 24.

**Eng 746:01**                    **Postcolonial Literature, Culture, and Criticism: Introduction to Postcolonial Studies**  
**M. Bhagat-Kennedy**        **M 6:00-8:30 pm**  
**Ext. 6947**                      **mbk@olemiss.edu**

The consequences of European imperialism are ubiquitous—underpinning patterns of migration and economic development, violent conflicts, and even our perceptions about ourselves and others. This seminar examines the major themes, genealogies, and interventions of what is now commonly known as postcolonial studies—a body of cultural works and scholarship that critiques colonialism and its ongoing legacies in the world. We will pay particular attention to literature as a significant site of contestation with the

ongoing effects of empire, focusing on writers from India, Africa, and the Caribbean in particular. Among the questions this course will explore are: How does literature contribute to our understanding of complex and overlapping systems of power and their effects upon people? How does postcolonial theory enrich our understanding of the past and our multifaceted relationships with the contemporary world and its possible futures? What are the limitations and possibilities of postcolonial studies in our current moment?

**Eng 762:01**                    **Studies in 19<sup>th</sup> Century American Literature: Haiti, Race, and Revolution in American Literature**  
**P. Reed**                        **TH 3:00-5:30 pm**  
**Ext: N/A**                      **preed@olemiss.edu**

This course examines American literature’s engagement with Haiti and the Revolutionary Black Atlantic from the 1790s to the 1860s. From the earliest moments of the Haitian Revolution, Americans both black and white responded to Haiti and its revolutionary history in a variety of ways. They wrote dramatic dialogues, penned poems, and processed stories of Saint Domingue’s refugees and rebels; they wrote novels and short stories about black revolutionaries; 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 landscape with new characters, discourses, gestures, and scenarios. Haiti produced new ways of feeling, acting, and writing in the world, and this class examines the American literary texts and images that show this in action. The class will explore critical race studies, transnationalism, global south, and cultural studies methods and theories, working with critical texts and ideas of broad interest to American literary studies.

**Eng 776:01**                    **Studies in Southern Literature: Katherine Anne Porter and Eudora Welty**  
**A. Trefzer**                    **T 6:00-8:30 pm**  
**Ext: 7675**                      **atrefzer@olemiss.edu**

This seminar for MA, PhD, and MFA students offers an in-depth study of the abundant and rich short fiction of Eudora Welty and Katherine Anne Porter. Porter served as a mentor to the young Eudora Welty for whom she wrote the introduction to her first collection of short stories, *A Curtain of Green* (1941). This seminar focuses on literary intertextualities between the women writers and seeks to establish their aesthetic, cultural, and political interests in three story collections by Porter—*Flowering Judas and Other Stories* (1930), *Pale Horse, Pale Rider* (1939), and *The Leaning Tower and*

*Other Stories* (1944)—and four collections by Welty: *A Curtain of Green*, *The Wide Net* (1943), *The Golden Apples* (1949), and *The Bride of the Innisfallen* (1955). Almost all of the primary work can be found in the Library of America editions on Porter (*Porter: Collected Stories and Other Writings*) and Welty (*Welty: Stories, Essays, and Memoir*) including autobiographical and travel writing, reviews and non-fiction such as the writers' engagements with the visual arts. Essential reading includes biographical work on Welty by Susanne Marrs, Ann Waldron, and Carolyn Brown, and on Porter by Darlene Harbour Unrue, Robert Brinkmeyer, and Joan Givner. The bulk of theoretical and critical readings will focus on constructions of gender, sexuality, and the body. Students will write weekly reading responses, share literary criticism in class presentations, and write an 18 - 20 page seminar paper. In addition, each student will have the opportunity to research archival materials in our Special Collections at UM and share a short written report on an unpublished or rare document relating to the authors or their work. At the end of the semester, we will host a public seminar session during which we will introduce and contextualize these archival documents. For the first day of class, January 24, please have on hand the Library of America Editions on Porter and Welty and be tuned for a reading assignment.



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