

Department of English

Graduate Course

Descriptions

Fall 2018

Eng 522:01 **Special Topics in English: Women in Literature**
K. Lechler **T 4:30-7:00 pm**
Ext: N/A **kalechle@olemiss.edu**
****For Education Graduate Students only****

This course, designed for secondary school teachers, examines images of women in English-language literature, pairing works commonly included in high-school curricula with other texts. This writing-intensive course will feature weekly pedagogical presentations as well as one longer writing assignment to foster research skills and familiarity with classroom resources.

Eng 680:01 **Graduate Fiction Workshop**
G. Greenwell **W 3:00-5:30 pm**
Ext. N/A

This is an intensive fiction workshop. Content varies and may be repeated three times for credit.

Eng 679:01 **Form, Craft, and Influence: Poetry**
B. Fennelly **M 3:00-5:30 pm**
Ext. N/A **bafennel@olemiss.edu**

In this class, we'll make a close study of traditional forms, starting with the sonnet and progressing to include pantoums, villanelles, etc. We will study and practice metrics and prosody, with close attention paid to the writing of blank verse. We'll end the semester with a look at formal structures as they appear in contemporary verse. This is a reading-intensive literature class

but there will be some small creative writing exercises so students can learn by doing.

Eng 682:01
A. Fisher-Wirth
Ext: N/A

Graduate Poetry Workshop
TH 6:00-8:30 pm
afwirth@olemiss.edu

This is an intensive graduate poetry workshop. Students will read and discuss several contemporary collections of poetry and attend various poetry readings during the semester, as well as participate in workshop critiques and create a portfolio of new poems accompanied by a contextualizing essay.

Eng 686:01 **Studies in Genre**
K. Laymon **T 6:00-8:30**
Ext. N/A **kmlaymon@olemiss.edu**

While many believe African American literature is bound by the generic and political expectations of literary realism, black Americans have imagined the "un-real" from the moment of their enslavement in the Americas. This course will consider how black artists have used speculative fiction/afrofuturism to critique forms of racial difference and imagine alternatives to the here-and-now of American race, class, gender, geography and sexual inequality. We'll explore both literary and musical narratives that feature time travel, texts that craft racial utopias and "heterotopias" only to plot their deterioration, and tales of the monstrous to explore key themes associated with black speculative fiction and black narrative production. Students will be expected to create critical and creative responses to our texts.

Eng 703:01 **Studies in Early English Literature: Law in Medieval Literature**
L. Brady **M 3:00-5:30**
Ext. N/A **lbrady@olemiss.edu**

This course investigates the relationship between law and literature in early medieval northwest Europe. Over the course of the semester, we will ask questions such as: how and why does a focus on law help us understand unfamiliar texts? what is the relationship between legal and literary material in this cultural milieu? what does it mean to read literature as setting a precedent for legal knowledge, or legal texts through a literary lens? what critical approaches have driven the study of law and literature in the medieval period, and how can they be improved upon? We will read, in modern English translation, early

medieval legal material from across the North Atlantic coupled with some of the best representative examples of literary texts that feature legal problems and questions at their heart, including Anglo-Saxon (*Beowulf*), Old Norse (*Njal's saga*), medieval Irish (the "loathly lady" tales) and Welsh (the *Mabinogi*). We will also be thinking about how the legal changes brought about by the Norman Conquest were remembered in literature via Middle English "outlaw" romances like *The Tale of Gamelyn*. This course is open to all and does not require a background in medieval (or legal) studies. It is designed as an introduction to the ways in which law is useful to think through the literature of any time period. This course fulfills the pre-1800 requirement for English graduate students. Course requirements include active weekly participation and response paper, class presentation, and final seminar paper (with a creative option available for MFA students).

Eng 725:01 Studies in Modern British Fiction: London in 20th and 21st Century Fiction
I. Whittington TH 3:00-5:30 pm
Ext. 7670 iwhittin@olemiss.edu

This course approaches modern and contemporary British fiction through the lens of its most obsessively catalogued and celebrated city. It traces the ways in which fictional treatments of London have grappled with the changing geographic, economic, and cultural landscapes of the city between 1900 and the present day. The past century witnessed the consolidation of London as a mass-mediated metropolis, the struggles of two world wars, the birth (and death) of the welfare state, the emergence of multicultural Britain, and the apotheosis of London as a major center of global capital and culture. While the novels we will read document these cultural shifts in spatial terms, they also engage with the complex history of the British novel in the twentieth century, bringing new literary forms to bear on the old city. The aim of this course is therefore to read these novels as both works of fiction that build on a literary tradition and as texts that forge connections between the physical environment of the urban landscape (roads, waterways, buildings), discourses of urban British life, and the social practices that react to and shape this environment.

Eng 760:01 Studies in Early American Literature: Early American Materialities
C. Wigginton T 3:00-5:30 pm
Ext: N/A cwiggin@olemiss.edu

Early Americans were living in a material world. Reading and writing were embodied practices as much as they were intellectual and imaginative. This course introduces students to the multimedia 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 creation 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 how-to manuals, indigenous objects, commodities, and illustrations, to see how they challenge our conceptions of textuality and literacy

Eng 762:01 Studies in 19th Century American Literature: Literary Cultures of the Civil War and Reconstruction
K. McKee W 3:00-5:30
Ext. 5993 kmckee@olemiss.edu

This course will approach the period of "Reconstruction" from the intersection of history, literature, and visual representation. We will follow the lead of scholars Kate Masur and Gregory Downs who, in [The World the Civil War Made](#) (2015), encourage us to look beyond the narrow window of Radical Reconstruction and toward the end of the century in determining the conflict's repercussions for all Americans. Reading for the course will include fiction by Sherwood Bonner, Constance Fenimore Woolson, Elizabeth Stuart Phelps, Thomas Dixon, Albion Tourgée, Charles Chesnut, and Ellen Glasgow. In addition to literary criticism pertinent to the postwar period, we will read selections from historians and consider the role of the war and its aftermath in both popular and visual culture. Requirements will include short weekly papers and presentations and a final essay. We will work together to assemble a bibliography of texts relevant to the period from a variety of scholarly perspectives, and early in the term we will visit the archives to familiarize ourselves with pertinent holdings. Suitable for students in English, History, Southern Studies, African American Studies, and those with interests in literary culture, visual culture, and interdisciplinary approaches.

**Eng 766:01 Studies in Contemporary American Literature: Black
Voices from Prison**
P. Alexander W 6:00-8:30 pm
Ext: 5602 pealexan@olemiss.edu

Responding to African American literary criticism's continuing engagements with imprisonment in contemporary U.S. culture, this course examines representations of prisons and imprisoned life in African American literature published in the past half-century. We will pay particular attention to works by African American autobiographers, epistolary writers, essayists, and poets who develop a Black carceral aesthetic that exposes and interrogates the state's increasingly punitive and abusive logic of policing and confinement during and after the modern Civil Rights Movement. We will also consider how African American literature from the 1960s to our current #BlackLivesMatter moment anticipates recent scholarship in the field of critical prison studies (the work of Angela Y. Davis, Dylan Rodríguez, and Victoria Law) on police intimidation, racial profiling, state violence, gendered social control, discriminatory sentencing, indefinite solitary confinement, and racialized prisoner abuse. Finally, we will explore criticism and studies that trace the emergence of a bottom-up conceptualization of policing, punishment, (in)justice and (un)freedom in African American literature during our current epoch of racialized mass incarceration—namely, the work of H. Bruce Franklin, Robin Riley Fast, Joy James, Michael Hames-García, Brian Conniff, and Dennis Childs.

Beyond engagement with the work that inspires this course's title—Etheridge Knight's edited anthology *Black Voices from Prison*—primary readings for the course will include: Martin Luther King, Jr.'s "Letter from Birmingham Jail," the prison letters of George Jackson, the poetry of Knight and Ericka Huggins, the essays of imprisoned intellectual Mumia Abu-Jamal, and the autobiographical writings of Malcolm X, Angela Y. Davis, Assata Shakur, Safiya Bukhari-Alston, John Edgar Wideman, Robert Hillary King, R. Dwayne Betts, and Shaka Senghor.



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