

Graduate Course Descriptions *Spring 2014*

617:01 Teaching College English
B. McClelland TH 6:00-8:30
Ext. 5500 wgbwm@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 not an introduction to the history or theory of composition and rhetoric, nor is it a course in the principles of education theory. Rather, 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. In order to customize the course content as much as possible to your needs, we will conference after the first class meeting to construct a personal learning plan. Based upon your rationale for enrolling in the course, 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.

**623:01 Studies in World Literature: Narrative Ontologies in
World Literature: Working at the Limits of Realism**
M. Armillas-Tiseyra T 6:00-8:30
Ext. N/A marmilla@olemiss.edu

The term “magical realism” exploded onto the world stage with the Latin American literary “Boom” of the 1960s. In the decades since, the label “magical realism” has often served as a substitute for “exotic” (or, “non-

realist”) in conversations about the literature of the Global South. However, from its beginnings in Latin American literature, magical realism was rooted in an ontological claim—what Alejo Carpentier called the “marvelous real” (1949)—that foregrounded American particularity as the origin of an aesthetics and literature distinct from its European counterparts. What Carpentier pointed to was the limitations of realism as a narrative mode in grappling with distinct geographic, cultural, historical, and political phenomena.

Following David Damrosch’s definition of “World Literature” as a reading practice and with Latin America as our starting point, this course will explore works written at the outer limits of “realism.” We will begin with a return to debates surrounding the political function of realism and Fredric Jameson’s essay on Third-World literature as national allegory and then historicize the genealogy of magical realism in Latin American letters, before turning our attention to texts from Africa, South Asia, the Caribbean, and the United States. We will analyze the narrative ontologies offered by these texts in their particular cultural and historical contexts as well as consider the political potential of *a-* or *counter-realist* narration more broadly. Authors include: Carpentier, Miguel Ángel Asturias, Gabriel García Márquez, Amos Tutuola, Ngugi wa Thiong’o, Salman Rushdie, Toni Morrison, Patrick Chamoiseau, Sony Labou Tansi, and Karen Russell. Because the discourse of magical realism originates in the visual arts, materials for the course will include a visual component.

641:01 Eighteenth-Century Studies
J. Solinger M 6:00-8:30
Ext. N/A solinger@olemiss.edu

This seminar will consider the arguments concerning the rise of the novel that have shaped eighteenth-century novel studies for the past 25 years. We will read samples of these arguments alongside the narratives they distinguish as either prototypical or uncharacteristic of the genre. Our task will be to assess the strengths of each argument and to consider how, in hindsight, the questions that drive these arguments might be reformulated. Beginning with Ian Watt’s canonical study *The Rise of the Novel*, we will turn to more recent attempts at writing the novel’s history, particularly Marxist, feminist and poststructuralist accounts. The course is designed to introduce graduate students to this body of scholarly work and to provide those interested in the novel with a better sense of the genre’s relation to competing forms of writing as well as its role in shaping modern Britain.

661:01 Faulkner
M. Bone M 3:00-5:30
Ext. N/A bone@hum.ku.dk

In Barry Hannah's posthumously published short story "Fire Water" (2010), two Mississippi author-friends ponder the legacy of "The little man of the manor on Old Taylor Road" and "the way he wrote like an octopus with pencils." In concluding that "Compared, they were only mild grannies with a patient lightbulb inside," Hannah's characters are merely the latest in a long line of writers who have struggled with what fifty years earlier Flannery O'Connor termed the daunting "presence" of southern literature's "Dixie Limited," William Faulkner.

In this course, we will consider how a wide range of authors—regional and international, male and female, white and black—have evaded, negotiated, parodied and embraced Faulkner's literary influence and legacy. The dubious distinction of being compared to Faulkner burdened the early careers of white male southern authors from William Styron via Cormac McCarthy to Richard Ford and Hannah himself; critics have considered the intertextual and "postsouthern" maneuvers undertaken by some of these authors to "get out from under Faulkner." However, white southern women writers including Eudora Welty, O'Connor and Ellen Douglas have also sought to clear a creative space beyond the shadow of Faulkner. Meanwhile, black southern authors from Ernest Gaines to Jesmyn Ward have worked out varying complex relationships to Faulkner's fiction, as well as his public statements on race relations. Finally, as recent scholarship in Faulkner studies and the "new southern studies" has emphasized, Faulkner's influence and legacy has extended south of the U.S. South, as well as across the Atlantic. Hence we will also consider some of those non-southern, non-American authors who have consciously drawn on or responded to Faulkner's body of work.

We will read and discuss a range of Faulkner's fiction (including key novels like *As I Lay Dying* and *Absalom, Absalom!*) alongside and in dialogue with a selection of texts that may include some of the following: Gabriel Garcia Marquez, *The Leaf Storm* (1955); William Melvin Kelley, *A Different Drummer* (1962); Cormac McCarthy, *The Orchard Keeper* (1965) or *Child of God* (1973); Barry Hannah, selected stories (1970s-2010); Richard Ford, *A Piece of My Heart* (1976) or *The Sportswriter* (1986); Ernest Gaines, *A Gathering of Old Men* (1983); Mario Vargas Llosa's *The Real Life of Alejandro Mayta* (1986); Ellen Douglas, *Can't Quit You, Baby* (1988); Graham Swift, *Last Orders* (1996); Edouard Glissant, *Faulkner, Mississippi* (1996); Peter Matthiessen, *Shadow Country* (2008); Jesmyn Ward, *Salvage the Bones* (2011).

663:01 Studies in Major American Writers:
Cormac McCarthy
J. Watson W 3:00-5:30
Ext. 7671 jwatson@olemiss.edu

Intended primarily for graduate students in English, Creative Writing, and Southern Studies. We will read all ten of McCarthy's published novels (*The Orchard Keeper* [1965], *Outer Dark* [1968], *Child of God* [1973], *Suttree* [1979], *Blood Meridian* [1985], *All the Pretty Horses* [1992], *The Crossing* [1994], *Cities of the Plain* [1998], *No Country for Old Men* [2005], and *The Road* [2006]), his two published dramatic works (*The Stonemason* [1994] and *The Sunset Limited* [2006]), his published 1976 screenplay *The Gardener's Son*, his unpublished screenplay from the mid/late 1980s, *Whales and Men*, and weekly selections from secondary scholarship in McCarthy studies. The course grade will be based on in-class presentations, online reader-response journals, and an article-length research project.

668:01 Studies in Early American Gender and Genre
C. Wigginton W 6:00-8:30
Ext. 7674 cwiggint@olemiss.edu

Virginia Woolf famously said, "It would be a thousand pities if women wrote like men, or lived like men, or looked like men, for if two sexes are quite inadequate, considering the vastness and variety of the world, how should we manage with one only?" In this course, we will agree that it would be a pity to read only male- or female-authored texts and examine twice the number. In a series of pairings, we will learn about different early American genres and their conventions and then read two examples, one by a man and one by a woman. We will conclude each pairing with a discussion of recent scholarship on the same materials. In doing so, we will consider questions of why an early American author writes and how an author's gender and other identities (including those of race, religion, class, and sexuality) inform a text. Moreover, we will explore how these texts facilitate and trouble gender and genre performances. The goals of this course will be to learn about the diversity of early American texts, authors, and genres; to determine the ways form, meaning, and gender may (or may not) be intertwined; and to gain exposure and critical appreciation of current scholarly methods in early American studies. The historical periods and subjects we survey will be generally useful to students of early American literature to 1800; colonialism and postcolonialism; and race, religion, class, and gender in the Americas.

669:01 **Studies in Nineteenth Century American Literature**
K. McKee **T 3:00-5:30**
Ext. 5993 kmckee@olemiss.edu

In *The Innocents Abroad* (1869), the narrator declares his party as in search of “something thoroughly and uncompromisingly foreign—foreign from top to bottom—foreign from centre to circumference—foreign inside and outside and all around—nothing any where about it to dilute its foreignness . . .” (76). This course examines the shifting concept of “foreignness” in nineteenth-century American literature by focusing on the idea, the practice, and the politics of travel. We will approach this topic from three angles: travel narratives to locations outside the United States, accounts of domestic travel, and representations of travel in fiction. Theoretical texts by Edward Said and Mary Louise Pratt, among others, will frame the course, and we are likely to read primary texts by some or all of the following authors: Margaret Fuller, Nancy Prince, Harriet Beecher Stowe, Ralph Waldo Emerson, Nathaniel Hawthorne, Kate Field, Caroline Kirkland, Mark Twain, Henry James, Constance Fenimore Woolson, Sherwood Bonner, and Edith Wharton. Course requirements will include regular written reading responses, book reviews, and responsibilities for organizing and leading class discussion. The final paper (20-25 pp.) may address a text from the nineteenth century or it may apply the course’s framework to a more contemporary text that would clearly benefit from such an analysis.

679:01 **Form, Craft, and Influence for Poets: Elliptical Poetry**
D. Harriell **W 6:00-8:30**
Ext. 6947 harriell@olemiss.edu

English 679 is a course designed for advanced students of poetry and poetics. Its goal is to nurture and develop your knowledge and understanding of the basic discourses of both form and craft framed by a specific topic. In considering the Blues or Blues poetry, we will explore the origin and progression of the aesthetic, all while establishing a working definition. Additionally, we will familiarize ourselves with recurring forms, themes, tropes, and narrative styles by mulling over various kinds of Blues poems. Through thoughtful classroom discussions, we will complicate our readings and understandings of the various texts while making use of critical readings in an attempt to establish a more round interpretation. We will consider questions such as: What is Blues poetry? What specific components distinguishes this *type* of poetry? What is the role of form and content? Authority: who is allowed to write Blues poetry? Where has the

aesthetic been and where is it going? There will be several short responses, a presentation, and both a midterm and final essay (although there may be an opportunity to compose a creative project in lieu of the final). With your full engagement, by the end of this course you will have a greater appreciation for poetry as a whole, while also commanding a greater awareness of the Blues poem.

680:01 **Graduate Fiction Seminar I**
C. Offutt **M 3:00-5:30**
Ext. N/A offutt@olemiss.edu

This is a graduate course in fiction writing. Students are expected to write two or more manuscripts, 15 pages minimum length apiece, during the semester. These manuscripts can be a short story or part of a novel. The format of the class is peer review, followed by a conference with the instructor. There are no restrictions on content of manuscript. This is an intensive class with the goal of improving work through learning advanced techniques of revision.

682:01 **Graduate Poetry Seminar**
C. Elliott **T 3:00-5:30**
Ext. 7673 celliott@olemiss.edu

In “The Canonization,” John Donne wrote “We’ll build in sonnets pretty rooms.” In this workshop, the sonnet is a touchstone. The central questions are about formal and structural constraint. What do various kinds of “pretty rooms” offer us as poets, and at what points (in what circumstances) do their rules and capacities cease to be generative? What options do we have for negotiating the space both inside and outside of fixed form? We will study 13-line sonnets by John Hollander, hybrid sonnets by Natasha Trethewey, syntactically wild sonnets by E. E. Cummings, broken sonnets by Timothy O’Keefe, and a crown of sonnets by Gabrielle Calvocoressi, as well as poems with very different organizational logic. Critical readings/listenings include: T. S. Eliot’s “Reflections on *Vers Libre*,” Ellen Bryant Voigt’s essay in *The Flexible Lyric* on form, structure, and texture; James Longenbach’s recorded lecture on the sound of thinking in English; A. Van Jordan’s recorded lecture on cinematographic technique in poems; and a section from Lyn Hejinian’s forthcoming book on narrative and violence.

692:01 **Cultural Studies**
I. Whittington **TH 3:00-5:30**
Ext. 6642 iwhittint@olemiss.edu

This course examines a broad array of British cultural production of the Second World War in an attempt to recapture the experience of civilian viewing, reading, and listening in Britain between 1939 and 1945. By studying the war across media, we will seek to answer several questions: how did cultural producers—including filmmakers, writers, musicians, and radio broadcasters—represent the war to contemporaneous British audiences? What forms of expression emerged from the conflict, and how did these forms work to define and reflect popular anxieties and aspirations? How did British citizens respond to official and unofficial attempts to cajole, persuade, and entertain them? Debates raged during the conflict about what constituted “British” culture, which cultural forms merited popularity, and how best to bring about a future whose prosperity would be commensurate with the wartime sacrifices of the citizenry. Increasingly, this future seemed linked not to the “highbrow” forms of elite art, but to the “lowbrow” or “middlebrow” cultural forms that gained in audience and influence during the war. Throughout the course, we will consider the struggles playing out between various cultural “brows” as emblematic of larger transformations underway in British culture.

Our objects of study will include films (*The Spanish Earth*, *The Great Dictator*, *London Can Take It*, *Mrs. Miniver*, and others), novels (Evelyn Waugh's *Put Out More Flags*, Henry Green's *Caught*, Graham Greene's *The Ministry of Fear*, and Patrick Hamilton's *The Slaves of Solitude*), poetry (T.S. Eliot's *Four Quartets* and H.D.'s "The Walls Do Not Fall"), and radio broadcasts (Louis MacNeice's *Christopher Columbus*), among other primary texts. Each week will also feature secondary theoretical and/or contextual materials.