

# Department of English

# Graduate Course

# Descriptions

## *Fall 2017*

**Eng 522:01**      **Special Topics in English—For Graduate Students in Education Only**  
**K. Lechler**      **T 5:00-7:30**  
**Ext. N/A**      **katelechler@olemiss.edu**

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 600:01**      **Introduction to Graduate Studies**  
**D. Stout**      **M 6:00-8:30**  
**Ext: 2538**      **dstout@olemiss.edu**

English 600 is required of all graduate students in English. This course introduces theoretical frameworks for writing and teaching in English as a discipline while also engaging practical challenges graduate students will encounter in their intellectual and professional development. Readings will address the history of the profession, its theoretical and institutional contours, and the various past and present methodologies and critical approaches to literary studies. We will also concern ourselves with the pragmatic matters of course selection, research techniques, conference going, publication, grant- and fellowship-winning, professional service and eventual employment. Independent research and writing will aim (first) to foster a broader sense of “English” as a professional field and a discipline, and (second) to encourage students to articulate a sense of their own these ideas.

**Eng 679:01**      **Form, Craft, and Influence: Poetry**  
**A. Fisher-Wirth** **T 6:00-8:30**  
**Ext: N/A**      **afwirth@olemiss.edu**

This class is designed to develop and deepen our understanding of what makes a poem work. We’ll engage in a study of prosody and consider various technical aspects of craft. We’ll also study many major verse forms (both received forms, with an emphasis on the sonnet, and shaping forms, such as the elegy and ode), with special attention to poetry utilizing and/or transforming these forms in the Romantic and Modernist eras; one literary dimension of this course will be a close look at the Romantics and Modernists. We will also study techniques used by contemporary poets in a variety of styles, and consider as well the professional aspects of poetry such as criticism and reviews.

**Eng 680:01**      **Graduate Fiction Workshop I**  
**C. Lacey**      **W 3:00-5:30**  
**Ext. 6510**

This fiction workshop taught by the John and Renee Grisham Writer in Residence is a course designed for advanced students of fiction writing.

**Eng 682:01**      **Graduate Poetry Workshop**  
**D. Harriell**      **TH 6:00-8:30**  
**Ext: N/A**      **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.

**Eng 683:01 Form, Craft, and Influence: Fiction**  
**M. Bondurant T 3:00-5:30**  
**Ext. 6548 mrbondur@olemiss.edu**

This class will examine a variety of texts from contemporary authors with a focus on the craft elements at work, such as structure, voice, style, and tone. We will incorporate a series of Skype conversations with authors to discuss these topics as well as the professional aspects of writing and publication, particularly as it pertains to the early stages of a writer's career and first books.

**Eng 717:01 18<sup>th</sup> Century Studies: Jane Austen: Before and After**  
**J. Solinger T 6:00-8:30**  
**Ext: N/A solinger@olemiss.edu**

**\*\*This course satisfies the Pre-1800 requirement for students\*\***

This graduate seminar offers an introduction to the study of Jane Austen. Focusing on the major novels as well as the critical and popular reception of them, we will assess what critic D.A. Miller (half tongue in cheek) has called “the world-historical importance of Jane Austen.” In the first part of the course, we will situate Austen’s work in its own historical moment. We will consider how this fiction takes up and transforms 18th and early 19th-century cultural materials as it addresses contemporary problems. In the final six weeks, we will investigate the more recent uses to which Austen has been put by critics, authors, lay readers, fans, film directors, and the body politic. Our study will track the afterlives of Austen, from the founding of novel studies to the rise of the heritage industries that sustain nationalism.

**Eng 725:01 Studies in Modern British Literature: Modernism, Media, Information**  
**I. Whittington W 6:00-8:30**  
**Ext. 7670 iwhittin@olemiss.edu**

This course offers an introduction to modern literature, mostly fiction, in the context of the radically altered media ecology of the early twentieth century. This new ecology—of telegraphs and television, phonographs and punch cards—forced writers to consider questions of human autonomy and technological determinism, mass culture and elite aesthetics, and the persistent claims of the body against a backdrop of increasing disembodiment. Among the matters we will concern ourselves with is whether what we call “modernism” represents a conscious aesthetic response to technological modernity, or a reflex action, a kind of symptom.

(There will also be car chases, bomb plots, and murder.) Works will be drawn from a list of writers including Joseph Conrad, Henry James, H.G. Wells, Rudyard Kipling, Walter Benjamin, Agatha Christie, Elizabeth Bowen, Aldous Huxley, Dorothy Sayers, Muriel Spark, Evelyn Waugh, Samuel Beckett, and others.

**Eng 738:01 Special Topics in Film Study: Louisiana through the Lens**  
**L. Duck W 3:00-5:30**  
**Ext. N/A lduck@olemiss.edu**

This course asks not only how films have represented Louisiana—creating a trove of images, styles and genres through which to imagine that state—but also how they have influenced and been influenced by broader developments in the state, including changing race relations; developing industries, mass cultural and otherwise (especially music, tourism, consumer goods, state-subsidized film production, and oil); and Hurricane Katrina and its aftermath. Theoretical readings will consider film genres, representational and material “production of space,” and cinematic configurations of time. Course requirements include active participation in discussion, weekly written responses to the reading, and a 15-25 page seminar paper; this research paper will be preceded by a prospectus and annotated bibliography as well as a class symposium in which students present their research. Viewings are open to some negotiation and will range across documentary and fiction film by independent, international, and Hollywood producers from 1938-2016. For a current list of possibilities, email the professor at [lduck@olemiss.edu](mailto:lduck@olemiss.edu).

**Eng 741:01 Cultural Studies: The Blues Tradition**  
**A. Gussow TH 3:00-5:30**  
**Ext: 7333 agussow@olemiss.edu**

This course will explore the way in which African American (and selected white American) writers have translated the oral culture and social milieu of blues musicians into a range of literary forms: poems, stories, novels, plays, interviews, autobiographies, and theoretical/prophetic writings. Since the blues tradition is grounded in what David Oshinsky has called “the ordeal of Jim Crow justice,” we’ll devote considerable attention to the way in which adverse social conditions in the early modern South—lynching, segregation, sharecropping, and other forms of racialized exploitation—are represented and contested in blues texts. We’ll cover a range of other themes: the tragicomic dialectic that underlies blues expressiveness; the shaping role played by various forms of interpersonal violence; “signifying” as a textual strategy; womanist self-assertion and the

sounding of desire; the emergence of a mass white blues audience in the 1960s; contemporary blues performance and blues literature as scenes of interracial contact in which the legacy of Jim Crow is engaged in both productive and troubling ways. Subject to availability, at least one local blues musician will be invited to class to share stories and insights. Requirements include three short response papers, a term paper, and leading or co-leading at least one seminar.

**Eng 747:01      Studies in African and Diasporic Literature:  
Contemporary African Literature**  
**A. Alabi            M 3:00-5:00**  
**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*, Naguib Mahfouz's *Miramar*, and Chimamanda Ngozie Adichie's *Americanah*.

**Eng 776:01      The Queer South**  
**J. Harker        M 3:00-5:30**  
**Ext. 3172        jlharker@olemiss.edu**

This class, the Queer South, explores the legacy of the South in American literary imagination as a site of deviant and prolific sexual expression by examining Southern gay and lesbian literary heritage in the 20<sup>th</sup> century. Mid-century queer Southern gothics by Carson McCullers, Truman Capote, and Tennessee Williams merged queerness and the grotesque; subsequent literary productions, inspired by women's liberation and gay liberation, embraced literary innovation and explicit depictions of queer desire. African American and working class queer narratives further develop the Southern queer literary tradition. Possible writers include Rita Mae Brown, Ann Allen Shockley, June Arnold, Alice Walker, Randall Kenan, Shay Youngblood, Dorothy Allison, and Fannie Flagg. Course requirements include weekly response papers and a 20-25 page seminar paper.



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