

# Department of English Graduate Course Descriptions *Spring 2017*

**Eng 506:01**      **Old English I**  
**L. Brady**        **M 3:00-5:30**  
**Ext. N/A**        **lbrady@olemiss.edu**

Unlock your word-hoard and learn *wordrihta fela* (many proper words) in an introduction to the Old English language and its literature. The first half of the semester will be an intensive study of Old English grammar (phonology, morphology, syntax, and vocabulary), accompanied by shorter readings in prose. The latter portion of the course will turn to longer translations of prose and an introduction to Old English heroic poetry. Course requirements: class participation and weekly translation, midterm, final, and a research paper for graduate students. There are no prerequisites, and this course is open to both advanced undergraduate and graduate students. This course satisfies the pre-1800 requirement.

**Eng 617:01**      **Teaching College English**  
**R. Cummings**    **TH 3:00-5:30**  
**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.

**Eng 681:01**      **Graduate Fiction Workshop II**  
**C. Offutt**        **T 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.

**Eng 682:01**      **Graduate Poetry Workshop**  
**M. Ginsburg**    **T 3:00-5:30**  
**Ext: N/A**        **mginsburg@olemiss.edu**

In this Graduate Poetry Workshop students will turn in a minimum of one poem per week. Class time will be devoted to critiques of new work. Reading assignments will include one contemporary poetry collection as well as assorted individual poems that will be chosen in response to students’ poetic concerns.

**Eng 683:01**      **Form, Craft, and Influence: Fiction**  
**M. Bondurant**    **TH 6:00-8:30**  
**Ext. 6548**        **[mrbondur@olemiss.edu](mailto: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 686:01**      **Studies in Genre: Creative Nonfiction Workshop**  
**B. Fennelly**      **M 6:00-8:30**  
**Ext. N/A**        **[bafennel@olemiss.edu](mailto:bafennel@olemiss.edu)**

In this class, we'll discuss and practice the art of the essay. We'll seek to become acquainted with some of the contemporary masters of the genre. Through readings and assignments, we'll explore the range of the genre, including memoir, personal essays, flash nonfiction, and genre-bending hybrid work. During workshop, we'll develop critical skills through the close reading of the work by others and have our own work criticized. This is a writing-intensive course designed for MFA students (and others with permission) who already have experience and passion for writing; we'll work to take that experience and passion to the next level, with the ultimate goal of publishing your prose.

**Eng 705:01      Studies in Middle English**  
**M. Hayes      W 6:00-8:30**  
**Ext: N/A      [hayes@olemiss.edu](mailto:hayes@olemiss.edu)**

It's commonplace to think that death must have been "fact of life" in the Middle Ages, which did not benefit from enhanced means of prolonging earthly existence. Indeed, modern representations of medieval people's complaisance and even comfort with the ghastly fact of death perhaps reflect on our own fears over its fundamental inescapability. In this course, we will use received notions of the premodern ubiquity of death as an entry point into an extended study of death's changing cultural significance from the early church through Protestant Reformation. In doing so, we will attend to manifold questions about death that medieval people entertained: How could a living person detect its signs? How should one prepare for death? Was death an end point in a process or itself an abrupt end? In that vein, was the boundary between life and death fluid or concrete? As we look for answers to these questions in medieval religious rites, popular beliefs, literary texts, and artistic works, we will consider the cultural significance of wills, corpses, ghosts, resurrection doctrine, the afterlife, and eternity. We will study texts, apparatus, and practices that suggest how medieval people explored the boundary between life and death and, in doing so, continually redraw it. Our study of medieval literary and nonliterary texts will appeal to posthumanism as a critical framework, in particular its inquest into the relationship between "vibrant beings" and "dull matter." Middle English texts will be read in the original language (with glosses and other aids). Medieval texts in other languages will be read in translation. Students will be expected to participate fully in class discussion, lead class discussion (on a single session), complete a series of short response papers, and produce a 25-page research paper.

**Eng 710:01      Studies in Early Modern Literature**  
**I. Kamps      W 4:30-7:00**  
**Ext: N/A      [egkamps@olemiss.edu](mailto:egkamps@olemiss.edu)**

#### **FOR EDUCATION STUDENTS ONLY**

In this class we will read poetry and prose by the following authors: Thomas More, Thomas Elyot, Thomas Wyatt, John Foxe, Richard Hakluyt, Elizabeth I, Philip Sidney, Christopher Marlowe, William Shakespeare, Edmund Spenser, Francis Bacon, John Donne, Ben Jonson, Aemelia Lanyer, and George Herbert. We will approach the class as a survey of early modern literature (exclusive of the drama). There will be an exam and a term paper.

**Eng 711:01      Studies in Shakespeare: Posthumanist Shakespeare**  
**K. Raber      M 3:00-5:30**  
**Ext: N/A      [kraber@olemiss.edu](mailto:kraber@olemiss.edu)**

Posthumanist theory has emerged as a powerful and transformative influence on recent literary studies. But its philosophical origins and various associated methodologies raise a host of issues: which version of "humanism" does posthumanist theory assume as its point of departure? What might be the consequences of, for instance, the turn to ontology for debates about gender, sexuality, social class, or race? How does posthumanist theory advance or fail to advance an ethics? Can it motivate political activism, or otherwise inspire positive real-world interventions—will it, can it, for example, help save the environment or redress the abuses of late capitalism? And finally, what history is implicit in most articulations of the theory? This course will begin to address these questions by putting posthumanist theory into conversation with Shakespeare's plays, with the literary and philosophical traditions that shape them, and with the quotidian experience of early modern life they often depict. We will first establish a general grounding in the theory with a kind of "posthumanist theory reader," an assemblage of selections from works by Giorgio Agamben, Stacy Alaimo, Jane Bennett, Ian Bogost, Rosi Braidotti, Donna Haraway, N. Katherine Hayles, Bruno Latour, Quentin Meillassoux, Cary Wolfe, and others. We will then explore a set of Shakespeare's plays and poems with the help of recent posthumanist criticism in the field. Students will complete weekly reading responses, and will draft and revise a research paper of standard article length.

**Eng 715:01**      **Eighteenth-Century Literature and the History of  
“Sustainability”**  
**E. Drew**            **T 6:00-8:30**  
**Ext. 2783**            **eedrew@olemiss.edu**

The eighteenth century witnessed an astonishing transformation in the natural world and the way English culture related to it. From the spread of colonial ties to the Caribbean and Asia to the rise of modern science to the early stirrings of animal rights, English culture experienced an influx of new materials, ideas, and ideologies that challenged and transformed older views of the relationship between humans and nature--and paved the way for environmental challenges we still face today. Yet in spite of this, serious environmental criticism (ecocriticism) has only recently begun to emerge on the literature of this period. In this course we will study the depiction of nature in eighteenth-century literature in order to understand better the connections between the eighteenth-century ideas of “nature” and twenty-first century environmental challenges, focusing in particular on the long conceptual history of the theories and practices of what we now call “sustainability.” In addition, we will read important works in ecocriticism and the history and theory of sustainability in order to see how the field has developed, what its current concerns are, what factors have led to the eighteenth-century’s marginalization, and what eighteenth-century literature and environmentalism may have to contribute to one another in the future.

**Eng 770:01**      **Studies in Faulkner**  
**J. Watson**        **W 3:00-5:30**  
**Ext. 7671**        **jwatson@olemiss.edu**

A seminar intended primarily for graduate students in English and Southern Studies. The reading for the course will “cluster” primary works by Faulkner with readings in critical theory, cultural studies, and U.S. southern history, in order to approach Faulkner’s works as offering an imaginative chronicle of modernization in the U.S. South, including the impact of the modernizing process on land use, social and racial relations, culture, technology, identity, and psyche. Course requirements will include weekly online reader-response journals, an in-class presentation, and a 15-25-page seminar paper. The reading list will include the following “clusters”: (1) readings on Great War modernism by Paul Fussell, Eric Leed, Modris Eksteins, George Mosse, Pearl James and others; Faulkner, *Flags in the Dust* (1927); (2) Marshall Berman, selections from *All That Is Solid Melts Into Air: The Experience of Modernity*; Pete Daniel, selections from *Breaking the Land: The Transformation of Cotton, Tobacco, and Rice Cultures Since 1880*; Faulkner, *As I Lay Dying* (1930); (3) Michel Foucault, *Discipline and Punish: The Birth of the Prison*; Faulkner, *Sanctuary* (1931);

(4) Eve Kosofsky Sedgwick, *Epistemology of the Closet*; Faulkner, *Absalom, Absalom!* (1936); (5) readings on modernity and mass culture by Walter Benjamin, Theodor Adorno, and Andreas Huysmans; Faulkner, *If I Forget Thee, Jerusalem* (1939); (6) readings on Black/Atlantic modernism by Paul Gilroy, Joseph Roach, and Houston A. Baker, Jr.; Faulkner, *Go Down, Moses* (1942); (7) Max Weber, *The Protestant Ethic and the Spirit of Capitalism*; Faulkner, *A Fable* (1954). We will also over the course of the semester read a generous selection of Faulkner’s short stories.

**Eng 776:01**      **Studies in Southern Literature**  
**K. McKee**        **T 3:00-5:30**  
**Ext: 5993**        **kmckee@olemiss.edu**

This course will take the recently released Keywords for Southern Studies (2016) as its central text and will particularly investigate the role of ten “keywords” in contemporary study focused on the U.S. South: “Black Atlantic,” “Consumption,” “Empire,” “Folk,” “Latin,” “Nation,” “Native,” “Plantation,” “Performance,” and “Queer.” We will read at least one additional study to facilitate each of these subheadings, including some or all of the following titles: Bibler, Cotton’s Queer Relations; Brown, Babylon Girls; Cartwright, Sacral Grooves, Limbo Gateways; Greeson, Our South; Guterl, American Mediterranean; Milian, Latinizing America; Nunn, Sounding the Color Line; Richardson, Black Masculinity and the U.S. South; Romine, The Real South; Stecopoulas, Reconstructing the World; Taylor, Reconstructing the Native South. Class requirements will include weekly written responses on a variety of topics, discussion leader responsibilities, and a final essay in which students propose and explore a keyword not currently found among those already included in the volume.



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