

# Department of English Graduate Course Descriptions *Fall 2019*

**Eng 521:01 Special Topics for English Teachers: Speculative Souths**  
**D. Barker T 4:30-7:00 pm**  
**Ext: 7758 dbarker@olemiss.edu**  
**\*\*For Education Graduate Students only\*\***

Speculative fiction is an umbrella term for works that contain elements not present in the real world in terms of setting and/or supernatural elements (real or imagined). This includes futuristic fictions, science fiction, fantasy, utopias and dystopias, horror and southern gothic. In this class we will explore the boundaries and variations of this encompassing term and how the South is situated in both the past and the future. Possible texts include: Harper Lee's *To Kill a Mockingbird*, Octavia Butler's *Kindred*, Toni Morrison's *Beloved*, Cormac McCarthy's *No Country for Old Men*, Michael Farris Smith's *Rivers*, Rivers Solomon's, *An Unkindness of Ghosts*, Jeff VanderMeer's *Annihilation*, Maryse Condé's *I, Tituba*, Colson Whitehead's *Underground Railroad*, and Jesmyn Ward's *Sing, Unburied, Sing*.

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

The aim of this class is to develop our understanding of what makes a poem work and to gain a deeper appreciation for how poetry exists in community. We'll look at technical aspects of craft and engage in a study of prosody. We'll survey major verse forms (both received forms, with an emphasis on the sonnet, and shaping forms, such as elegy, ode, etc.) and seek to become familiar with their histories and opportunities. We'll gain

familiarity with the professional aspects of poetry, especially contemporary criticism and essays on poetry. Students will write explications and a book review, recite memorized poems, and conduct one experiment that inserts poetry into the larger community.

**Eng 680:01 Graduate Fiction Workshop**  
**M. Bondurant TH 6:00-8:30 pm**  
**Ext. N/A mrbondur@olemiss.edu**

**Eng 682:01 Graduate Poetry Workshop**  
**J. O'Neil W 3:00-5:00 pm**  
**2019-2020 Visiting Grisham Writer in Residence**

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 706:01 Studies in Chaucer: Global Chaucer(s)**  
**S. Baechle M 3:00-5:30**  
**Ext. N/A sebaechl@olemiss.edu**

This course will examine the Geoffrey Chaucer as international poet, both in and of the Middle Ages. That is, in this course, we will explore Chaucer's work within two international milieus: Chaucer as an international poet in his own time, and Chaucer's global significance to later anglophone authors. We will read the poet as the product of a cosmopolitan medieval England, one deeply entrenched in the Hundred Years' War with France, marked by the influence of Italian literary culture, and enmeshed in Spanish political affairs. Likewise, we will study later adaptations of Chaucer's most influential work, *The Canterbury Tales*, in verse, prose, and for the stage, from Caribbean short story cycles influenced by the *Tales* to Patience Agbabi's *Telling Tales*, a collection of short poetic retellings of the entire text. We will focus in particular on ways in which the *Tales* are used to give life to less-heard voices, exploring feminist, postcolonial, and queer reimaginations of Chaucer's oeuvre, in order to discover what Chaucer meant to his global Middle Ages—and what it means to invoke him now.

**Eng 732:01      Studies in the Lyric: Poetry, In and After Romanticism**  
**D. Stout      W 6:00-8:30 pm**  
**Ext. 2538      dstout@olemiss.edu**

When poets and critics of the recent decades have thought about romantic poetry it has often been to position it as a conservative project—an aesthetic hurdle a truly radical/progressive has to get over. The romantic lyric, the story goes, models a regrettable (neoliberal, masculinist, presumptively white, rationalist, etc.) self-involvement at the level of both form—because romantic lyrics are small, highly wrought, formally dense, manifestly committed to unity—and content—because romantic lyrics deal in personal epiphanies and other ego-centric flights of consciousness. This charge has come from both poets and critics alike. More than fifty years ago, for instance, Charles Olson famously argued that contemporary poetry needed to break away from a romantic obsession with the “private-soul-at-any-public-wall”. Recently, Virginia Jackson has argued that poetry has been “lyricized” in a way that cuts us off from alternative models of poetry and the (preferable, possibly) political programs to which those alternative models might be attached.

This seminar takes this history of anti-romantic complaint as an opportunity. The aim is to return to (or, to encounter for the first time) some of the truly striking and often surprising claims that were made in the romantic period for poetry as a practice or a mode of relation, and to look carefully at some of the actual poems of the period. The goal will, I hope, be an expanded sense of the romantic legacy and a more nuanced understanding of our contemporary commitments—to think about the pluses and minuses, as it were, of lyricism and about the long (indeed, properly romantic) tradition of experimenting with a poetry that might aspire to something else entirely. Our romantic readings will be paired with work by both contemporary poets and theorists including (likely) Claudia Rankine, Rowan Ricardo Phillips, and Jos Charles. This class should be of interest to students in both critical and creative programs (with final projects that can be tailored accordingly).

**Eng 735:01      Studies in the Novel: The Historical Novel Across Space and Time**  
**M. Bhagat-Kennedy      TH 3:00-5:30 pm**  
**Ext. 6947      mbk@olemiss.edu**

This seminar constellates a range of historical novels in order to explore how fiction (re)interprets pivotal events in a particular community or nation’s past. Beginning in nineteenth-century Britain, we will travel across a number of world regions to examine how authors adapted and departed

from established models of the historical novel, particularly that of Walter Scott, to reinvent the genre in light of their own sociocultural and political contexts. Our study will be guided by a number of questions: What is the relationship between historicization and novelization? How is social memory made and what is the role of literature in this process? What changes can we discern in the historical novel as it was produced and consumed in different locations around the world from the nineteenth century to the present? Authors will likely include Maria Edgeworth, Walter Scott, James Fennimore Cooper, Abdul Halim Sharar, Jurji Zaydan, Nadine Gordimer, Gabriel García Márquez, Andrea Levy, among others. Course requirements will include active seminar participation, short weekly responses to the reading, a presentation, and a final paper.

**Eng 743:01      Studies in Literature and the Environment**  
**A. Fisher-Wirth      T 6:00-8:30 pm**  
**Ext: N/A      afwirth@olemiss.edu**

This semester, we will focus on 20<sup>th</sup>/21<sup>st</sup>-century American eco-poetry and eco-poetics. I have not finalized a reading list—the field is super-abundant and super-exciting. I do know that we’ll use three major anthologies: Camille Dungy’s *Black Nature: Four Centuries of Afro-American Nature Poetry*; Ann Fisher-Wirth and Laura-Gray Street’s *The Eco-poetry Anthology*; and Melissa Tuckey’s *Ghost Fishing: An Eco-Justice Poetry Anthology*. Critical readings will include selections from Margaret Ronda, *Reminders: American Poetry at Nature’s End*; Lynn Keller, *Recomposing Eco-poetics: North American Poetry of the Self-Conscious Anthropocene*; Forrest Gander’s *Redstart: An Ecological Poetics* (with John Kinsella); and doubtless more. We will also read some individual volumes of poetry, to get a sense of different ways in which poets situate themselves ecologically in the human/other than human world. Titles might include Juliana Spahr, *That Winter the Wolf Came*; Layli Long Soldier, *Whereas*; Judy Jordan, *Hunger*; Todd Davis, *Native Species*; Ed Roberson, *To See the Earth Before the End of the World*; Austin Smith, *Flyover Country*; Forrest Gander, *Core Samples from the World*. I’m open to recommendations and suggestions. There will be a creative option for the final project.

**Eng 763:01      Studies in Modern American Literature: Modernism’s Shifting Boundaries**  
**L. Duck      M 3:00-5:30 pm**  
**Ext. N/A      lduck@olemiss.edu**

This seminar will examine multiple kinds of boundaries in the conception and functioning of modernist literature. Most obvious is the question of

what modernism is: its perpetually debated chronological and stylistic parameters, as well as its relationships with other aesthetic forms (in terms of both periodization and popularity). But most central to our investigations will be the sociopolitical boundaries that were being contested in the early twentieth century: those of race, nation, gender, sexuality, and species. How did modernist themes and forms reflect and engage with understandings and experiences of boundaries in social space, which were being enforced and challenged through laws, practice, and representation? Literary genres will include poetry, fiction, photo-documentary, and drama. Authors may include Djuna Barnes, Sterling Brown, Carlos Bulosan, W. E. B. Du Bois, Edith Maude Eaton/Sui Sin Far, William Faulkner, F. Scott Fitzgerald, Sutton E. Griggs, Langston Hughes, Zora Neale Hurston, Nella Larsen, D'Arcy McNickle, Américo Paredes, Eugene O'Neill, Jean Toomer, and Richard Wright. Critical texts will include studies in modernism, critical race theory, spatial theory, gender and sexuality, the Global South, and posthumanism. Course requirements include active participation in discussion, one class presentation, and a research project including a prospectus, an annotated bibliography, a class symposium in which students present their research, and a 15-25 page seminar paper (depending on students' degree programs)

**Eng 775:01      Studies in American Literary Regionalism: Native Literatures of the Mississippi River Valley**  
**C. Wigginton    T 3:00-5:30 pm**  
**Ext. 7106        cwiggint@olemiss.edu**

This class focuses on Native American literatures created in and about the Mississippi River Valley from pre-contact through today. The Mississippi River and its tributaries have long constituted rich ecological, cultural, and textual spaces. The rivers created transnational communication networks that carried news and objects along the waterways and facilitated millennia of interconnections among Native cultures and communities that still continue. The river valley sometimes also stood as a contested boundary among tribal nations and on colonialist maps: in the early nineteenth-century, the river marked the western boundary of the United States, standing as a line across which the US sought to remove Native people to Indian Territory. With these riverine flows as a guide, our readings will follow the Mississippi River's own north to south flow by analyzing texts created by Native peoples living along and engaging with the Mississippi, from its headwaters in Dakota homelands to the swamps and bayous of its delta, with its many Native towns, including those of the Chitimacha and Choctaw. After establishing a grounding in Native studies methods and terms, we will examine literary texts alongside art and ask how they connect place-based and tribally specific aesthetics to a more expansive geographic

framework (intercontinental, hemispheric, transoceanic, and even global). Possible Books: Daniel Heath Justice (Cherokee), *Why Indigenous Literatures Matter*; Gerald Vizenor (Anishinaabe), *Bearheart*; Black Hawk (Sauk), *Autobiography*; LeAnne Howe (Choctaw), *Shell Shaker*; Rain C. Goméz (Choctaw, Mvskoke, Louisiana Creole, Métis, Celtic), *Smoked Mullet Cornbread Crawdad Memory*.



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