

Department of English

Graduate Course Descriptions

Oxford Campus

Fall 2022

Required hours	Category	Courses offered <i>during Fall 2022</i> that fulfill each category
3	Eng 600	Eng 600
6	Post-1800	Eng 735, 740, 766, 776
6	Pre-1800	Eng 711, 717
12	Creative Writing Workshops (MFA/PhD-CWC only)	Eng 680, 681

Eng 522:1 Special Topics in English
T. Early T 4:30-7:00
tdearly@olemiss.edu

****For Education Graduate Students only****
****Must Have Permission of Instructor to Register****

This course studies adaptations of Shakespeare in film (including both classic, full-length films and independent short films), television, and new media (YouTube adaptations, TikTok ephemera, among them). Students read the plays, learn about their historical/literary contexts, and view multiple filmic adaptations with the goal of developing innovative pedagogical approaches to make the study of Shakespeare accessible, dynamic, and relevant for middle-school and high-school learners. Along the way, we develop a critical vocabulary for discussing film, analyze the interplay between the original texts and directors' artistic choices, identify connections between Elizabethan culture and our contemporary moment, and engage larger questions concerning adaptation, authorship, and the Shakespeare "industry."

Eng 600:1 Introduction to Graduate Studies
Whittington M 3-5:30
lwhittin@olemiss.edu

****Required for First Year English Graduate Students in All Programs****

This course is an introduction to theory and methods for graduate study, with emphasis on the impact of theoretical schools of thought on the evolution of the profession.

Eng 681 Graduate Fiction Workshop II
D. Philyaw W 3-5:30
engl@olemiss.edu

In this creative writing workshop, we will read and discuss the works of your peers, as well as a selection of assigned readings. You will be expected to engage critically with these texts for the dual purpose of offering your peers generative critique and of developing and expanding your own writing skills. We will work together at the sentence level and the macro level,

experimenting with form, and subverting writing norms and expectations. Storytelling can be both exhilarating and terrifying. It can also be a practice of trust, vulnerability and surrender. Our workshop community will be a safe space for leaning into challenging ideas and approaches, while giving and receiving meaningful criticism.

Eng 682:1
B. Fennelly
Graduate Poetry Workshop
T 3-5:30
Bafennel@olemiss.edu

The aim of this graduate poetry workshop is to develop and deepen our understanding of the forms and possibilities of poetry. We'll study both classic and contemporary models, and we'll engage in various assignments that broaden our range. Students will write, workshop, and revise several poems during the course of the semester. In addition to discussing craft, we will study and discuss the poetry market and publication opportunities. This class is only open to MFA students. Other students need professor permission to enroll. MFA candidates may repeat this course for credit.

Eng 683:1
S. Sundar
Form, Craft, and Influence: Fiction
M 6-8:30
sheliasundar@gmail.com

Students will read a range of texts from contemporary writers, focusing on the craft elements that make a story work. We will look closely at pacing, dialogue, structure, character, and weaving of backstory. Authors will include Tayari Jones, Lisa Ko, Jhumpa Lahiri, and Deesha Philyaw.

Eng 711:1
Friedlander
Studies in Shakespeare
Th 3-5:30
ari@olemiss.edu

Course description goes here.

Eng 717:1
E. Drew
2 Texts, 3 Ways: Approaches to Environmental Criticism of 18th-Century Texts
W 3-5:30

eedrew@olemiss.edu

In this graduate seminar, we will analyze two major 18th-century texts (one long poem and one novel) through the lens of three major ecocritical/environmental theories. We will begin by reading the two primary texts to establish a baseline knowledge of them. After that, the course will be broken into three three-week units: one week reading a theoretical text followed by two weeks here we read the poem and the novel through that theoretical lens. Written assignments will include short “readings” of each text through each theorist as we move through them. Students will choose one of those short papers to expand for the final paper.

The goals of this seminar will be to develop familiarity with three important recent theoretical approaches to environmental criticism, to learn how to identify the affordances and limitations offered by each theoretical approach, and to gain skill in applying theoretical texts to literary analysis. Theoretical texts may include work by Bruno Latour, Jason W. Moore, Donna Haraway, Stacy Alaimo, Monica Allewaert, Richard Grove, and essays on queer ecology. Primary texts may include John Dryden’s *Georgics*, Alexander Pope’s *Essay on Man*, or James Thomson’s *Seasons*; and Daniel Defoe’s *Robinson Crusoe*, Ann Radcliffe’s *Romance of the Forest*, or Mary Shelley’s *Frankenstein* or *The Last Man*.

Eng 740:1
L. Duck
Studies in Critical Theory
T 3-5:30
lduck@olemiss.edu

How do creative and critical texts reckon, simultaneously, with the urgencies of the present—including social injustice and ecological crisis—and the *longue durée* of oppressive relations between peoples, including slavery and colonialism? This course examines how contemporary theorists, novelists, and filmmakers explore attributes of time, particularly in their approaches to the US South and the Global South. Though we cannot perform a scholarly “deep dive” into the present and historical cultures of multiple global locales, we will look for signs of similarity, ongoing networks, affiliative possibilities, as well as significant disjunctures. Throughout, we will be particularly attentive to the diverse ways in which time is experienced and coded in these texts, as well as how temporal multiplicities are “mapped” in distinct spaces. Critical models will focus on postcolonial and decolonial critique as well as theories concerning Black diasporic experience; we will contemplate the diverse forms of “extraction” imposed on both people and ecologies. Novels, poems, and films will include works by Chris Abani, Amitav Ghosh, Bong Joon-ho, Mohsin Hamid, Lucrecia Martel, Mira Nair, Monique Verdin, Jesmyn Ward, and more. Course requirements include active participation in discussion, almost-weekly written responses to course materials, 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 743:1
C. Ellis
Studies in Literary Genre: Race, Nature, and the Non/Human
W 6-8:30
ceellis2@olemiss.edu

Graduate students who have taken a different version of 743 previously may repeat this course for credit. MFA students will be given the option to submit a creative final project.

This course will explore how cultural constructions of nature shape, and are shaped by, cultural conceptions of race. How have representations of the nonhuman world been recruited to advance racial projects? How have ideas about race framed or informed environmental imaginaries? We'll begin by surveying some of the persistent binaries that have shaped Western racial and environmental thought in the past three centuries, including the binary of the wild vs. civilization in settler colonial thought, the animal vs. the human in antiblack and patriarchal discourse, the natural vs. the monstrous/artificial in discourses of sexuality and eugenics, and the swarm vs. the individual in immigration discourse. We'll then explore how these articulations of race and nature have been navigated and contested, and how new visions of non/human community have been called into being, in texts by authors and scholars writing from and against the margins of "the human" from the nineteenth century to today.

Eng 766:1 **Studies in Contemporary American Literature**
P. Alexander **T 6-8:30**
 pealexan@olemiss.edu

"Can the penitentiary teach the academy?" So asks H. Bruce Franklin, the well-known scholar of literary works produced from jail and prison, in a 2008 issue of PMLA. This seminar responds to Franklin's question through our study of Black orators and/or Black writers whose works of life writing on racialized mass incarceration span from the Civil Rights era to the current Black Lives Matter moment. We will be particularly attentive to how these works have redefined the field of African American literary studies and reshaped the terrain of public intellectualism. Our literary journeys will traverse personal experiences with and/or intimate witness of mass criminalization and mass incarceration: we will investigate the aesthetic and political significance of depictions of the prison-industrial complex and the U.S. carceral state as they appear in the manifestoes, letters, speeches, autobiographies, memoirs, and essays of Black literary authors and intellectuals who will likely include Martin Luther King, Jr., Fannie Lou Hamer, George Jackson, Rubin "Hurricane" Carter, Angela Y. Davis, Assata Shakur, Safiya Bukhari, Mumia Abu-Jamal, Bryan Stevenson, Shaka Senghor, Susan Burton, and Albert Woodfox.

We will also examine the reception of these works in relation to their engagement in (counter-)public intellectualism, whether that (counter-)public intellectualism appears in the form of (open) letters, critical essays, public addresses, prison interviews, critically acclaimed documentaries, or Hollywood biopics. Finally, we will consider how these works participate in a vibrant tradition of neo-abolitionism within the African American literary tradition, and also how they anticipate and expand contemporary critical discourse on Black intellectual history (the work of Grant Farred and Brittany Cooper), studies of contemporary imprisonment in Black literature (the work of H. Bruce Franklin, Michael Hames-García, Dennis Childs, and Lisa Corrigan), and engagements in critical prison studies scholarship with imprisoned intellectualism, abolition, anticarceral feminism, abolition feminism, policing, state violence, gendered social control, discriminatory sentencing, indefinite solitary confinement, and racialized prisoner abuse (the work of Angela Y. Davis [with Gina Dent, Erica R. Meiners and Beth E. Richie], Joy James, Dylan Rodríguez, and Victoria Law).

776:1
Gussow

Before and After *Loving*: Worrying the Color Line in Southern and Post-Southern Autobiography
TH 6-8:30
agussow@olemiss.edu

The U.S. Supreme Court ruling against so-called anti-miscegenation laws in *Loving v. Virginia* (1967) was a landmark, one that not only enabled interracial marriage and looked forward prophetically toward the U.S. Census of 2020 with its check-all-that-apply racial self-declarations, but that represented a pivotal moment in the long history of the color line in the U.S. South. Taking the *Loving* decision (and the film *Loving*) as a sort of North Star, this seminar will explore the ways in which South-focused memoirists, autobiographers, and a novelist or two, especially since the mid-1990s, have wrestled with the extraordinary challenges and transformative possibilities encountered when individuals, and families, choose to live and love across the color line.



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