

ENGLISH GRADUATE COURSES

ENG 518
Adolescent Literature
MW 1:15-2:45
Dr. Jameela Lares

Both children's and young adult ("YA") literature favor the narrative. There are, for example, few plays or lyric poem collections on the solid wall of young adult literature at Hattiesburg's Books-a-Million.

But though young adult literature is heavy with plots, characters, and settings, the genre is not limited to the realistic "problem novel," though that genre represents some excellent texts. As we will see in our examination of YA literature (broadly defined as "texts for maturing persons or about maturation process"), various YA genres represent issues and conflicts in becoming adults, and arguably some genres represent some of these issues better than others. I hope that we can also make use of the extensive YA holdings in our excellent de Grummond Children's Literature Collection. Requirements: Thoughtful reading of texts, regular attendance and participation in seminar discussions; regular blog posts and/or responses on Canvas; an oral presentation on an additional YA text with a short written component; a class teaching session and teaching portfolio write-up; and a researched seminar paper. We will also make use of the extensive YA holdings in our excellent de Grummond Collection. This course is being taught concurrently with English 418.

Texts will probably include:

Broskol, Anya's Ghost
Bruchac, Code Talker: A Novel about the Navajo Marines of World War Two
Heiligman, Vincent and Theo: The Van Gogh Brothers
Hinton, The Outsiders
Jones, Fire and Hemlock
McCormick, Sold
Ness, The Knife of Never Letting Go
Salinger, The Catcher in the Rye
Thomas, The Hate U Give
Zarins, Sometimes We Tell the Truth

**fulfills non-traditional literature*



*This course is by permission only. If you are interested in ENG 518, email Dr. Valint at alexandra.valint@usm.edu. However, registration priority will be given to students studying children's literature.

ENG 569

Studies in British Literature

On the River: British Literature and Riparian Landscapes

TR 9:45-11:15

Dr. Nicolle Jordan

From the Thames to the Congo, rivers in British literature suggest important links between nation and nature. This is especially true for an island nation such as Britain, whose imperial stature was

aided in no small part by its mastery of inland and oceanic waterways. This course explores rivers as both agents of nationhood and sites for negotiating national and regional identity. How do rivers aid or determine human activity, and vice versa? How does a provincial river like George Eliot's fictional Floss differ from an urban behemoth like the Thames, and with what consequences for the landscape and its people? More broadly, what might a riparian—i.e., riverbank—literary criticism look like? Readings include *The Wind in the Willows*, *The Mill on the Floss*, *Heart of Darkness* and selected poetry by William Wordsworth and Alice Oswald.

**fulfills British Lit 1660-1890 OR British & American Lit 1890-1960*



ENG 589

Studies in American Literature

MW 1:15-2:45

Dr. Ery Shin

What was modernism? This course pursues this question in an Anglo-American context by surveying works of prose and poetry from mostly the first half of the twentieth century. Through voices such as Stein, Woolf, Baldwin, Eliot, Hurston, and Cage, experimental gestures and tricky emotional truths will receive sustained attention. Building upon impressionist principles devoted to perceptual immediacy, many modernists conceived of their art as being beyond art. Their work was to be approached as pure transcriptions of consciousness, a passive recording of things in themselves. This literary attempt to transcend literature is part of a broader philosophical project that appears in classical thought, gathers momentum in nineteenth-century French visual culture, and culminates in modernism—the myth of anti-art. Its legacy remains contemporary writing's heightened (by now, near paranoid) self-awareness of its formal scope in a world that, for better or worse, refuses to stand still.

ENG 640
Critical Reading and Methods
M 6:30-9:45
Dr. Monika Gehlawat

ENG 640 is designed to introduce or review the methods of research in literary studies, the conventions of scholarly conversations about literary works, the critical approaches to literary analysis, and the components and mechanics of literary-critical essays. Students will read literature and theory, write two substantive critical essays, and be expected to present on their work for the class.

**required for MA in lit, MA in English Ed., PhD in lit, PhD in CW*



ENG 644
Literary Theory:
Psycho Marxism
T 6:30-9:45
Dr. Charles
Sumner

This course will trace attempts by twentieth and twenty-first century

philosophers and cultural theorists to wed the thought of Karl Marx and Sigmund Freud. After covering this basic history, we will then consider how to resurrect a version of "Psycho-Marxism" that can be used to refute the claims of some of the most contemporary approaches to literary criticism, such as "thing theory" and "surface reading."

**fulfills literary theory*

ENG 672
Topics in American Literature
R 3:00-6:15
Dr. Katherine Cochran

Mississippi lays claim to some of the most esteemed and celebrated American writers, including multiple winners and nominees of the National Book Award, the American Book Award, the Newbery Award, the O. Henry Award, the Pen/Faulkner Award, the Pen/Malamud Award, and the Pulitzer Prize, as well as a two-time U.S. Poet Laureate and a winner of the Nobel Prize for Fiction. Given the number of great authors from the state, it's no surprise that one of the ways in

which Mississippi markets itself is as the home of important American writers. But how are these authors being marketed, and to what effect?

This course will investigate the place of Mississippi writers through the lens of literary tourism by reading texts by selected twentieth and twenty-first century authors—like Margaret Walker Alexander, Ellen Douglas, William Faulkner, Kiese Laymon, Willie Morris, Lewis Nordan, Walker Percy, Natasha Trethewey, Jesmyn Ward, Eudora Welty, Tennessee Williams, and Richard Wright—along with secondary/theoretical works relevant to the literary tourism industry. We will also take a trip over the Fall Break to sites of Mississippi literary tourism in Jackson, Oxford, Clarksdale, Greenville, Natchez, and Gulfport. Required components of the course, in addition to regular and substantive class participation, will include presentations and an article-length seminar essay.

**fulfills literatures in English after 1960 OR non-traditional literature*

ENG 690

Practicum in the Theory and Teaching of Composition

TR 11:30–1:00

Dr. Joyce Inman

This course surveys theories and practices that guide the teaching of writing. In order to be reflective and successful teachers, it is important to understand why we make specific pedagogical decisions in our classrooms. This course will give you an opportunity to examine and reflect on your teaching practices as you work to develop a pedagogy that you can build on throughout your teaching career. One of the primary goals of this course is to enable you to explain to your students, to your peers, to future employers, and to yourself why you have chosen particular pedagogical strategies and to encourage you to critically reflect on the ways you are working to meet the needs of students and the emotional and intellectual demands of the writing classroom.

** required of graduate teaching assistants*

ENG 721 (H001)

Seminar in Fiction Writing

W 3:00–6:15

Dr. Olivia Clare

In this course you will share your own short stories and novel excerpts in a workshop setting. You will also analyze and discuss various techniques employed in assigned readings. In addition, we'll make a bit of time for in-class writing exercises.

We will discuss: craft topics (beginnings, characterization, dialogue, setting, pacing, momentum, compression, expansion, volume, subtlety, syntax, syncopation, tension, anticipation, endings, and style), your creative life, your reading habits, your writing habits, revision, publishing, and literary citizenship. Additionally, you'll think about some of the harder questions you have for your writing. No doubt you know what some of those questions are already, and you'll discover more in this class.

Writers who work in other genres are welcome.

Readings:

- Short stories and novel excerpts by: Lauren Groff, ZZ Packer, Jamel Brinkley, Denis Johnson, Samantha Hunt, and others
- *The Dark Dark*, Samantha Hunt
- *Never Let Me Go*, Kazuo Ishiguro

ENG 721
Fiction Workshop
W 3:00 – 6:15
Joshua Bernstein

Though all styles of literary fiction will be welcome in this workshop, we will focus on one in particular this semester: dark humor. Through a series of in-class prompts and activities, we'll try our hands at writing it, and we'll look at a number of works that might be said to encompass it, including masterworks by Nathanael West and Thomas Pynchon. If you're feeling gravely serious, however—ba-dum ching—you're welcome to write in soberer style. We'll pay attention to the normal aspects of craft—scene-building, plot development, perspective, tense, pacing, and conflict—as well as those that are perhaps most pertinent to dark humor: dialogue, concision, the use of wordplay, farce, deadpan, and more. Both novels and stories are welcome, as are writers working primarily in other forms, including poetry. Finally, since most of us aspire to live past forty (unlike West) or at least enjoy a share of the limelight (unlike Pynchon), we'll talk a bit about professionalization and the day-to-day aspects of publishing. Corpses not included.

Readings:

Miss Lonelyhearts, Nathanael West

The Crying of Lot 49, Thomas Pynchon

Selected stories by Roxane Gay, Vladimir Nabokov, Amina Gautier, Faulkner, and others

ENG 722
Seminar in Poetry Writing
T 3:00-6:15
Dr. Adam Clay

In the Seminar in Poetry Writing, we'll explore possibilities of critiquing creative work through adaptations to the workshop. In addition to these weekly workshops, students will design and complete weekly prompts to generate creative work through various forms of experimentation. The course will culminate with the submission of a creative portfolio, which we'll view as a section of a manuscript or a chapbook. At the end of the semester, we'll critique these excerpts from each student, providing feedback on thematic issues, structure, and line-level edits as well.



ENG 754
Seminar in Medieval Literature:
Heroes, Monsters, and Other Boundary Hunters in Early Medieval Literature
R 6:30 – 9:45
Dr. Leah Parker

Medieval boundaries—whether between peoples, places, genres, genders, the lawful and unlawful, human and non-human, heroes and monsters—were not the same as modern boundaries. They differed in ways both subtle and substantial. This course will explore such boundaries through the literature of early medieval England. How do *Beowulf* and other texts in the same manuscript define monstrosity with and against gender norms, marvelous creatures, distant lands, and the thin border between life and death? How do warriors, saints, powerful young women, and figures of history, myth, and legend come to be seen as heroes? What new ways of radically reimagining boundaries and transformation—even in our modern world—are made possible through sustained analysis of the oldest English literature?

Readings will include standard favorites such as *Beowulf*, *The Dream of the Rood*, elegies, and riddles, as well as less-commonly-read texts that shed light on the early medieval world and beyond. Take this course to find out why Anglo-Saxons were very concerned about Vikings, but perhaps more so about cannibals; what similarities early medieval monks found between human genitalia and various garden vegetables; how one of Shakespeare's stories traces back to an Old English romance about incest, shipwreck, and clever bath games; and much more!

**fulfills British Lit to 1660*



ENG 764

VICTORIANISM

VICTORIAN FANTASY

M 3:00-6:15

Alexandra Valint

Although the Victorian period is often associated with realism, in this course we will trace the rich history of Victorian fantasy. As Stephen Prickett writes, Victorian fantasy authors “tried to extend and enrich ways of perceiving ‘reality’ by a variety of nonrealistic techniques that included nonsense, dreams, visions, and the creation of other worlds.” We will start with Lewis Carroll’s influential (and endlessly adapted) *Alice’s Adventures in Wonderland* and then explore the “other worlds” created by authors such as William Morris, H. Rider Haggard, Begum Rokeya, and George MacDonald; we will even

delve into the mathematical fantasy *Flatland* by Edward Abbott. Much Victorian fantasy was written for children, and we will read works by Lewis Carroll, Edith Nesbit, and Charles Kingsley. In also including Bram Stoker’s vampire classic *Dracula* and H. G. Wells’s early science fiction, we can consider the relationship and overlap between fantasy and gothic and between fantasy and science fiction. Throughout our reading, we will examine how fantasy manifests cultural wishes and desires. We will debate fantasy’s potential for political and ethical critique. J. R. R. Tolkien, himself influenced by the texts we will read, famously identified “Faërie” as a “a perilous land”—as we read, we will stay attuned to the “enchantment,” “peril,” “richness and strangeness” of these fantasy worlds.

***fulfills British Lit 1660-1890 OR British & American Lit 1890-1960**