

Department of English

Undergrad Course

Descriptions

Fall 2012

- 221:01-06 Survey of World Literature to 1650
- 222:01-06 Survey of World Literature since 1650
- 223:01-29 Survey of American Literature to the Civil War
- 224:01-33 Survey of American Literature since the Civil War
- 225:01-22 Survey of British Literature to the 18th Century
- 226:01-07 Survey of British Literature since the Romantic Period

211:01 Introduction to Creative Writing
M. Harper MWF 9:00-9:50
Ext. 2121 mharper1@olemiss.edu

This class is intended to introduce students to three genres of creative writing: poetry, fiction, and nonfiction. Students will read poems, short stories, and essays by authors from around the world and discuss these readings, as well as questions of inspiration and craft; these discussions will take place both in class and online via Blackboard. Students will also participate in workshops, as authors sharing their work and as readers offering respectful and constructive feedback. Other assignments will include a short book review and a final portfolio.

211:02
D. Knight
Ext. 2121

Introduction to Creative Writing
MWF 10:00-10:50
dlknight@olemiss.edu

Subversion first requires a knowledge of that which one rails against. Students will read traditional memoir, fiction, and poetry and then work that complicates formal conventions – and will develop a vocabulary to discuss how the boundaries between genres can be blurred, especially as bell hooks, Lydia Davis, Anne Carson, Mary Miller, C.P. Rosenthal, And Daniela Olszewska practice writing. Students will write daily, producing poetry, flash fiction, and nonfiction for exhibition in a workshop setting, as well as a final revised portfolio.

211:03
M. Ginsburg
Ext. 7672

Introduction to Creative Writing
T TH 9:30-10:45
mginsburg@olemiss.edu

In this course students will write poetry, short stories, and creative nonfiction. We will read all of these forms and approach the chosen texts as writers do, as sources of inspiration and with an eye toward craft. The class will introduce students to the workshop model, in which we will share our writing with the rest of the class and offer constructive feedback. Students are expected to produce one story, one work of creative nonfiction, and a few poems, as well as numerous informal written responses to assigned readings and the work of other students. In addition, each student will be responsible for contributing to class discussions and workshops.

311:01
C. Allen
Ext. 2121

Beginning Fiction Workshop
T TH 9:30-10:45
callen2@olemiss.edu

This course will offer a detailed introduction to the formal elements of fiction writing. Throughout the semester we will read work from authors such as Cormac McCarthy, J.D. Salinger, Gabriel Garcia Marquez, James Salter, Donald Barthelme, James Joyce, Walker Percy, and Jhumpa Lahiri, among others, as well as numerous craft essays. Students will be expected to write two stories and to participate in the workshop process along with their peers. The goal of this class is to provide a strong foundation in the craft upon which students will be able to base their present and future writing.

311:02
K. Cifarelli
Ext. 2121
Beginning Fiction Workshop
TTH 10:00-10:50
kcifarelli@yahoo.com

This beginning workshop is designed to improve students' fiction writing. The workshop will focus on reading and writing short stories so that students gain an understanding of how to craft and revise fiction. Over the course of the semester students will submit two to three original short stories, which we will critique, discuss and analyze in a "workshop" setting. We will read from the works of, among others, John Cheever, Alice Munro, Deborah Eisenberg, Richard Ford, George Saunders and T.C. Boyle, so that we may have an active discussion of the essential elements of the form.

311:03
M. Poland
Ext. 2121
Beginning Fiction Workshop
MWF 12:00-12:50
maeganpoland@gmail.com

This course introduces students to the craft of fiction through intensive reading and writing of short stories. Students will read a variety of stories with an emphasis on contemporary work. The class will explore how major elements including character, setting, dialogue, point of view, plot, and style function in the published stories we read. Students will develop a vocabulary for discussing and evaluating fiction, and improve their understanding of what works in the stories they read and write, and why. Students will submit several short pieces of fiction throughout the course, as well as one full-length story that will be workshopped by their classmates.

311:04
M. Ginsburg
Ext. 7672
Beginning Fiction Workshop
T TH 11:00-12:15
mginsburg@olemiss.edu

This course will examine the craft and process of fiction writing, addressing issues of character, dialogue, scene, structure, and revision, among others. Students will read short stories and produce numerous writing exercises and written responses as well as two original completed stories. In addition, each student will be responsible for contributing to class discussions and workshops, and offering verbal and written critiques of student stories.

311:05 (H)
T. Franklin
Ext. 7914
Beginning Fiction Workshop
T TH 1:00-2:15
tfrankli@olemiss.edu

A writing-intensive course where students will read short stories by published writers as well as write and submit their own original fiction for discussion in the "workshop" format. ***HONORS STUDENTS ONLY***

312:01
C. Offutt
Ext. 7672
Beginning Screenwriting Workshop
T TH 4:00-5:15
offutt@olemiss.edu

The course meets twice a week for writing screenplays and peer review of student-written scripts. Students will be introduced to the strict form of screenwriting, learning how to craft a narrative and dramatic screenplay that communicates information to all facets of production: director, actors, set, props, wardrobe, & locations. We will examine the writing of scripts for both feature films and television, including comedy, drama, and animation. The class will also read screenplays. We will read and analyze selected scenes from produced screenplays, then view clips of the scenes after they were shot. Each student is expected to complete three writing assignments of short scenes, each to be re-written after peer and instructor review. The final project will be the writing of two or more continuous scenes. Students can write in any genre they prefer.

317:01
B. Hobbs
Ext. 7688
Beginning Poetry Workshop
T TH 9:30-10:45
vhobbs@olemiss.edu

In this introduction to poetry workshop, we will learn the definition and vocabulary of contemporary poetry. Students will learn from the class's poetry packet, a required handbook, and peer reviews. There will be quizzes, but most of the course grade will result from a revised portfolio of work. The course is a workshop, and students are expected to offer and receive constructive criticism.

317:02 **Beginning Poetry Workshop**
B. Hobbs **T TH 11:00-12:15**
Ext. 7688 vhobbs@olemiss.edu

In this introduction to poetry workshop, we will learn the definition and vocabulary of contemporary poetry. Students will learn from the class's poetry packet, a required handbook, and peer reviews. There will be quizzes, but most of the course grade will result from a revised portfolio of work. The course is a workshop, and students are expected to offer and receive constructive criticism.

317:03 **Beginning Poetry Workshop**
D. Harriell **MW 2:00-3:15**

English 317 is a course designed for beginning students of poetry writing. Its goal is to nurture and develop your writing skills, as well as expand your knowledge of the basic discourses of poetry. This course will be devoted to workshoping your own writing as well as discussing the work of accomplished poets. We are here to immerse ourselves in an environment that aims to foster creativity, curiosity, and a respect for language. Our course requirements will consist of several reading responses, a presentation, and final revised manuscript of around 8-10 pages. With your full engagement, by the end of this course you will have a greater appreciation and a truer understanding of the craft of poetry: the ways in which a good poem is constructed and the way that particular—and purposeful—construction creates an impression on the reader.

317:04 **Beginning Poetry Workshop**
B. Spencer **MWF 10:00-10:50**
Ext. 7674 ecspence@olemiss.edu

In this course we will read the work of Modern and contemporary poets and, through the study of their craft, generate a body of our own creative work. Using Mary Oliver's *A Poetry Handbook*, we will become more comfortable using the language of poetry and apply that language to the workshop setting. Course requirements include weekly writing assignments, posting electronic reading journals, thoughtful participation in class peer reviews and a commitment to attend outside readings. Additional texts will include *Sleeping on the Wing: An Anthology of Modern Poetry with Essays* ed. by Kenneth Koch and Kate Farrell as well as works by Gary Snyder, Wendell Berry, Joy Harjo, Natasha Trethewey, Beth Ann Fennelly, Ann Fisher-

Wirth, and language poet Scott Wilkerson

320:01 **Advanced Writing for Majors**
B. McClelland **T TH 9:30-10:45**
Ext. 5500 wgbwm@olemiss.edu

A structured writing-intensive workshop, this course is designed to prepare English majors to write analytical essays, interpreting literary works of various forms and genres. Class discussion will focus on developing critical reading and thinking skills, and on building a vocabulary of critical terms. English 320 students will compose essays by following processes of reader-response and multiple drafting to build effective writing.

322:01/Aas 341 **African Amer. Lit. Trad I Begin to 1920**
E. Young-Minor **T TH 9:30-10:45**
Ext. 7688 or 8814 eyoungmi@olemiss.edu

English 322/AAS 341 examines literature written by, and about, Black Americans during the nineteenth century and early twentieth century. Students will examine the historical, cultural, and literary significance of slave narratives, reconstruction narratives, and the cultural philosophies that launched Black intellectualism and artistic production in the twentieth century. In doing so, students gain a better understanding of the multi-vocality of early Black thought and the primary themes treated in the foundational texts of African American literature and thought. By the end of the course each student will be able to: 1) identify key writers and texts from the early African American literary tradition, 2) discuss historical events that significantly impacted Black American life, 3) clarify connections between written literary texts and socio-historical realities, and 4) explain the links between Black cultural history and literary production. Representative texts taught in the course:

Narrative of the Life of Frederick Douglass, an American Slave, Frederick Douglass
Narrative of the Life and Travels of Mrs. Nancy Prince, Nancy Prince
Narrative of the Life of Henry Box Brown, Henry Box Brown
Our Nig; or Sketches from the Life of A Free Black, Harriett Wilson
Souls of Black Folks, W. E. B. DuBois

324:01 Blues Tradition in American Literature
A. Gussow T TH 2:30- 3:45
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: epigrams, poems, stories, novels, plays, folkloric interviews, and autobiographies. Since the blues tradition is firmly 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 economic exploitation—are represented and contested by blues texts. We’ll cover a range of other themes as well: the laughing-to-keep-from-crying dialectic; the emergence of southern juke joints; the spread of blues music north with the help of two Great Migrations and its progressive transformation into “classic” blues, amplified Chicago blues, and postmodern blues; “signifying” as a blues-textual strategy; womanly self-assertion and the sounding of desire as paradigmatic blues modes; the emergence of a mass white blues audience in the 1960s; contemporary blues culture as a space of interracial contact in which the enduring legacy of segregation is challenged and sometimes overcome. Assignments will include two short papers, a midterm and final, and regular quizzes.

341:01 Renaissance Drama Excl of Shakespeare
K. Raber T TH 11:00-12:15
Ext. 5793 kraber@olemiss.edu

Adultery, incest, murder, necrophilia, cross-dressed women, criminals, suicide by starvation, prostitution, madness, scheming wives, plotting servants, duped kings--Renaissance drama has it all, and then some. We’ll read a sampling of comedies and tragedies, and discover the wild side of the theater. Lectures and discussion will revolve around the historical, social and other contexts for these dramatic themes. Students will be tested on each play, as well as write at least two essays.

351:02 Topics in Contemporary Literature
G. Short MWF 3:00-3:50
Ext. 6642 gshort@olemiss.edu

This will be a contemporary world literature class. We will be reading, discussing and writing about poems and a number of novels and short stories in English translation from several countries. The reading list includes *Song for Night* by Chris Abani (Nigeria), *So Long a Letter* by Mariama Ba (Senegal), *Magnus* by Sylvie

Germain (France), *The Diving Pool* by Yoko Ogawa (Japan), *Snow Country* by Yasunari Kawabata (Japan) and *Coming Through Slaughter* by Michael Ondaatje (Ceylon, Canada). Each student will make two presentations to the class. there will probably be a short response essay or quiz each meeting, so attendance is vital.

352:01 Selected Topics in Popular Literature
J. Pendarvis MWF 12:00-12:50
Ext. 6510 pendarvi@olemiss.edu

In this reading- and writing-intensive class we will examine how the ghost has evolved as a literary figure, particularly in the past 150 years or so, both as complicated metaphor and convenient plot device (often at once): sometimes to mirror our human insecurities and desires, sometimes to connect us with something greater and more mysterious than ourselves, sometimes just to scare us.

352:02 Selected Topics in Popular Literature
J. Pendarvis MWF 4:00-4:50
Ext. 6510 pendarvi@olemiss.edu

In this reading- and writing-intensive class we will examine how the ghost has evolved as a literary figure, particularly in the past 150 years or so, both as complicated metaphor and convenient plot device (often at once): sometimes to mirror our human insecurities and desires, sometimes to connect us with something greater and more mysterious than ourselves, sometimes just to scare us.

353:01 Introduction to Film
D. Barker MW 4:00-6:30
Ext. 7758 dbarker@olemiss.edu

In this course we will learn film terminology and the technical features of camera distance, angle, movement, transitions, types of sounds and/or music, lighting, costuming/make-up, elements of set design and background and relevant performance features of the actors (placement, movement, gestures, etc.). We will then discuss the significance of the technical features and how they contribute to the larger symbolic or thematic elements of the movie as a whole. We will begin with silent film, then examine classics from the studio period, and genres such as comedy

and film noir, and finally focus on the two versions of Cape Fear (1962 and 1991) to discuss the use of lighting, genre, auteur theory, adaptation, remakes, and film techniques. Most people watch movies merely to be entertained. Students in this class will learn to view films with more understanding and intellectual engagement. Film is a carefully planned, collaborative medium that leaves little to chance. Student grades will be based on quizzes, class participation, scene analyses, writing assignments, and a Final Group project in which you will storyboard a scene, create a script, make costuming, casting, set design and lighting, decisions (everything except actually shoot the scene).

368:01 **Survey of Southern Literature**
J. Wylie Hall **T TH 11:00-12:15**
Ext. 7286 egjwh@olemiss.edu

Storytelling, sense of place, memory, law and rebellion, race, family, and community are familiar motifs in this overview of Southern literature from the early 19th century to the present --from plantation fiction and Southwest humor to local color writing, the Southern Renaissance, the Agrarian movement, proletarian authors, and grit lit. Writers include Harriet Jacobs, Kate Chopin, Zora Neale Hurston, William Faulkner, Tennessee Williams, Eudora Welty, Ernest Gaines, and many of their peers. In addition to selections from "The Literature of the American South: A Norton Anthology," we will read Natasha Trethewey's new poetry collection, "Thrall"; Dean Faulkner Wells's memoir, "Every Day in the Sun"; and Tom Franklin's novel, "Crooked Letter, Crooked Letter." Requirements include frequent quizzes, midterm and final exams, a 3 to 5-page essay, and excellent attendance.

368:02 **Survey of Southern Literature**
J. Wylie Hall **T TH 9:30-10:45**
Ext. 7286 egjwh@olemiss.edu

Storytelling, sense of place, memory, law and rebellion, race, family, and community are familiar motifs in this overview of Southern literature from the early 19th century to the present --from plantation fiction and Southwest humor to local color writing, the Southern Renaissance, the Agrarian movement, proletarian authors, and grit lit. Writers include Harriet Jacobs, Kate Chopin, Zora Neale Hurston, William Faulkner, Tennessee Williams, Eudora Welty, Ernest Gaines, and many of their peers. In addition to selections from "The Literature of the American South: A Norton Anthology," we will read Natasha Trethewey's new poetry collection, "Thrall"; Dean

Faulkner Wells's memoir, "Every Day in the Sun"; and Tom Franklin's novel, "Crooked Letter, Crooked Letter." Requirements include frequent quizzes, midterm and final exams, a 3 to 5-page essay, and excellent attendance.

371:01 **African Literature**
A. Alabi **T TH 8:00-9:15**
Ext. 6948 aalabi@olemiss.edu

This course will focus on the significance of orality, race, patriarchy, class, language, and colonialism in contemporary African literature. We will discuss the oral antecedents of African literature in English and consider how the selected writers on the course position themselves and their works in relation to the above major issues. The texts for our discussion, selected from various genres and regions of Africa, include Naguib Mahfouz's *Miramar*, Nadine Gordimer's *July's People*, Wole Soyinka's *Death and the King's Horseman*, and Ngugi wa Thiong'o's *Matigari*.

375:01 **Medieval Studies**
M. Hayes **T TH 4:00-5:15**
Ext. 7456 hayes@olemiss.edu

ENGL 375 will introduce students to major events, beliefs, and customs associated with the Middle Ages, a blanket term that is used to describe a vast period of time, a large geographic space, and various local cultures. We will collectively gain insight into the medieval world, much of which may seem strange to a modern audience, through a focus on medieval travel literature: texts that chronicle medieval writers' personal encounters with "strange" and "exotic" worlds. An abiding assumption of the course will be that travel literature can offer its audience a mirror in which to view medieval travelers portraying their homeland in their records of cultural otherness. The types of medieval travel studied in this course will include those undertaken during religious pilgrimages, the Crusades, and excursions to the Far East. Lectures will address the cultural, philosophical, and literary contexts that inform our travel texts. Graded work will include pop quizzes on the readings, a series of short papers (ca. 2 pages), starting class discussion (one period, with a partner), participating in class discussion, a final paper (ca. 6 pages), and a final exam. This course satisfies the "pre-1800" requirement for English majors.

380:01 **British Literature of the Romantic Period**
H. Rigby **M W 3:00-4:15**
Ext. 2121 hrrigby@olemiss.edu

This course surveys the principal works of major authors of the Romantic Period in British literature (roughly 1789-1832). Authors to be covered may include William Blake, William Wordsworth, Samuel Taylor Coleridge, Matthew G. Lewis, Jane Austen, Lord Byron, Percy Bysshe Shelley, Mary Shelley, and John Keats. This writing-intensive course, featuring response assignments as well as two longer writing assignments, also fosters research skills and emphasizes literary terminology. A midterm exam and a final exam will test students' understanding of course texts.

390:01 **Jr. Seminar: Major Authors of British Literature**
H. Rigby **MWF 1:00-1:50**
Ext. 2121 hrrigby@olemiss.edu

The course covers a range of literary history, and readings for this course include works by British writers of literary significance, including Chaucer, Milton, Shakespeare, Wordsworth, and more. This writing-intensive course, featuring response assignments as well as two longer writing assignments, also fosters research skills and emphasizes literary terminology. A midterm exam and a final exam will test students' understanding of course texts.

391:01 **Junior Seminar: Major Authors in American Literature**
D. Miller **TTH 1:00-2:15**
Ext. 2121 dbmiller@olemiss.edu

This course will attend to a wide range of American authors and genres from the nineteenth century. We will engage many of the century's representative figures (including R.W. Emerson, E.A. Poe, Nathaniel Hawthorne, Herman Melville, Mark Twain, Henry James, and Emily Dickinson), as well as a generous selection of voices that can become easily over-looked in discussions concerning American literary "greatness." This course invites students to re-examine and reconsider phrases like "major authors" and "significant works" as we explore various themes and critical arguments important to American literature from the 1800s. Students can expect this seminar to be discussion-based and writing intensive.

392:01 **Junior Seminar: Major Authors of World Literature**
N. Schroeder **T TH 1:00-2:15**
Ext. 7668 nschroed@olemiss.edu

We will read a wide range of world literature texts from various time periods and cultures. I will try to pair each work whenever possible with a contemporary adaptation and will focus on how those adaptations reinterpret the original. We will also pay attention to the changing role of the "hero" in different countries and different time periods. The required works will probably be: Sophocles, *Oedipus the King*, Homer, *The Odyssey*, Flaubert, *Madame Bovary*, Kafka, *The Metamorphosis*, *In the Penal Colony*, and *Other Stories*, Paton, *Cry the Beloved Country*, Mishima, *Sound of Waves*, Marquez, *Love in the Time of Cholera*, Hamid, *Moth Smoke*, Lahiri, *Interpreter of Maladies*, and we will view the film *The Doll's House*. There will be reading quizzes, an oral presentation, papers (two 6-7 page papers), and a midterm and final examination.

396:01 **Junior Seminar: Drama**
P. Wirth **T TH 8:00-9:15**
Ext. 5035 phwirth@olemiss.edu

We will read the following thirteen plays: Sophocles, *Oedipus the King*; four anonymous plays from medieval England (*Noah's Flood*, *The Second Shepherds' Play*, *Everyman*, *Hickscorner*); William Shakespeare, *A Midsummer Night's Dream*; John Webster, *The Duchess of Malfi*; Moliere, *Tartuffe*; Henrik Ibsen, *Ghosts*; Anton Pavlovich Chekhov, *The Cherry Orchard*; John M. Synge, *The Playboy of the Western World*; Bertolt Brecht, *Mother Courage*; Caryl Churchill, *Top Girls*.

We will pay attention to the history of the theater, the theory of drama, and its traditional genres, especially comedy and tragedy. But the main focus will be on reading the individual plays as closely and as intensely as possible.

The grade will be based on a midterm examination, and frequent quizzes on the reading.

396:02 **Junior Seminar: Drama**
P. Wirth **T TH 11:00-12:15**
Ext. 5035 phwirth@olemiss.edu

We will read the following thirteen plays: Sophocles, *Oedipus the King*; four anonymous plays from medieval England (*Noah's Flood*, *The Second Shepherds' Play*, *Everyman*, *Hickscorner*); William Shakespeare, *A Midsummer Night's Dream*; John Webster, *The Duchess of Malfi*; Moliere, *Tartuffe*; Henrik Ibsen, *Ghosts*; Anton Pavlovich Chekhov, *The Cherry Orchard*; John M. Synge, *The Playboy of the Western World*; Bertolt Brecht, *Mother Courage*; Caryl Churchill, *Top Girls*. We will pay attention to the history of the theater, the theory of drama, and its traditional genres, especially comedy and tragedy. But the main focus will be on reading the individual plays as closely and as intensely as possible. The grade will be based on a midterm examination, and frequent quizzes on the reading.

397:01 **Junior Seminar: Poetry**
G. Short **MWF 1:00-1:50**
Ext. 6642 gshort@olemiss.edu

A course designed to be an immersion into contemporary American poetry. We will read poems found on several websites and several books of poems, including *The Apple Trees at Olema* by Robert Hass, *The First Four Books of Poems* by Louise Gluck and *Native Guard* by Natasha Trethewey (We will read at last three other complete volumes). Each student will make two presentations to the class. There will be several short papers, many short response essays and quizzes, in addition to the final.

397:02 **Junior Seminar: Poetry**
G. Short **MWF 11:00-11:50**
Ext. 6642 gshort@olemiss.edu

A course designed to be an immersion into contemporary American poetry. We will read poems found on several websites and several books of poems, including *The Apple Trees at Olema* by Robert Hass, *The First Four Books of Poems* by Louise Gluck and *Native Guard* by Natasha Trethewey (We will read at last three other complete volumes). Each student will make two presentations to the class.

There will be several short papers, many short response essays and quizzes, in addition to the final.

397:03 **Junior Seminar: Poetry**
M. Shea **MWF 2:00-2:50**
 mmshea@olemiss.edu

In this course, we will (attempt to) explore the landscape of contemporary poetry. By some estimations, there are upwards of 70,000 poets writing in America today; therefore, the course will not try to present a coherent overview of the entire poetic field. Rather, we will explore the possibilities of contemporary poetry by using certain poems and poets to springboard into discussions on broader notions of poetics, including sound, image, form, and rhetorical stance. The question will be one of "How does this work?" rather than "What does this mean?" and attention will be focused on both established poets as well as those from more experimental camps. Above all, the class will approach poetry as a source of both aesthetic enjoyment and cultural discourse. Students should already have a working knowledge of some of the basic poetic elements, including meter, rhyme, and metaphor. Possible poets for discussion include Anne Carson, Josh Bell, Sabrina Orah Mark, Bob Hicok, Joyelle McSweeney, Lara Glenum, Douglas Kearney and others (final reading list to be announced later), as well as selected critical essays. Grades will be based on short explications of particular poems, creative assignments, class discussion, and two independent projects.

398:01 (H) **Junior Seminar: Contemporary Trends in Literary**
Theory
A. Trefzer **T TH 11:00-12:15**
Ext. 7685 atrefzer@olemiss.edu

This junior seminar introduces students to some of the most original theorists whose manifestos left a lasting impact on ways of reading and understanding literature. It surveys contemporary literary theory beginning in the early part of the 20th century with a review of formalism and the practice of "close reading," various forms of Marxism, and early manifestations of American feminism. Students will encounter various methodologies of reading including deconstruction, New Historicism, gender and sexuality studies, postcolonialism and critical race studies, and explore questions related to the body, gaze, trauma and ecology. The first part of the course is devoted to studying work by influential thinkers, the second part will put theoretical readings

into practice. In addition to response papers and a mid-term exam, this Honors Course culminates in a 12-page seminar paper. ***HONORS STUDENTS ONLY***

399:01/AAS 350:02 Prison and the Literary Imagination
P. Alexander T TH 1:00-2:15

Course Description

With over 2 million people behind bars in the United States, imprisonment is quickly becoming an ordinary experience in “the land of the free.” In this course, we will turn to African American literature, experimental poetry, and prisoner zines as we explore how imprisoned and non-imprisoned writers depict prison life as it has surfaced in the chain gang camp, county jail, high-security facility, and death row cell. Juxtaposing our literary readings with photographic and cinematic prison narratives, we will examine how literary authors shine new light on race and criminalization, the treatment of imprisoned people, the role of gender in prisoner abuse, and the place of the prison/prisoner in an increasingly global economy. Representative texts include fiction works like Chester Himes’s “To What Red Hell,” Richard Wright’s *Native Son*, Octavia Butler’s *Kindred*, and Ernest Gaines’s *A Lesson Before Dying*, works of poetry by Etheridge Knight and C.D. Wright, and autobiographical writings by Malcolm X, George Jackson, Assata Shakur, John Edgar Wideman, Mumia Abu-Jamal, and asha bandele.

Course Requirements

Along with active participation in class discussions, students will be expected to keep a reflection journal and complete a midterm essay (5-6 pages) and final paper (10-12 pages). No exams.

Course Texts

Octavia Butler, *Kindred* (Beacon/ISBN 978-0-807-08369-7)
Angela Y. Davis, *Are Prisons Obsolete?* (Seven Stories/ISBN 978-1-58322-581-3)
Ernest Gaines, *A Lesson Before Dying* (Vintage/ISBN 978-0-375-70270-9)
Assata Shakur, *Assata: An Autobiography* (Lawrence Hill/ISBN 978-1-556-52074-7)
C.D. Wright, *One Big Self: An Investigation* (Copper Canyon/ISBN 978-1-55659-258-4)
Richard Wright, *Native Son* (HarperPerennial/ISBN 978-0-06-083756-3)

405:01 Chaucer
G. Heyworth T TH 1:00-2:15
Ext. 7670 heyworth@olemiss.edu

This course will introduce students to Geoffrey Chaucer’s writings and to the medieval culture they depict through a close study of *The Canterbury Tales* in the original Middle English. Through lecture and seminar we will focus on issues linguistic, literary and social, among which Chaucer’s notion of community and its tension with the interests of the individual in an age of mercantilism and a flourishing bourgeoisie. *The Canterbury Tales* is marked by its poetic virtuosity and generic variety — romance, epic, comic fabliaux, beast fable, homily, and saint’s life. In exploring this variety, we will try to isolate a governing poetic theory that balances the moral and philosophic value of literature with stories read for their pure delight and fantastic absurdity. Finally, looking past Chaucer, we will come to terms with his legacy as the father of English poetry. Requirements include a mid-term and final exams, occasional quizzes, and a research paper.

418:01 Writing Expository Prose (CAPSTONE)
B. McClelland T TH 11:00-12:15
Ext. 5500 wgbwm@olemiss.edu

What does serious writing about dogs—by bird hunters, scientists, and pet lovers—reveal about people and their interests in canine companions? To explore the various worlds of people and their dogs we will read contemporary works of nonfiction, including the *New York Times* Bestsellers of Susan Orlean and Alexandra Horowitz, as well as the writing of Pulitzer Prize Writer Richard Ford, and award-winning journalists Tom Brokaw, John Grogan, and Jill Abramson. In studying these works, we will interpret their literary aspects, examining how the authors present dogs and how they represent their understanding of human and canine relationships. What’s more, we’ll try our hands at writing some of “the fourth genre” ourselves. Thus, this is a course in literary study with a significant creative writing component. To support our reading and writing processes, we will participate in studio class activities: writing journals, discussing texts, writing multiple drafts of our essays, and reading and responding to each other’s writing. Each student will produce a writing portfolio, containing several short pieces and longer one.

419:01 **Advanced Poetry Workshop**
B. Spencer **T TH 11:00-12:15**
Ext. 7674 ecspence@olemiss.edu

In this course we will study the imaginative works of contemporary poets with special attention to their form, word play, syntax, musicality and voice. Together we will begin to perceive the world as a writer does, exploring, at length, your abilities as a poet, and creating a multi-media portfolio of your work as an expression of your authentic imagination. You will challenge yourself and your classmates to produce your very best writing, and practice the language of respectful and thoughtful criticism of each other's work. We will also participate in the open mic series *Fall into Poetry* at Bozart's Art Gallery in Water Valley and attend a day retreat out at Wall Doxey State Park. Texts will include Beth-Ann Fennelly's *Unmentionables*, Ann Fisher-Wirth's *Carta Marina*, Mary Oliver's *Why I Wake Early*, Kay Ryan's *The Best of It: New and Selected Poems* (Pulitzer Prize Winner in Poetry, 2011), Gary Short's *Flying Over Sonny Liston*, Sheryl St. Germain's *Make it a Dark Roux: New and Selected Poems*, and Scott Wilkerson's *Threading Stone*. We will also read selected poetry from Natasha Trethewey, Judith Ortiz Cofer, Richard Garcia, Joy Harjo, Rae Armantrout and poetry from current and previous issues of *The Yalobusha Review*.

424:01 **Advanced Fiction Workshop (CAPSTONE)**
T. Franklin **T TH 9:30-10:45**
Ext. 7914 tfrankli@olemiss.edu

A writing-intensive course where students will submit original short fiction to the class for critique. Prerequisite: English 311.

436:01 **Major Author of the 19th Century: Thomas Hardy**
P. Wirth **MWF 10:00-10:50**
Ext. 5035 phwirth@olemiss.edu

In his "Study of Thomas Hardy" d. H. Lawrence emphasizes "the quality Hardy shares with the great writers, Shakespeare or Sophocles or Tolstoi, this setting behind the small action of his protagonists the terrific action of unfathomed nature." In the foreground is "the little human morality play"; in the background is "the vast, unexplored morality of life itself, what we call the immorality of nature." We will be concerned with this contrast, with the psychological depths of Hardy's characters, with Hardy's so-called

pessimism and the affirmations hidden beyond it, and with the transition from an old rural way of life to the modern world.

About a third of the course will be devoted to poetry; the rest of it, to the fiction. We will read the following books: *Under the Greenwood Tree*, *The Return of the Native*, *The Mayor of Casterbridge*, *Tess of the d'Urbervilles*, *Jude the Obscure*, and *Selected Poems*, edited by Robert Mezey.

The grade will be based on a midterm examination, a paper, a comprehensive final examination, and frequent quizzes on the reading.

436:02 **Major Author of the 19th Century: Edgar Allan Poe**
T. Montgomery **MW 3:00-4:15**
Ext. 3173 tdmontg1@olemiss.edu

This course offers an introduction to the writings—poetical, fictional, and critical—of Edgar Allan Poe, the iconic "bad boy" of American literature who remains as controversial in death as he was in life. To get a sense of who Poe really was, we'll begin with a biographical study, separating facts from the host of myths surrounding the writer and placing him in his nineteenth-century milieu, a world quite different from ours. Then we'll proceed to Poe's work, a literary hodgepodge featuring everything from popular Gothica and quirky satire to detailed literary analyses and oddball comic characters. As we examine these texts, we'll try to find out why so many readers have considered Poe a seminal figure in our literary history. Two papers: a short essay and a research project."

437:01 **Major Author of the Twentieth Century: Eudora Welty**
A. Trefzer **T TH 1:00-2:15**
Ext. 7685 atrefzer@olemiss.edu

One of the most influential writers of the twentieth century is Eudora Welty who chronicled life in Mississippi from the 1930s well into the 1980s when her memoir *One Writer's Beginning* was published. Short stories launched her career, and she became a master of the American short story. Her work was selected several times to appear in *Best American Short Stories* and won multiple literary awards. To this day, her short story collections are the corner stones of her literary achievement. This course focuses specifically on the genre of the short story, and Welty's four story collections: *A Curtain of Green* (1941), *The Wide Net* (1943), *The Golden Apples* (1949) and *The Bride of the Innisfallen* (1955). This course brings Welty's work into conversation with questions of region and nation,

gender and sexuality, race and ethnicity, as well as myth and materialism. Readings will include a fair amount of theoretical and critical essays, in addition to Welty's memoir and her essays in *The Eye of the Story*. This capstone course requires class presentations and culminates in a 15 page seminar paper.

448:01 **Nature Writing**
A. Fisher-Wirth **MW 4:00-5:15**
Ext. 5929 afwirth@olemiss.edu

This is a hybrid course: it is both a literature course and a creative writing workshop. It counts either as an English course or toward the Environmental Studies minor. We read various personal essays and memoirs of environmental creative nonfiction; students also write fifteen pages of their own environmental creative nonfiction, divided between two assignments. Some class periods are run as literature discussions; some class periods include creative writing exercises and freewrites; and some are run as workshops in which students' pieces are critiqued. I am still deciding on the reading list but it will no doubt include contemporary writers such as Peter Matthiessen, Rick Bass, Michael Branch, and Ellen Meloy. There will be both a final examination and a final, revised creative portfolio.

452:01 **Eighteenth Century Literature and Culture (CAPSTONE)**
J. Solinger **TTH 1:00-2:15**
Ext. 5837 jdsoling@olemiss.edu

This seminar will consider the transatlantic and diasporic approaches to literature that are currently reshaping the disciplines of early American and eighteenth-century British studies. Applying diaspora theory to a range of prose and poetry, we will interrogate the assumptions of national literary histories, thereby achieving some understanding of both the emergence of national cultures and the related rise of Literature as a university subject.

Put simply, we will examine how the very notions of American and British Literature arise out of the transactions between the metropole, its imperial outposts and cultural provinces.

456:01 **Studies in the Victorian Novel**
N. Schroeder **TTH 2:30-3:45**
Ext. 7668 nschroed@olemiss.edu

This course will focus on Victorian "Sensation Fiction" and on Victorian popular fiction. We will examine the fiction and consider how it is a reaction to or rebellion against "Victorianism" in its focus on exploration of sexuality, femininity, commodification, marriage, and the family. The novels I am considering are: Wilkie Collins, *The Woman in White* (1859-60) (Penguin) Charles Dickens, *Great Expectations* (1860-61) (Penguin) Ellen Wood, *East Lynne* (1861) (Broadview) Mary Elizabeth Braddon, *Lady Audley's Secret* (1862) (Penguin) Wilkie Collins, *No Name* (1862) (Penguin) Mary Elizabeth Braddon, *Aurora Floyd* (1863) (Broadview) Ouida, *Moths* (1880) (Broadview) There will be reading quizzes, an oral presentation, two papers, a midterm, and a final examination.

461:01 **Studies in Contemporary American Fiction**
J. Pendarvis **MW 2:00-3:15**
Ext. 6510 pendarvi@olemiss.edu

In this reading- and writing-intensive class we will examine the ways in which contemporary literary writers have turned to the once-discredited genre of crime fiction as a way of examining contemporary society and culture.

463:01 **Writers of the American Renaissance (CAPSTONE)**
C. Ellis **M W 4:00-5:15**
Ext. 7183 ceellis2@olemiss.edu

This capstone seminar will introduce students to major authors of the "American Renaissance," an era (c.1830-1860) in which American authors self-consciously sought to invent a new, *American* literature that would distinguish American culture from its European antecedents. This artistic revolution understood itself as the necessary extension and completion of the political revolution of 1776, seeking to establish American cultural independence, and it gave us the bulk of what are now considered to be the "classics" of American literature, including the novels of Herman Melville and Nathaniel Hawthorne, the essays of Ralph Waldo Emerson and

Henry David Thoreau, and the poetry of Walt Whitman and Emily Dickinson.

Through primary and secondary readings, this class will ask, What's so American about classic American literature? To this end, we will examine how these authors imagine their relationship to the literary past, and how their work alternately inherits and transforms European literary traditions. We will also consider the fraught relation between definition and critique: to what extent are these acts of envisioning America nationalistic, and to what extent are they critical of American nationalism? The course will culminate in the production of a 15-20 page seminar paper of original research.

468:01 **Topics in Film Studies**
T. Starkey **W 4:00-6:30**
Ext. 1673 tastarke@olemiss.edu

This course is an examination of 1970s American revisionist cinema, critically analyzing films by such directors as Martin Scorsese, John Carpenter and Don Siegel, who reimagined traditional Hollywood genres like the woman's picture, horror, and film noir. These maverick filmmakers often challenge and interrogate dominant ideological narratives that circulate in American culture.

The social, political and cultural forces unleashed in the 1960s and 1970s (for example, the Vietnam War, the Civil Rights and Women's movements, and Watergate), influenced moviemakers and impacted the American psyche. The social and cultural conservatism of the 1950s with its revival of the cult of domesticity and insular vision of womanhood was radically undermined by filmmakers.

Ridley Scott's science fiction classic *Alien*, the Blaxploitation film *Coffy* and the Hicksploitation cult classic *White Lightning* are just a few examples of the films that presented audiences with complicated characters that subverted static notions of identity that Hollywood often linked to representations of race, class or gender.

As we will discover over the course of the semester, film can function as a reflective medium with the capacity to reveal America's deep-seated cultural fears, anxieties, desires and dread at a particular historical moment.

475:01 **Southern Environmental Writing**
J. Watson **TTH 4:00-5:15**
Ext. 7671 jwatson@olemiss.edu

A reading and discussion course for English and Southern Studies majors and Environmental Studies minors. We will focus on fiction, travel writing, memoir, nature writing, and poetry from a more than 200-year-old tradition of writing about the nonhuman and human environments of the U.S. South. Along the way we will tackle such issues as the aesthetic and political challenges of environmental representation, human and nonhuman histories of the land, environmental justice and racial justice, the tangled relationship between ecological and economic consciousness, connections between landscape, spirituality, and healing, and models of environmental understanding or involvement (conquest, stewardship, activism) and their consequences. Online reader-response journals, 5-page environmental awareness exercise, 5-7-page critical essay, 10-12-page research project, comprehensive final exam. Reading assignments will be selected from among the following: William Bartram, *Travels*; John James Audubon, *Birds of America*; John Muir, *A Thousand Mile Walk to the Gulf*; William Faulkner, *Go Down, Moses*; Marjory Stoneman Douglas, *The Everglades: River of Grass*; Walter Anderson, *The Horn Island Logbooks*; James Dickey, *Deliverance*; Wendell Berry, *The Unsettling of America*; Rick Bass, *Wild to the Heart*; Larry Brown, *Joe*; Linda Hogan, *Power*; Barbara Kingsolver, *Prodigal Summer*; Janisse Ray, *Drifting into Darien*.

498:01 **Magical Realism: Narrating the "Third World"**
M. Armillas-Tiseyra **MW 4:00-5:15pm**

For several decades in the late twentieth century, "magical realism" functioned as a substitute for the term "exotic" in the public conversation about literature of the Third World—what we now refer to as the Global South. But, from its beginnings in Latin American literature, magical realism was also rooted in a sense that (Latin) American reality was fundamentally different and therefore the source of a different kind of literature; the Cuban writer Alejo Carpentier termed this the "marvelous real." What, then, do we mean when we talk about "magical realism"? Is it limited to the Global South?

In this course, we will study the development of magical realism in Latin American literature and consider other examples of "magical realist" texts from the Caribbean, Africa, and South Asia. We will ask: what makes these texts "different"? What makes realism "magical"? And, how do we distinguish magical realism from genres such as fantasy or even science fiction?

Authors will include: Alejo Carpentier, Gabriel García Márquez, Miguel Ángel Asturias, Amos Tutuola, Ngugi wa Thiong'o, Salman Rushdie, Patrick Chamoiseau, and Sony Labou Tansi.



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Graduate Course Descriptions *Fall 2012*

600:01 **Introduction to Graduate Study**
P. Reed **W 6:00-8:30**
Ext. 6947 preed@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, conferencegoing, 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 evolving relationship to these ideas.

607:01 **Studies in Middle English Literature**
G. Heyworth **TH 3:00-5:30**
Ext. 7670 heyworth@olemiss.edu

English literature begins at the court of Henry II in the second half of the 12th century. This class concerns itself with the origins of a hybrid English identity through a study of Henrician court literature in context and across a variety of languages – Latin, Anglo-Norman, Early Middle English – and genres – history/chronicle, romance, lai, court satire. We will read Geoffrey of Monmouth’s *History of the Kings of Britain*, Walter Map’s *De nugis curialium* (The Courtier’s Trifles), Layamon’s *Brut*, and Marie de France’s *Lais* and *Fables* among

others. Primary and secondary historical reading will round out our syllabus. Literature in languages other than English will be read in translation.

611:01 **Studies in Shakespeare**
I. Kamps **W 3:00-5:30**
Ext. 7439 egkamps@olemiss.edu

Most graduate seminars will have a coherent theme intended to tie all texts together, but that will not be the case in this class. Hotchpotch Shakespeare may be a good title for this seminar. We’ll do a section of “traditional” Shakespeare, examining some of the plays in the context of early modern notions of madness; but we’ll also do a section on Shakespeare on film, concerning ourselves with film technique, Hollywood Shakespeare, and historical changes in filmic representations of specific plays and scenes; and, lastly, we’ll spend time examining Shakespeare on YouTube, focusing on such new manifestations as “Bikini Shakespeare” and “Sassy Gay Friend” in the context of Bourdieu’s concept of “cultural capital.”

Plays on the menu will include *A Comedy of Errors*, *A Midsummer Night’s Dream*, *Hamlet*, *Romeo and Juliet*, *King Lear*, *Othello*, *Macbeth*, *Henry V*, *Richard III*, and *Coriolanus*.

Students will do class presentations and write a term paper. Students will also be expected to view some films outside of regular class time.

654:01 **Special Topics in Film Study: Theorizing Violence in Southern Film**
D. Barker **TH 3:00-5:30**
Ext. 7758 dbarker@olemiss.edu

In this course we will explore the spectacular uses of violence in southern film and literature. Each week we will alternate between a theoretical text and readings of films, many of which are adaptations of southern literature. The theoretical texts are designed to open up our concept of cinema and violence, and how they might intersect. These texts are wide ranging and include: philosophical investigations into the nature of cinema in relation to movement and time (as well as more common notions of genre and the techniques of camera work and editing), the relation of power and the body, the sacred and profane, and forms of violence in relation to psychoanalysis, globalization, and capitalism. We will work to define the movement-image and time-image, subjective, symbolic and systemic violence, the

state of exception, abjection, the cinematic gaze, and trauma and then use these insights to analyze specific films. The readings of specific films will allow us to apply these broader concepts both in terms of technical and content analysis. Many of the theoretical texts will apply to multiple films and vice versa, so with each new text/film we will be able to continue and expand our previous discussions.

655:01 Studies in the Romantic Period: Byron

R. Schroeder M 3:00-5:30

Ext. 7673 egras@olemiss.edu

Byron's impact on the nineteenth century and after is a product of both his poetry and the impression that the force of his personality left on the world around him. In this class we will study George Gordon, Lord Byron, first as he represents himself in his poetry, and then as others have represented him, from his contemporaries to ours. We may begin with a recent biography of Byron, or we may begin with Byron's earliest poetry, his *juvenilia*, in which he freely draws from the experiences of his own young life and begins to fashion a distinctive persona. After that we'll proceed to other works like *Childe Harold's Pilgrimage*, poems of 1816, *Manfred*, and perhaps parts of *Don Juan*, with the intention of assessing Byron's version of himself in those works. Then we'll take a look at how others re-created Byron. Works we may consider from his own time include Lady Caroline Lamb's *Glenarvon*, William Hazlitt's essays on Byron, Thomas DeQuincy's satire, and Tom Moore's biography. From the twentieth and twenty-first centuries, we will look at some fiction in which he is a central character (novels by John Crowley and Benjamin Markovits, for example; there is an abundance to choose from) and some films (*Gothic* and *Byron* [starring Jonny Miller] for example). Students will be expected to submit short critical responses to reading assignments, to make one or two oral presentations, and to submit and present to the class a seminar paper at the conclusion of the semester. Students will also be expected to participate actively and constructively in discussions.

659:01 Studies in Contemporary Literature: The Literature of Black Arts, Women's Liberation, and Gay Liberation

J. Harker T 3:00-5:30

Ext. 3172 jlharker@olemiss.edu

From the 1960s to the 1980s, many writers believed in the power of culture to transform American politics and American culture. This political commitment led to

a diverse array of aesthetic strategies, aimed toward transforming individual consciousness toward political utopias, utopias that aimed, not for integration and equality, but difference and distinction. This class explores three political and cultural movements: the Black Arts, Women's Liberation, and Gay Liberation. All three began in manifestoes that insisted on different cultural and aesthetic values for African Americans, women, and gays, and all three produced literature—poetry, drama, fiction—that challenged mainstream notions of the literary. By reading some key cultural productions chronologically, we will explore continuities and influences between these movements and explore whether one can define an aesthetics of protest. Possible writers include Amiri Baraka, Toni Cade Bambara, Victor Banis, Ishmael Reed, Ntozake Shange, Erica Jong, Bertha Harris, Armistead Maupin, and Edmund White. The class requires weekly journals, a presentation on a relevant periodical from the 1960s or 1970s, and a 20-page seminar paper.

676:01 Studies in Southern Literature

L.A. Duck TH 6:00-8:30

Ext. 7684 lduck@olemiss.edu

Looking at writing of the colonial, antebellum, Reconstruction, and Jim Crow eras, scholars argue that representations of the U.S. South have been used to stage certain postulates regarding race, economic and political relations, and social values; these implicit arguments both produce and depend upon literary genres (such as the slave narrative, the plantation romance, literary adaptations of folklore and blues, the Gothic and grotesque, etc.). In this class, we will consider how writers in more recent decades have challenged, shifted, or recapitulated earlier genres (from this region and elsewhere); we will also examine the extent to which generic revision in representation of the U.S. South is influenced by broader literary and social change (changing media environments, economic globalization, etc.). Finally, we will ask what the changing genres and geographies of these novels tell us regarding literary uses of the region today. Ranging across experimental and popular fiction by writers from diverse locales, our primary readings may include such works as Ishmael Reed's *Mumbo Jumbo* (1972), Cormac McCarthy's *Child of God* (1974), Charles Johnson's *Oxherding Tale* (1982), Gloria Naylor's *Mama Day* (1988), Lewis Nordan's *Wolf Whistle* (1993), Erna Brodber's *Louisiana* (1994), Daniel Woodrell's *Tomato Red* (1998), LeAnne Howe's *Shell Shaker* (2001), Josephine Humphreys' *Nowhere Else on Earth* (2001), Colson Whitehead's *John Henry Days* (2001), Zakes Mda's *Cion* (2007), Alice Randall's *Rebel Yell* (2009), and Kathryn Stockett's *The Help* (2009). Secondary readings will include essays in cultural geography and theoretical considerations of generic change in contemporary literature. 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.

680:01 Graduate Fiction Seminar I
N. Brown T 6:00-8:30

In this graduate fiction workshop for MFA students, each writer will submit 2-3 short stories for critique. Other readings will be assigned in response to student work and based on topics arising in classroom discussion. Short stories, novel chapters, and novellas are all welcome. The most important requirement of any student in this class is careful, considerate, and close reading of the work of their peers. Attendance is required. ***Consent of Department Chair***

682:01 Graduate Poetry Seminar
A. Fisher-Wirth T 3:00-5:30
Ext. 5929 afwirth@olemiss.edu

This is the MFA poetry workshop; students will write and critique poems weekly. We will also read the work of several contemporary poets, including those who will visit campus during the semester. (I am always open to suggestions; just email me.)

683:01 Form, Craft, and Influence: Fiction
C. Offutt M 3:00-5:30
Ext. 7642 offutt@olemiss.edu

This is a reading and discussion class that will study literature from the standpoint of writers: a close reading of various texts. We will focus solely on the words on the page. The goal is to understand how the author accomplished what he or she was attempting within the work. Most of the reading will concentrate on books and stories in which the author has taken strong risks with structure, subject matter, approach, and style. Texts will include novels and short stories from the 20th and 21st Century.

686:01 Studies in Genre: Nonfiction Workshop
B.A. Fennelly M 6:00-8:30
Ext. 7914 bafennel@olemiss.edu

The aim of this graduate nonfiction workshop is to develop and deepen our understanding of the forms and possibilities of nonfiction prose. We'll study both classic and contemporary models, including the book-length nonfiction project. Students will write, workshop, and revise some short essays during the course of the semester and two longer pieces: a personal essay/memoir, and an essay that engages with the outside world through research. In addition to discussing craft, we will study and discuss the nonfiction market and publication opportunities.



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Graduate students schedule appointments by calling 915-7686. The Writing Center is located in Suite 310, J.D. Williams Library. We look forward to meeting with you!