

Department of English

Undergrad Course

Descriptions

Spring 2013

222:01-12	Survey of World Literature since 1650
223:01-24	Survey of American Literature to the Civil War
224:01-24, 31-36	Survey of American Literature since the Civil War
225:01-06, 10-15	Survey of British Literature to the 18 th Century
226:01-12	Survey of British Literature since the Romantic Period

302:01
T. Smith
Ext. 2121

Introduction to Creative Writing
MWF 10:00-10:50
togsmith@gmail.com

In this workshop-based class, we'll examine a variety of models for writing poetry, fiction, and non-fiction. We will take as a given that vigorous and imaginative imitation is key to discovering the possibilities of any art, on the way to-- hopefully-- producing something original. In addition to exploring those three genres, we'll look at writing that blends and confuses generic boundaries: prose poems, short shorts, the erasure poem. Expect to read, write, and reflect on a regular basis, both in class and for homework. Evaluation will be based on participation, completion of writing and reading assignments, and a final portfolio. Possible texts include selections from Christian Bok's *Eunoia*, Mary Ruefle's *A Little White Shadow*, essays by

John Jeremiah Sullivan and Amy Leach, and stories by Julio Cortazar and Clarice Lispector.

302:02
M. Poland
Ext. 2121

Introduction to Creative Writing
T TH 11:00-12:15
mpoland@olemiss.edu

This course introduces students to writing poetry, creative nonfiction and fiction. Students will read a variety of work in these three forms, with an emphasis on contemporary work. The class will examine how published poems, essays and stories have been crafted. Students will develop a vocabulary for discussing and evaluating writing, and improve their understanding of what works and why. Students will submit work in all three genres throughout the semester and have their writing workshopped by the class. A final revised portfolio is required.

302:03
C. Allen
Ext. 2121

Introduction to Creative Writing
T TH 9:30-10:45
callen2@go.olemiss.edu

This course will offer a detailed introduction to the formal elements of fiction, poetry, and creative nonfiction. Throughout the semester we will read work from a variety of authors, including Donald Barthelme, Frank Stanford, Anne Carson, James Joyce, Cormac McCarthy, and David Foster Wallace, among others, as well as numerous craft essays. Students will be expected to produce creative works in each of the three genres, to participate in class discussions, and to engage in the workshop process along with their peers. The goal of this class is to provide a strong foundation in the various genres upon which students will be able to base their present and future writing. This class is both reading and writing intensive.

302:04
K. Wall
Ext. 2121

Introduction to Creative Writing
T TH 2:30-3:45
kwall@go.olemiss.edu

This course is designed to provide students with an overview of the three main genres of creative writing: fiction, poetry, and creative nonfiction. We will spend the first half of the semester defining these three categories as separate entities. We will read a variety of work from each genre in order to help establish a foundational knowledge. We will spend the second half of the semester examining the ways in which boundaries between these three categories break down. Time will be spent

discussing and working with forms of hybridity, such as prose poetry, flash fiction, and lyric essays. The intention of the class is to begin by defining strict guidelines that separate these three genres, and then to explore the ways in which such boundaries are artificial or inadequate and can be dissolved or exploded.

Students will be expected to submit a variety of creative writing pieces in different forms to be workshopped by the class throughout the semester. A final portfolio reflecting significant revision will also be required. This course will be both a lesson in academic rigor and one in self-expression. This is possibly one of the only courses you will take in college in which you can write whatever you want, say whatever you want, explore whatever you want. You will learn about yourself in this course. Come to write. Bring your heart. Be brave.

311:01 **Beginning Fiction Workshop**
W. Boyle **MWF 11:00-11:50**
Ext. 2121 **[wmboyle@olemiss.edu](mailto:w Boyle@olemiss.edu)**

This beginning workshop is designed to encourage and refine your skills in writing fiction. Ideally, it will also refine you as a reader. We will approach the fiction we read—in workshop as well as with published stories—from the writer’s perspective: in terms of form, character, and language and how the writer might succeed, fail, or innovate in these areas of craft. We will begin the term with a series of craft-oriented writing exercises and readings in contemporary short fiction, all intended to stoke your creativity while exploring the aesthetic and formal traditions that might inform your writing. Over the course of the term, you will complete two full-length stories and put up both for class critique. Texts for the class are: *The Anchor Book of New American Short Stories* (stories by Lydia Davis, Jhumpa Lahiri, Mark Richard, Deborah Eisenberg, Wells Tower, Mary Gaitskill, Sam Lipsyte, William Gay, and others), *The Collected Stories of Scott McClanahan*, and *Big World* by Mary Miller.

311:02 **Beginning Fiction Workshop**
G. Shepherd **TTH 9:00-10:45**
Ext. N/A **gsheppard83@gmail.com**

This Beginning Fiction Workshop is designed for students who have little or no previous experience writing fiction. Students will be introduced to a range of technical and imaginative concerns through creative exercises and discussions of contemporary fiction, and eventually produce their own writing for the critical analysis of the class. Class discussion will focus on voice, character, setting, point of view, plot, and the lyrical use of language. In order to better understand how accomplished creative writing

is produced, we will look to some of the following writers: Steven King, George Saunders, Jesmyn Ward, Barry Hannah, Peter Straub, Robert Walser, Grace Paley, Lydia Davis, Tennessee Williams, Ben Marcus, William Gay, Steven Millhauser, Kelly Link, among others.

311:03 **Beginning Fiction Workshop**
T. Franklin **T TH 9:30-10:45**
Ext. 7914 **tfrankli@olemiss.edu**

Engl 311 Beginning Fiction Writing -- a writing-intensive course designed for students serious about fiction writing. We will read works by several contemporary writers including ZZ Packer, Jhumpa Lahiri and Tobias Wolff, but instead of reading like a citizen or a critic, we'll learn to read like writers. We'll "workshop" original short stories, with the class critiquing one another's work. Each student will write at least two new stories and one response essay to a short story collection the student chooses.

311:04 **Beginning Fiction Workshop**
W. Boyle **MWF 11:00-11:50**
Ext. 2121 **[wmboyle@olemiss.edu](mailto:w Boyle@olemiss.edu)**

This beginning workshop is designed to encourage and refine your skills in writing fiction. Ideally, it will also refine you as a reader. We will approach the fiction we read—in workshop as well as with published stories—from the writer’s perspective: in terms of form, character, and language and how the writer might succeed, fail, or innovate in these areas of craft. We will begin the term with a series of craft-oriented writing exercises and readings in contemporary short fiction, all intended to stoke your creativity while exploring the aesthetic and formal traditions that might inform your writing. Over the course of the term, you will complete two full-length stories and put up both for class critique. Texts for the class are: *The Anchor Book of New American Short Stories* (stories by Lydia Davis, Jhumpa Lahiri, Mark Richard, Deborah Eisenberg, Wells Tower, Mary Gaitskill, Sam Lipsyte, William Gay, and others), *The Collected Stories of Scott McClanahan*, and *Big World* by Mary Miller.

312:01
C. Offutt
Ext. 7672

Beginning Screenwriting Workshop
M 6:00-8:30
offutt@olemiss.edu

The course meets once a week for writing screenplays and peer review of student-written scripts. This is an intensive writing course. Students are expected to be fully familiar with CELTX, a free software program downloadable from the internet. All scripts will be written with CELTX, and saved as a PDF. In addition to writing their own scripts, students will turn in 2-page responses to other student work.

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 six writing assignments of short scenes, each to be re-written after peer and instructor review. Students can write in any genre they prefer.

317:01
B. Spencer
Ext. 7674

Beginning Poetry Workshop
MWF 10:00-10:50
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, 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 Rae Armantrout, Wendell Berry, Ann Fisher-Wirth, Linda Hogan, Gary Short, Frank Stanford, Natasha Trethewey, Kevin Young, and Scott Wilkerson.

317:02
B. Hobbs
Ext. 7688

Beginning Poetry Workshop
T TH 9:30-10:45
vhobbs@olemiss.edu

In this introduction to poetry workshop, we will begin by learning the vocabulary of contemporary poetry. Students will learn from the class's poetry packet, a required handbook (Mary Oliver's *A POETRY HANDBOOK*), and peer reviews. There will be quizzes and a midterm, 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.

317:04
B. Hobbs
Ext. 7688

Beginning Poetry Workshop
T TH 1:00-2:15
vhobbs@olemiss.edu

In this introduction to poetry workshop, we will begin by learning the vocabulary of contemporary poetry. Students will learn from the class's poetry packet, a required handbook (Mary Oliver's *A POETRY HANDBOOK*), and peer reviews. There will be quizzes and a midterm, 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.

320:01
B. McClelland
Ext. 5500

Advanced Writing for Majors
T TH 9:30-10:45
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.

323:01/AAS 342 **African Amer. Lit. Survey of the 20th Century**
P. Alexander **MW 2:30-3:45**
Ext. 5602 pealexan@olemiss.edu

This course surveys twentieth-century African American literature, tracing major developments in the field from the Harlem Renaissance to the contemporary moment. In terms of genre, we will concentrate on fiction, poetry, and drama. While we will examine all assigned works in specific historical and political contexts (including the Civil Rights and Black Arts Movements), we will be particularly attentive to those themes that unify these works, such as the search for voice, the practice of liberation, the creation of a Black consciousness, and remembrance of the forgotten. Authors we will read will likely include James Weldon Johnson, Langston Hughes, Zora Neale Hurston, Richard Wright, Gwendolyn Brooks, Pauli Murray, Martin Luther King, Jr., Malcolm X, James Baldwin, Lorraine Hansberry, Maya Angelou, and Ernest Gaines.

323:02/AAS 342 **African Amer. Lit. Survey of the 20th Century**
D. Harriell **T TH 4:30-5:45**
Ext. 6947 harriell@olemiss.edu

English 323/ African American Studies 342 is a course designed for students of literature. Its goal is to nurture and develop your knowledge and understanding of the basic discourses of African American literature framed by specific historical time periods. In considering twentieth century works, we will familiarize ourselves with recurring themes, tropes, and narrative styles. Although our primary emphasis will be the novel, we will additionally consider one play, several short fiction narratives, and a good number of poems, all twentieth century representations. Through classroom and small group discussions, we will attempt to complicate our readings and understandings of the various texts while making use of critical readings to help establish a more round interpretation. The authors we'll consider include but are not limited to: Sterling Brown, Zora Neale Hurston, Gwendolyn Brooks, James Baldwin and August Wilson.

341:01 **Renaissance Drama Exclusive of Shakespeare (Pre-1800s)**
P. Wirth **T TH 11:00-12:15**
Ext. 5035 phwirth@olemiss.edu

We Will explore some of the drama of a period which, even without Shakespeare, would be one of the richest and most creative in English literature. The reading will include Christopher Marlowe, *Dr. Faustus* and both parts of *Tamburlaine*; Thomas Dekker, *The Shoemakers' Holiday*; Thomas Heywood, *A*

Woman Killed with Kindness; Ben Jonson, *Volpone* and *Bartholomew Fair*; John Webster, *The Duchess of Malfi*; Thomas Middleton and William Rowley, *The Changeling*; John Ford, *'Tis Pity She's a Whore*.

The grade will be based on a midterm examination; a critical paper; a comprehensive final examination; frequent quizzes on the reading; and class participation.

351:02 **Topics in Contemporary Literature**
J. Pendarvis **T TH 2:30-3:45**
Ext. N/A pendarvi@olemiss.edu

In this reading- and writing-intensive class, we will study all five novels by the Arkansas writer Charles Portis. For comparison and context, each Portis novel will be paired with a more traditional work in the genre (picaresque, coming-of-age tale, adventure story, etc.) he subverts.

351:03 **Topics in Contemporary Literature**
J. Pendarvis **T TH 11:00-12:15**
Ext. N/A pendarvi@olemiss.edu

In this reading- and writing-intensive class, we will study all five novels by the Arkansas writer Charles Portis. For comparison and context, each Portis novel will be paired with a more traditional work in the genre (picaresque, coming-of-age tale, adventure story, etc.) he subverts.

352:02 **Selected Topics in Popular Literature**
M. Ginsburg **MW 2:00-3:15**
Ext. 7672 mginsburg@olemiss.edu

Poetry isn't limited to arcane subjects and classical references. This class will study contemporary poetry about rock stars and movie stars, video games, cartoon characters, rap songs, and other elements of our current media-savvy consciousness. Subjects will include Brad and Angelina, Kanye West, Hot Wheels, and Brett Favre.

Students will read poems by Gillian Conoley, Kiki Petrosino, D. A. Powell, and many others, and critical essays by Stephen Burt and others. We will also study primary sources (films, songs, advertisements, etc.). Course requirements include numerous informal written responses, participation in class discussions, and one formal essay.

360:01/G ST 360:01 Women in Literature
J. Wylie Hall T TH 9:30-10:45
Ext. 7286 egjwh@olemiss.edu

Our focus is 20th- and 21st-century literature by women from the United States. Prominent concerns include those historically associated with women, such as home and family, marriage, motherhood, and sisterhood; but we will also read about women who don't fit traditional patterns. The syllabus includes fiction, non-fiction, drama, and poetry by Willa Cather, Zora Neale Hurston, Flannery O'Connor, Audre Lorde, Jhumpa Lahiri, and many others. Grades (on the plus/minus system) are based on two exams and a short paper with a research component. Participation and excellent attendance are essential. We will visit the library archives and the Mary Buie Museum to observe the extensive women's holdings. Our main text is the *Aunt Lute Anthology of U.S. Women Writers, Vol. 2: The 20th Century* ed. Lisa Hogeland and Shay Brawn, supplemented by a few books by Carson McCullers, Eudora Welty, Toni Morrison, Natasha Trethewey, or comparably skilled writers.

360:02/G ST 360:02 Women in Literature
J. Wylie Hall T TH 11:00-12:15
Ext. 7286 egjwh@olemiss.edu

Our focus is 20th- and 21st-century literature by women from the United States. Prominent concerns include those historically associated with women, such as home and family, marriage, motherhood, and sisterhood; but we will also read about women who don't fit traditional patterns. The syllabus includes fiction, non-fiction, drama, and poetry by Willa Cather, Zora Neale Hurston, Flannery O'Connor, Audre Lorde, Jhumpa Lahiri, and many others. Grades (on the plus/minus system) are based on two exams and a short paper with a research component. Participation and excellent attendance are essential. We will visit the library archives and the Mary Buie Museum to observe the extensive women's holdings. Our main text is the *Aunt Lute Anthology of U.S. Women Writers, Vol. 2: The 20th Century* ed. Lisa Hogeland and Shay Brawn, supplemented by a few books by Carson McCullers, Eudora Welty, Toni Morrison, Natasha Trethewey, or comparably skilled writers.

362:01 American Environmental Lit 1850-Present
P. Wirth MWF 8:00-8:50
Ext. 5035 phwirth@olemiss.edu

We will pay some attention to history, ecology, and the present grave and continuing crisis of the natural world, but the emphasis will be on the literature we read. This will include Herman Melville, *Moby Dick*; Henry David Thoreau, *Walden; or, Life in the woods*; Ann Fisher-Wirth and Laura-gray Street, editors, *The Eco poetry Anthology*; Wendell Berry, *The Unsettling of America: Culture & Agriculture*; and Fred Magdoff and Harry Bellamy Foster, *What Every Environmentalist Should Know about Capitalism*.

The grade will be based on a midterm examination; A five-to-six-page paper; a comprehensive final examination; frequent quizzes on the reading; and class participation.

362:02 American Environmental Lit 1850-Present
P. Wirth MWF 10:00-10:50
Ext. 5035 phwirth@olemiss.edu

We will pay some attention to history, ecology, and the present grave and continuing crisis of the natural world, but the emphasis will be on the literature we read. This will include Herman Melville, *Moby Dick*; Henry David Thoreau, *Walden; or, Life in the woods*; Ann Fisher-Wirth and Laura-gray Street, editors, *The Eco poetry Anthology*; Wendell Berry, *The Unsettling of America: Culture & Agriculture*; and Fred Magdoff and Harry Bellamy Foster, *What Every Environmentalist Should Know about Capitalism*.

The grade will be based on a midterm examination; A five-to-six-page paper; a comprehensive final examination; frequent quizzes on the reading; and class participation.

368:01 Survey of Southern Literature
T. Montgomery T TH 2:30-3:45
Ext. 3173 tdmontg1@olemiss.edu

An upper-level survey class, this course offers an overview of Southern Literature from the colonial era to the present, and the class readings include all sorts of writing about the South—everything from travel writing, essays, and manifestoes to novels, plays and poetry. These readings are collected in the course text, which is *The Literature of the American South: a Norton Anthology*. Our primary aim is investigating the various

ways that the South has been represented. To this end, we will consider how slavery and the fight for civil rights, attitudes toward gender and sexuality, and assumptions about regional difference have shaped “the South,” which is a contested idea, a place created, in part, through writing and reimagined through the same medium. Two papers and two exams.

376:01 / HIS 376 Renaissance and Early Modern Studies (Pre-1800s)
F. Kneupper MWF 2:00-2:50
Ext. 7148 fckneupp@olemiss.edu

Interdisciplinary approach to this era in European history through a study of its literature, religion, economic conditions, artistic and scientific achievements, as well as its politics, geographical exploration, colonization, and slave trade. For more information, contact instructor.

385:01-06 Shakespeare
I. Kamps T TH 9:30-10:20
Ext. 7439 egkamps@olemiss.edu

We will study some of Shakespeare's best-known plays, and we will pay close attention to them both as aesthetic documents and as cultural artifacts that afford us a glimpse into early modern society and culture. We will therefore learn about Shakespeare's historical milieu while at the same time endeavor to achieve a general and a detailed knowledge of Shakespeare's plays and the rich language in which he wrote them. We will consider the conditions of performance in Shakespeare's theater(s).

Plays under consideration are: *A Midsummer Night's Dream*, *Romeo and Juliet*, *Much Ado About Nothing*, *The Merchant of Venice*, *Hamlet*, *Richard II*, *Henry V*, *Twelfth Night*, *Othello*, *Measure for Measure*, *Macbeth*, and *King Lear*.

Requirements: attendance, participation in discussion sections, regular quizzes, a paper, 3 exams (including a comprehensive final exam).

390:01 Jr. Seminar: Major Authors of British Literature
B. Fisher T TH 11:00-12:15
Ext. N/A bfisher@ms.metrocast.net

The aim in this course is to give students greater time to treat fewer works, and to assist critical thinking and writing about those works. Each teacher in such a course has ideas about what might constitute a sensible collection

of readings, and below you will find mine. Students are expected to keep up with readings so class meetings facilitate give and take. Deadlines are to be observed, and attendance counts (excused absences total two).

Objectives: To provide students critical-historical coverage of representative texts from British literature, and to assign written work in conjunction with readings.

Outcomes: Greater student awareness of literary history of British literature; greater student understanding of critical issues relating to assigned texts and, farther-ranging, of British literature overall; improved writing skills.

390:02 Jr. Seminar: Major Authors of British Literature
B. Fisher T TH 8:00-9:15
Ext. N/A bfisher@ms.metrocast.net

The aim in this course is to give students greater time to treat fewer works, and to assist critical thinking and writing about those works. Each teacher in such a course has ideas about what might constitute a sensible collection of readings, and below you will find mine. Students are expected to keep up with readings so class meetings facilitate give and take. Deadlines are to be observed, and attendance counts (excused absences total two).

Objectives: To provide students critical-historical coverage of representative texts from British literature, and to assign written work in conjunction with readings.

Outcomes: Greater student awareness of literary history of British literature; greater student understanding of critical issues relating to assigned texts and, farther-ranging, of British literature overall; improved writing skills.

391:01 Junior Seminar: Major Authors in American Literature
G. Short MWF 10:00-10:50
Ext. 6642 gshort@olemiss.edu

We will be devoted to reading and considering several important modern American poets and fiction writers. Authors include the well-known such as William Faulkner, as well less celebrated writers like Amy Hempel. Grades are based on class participation, attendance, frequent quizzes, several short response papers, two presentations to the class, and a final.

391:02 Junior Seminar: Major Authors in American Literature
R. Rea TTH 8:00-9:15
Ext. 5411 rwrea@olemiss.edu

The purpose of this course is to offer students an in-depth look at individual contributions to American poetry, fiction, nonfiction and drama in both a literary and historical context. We will read selected American authors representing the major periods, schools, and traditions in American literary history. As we traverse America's diverse literary landscape, we will interrogate the social and cultural forces that have helped shape the ideological notions of American identity and examine how these ideals have been contested and reclaimed at different historical moments by men and women struggling for voice. Some authors included: Mark Twain, Walt Whitman, William Faulkner, Flannery O'Connor, Joan Didion, Toni Morrison, Tony Kushner, Cormac McCarthy.

392:02 Junior Seminar: Borges and Coetzee: Renovation the Language(s) of Fiction
M. Armillas-Tiseyra T TH 2:30-3:45
Ext. 7670 marmilla@olemiss.edu

Jorge Luis Borges (1899-1986) was an Argentine writer whose fantastic short fictions and essays are credited with laying the groundwork for the rise of magical realism and the boom in Latin American literature in the 1960s. The South African novelist and scholar J.M. Coetzee was part of the anti-apartheid movement within Afrikaner literature and letters and rose to international prominence as a novelist in the 1980s and 1990s; he moved to Australia in 2002 (becoming a citizen in 2006), and won the Nobel Prize in Literature in 2003.

Both Borges and Coetzee are writers who are generally read as universalist: although often grounded in the local, their works touch on universal themes and take up philosophical questions that place their authors in dialogue with the great texts and writers of the Western tradition. But, as careful readers, we will ask: is this the whole story?

This course will survey the works of Borges and Coetzee at the intersection of the local and the universal. Our readings will take us through the major works and movements of each of their careers. On the larger scale, we will consider the critical questions raised by the tension between the local and the global, considering the frameworks in which Borges and Coetzee have been read as well as the political implications of their work. Assignments for the course will include short papers, a review of narratological

vocabulary, and a longer paper on one of these two authors.

393:01/493:01 Fantasy Fiction in the UK
B. Spencer T 6:00-8:30
Ext. 7674 ecspence@olemiss.edu

This hybrid course focuses on the timeless works of British fantasy fiction authors and, throughout the semester, gives students a chance to craft their own creative works. Spring break will be spent abroad in fabulous Edinburgh and London where the group will visit the many haunts associated with J.R.R. Tolkien, C.S. Lewis, J.K. Rowling and Mary Shelley. Highlights include a "back door" tour of literary Edinburgh, tea at the Balmoral Hotel where J.K. Rowling penned here final words of the *Harry Potter* series, a day excursion to Oxford for essential Tolkien/Lewis-related sites such as the Eagle and Child pub, Magdalen College, and Wolvercote Village. In London, we'll enjoy a double-decker bus tour of the city, attend an evening showing of *Wicked* at the Apollo Victoria Theatre, visit the Mary Shelley house and tour Shakespeare's Globe Theatre. In addition to taking in the sites of London—including the British Museum, The British Library, evensong at Westminster Abbey, and a bankside walk along the Thames—accommodations will be just steps away from famous Kings Cross Station in North London. Those students taking the course for 400-level credit will be required to read Tim Shippey's *The Road To Middle-Earth: How J.R.R. Tolkien Created a New Mythology*, write two additional works of fiction and submit their final portfolio with a critical introduction.

**Please note that you must register for this course through the UM Study Abroad.

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

We will be considering what makes a poem a poem and what makes a gathering of poems a book. We will try to understand the tools used in making a poem--rhythm, sound, metaphor, diction, tone and voice--using examples from contemporary collections. There will be short papers (explication of poems) daily assignments, some creative assignments, and two presentations to the class. Texts (we will probably be reading seven books) to be announced.

397:02
G. Short
Ext. 6642

Junior Seminar: Poetry
MWF 3:00-3:50
gshort@olemiss.edu

We will be considering what makes a poem a poem and what makes a gathering of poems a book. We will try to understand the tools used in making a poem--rhythm, sound, metaphor, diction, tone and voice--using examples from contemporary collections. There will be short papers (explication of poems) daily assignments, some creative assignments, and two presentations to the class. Texts (we will probably be reading seven books) to be announced.

397:03
A. Fisher-Wirth
Ext. 5929

Junior Seminar: Poetry
T 3:00-5:30
afwirth@olemiss.edu

We'll read poems from the medieval era to the present, studying ways in which poetry has been written, and has changed, over the years. We'll study various aspects of what makes a poem a poem: rhythm, voice, tone, figurative language, sound patterns, formal choices, and so forth. Course requirements will include short written analyses of several poems, memorization of two poems, a midterm, and a final exam. We'll take advantage of poetry readings on campus or in the community, watch some films about poets in class, and do some creative writing. There will be a course-pak containing poems written before about 1960; we'll also read several recent books. I am still deciding on the reading list.

398:01
T. Montgomery
Ext. 3173

Junior Seminar: Literary Criticism
T TH 4:00-5:15
tdmontg1@olemiss.edu

This course offers an introduction to literary theory and to the practice of criticism. At the beginning of the semester, we will consider how the emergence of English as an academic discipline shaped the way people examined and evaluated literary texts. This development was a turning point in the evolution of literary studies, for the professionalization of English encouraged the rise of theory during the twentieth century, which era saw the flowering of critical approaches such as formalism, psychoanalysis, deconstruction, gender/sexuality studies, new historicism, postcolonial studies, and ecocriticism. After surveying these and other

methodologies, we will use them to interpret *Wuthering Heights* and *Dracula*. Two papers and one exam.

399:01 (H)
G. Heyworth
Ext. N/A

Special Topics
T TH 2:30-3:45
heyworth@olemiss.edu

Image, Text and Technology is an interdisciplinary course in the history of textual and visual media as an artistic subject and a technology of communication. Unlike most other courses offered at the University, however, it will seek to understand this history not merely in a passive way, but to practice and participate in it through a series of hands-on projects involving both the oldest and the latest technologies. Beginning with the origins of writing on papyrus and parchment, we will consider the earliest technologies of dissemination, the printing press and first newspaper, and end by thinking about television, photography, and the internet. Theoretical readings include Plato, Lessing, Benjamin, and McLuhan will guide our attempts to understand the poetic, communicative, and technological limits and conjunctions of visual and verbal media. Finally, students will be trained in spectral imaging as a tool to manuscript recovery projects that will form the research component of the class. ***HONORS STUDENTS ONLY***

410:01
R. Schroeder
Ext. 7673

The Novel
T TH 1:00-2:15
egras@olemiss.edu

In English 410: "The Novel," we will examine critically a group of texts that we, perhaps casually, call novels but are quite different in form and content. Although we will look at works from the early 19th century to the present, the course is not a historical survey of the novel, nor is it a course in the theory of the novel. We will consider both traditional examples of the form and some more recent experiments. We will pay attention to issues raised by a study of the novel as narrative. What are the implications of narrative—what makes up a story; how does it get told; what difference does it make who tells the story or how he or she tells it? That is, we will consider some different ways in which prose narratives are structured and the various ways in which narrators communicate their stories. We will also consider what we as readers experience when we read a novel. How does the reading of a novel affect us? What causes those effects? During the semester, we are likely to read novels by Jane Austen, Ian McEwan, Tim O'Brien, Joseph Heller, Kazuo Ishiguro, and Kurt Vonnegut, Jr.

Requirements are likely to include regular quizzes, a midterm test, a paper (perhaps two shorter ones), and a final examination.

419:02 **Advanced Poetry Workshop**
M. Ginsburg **M W 4:00-5:15**
Ext. 7672 mginsburg@olemiss.edu

In this course students will write poems and read poetry and poetry criticism. We will approach the readings as writers do, as sources of inspiration and with an eye toward craft—that is, understanding how the thing was made.

The class will follow the workshop model, in which we will share our writing with the rest of the class and offer constructive feedback.

Students will write a minimum of one poem a week, numerous informal written responses to assigned readings, and a short chapbook manuscript as a final project. Each student will be responsible for contributing to class discussions and workshops

420:01 **Contemporary Literature (Capstone)**
A. Trefzer **T TH 2:30-3:45**
Ext. 7675 atrefzer@olemiss.edu

This course 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 be introduced to various methodologies of reading including deconstruction, New Historicism, gender and sexuality studies, race and ethnicity studies, postcolonialism and postmodernism. The first part of the course will be devoted to reading the work of theorists, the second part will put theoretical readings into practice. In addition to short response papers and a mid-term exam, students will write a 15 page final paper. This course qualifies as a capstone experience in English.

423:01 **Advanced Screenwriting**
C. Offutt **T 6:30-9:00**
Ext. 7672 offutt@olemiss.edu

The course meets once a week for writing screenplays and peer review of student-written scripts. This is an intensive writing course. Students are expected to be fully familiar with CELTX, a free software program downloadable from the internet. All scripts will be written with CELTX, and saved as a PDF. In addition to writing their own scripts, students will turn in 2-page responses to other student work.

The course prerequisite is ENGL 312, Beginning Screenwriting or THEA 304, Introduction to Screenwriting, or permission of the professor.

Students will study advanced concepts about the strict form of screenwriting. We will pay careful attention to structure, pacing, dialogue and action. The class will examine the writing of scripts for both feature films and television, both comedy and drama. The class will also read screenplays. The final project will be one of the following: a completed feature length screenplay, 80-110 pages, OR a completed screenplay for a short film, 15-40 pages, OR a completed half-hour TV comedy, 24 pages; OR a completed hour-long TV drama pilot, 42-55 pages.

424:01 **Advanced Fiction Workshop**
N. Brown **T TH 9:30-10:45**
Ext. 6510 ncbrown2@olemiss.edu

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

427:01 **Medieval Drama (CAPSTONE, Pre-1800)**
M. Hayes **T TH 2:30-3:45**
Ext. 7456 hayes@olemiss.edu

Evidence for a unique and vibrant medieval “culture of entertainment” can be found in the regular performances of morality plays, royal entries, mummings, coronations, and May Games. This course on Medieval Drama will focus on religious dramas, in particular, biblical plays (a. k. a. Corpus Christi plays or “cycle plays”). These staged events from the book of Genesis through Revelation, that is, the “Creation to Doom” story. By rehearsing such basic narratives, did these plays in fact serve as “books” for an illiterate medieval audience? One may hope not when recognizing that,

despite the plays' religious subject matter, they are often irreverent and even obscene. Furthermore, these biblical plays generated revenue and tourism for the cities that staged them, so we must also evaluate how economic and social factors motivated their performance. Although these plays were censored and eventually banned after the Protestant Reformation, the careful reader can understand that their religious topics were not wholly removed from but merely retooled for the secular Renaissance stage.

Although this course presumes no prior background in the Middle Ages, students must be willing to learn to read late Middle English (with a dictionary). Evaluations will be based on class participation, pop quizzes, a series of translation exercises, and a multi-step final research paper (12-15 pages).

English 427 satisfies the "pre-1800 requirement" for undergraduate English majors and is an approved course for the Medieval Studies minor for students in the College of Liberal Arts.

440:01 (H) Studies in the Romantic Period: *Frankenstein* and its Legacy
R. Schroeder T TH 9:30-10:45
Ext. 7673 egras@olemiss.edu

In English 440: "Studies in the Romantic Period: *Frankenstein* and its Legacy," we will explore the works of that extraordinary trio of young writers who spent the summer of 1816 together in Switzerland: Mary Godwin (Shelley), Percy Bysshe Shelley, and George Gordon, Lord Byron. We will study the poetry and fiction that they created, with a special focus and emphasis on Mary Shelley's *Frankenstein*. We will examine the literary and social-political context in which her novel was written, and we will consider the various ways that her novel has been interpreted and reinterpreted. Then we will look at some of the ways that *Frankenstein* has been revised or rewritten, in novels and in film. Requirements in the course are likely to include a midterm test, a paper (perhaps two shorter ones), an oral presentation, and a final examination. ***HONORS STUDENTS ONLY***

447:01 **Animals in Literature (Capstone)**
K. Raber T TH 11:00-12:15
Ext. 5793 kraber@olemiss.edu

This course investigates the uses of animals in literary texts. We will read a variety of works that represent, ventriloquize, examine or otherwise engage with animals, including: J. M. Cotzee's *The Lives of Animals*, Yann

Martel's *The Life of Pi*, Anna Sewell's *Black Beauty*, Gordon Aaborg's short novella *Cat Tracks*, Jack London's *Call of the Wild*, Richard Adams's *Plague Dogs*, and Georgi Vladimov's *Faithful Ruslan*. To tease out the issues and contexts for each main text, students will also read supplemental critical and theoretical readings. For the capstone requirement, students will complete a research essay by the end of semester, working on components of it (research, bibliography, a series of analytical experiments in writing) throughout the semester.

450:01 **The Modern British Novel**
G. Schirmer T TH 2:30-3:45
Ext. eggas@olemiss.edu

This course investigates the emergence of the modern novel in Great Britain in the early decades of the twentieth century. Although attention will be paid to the cultural, political, and social background, the primary focus of the course is on the complex and innovative narrative strategies, associated with modernism, at work in these novels. Readings will probably include *Tess of the D'Urbervilles*, by Thomas Hardy; *What Maisie Knew*, by Henry James; *Lord Jim*, by Joseph Conrad; *The Good Soldier*, by Ford Madox Ford; *The Rainbow*, by D. H. Lawrence; *A Portrait of the Artist as a Young Man*, by James Joyce; *A Passage to India*, by E. M. Forster; and *Mrs. Dalloway*, by Virginia Woolf. Three or four critical papers and a comprehensive final examination.

452:01 **Eighteenth Century Literature and Culture: "A Diseased Little Island" (CAPSTONE, Pre-1800)**
J. Solinger TTH 2:30-3:45
Ext. 5837 jdsolinger@olemiss.edu

This capstone seminar examines English literature's enduring fixation with Britain's island status. Primarily a course in literature of the eighteenth century, the seminar also considers a few earlier texts (e.g. Shakespeare's *Richard II*, the poetry of Donne) and a few later texts (e.g. the criticism of Gertrude Stein, Danny Boyle's 2002 zombie film *28 Days Later*). The cultural and literary problems we will address are nonetheless ones that took on a particular urgency during the long eighteenth century as England developed into a modern nation. How did the imaginative effort to survey or tour the "whole island" of Great Britain contribute to the rise of the novel as well as the emerging fields of political economy and ethnography? Why did new conceptions of Englishness and English identity become linked to the notion of an island character? To what extent

are the period's writings about other islands, real and imagined, always about the British Isle? How has the representation of British islanders—as parochial or self-sufficient, as hardy or diseased, as peaceable or savage—enabled both nationalist and cosmopolitan authors to imagine England's relation to the rest of the world? These and similar questions will shape our study of such authors as Jonathan Swift, Daniel Defoe, Oliver Goldsmith, Thomas Paine and Jane Austen. A presentation and seminar paper are required.

461:01 **Studies in Contemporary American Fiction**
B.A. Fennelly **M 4:00-6:30**
Ext. 7914 bafennel@olemiss.edu

The aim of this class is to develop and deepen our understanding of what makes a short story work and what makes an “American” short story American. The bulk of this reading-intensive class will focus on contemporary stories written by authors born after 1900. Authors to be studied include Edgar Allen Poe, Charlotte Perkins Gilman, William Faulkner, Ernest Hemingway, Eudora Welty, Dorothy West, Flannery O'Connor, John Cheever, Raymond Carver, Alice Walker, Tim O'Brien, Lorrie Moore, Edwidge Danticat, William Gay, Junot Diaz, Pam Houston, Jhumpa Lahiri, Jack Pendarvis, and others. Students will demonstrate their knowledge of the forms and techniques of contemporary American fiction through a series of four essay exams spaced throughout the semester, in addition to daily reading quizzes and shorter assignments.

461:02 **Studies in Contemporary American Fiction**
N. Schroeder **T TH 11:00-12:15**
Ext. 7668 nschroed@olemiss.edu

We will be reading novels written by contemporary female writers. The focus will be on gender relations in the family—love, marriage, parenthood, childhood, etc. We will also consider how racial and class differences affect these relationships. The required novels will probably be: Toni Morrison, *Sula* (1973), Barbara Kingsolver, *The Bean Trees* (1988), Amy Tan, *The Kitchen God's Wife* (1991), Ann Tyler, *Ladder of Years* (1995), Margaret Atwood, *The Robber Bride* (1995), Rebecca Wells, *Divine Secrets of the Ya Ya Sisterhood* (1996), Sue Monk Kidd, *Secret Life of Bees* (2002), Kim Edwards, *The Memory Keeper's Daughter* (2005), Sue Miller, *Lost in the Forest* (2006), Haven Kimmel, *The Used World* (2007). There will be reading quizzes, two papers, and a midterm and final.

471:01 **The Idea of the Postcolonial: Place, Time and the Postcolony (CAPSTONE)**

M. Armillas-Tiseyra **T TH 1:00-2:15**
Ext. 7670 marmilla@olemiss.edu

Following recent observations by the critic Ato Quayson, this course will provide an introduction to postcolonial studies, taking into account the temporal as well as spatial motifs that structure this field of literature and criticism. In general terms, the postcolonial is conceived of in its relationship to time: the “post-“ in “postcolonial” refers to former colonies that are now independent countries. However, from the very beginnings of the field, its thinking on questions of culture, imperialism, and liberation has depended heavily on notions of geography and space. Accordingly, our reading over the course of the semester will follow a trajectory that takes into account questions of history, culture, and geography.

This capstone course requires class presentations and culminates in the production of a substantial seminar paper. Readings will include literary and critical texts by (amongst others): Karl Marx, Ngugi wa Thiong'o, Edward Said, Chinua Achebe, Gayatri Spivak, Frantz Fanon, Derek Walcott, Juan Rulfo, José Mariátegui, Tayeb Salih, Mahasweta Devi, Achille Mbembe, and J.M. Coetzee.

494:01/G ST494 **Seminar on Literature and Gender**
T Starkey **T TH 2:30-3:45**
Ext. 6772 tastarke@olemiss.edu

This class will explore the coming-of-age narrative as a genre with its own set of narrative conventions and contemplate what these stories reveal about the process of identity construction, myth-making and gendered ideologies. We will read both fiction and memoir by such authors as Tobias Wolff, Maxine Hong Kingston, Tom Franklin, and Judy Blume.

498:01 **Queer Pulp (CAPSTONE)**
J. Harker **MW 4:00-5:15pm**
Ext. 3172 jlharker@olemiss.edu

In the decades following World War II, publishing in the United States was transformed by the “paperback revolution.” Suddenly, Americans could buy books for 10-25 cents in drugstores and newsstands, in neighborhoods and regions where no bookstore existed. Paperbacks were seen as somewhat seedy during the Cold War, despite the fact that they reprinted literary

classics; they emphasized sex and violence in their cover art, and they published paperback originals that would not pass muster in respectable newspapers and magazines. This course focuses on one intriguing aspect of the paperback revolution: gay and lesbian writers were able to use paperbacks to publish and reach readers across the country. Both reprints and paperback originals constructed a gay and lesbian audience that blossomed into a visible community during the 1970s. We will read reprints, lesbian pulp, gay pulp of the 1950s and 1960s, and finish with a consideration of the afterlife of queer pulp. Possible writers include Gore Vidal, Patricia Highsmith, Hal Thomas Phillips, Truman Capote, Tennessee Williams, Ann Bannon, Vin Packer, Victor Banis, Richard Armory, Armistead Maupin, and Mabel Maney. The course requires short analytic papers and culminates in a 15-20 page research paper.

503:01 **Old English I**
L. Brady **TH 3:00-5:30**
Ext. 7049 lnbrady@olemiss.edu

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



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