

Department of English

Undergrad Course

Descriptions

Fall 2013

Eng 221 Survey of World Literature to 1650

Engl 222 Survey of World Literature since 1650

Engl 223 Survey of American Literature to Civil War

Engl 224 Survey of American Literature since Civil War

Engl 225 Survey of British Literature to 18th Century

Engl 226 Survey of British Literature since 18th Century

Engl 299:01

J. Harker

jlharker@olemiss.edu

Intro to Literary Study

MW 4pm to 5:15pm

English 299 is the English curriculum gateway course. Designed to prepare students for upper-division coursework in English, the course introduces students to the methods of close reading and textual analysis and develops the writing and research skills required of literary studies. Students build their critical vocabularies and gain experience analyzing the formal features of fiction, poetry, drama and their subgenres.

In addition to studying the major genres of literature, we will examine the aims and conventions of the literary critical essay and extend this inquiry to literary studies more generally. Our goal is to better understand the nature and function of literature as well as

the types of questions that literary criticism seeks to answer. Why are some cultural artifacts classified as literature and others not? What do such classifications reveal about society's shifting values, boundaries and relations of power? How do texts generate the categories with which we understand ourselves and negotiate the world? These and similar questions will frame our engagement with a wide variety of texts, towards becoming more creative and critical thinkers, more effective writers, and more resourceful scholars.

Engl 299:02

J. Solinger

jdsoling@olemiss.edu

Intro to Literary Study

T-R 1pm to 2:15pm

English 299 is the English curriculum gateway course. Designed to prepare students for upper-division coursework in English, the course introduces students to the methods of close reading and textual analysis and develops the writing and research skills required of literary studies. Students build their critical vocabularies and gain experience analyzing the formal features of fiction, poetry, drama and their subgenres.

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the types of questions that literary criticism seeks to answer. Why are some cultural artifacts classified as literature and others not? What do such classifications reveal about society's shifting values, boundaries and relations of power? How do texts generate the categories with which we understand ourselves and negotiate the world? These and similar questions will frame our engagement with a wide variety of texts, towards becoming more creative and critical thinkers, more effective writers, and more resourceful scholars.

Engl 302

B. Spencer

ecspence@olemiss.edu

Intro to Creative Writing

MWF 10am to 10:50am

What's the center of a poem? What do we mean by listening for the "thrum" of a work in revision? Why does Stephen King believe we should blow up our TVs? In this introductory course, we will explore these questions through the genres of poetry, fiction and creative non-fiction. We'll also learn the basics of craft and technique in each genre, gain an understanding of three workshop models for peer feedback and read from such authors as Frank Sanford, Judith Ortiz Cofer, Joy Harjo, Sheryl St.

Germain, David Sedaris, Maxine Hong Kingston, Lee Gutkin, Toni Morrison, Raymond Carver and Jhumpa Lahiri.

Engl 302 Intro to Creative Writing
B. Spencer MWF 1pm to 1:50pm
ecsponce@olemiss.edu

What's the center of a poem? What do we mean by listening for the "thrum" of a work in revision? Why does Stephen King believe we should blow up our TVs? In this introductory course, we will explore these questions through the genres of poetry, fiction and creative non-fiction. We'll also learn the basics of craft and technique in each genre, gain an understanding of three workshop models for peer feedback and read from such authors as Frank Sanford, Judith Ortiz Cofer, Joy Harjo, Sheryl St. Germain, David Sedaris, Maxine Hong Kingston, Lee Gutkin, Toni Morrison, Raymond Carver and Jhumpa Lahiri.

Engl 302 Intro to Creative Writing
M. Ginsburg MW 2pm to 3:15pm
mginsburg@olemiss.edu

In this course students will write poetry, narrative prose, and drama. We will read poems, essays, short stories, and plays, approaching the texts as writers do, as sources of inspiration and with an eye toward craft—that is, understanding how the thing was made.

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 will be expected to produce one story or personal essay, a one-act play, and several poems, as well as numerous written responses. In addition, each student will be responsible for contributing to class discussions and workshops.

Engl 302 Intro to Creative Writing
M. Ginsburg MW 4pm to 5:15pm
mginsburg@olemiss.edu

In this course students will write poetry, narrative prose, and drama. We will read poems, essays, short stories, and plays, approaching the texts as writers do, as sources of inspiration and with an eye toward craft—that is, understanding how the thing was made.

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 will be expected to produce one story or personal essay, a one-act play, and several poems, as well as numerous written responses. In addition, each student will be responsible for contributing to class discussions and workshops.

Engl 302 Intro to Creative Writing
J. Comola MWF 11am to 11:50am
jlcomola@olemiss.edu

This course will serve as an inquiry into contemporary poetry, fiction, and nonfiction with an emphasis on cross-genre texts. These texts will include prose poems, verse-essays, and flash fiction, just to name a few. Each week, the students will be expected to turn in a creative piece for class discussion that speaks to the hybridity of the form(s) as defined in class. Additionally, students will be required to read weekly handouts, including essays, interviews, and creative works, and post a short response to them on Blackboard. Major assignments will include a revised portfolio of creative work, an explication of one creative piece, and a presentation on a cross-genre writer of the student's choosing. All texts required for the course will be provided in class.

Engl 302 Intro to Creative Writing
J. Zendarski MWF 9am to 9:50am
jmzendar@olemiss.edu

This course serves as an introduction to the writing of fiction, non-fiction, and poetry. As reading—or rather—reading *well* is a fundamental component to writing well the class will be required to complete regular reading assignments by both established writers as well as more contemporary voices (F: Tim O'Brien, Denis Johnson; NF: Sarah Vowell, David Foster Wallace; P: Heather Christle, Ben Lerner—to name a few). We will also engage in a semester-long discussion of the purpose and merit of writing in our lives as well as its potential impact within larger communities. That said, the focus of this course is writing and each student will turn in creative work in each of the genres in order to be work-shopped. Additional assignments will include written critiques of peer work, an explication of a creative work, a manifesto, and a revised portfolio of your writing with a critical introduction.

Engl 311 Beginning Fiction Workshop
M. McFadden MWF 9am to 9:50am
mckaymcfadden@gmail.com

We will read contemporary nonfiction, fiction, and poetry and discuss the possibilities of these forms. We'll examine the craft of creative writing to help you develop your own voice and style in all three genres. We will look to the *Paris Review* interview archive to learn how writers develop their own ideas, images, and feelings into publishable work. You will have weekly reading and writing assignments, and everyone will be required to share their nonfiction, fiction, and poetry with the class for critique. Significant revisions of your creative work will be due at the end of the semester in a portfolio, along with an essay explaining your revision. We'll have one required book for class, *The Paris Review Book: of Heartbreak, Madness, Sex, Love, Betrayal, Outsiders, Intoxication, War, Whimsy, Horrors, God, Death, Dinner, Baseball, ... and Everything Else in the World Since 1953*.

Engl 311 Beginning Fiction Workshop
T. Franklin T-R 9:30am to 10:45am
tfrankli@olemiss.edu

311 will focus on reading published authors and original stories composed by class members.

Engl 311 Beginning Fiction Workshop
B. Steffen MWF 8am to 8:50am
bsteffen@olemiss.edu

This beginning workshop is designed to introduce students to the methods and practice of fiction writing. In critiquing the short stories we read--your classmates, as well as published fiction-- we will focus on aspects of craft such as plot, point of view, description, dialogue and voice. Through creative exercises, discussion, and, eventually, your own full-length stories, the class will hone your creativity, as well as refine and expand your aesthetic vocabulary. Authors we will read will include Don DeLillo, Deborah Eisenberg, Sherman Alexie, Alice Munro, John Cheever, George Saunders, Aimee Bender, Denis Johnson, Barry Hannah, Junot Diaz, Elizabeth Spencer, Donald Barthelme, among others.

Engl 311 Beginning Fiction Workshop
G. Sherl MWF 12pm to 12:15pm
glsherl@go.olemiss.edu

This Beginning Fiction Workshop is a writing-intensive course designed for students serious about fiction writing. In order to take this course, you do not have to be experienced in writing fiction, but you must have a desire to learn and create. The class will consist of two components: reading and writing. We will read works by several contemporary writers including Junot Diaz, Aimee Bender, Lorrie Moore, Roxane Gay, Charles Bukowski, Kelly Link, and Tobias Wolff. You will like these stories, I promise. Through these readings, we will discuss how to read—not as a reader or critic—but as a writer. We will hold workshops of each story written for class, with the class critiquing one another's work. Writing prompts will be given daily. By the end of the course, each student will have written (and revised) two new short stories (one full-length story and one piece of flash fiction) that total twelve to fifteen pages. You will also turn in a detailed critique of each story submitted for class workshop. Basically, we will be spending the semester learning how to transfer raw emotion onto the page. We will be awesome. Texts include *The Anchor Book of American Short Stories* (edited by Ben Marcus), *Flash Fiction Forward: 80 Very Short Stories* (edited by Robert Shapard and James Thomas), and *Magic for Beginners* by Kelly Link. Other texts may be assigned at a later date.

Engl 312 Beginning Screenwriting Workshop
C. Offutt M 4pm to 6:30pm
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. 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 twelve writing assignments of short scenes, each to be re-written after peer and instructor review. Students can write in any genre they prefer.

Engl 317 Beginning Poetry Workshop
B. Hobbs T-R 9:30am to 10:45am
vivianblair.hobbs@gmail.com

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. The course is designed to have students read, write, and revise their work, and peer reviews will offer feedback for revision. There will be a test and a midterm, but most of the course grade will result from a final portfolio of work.

Engl 317 Beginning Poetry Workshop
B. Hobbs T-R 11am to 12:15pm
vivianblair.hobbs@gmail.com

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. The course is designed to have students read, write, and revise their work, and peer reviews will offer feedback for revision. There will be a test and a midterm, but most of the course grade will result from a final portfolio of work.

Engl 320 Advanced Writing for Majors
B. McClelland T-R 9:30am to 10:45am
wgbwm@olemiss.edu

This course is a structured, writing-intensive workshop designed to prepare English majors to write analytical essays and interpret literary works in a variety of forms and genres: poetry, fiction, and drama. The work of our course consists of reading texts closely, making critical responses to the writing, and considering the historical and cultural contexts of the texts' periods.

In undertaking this course work, we're not entering a dry literary study; we're joining a relevant ongoing discussion of ideas central to our lives and we are exploring the ways those ideas are presented in literature.

Engl 322 Afro-American Lit Survey to 20th Century
E. Young-Minor T-R 9:30am to 10:45am
eyoungmi@olemiss.edu

English 322/AAS 341 examines African American Literary production of the Nineteenth Century and the early twentieth century. It is the first half of a year-long survey of African American literature. Students examine the historical, cultural, and literary significance of slave narratives, reconstruction narratives, and the cultural concerns that inform the African American Literary Tradition. In doing so, students gain a better understanding of textual modality and cultural power of early African American literary productions. 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) understand how African American texts representative individual thought and group concerns, 3) discuss how historical events and cultural practices impact the power and practice of Black American writers, 4) explain the links between Black cultural history and literary production, 5) identify ways that white reading audiences impacted how Black writers approached the task of writing their experiences. Texts taught in the course may include: Slave Narratives from the Federal Writers' Project, 1936-1939: Mississippi, Narrative of the Life of Frederick Douglass, 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, and Souls of Black Folks, W. E. B. DuBois.

Engl 322 Afro-American Lit Survey to 20th Century
P. Alexander T-R 1pm to 2:15pm
pealean@olemiss.edu

This course surveys the African American literary tradition from its beginnings to the Harlem Renaissance. After examining the vernacular tradition as expressed in spirituals and secular rhymes, we will turn our attention to the expansion of African American literary production in narrative forms such as the poem, the slave narrative, the public address, the essay, and the novel. While we will situate our readings of all assigned works in specific historical and political contexts (i.e., Fugitive Slave Act, the Civil War), we will be particularly attentive to themes that unify these works, such as the search for voice, the pursuit of liberation, and the quest for literacy and identity. Representative authors include Phillis Wheatley, Jupiter Hammon, Venture Smith, George Moses Horton, Frances E.W. Harper, Frederick Douglass, William and Ellen Craft, Harriet Jacobs, Sojourner Truth, Ida B. Wells, Booker T. Washington, W.E.B. Du Bois, Harriet Wilson, and James Weldon Johnson.

Engl 352 Selected Topics in Popular Literature
B. Rea MWF 1pm to 1:50pm
rwrea@olemiss.edu

The aim of this course is to introduce students to the various genres of popular literature. Produced for mass consumption, the main purpose of popular literature is to stir the passions, to distract the mind, in other words, to entertain. The course looks at popular literature as a forum through which issues of day-to-day life are revealed in tales of sex, violence, fantasy, and mystery. We will assess the unique contribution of popular literature to mainstream culture by considering four of the most widely read genres: horror, crime, science fiction, and the western. Since the appeal of these popular genres often overlaps with mass media, we will supplement our reading with adaptations from film.

Engl 352 Selected Topics in Popular Literature
C. Ellis T-R 4pm to 5:15pm
cristinellis@gmail.com

The Literature of War

This course will study representations of war in novels and poetry from the American Civil War to the Iraq War. Some of the core questions this course will seek to answer include: How do you capture the confusion and spectacle of combat in language? How do changes in the technology of warfare transform the style of literary war writing? Finally, what role has the experience of war played in the development of literary technique? Readings for this course will include *The Red Badge of Courage*, *A Farewell to Arms*, *Catch-22*, *Dispatches*, and *Here, Bullet*, among other writings.

Engl 353 Introduction to Film
C. Offutt T 4pm to 6:30pm
offutt@olemiss.edu

The goal of the class is to provide each student with an understanding of basic filmmaking in order to apply critical thinking and analysis to movies. 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. We will watch films and clips, and discuss the many decisions—both pragmatic and artistic—that go into making a film, including elements of script, acting, editing, and production design, and how those decisions create thematic elements of the movie as a whole. We

will focus on the process of implementing these decisions, such as the use of story-boards that depict each shot. Students will learn film terminology, camera techniques, types of lighting, and the “insider” jargon that filmmakers use. Student grades will be based on quizzes, class participation, writing assignments, a mid-term exam and a final exam.

Engl 360 Women in Literature
H. Rigby MWF 12pm to 12:50pm
hrigby@olemiss.edu

A study of images of women in British and American literature, focusing on 19th- and 20th-century fiction, non-fiction, and poetry. Authors to be covered may include Jane Austen, Eudora Welty, Christina Rossetti, Emily Dickinson, and Louisa May Alcott. This writing-intensive course, featuring weekly 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.

Engl 368 Survey of Southern Literature
A. Trefzer 9:30am to 10:45am
atrefzer@olemiss.edu

In this course students will read narratives by explorers, travelers, historians, social observers, artists and writers all writing about a specific place in the south: Mississippi. By analyzing the historical and literary developments of a specific place in the U.S. South, students will come to understand the state’s geographic and ethnic diversity and its role in an increasing globalized social and cultural environment. In thinking of Mississippi as part of the “Global South,” we will cover a wide variety of topics and texts by famous Mississippians including William Faulkner, Eudora Welty and Richard Wright as well as texts by less well known writers of Native American, Asian, Jewish, and Latino heritage. Assignments will include regular quizzes, a mid-term paper, and a final researched paper.

Engl 368 Survey of Southern Literature
J. Hall T-R 9:30am to 10:45am
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, 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 "Native Guard" and two additional books, possibly including a collection of novellas by Carson McCullers and a volume of Eudora Welty's short stories. We will supplement the readings with visits to the University museum and the University library's Special Collections. Requirements include midterm and final exams, a 3 to 5-page essay with a research component, and excellent attendance.

Engl 368 Survey of Southern Literature
J. Hall T-R 11am to 12:15pm
egjwg@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, 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 "Native Guard" and two additional books, possibly including a collection of novellas by Carson McCullers and a volume of Eudora Welty's short stories. We will supplement the readings with visits to the University museum and the University library's Special Collections. Requirements include midterm and final exams, a 3 to 5-page essay with a research component, and excellent attendance.

Engl 374 Irish Literature
P. Wirth MWF 10am to 10:50am
phwirth@olemiss.edu

We will read the following works: Lady Augusta Gregory, *The Rising of the Moon* and other one-act plays; William Butler Yeats, *Selected Poems and Four Plays*; John M. Synge, *In the Shadow of the Glen*, *Riders to the Sea*, *The Playboy of the Western World*; Sean O'Casey, *The Plough and the Stars*; James Joyce, *Dubliners*; Patrick Kavanagh, selected poems; Samuel Beckett, *Murphy*; Brendan Behan, *The Hostage* and *The Quare Fellow*; Tom Murphy, *Famine*; Mairead Byrne, *Nelson and the Huruburu Bird*. (This list is tentative and subject to change.)

Although we will read some fiction, the emphasis will be on poetry and especially on drama. We will pay some attention to Irish history, including the Celtic Twilight, the Abbey Theatre, the revival of Gaelic, Irish nationalism, the war of independence from Britain, the Civil War, and the political and economic situation of independent Ireland. But the main focus will be on individual works of literature. The grade will be based on a midterm examination, class participation, and frequent quizzes on the reading.

Engl 378 Origins of the 18th-Century Novel
E. Drew T-R 8am to 9:15am
edrew@nd.edu

In this class we will study how the novel rose from a controversial new genre at the beginning of the eighteenth-century to one of the most popular and important literary forms in the English language. We will read novels by authors such as Daniel Defoe, Eliza Haywood, Henry Fielding, Laurence Sterne and Jane Austen, paying attention to the ways the novel defines and interrogates the meaning of family, class, gender and identity. Two papers, mid-term and final exams, short informal writing exercises and class participation.

Engl 380 British Lit of the Romantic Period
D. Stout T-R 4pm to 5:15pm
dstout@olemiss.edu

This course is an upper-level survey of the literature of the Romantic period (1789-1832). We will read works in both poetry and prose, paying particular attention to how literary works register and participate in the large-scale political (e.g. The French Revolution), economic (e.g. the Industrial Revolution), and intellectual changes of the period. Along with poetry by Wordsworth, Coleridge, Keats, Shelley, and others, readings will include novels by Mary Shelley (*Frankenstein*) and Jane Austen.

Engl 391 Jr. Seminar: Major Authors of Am Lit
G. Short MW 4pm to 5:15pm
gshort@olemiss.edu

We will be devoted to reading and considering several important modern and contemporary writers. We will be using one poetry anthology, *The Ecopoetry Anthology*, and reading two plays, *Cat on A Hot Tin Roof* by Tennessee Williams and *Crimes of the Heart* by Beth Henley. In addition we will be reading four novels that are yet to be determined, but I'm looking at work by Tom Franklin, Denis Johnson, Jesmyn Ward and others. Grades

are based on class participation, attendance, frequent quizzes, several short response papers, two presentations to the class, and a final.

Engl 396 **Jr. Seminar: Drama**
P. Wirth **T-R 8am to 9:15am**
phwirth@olemiss.edu

We will read some or all of the following plays: Christopher Marlowe, *Dr. Faustus*; William Shakespeare, *Twelfth Night*; Ben Jonson, *Volpone*; Pedro Calderon de la Barca, *Life is a Dream*; Moliere, *Tartuffe*; Oliver Goldsmith, *She Stoops to Conquer*; Georg Buchner, *Danton's Death*; August Strindberg, *Miss Julie* and *A Dream Play*; Anton Chekhov, *The Cherry Orchards*; George Bernard Shaw, *Heartbreak House*; Jean Giraudoux, *Tiger at the Gates*; Sam Shepherd, *Buried Child*.

We will pay some attention to the theory of the drama, including selections from Aristotle's *Poetics* and perhaps Stanislavsky's *An Actor Prepares*, and to critical vocabulary. But the main focus will be on individual plays. The grade will be based on midterm examination, two critical papers of five to six pages each, a comprehensive final examination, class participation, and frequent quizzes on the reading.

Engl 396 **Jr. Seminar: Drama**
P. Wirth **T-R 11am to 12:15pm**
phwirth@olemiss.edu

We will read some or all of the following plays: Christopher Marlowe, *Dr. Faustus*; William Shakespeare, *Twelfth Night*; Ben Jonson, *Volpone*; Pedro Calderon de la Barca, *Life is a Dream*; Moliere, *Tartuffe*; Oliver Goldsmith, *She Stoops to Conquer*; Georg Buchner, *Danton's Death*; August Strindberg, *Miss Julie* and *A Dream Play*; Anton Chekhov, *The Cherry Orchards*; George Bernard Shaw, *Heartbreak House*; Jean Giraudoux, *Tiger at the Gates*; Sam Shepherd, *Buried Child*.

We will pay some attention to the theory of the drama, including selections from Aristotle's *Poetics* and perhaps Stanislavsky's *An Actor Prepares*, and to critical vocabulary. But the main focus will be on individual plays. The grade will be based on midterm examination, two critical papers of five to six pages each, a comprehensive final examination, class participation, and frequent quizzes on the reading.

Engl 397 **Jr. Seminar: Poetry**
G. Short **T-R 11am to 12:15pm**
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 elements used in making a poem--rhythm, sound, metaphor, diction, tone and pacing--using examples from contemporary collections and on-line poetry sites. Participation and attendance is of the utmost importance. There will be short papers, in-class assignments, some creative assignments, and two presentations to the class. We will be reading several books of poems (to be determined).

Engl 397 **Jr. Seminar: Poetry**
G. Short **MW 2pm to 3:15pm**
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 elements used in making a poem--rhythm, sound, metaphor, diction, tone and pacing--using examples from contemporary collections and on-line poetry sites. Participation and attendance is of the utmost importance. There will be short papers, in-class assignments, some creative assignments, and two presentations to the class. We will be reading several books of poems (to be determined).

Engl 398 **Jr. Seminar: Literary Criticism**
T. Montgomery **T-R 2:30pm to 3:45pm**
tdmontg1@olemiss.edu

This course offers an introduction to literary theory and 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 watershed moment, for the professionalization of English made possible 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 texts such as *Tess of the D'Urbervilles* and *The House of Mirth*. Two papers and one exam.

Engl 399 **Special Topics**
M. Armillas-Tiseyra **T-R 2:30pm to 3:45pm**
marmilla@go.olemiss.edu

The Short Story in Translational Contexts: Europe, the United States, and Latin America

The short story, with its intense focus on character, incident, and conflict is a vibrant literary genre. But, how do we define a “short story”? Is it a question of length, or does the short story have other features that set it apart? How does the short story relate to other genres, such as the tale or oral storytelling? How do the literary (formal) elements of the short story affect and mold the way in which it represents and unfolds its themes? Alternately, how have the topics and techniques of the short story changed over time and in varying contexts?

This course takes a transnational approach. We will explore the development of the short story as a narrative genre in Europe, the United States, and Latin America, from the nineteenth-century to the present. Over the semester, you will strengthen the skills necessary for critical inquiry into literature while reading the work of authors such as: Anton Chekhov, Franz Kafka, Edgar Allan Poe, Flannery O’Connor, John Cheever, Philip K. Dick, Rubén Darío, Jorge Luis Borges, Julio Cortázar, Gabriel García Márquez, and Clarice Lispector. We will also consider the various media in which short stories appear, including: magazines, journals, online forums, and podcasts.

Engl 408 **Shakespeare on Film**
I. Kamps **W 3pm to 6pm**
egkamps@olemiss.edu

We will study selected Shakespeare plays through both a reading of the texts and studying modern film versions of those texts. Although none of the films we will study presents us with a play as it would have been performed in Shakespeare’s own time, it will remind us that Shakespeare’s plays are meant to be performed, as opposed to be read in solitude. What is more, we must realize that no two performances of a play are alike, and that from a theatrical point of view the play only exists in performance, and that therefore Shakespeare’s plays only exist as a series of unique interpretations. In order to develop a vocabulary to discuss Shakespeare on film, we familiarize ourselves with the technical language of film, and learn to use this language to describe what we see on the screen.

Typically, we’ll spend part of class discussing a play (before we look at any film) to get a feel for the text, to discuss critical problems, and to think about possible ways of staging scenes. We will then proceed to watch specific scenes and always begin with this question: how does the

film director’s filmic representation of the play constitute an interpretation of the text? Or, to put it a little differently, how do directorial decisions about camera angle, lighting, music, editing, framing, music, setting, etc. shape meaning?

Plays: *Richard III, Hamlet, Romeo and Juliet, Titus Andronicus, The Merchant of Venice, Macbeth, Much Ado about Nothing, Othello, Henry V.*

This course fulfills the pre-1800 requirement.

Engl 412 **20th Century Poetry in English**
C. Elliot **T-R 1pm to 2:15pm**
chiyuma@gmail.com

The 1900s ushered in a free-verse revolution in American poetry. Writers faced the exciting and difficult task of defining their place in a literary tradition previously dominated by metrical poetry and fixed poetic forms. In this course, we will read a diverse selection of 20th century poetry written by modernists, anti-modernists, black modernists, Southern Agrarians, language poets, confessional poets, political activists, beats, and postmodernists. In order to deepen our understanding of the changes in American poetry across the century, we will focus some attention on critical and creative debates about the nature and meaning of art. Some of the arguments we will study include: George Schuyler and Langston Hughes’ debate over Negro art in the 1920s, Robert Duncan and Denise Levertov’s Vietnam War-era split over the political responsibilities of poets, and the heated 2012 argument between Rita Dove and Helen Vendler about inclusion in the new *Penguin Anthology of Twentieth-Century American Poetry*. Students will complete two papers, a midterm, and a comprehensive final exam.

Engl 418 **Writing Expository Prose**
B. McClelland **T-R 11am to 12:15pm**
wgbwm@olemiss.edu

In this class we will read some unique and popular exemplars of this no-name genre. 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, involving us in both reading critically and writing creatively. As an introductory journey into the art and culture of contemporary nonfiction, the course focuses on the memoir. So, too, is the course an exploration of the interior worlds of our lives, recalled

as they are, variously, in our memories. Thus, we will study of the literature of some notable memoirists and we will also have the opportunity to write our own nonfiction and/or memoir selections. To support our reading and writing processes, we will participate in studio class activities: writing journals, discussing texts, writing multiple drafts of our texts, and reading and responding to each other's writing. Among subjects central to our study will be recent research on identity, memory, narrative, and authority. We will read the works of such writers as John Berendt, Joan Didion, Elizabeth Gilbert, John Grogan, and Mary Karr.

Engl 419 Advanced Poetry Workshop
D. Harriell R 3pm to 5:30pm
harriell@olemiss.edu

English 419 is a course designed for advanced 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 and form. This course will be devoted to workshopping 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. We will write close to a poem a week. Half of these assignments will be thematically or formally directive. 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.

Engl 424 Advanced Fiction Workshop
T. Franklin T-R 1pm to 2:15pm
tfrankli@olemiss.edu

424 is an advanced fiction workshop focusing on original short fiction by class members.

Engl 431 History of the English Language I
L. Brady MW 4pm to 5:15pm
lindy.brady@gmail.com

Engl 431: History of the English Language I. This course serves as a general introduction to the History of the English Language and will provide an overview of how and why the English language developed into its current form. The course will focus on significant historical and cultural events and forces that shaped the development of the English language from its earliest beginnings to the present day. No prerequisites are required.

Engl 450 20th Century British Literature
I. Whittington T-R 1pm to 2:15pm
ian.whittington@mail.mcgill.ca

This course examines eight key English-language novels from the first half of the twentieth century. The course aims to map out major formal, historical, and thematic concerns of the period by drawing from a stylistically and biographically diverse group of writers. In particular, we will investigate the formal and substantive development of the novel between the years 1900 and 1950 in the context of the massive socio-historical shifts and technological changes of the period. That is to say: how did cultural, social, and historical changes of the late 19th and early 20th centuries affect the shape and content of the novel? How did the world change prose between the Victorian period and the era immediately after the Second World War? And how, if at all, did prose change the world?

Our readings will include Joseph Conrad's *The Secret Agent*; James Joyce's *A Portrait of the Artist as a Young Man*; Rebecca West's *The Return of the Soldier*; E.M. Forster's *A Passage to India*; Virginia Woolf's *Mrs Dalloway*; Evelyn Waugh's *A Handful of Dust*; Elizabeth Bowen's *The Heat of the Day*; and George Orwell's *Nineteen Eighty-Four*. We will complement these novels with a small selection of short fiction by Katherine Mansfield and D.H. Lawrence, as well as essays by Woolf and Orwell.

Engl 452H 18th Century Literature and Culture
E. Drew
edrew@nd.edu

In this course we will study the depiction of nature in eighteenth-century literature in order to understand better the connections between the eighteenth-century ideas of "nature" and twenty-first century environmental challenges. In light of our rapidly-developing climate crisis, it is especially important to attend to the environmental legacy of eighteenth-century

developments like the Industrial Revolution, colonialism and experimental science. By studying eighteenth-century nature writing, students in this course will gain a deeper understanding of the origins and implications of environmentalism and climate change.

Texts may include Defoe's *Robinson Crusoe*, Swift's *Gulliver's Travels*, and poetry by Alexander Pope, William Cowper, Anna Barbauld and others. Two papers, mid-term and final exams, short informal writing exercises and class participation.

This course fulfills the pre-1800 requirement.

Engl 461 Studies in Contemporary Am Fiction
B. Rea T-R 8am to 9:15am
rwrea@olemiss.edu

Postmodernism is a notoriously slippery concept that is the focus of this course on contemporary literature. Is it a literary movement? A moment in history? An economic condition? A state of mind? We may not arrive at a definitive answer to these questions, but the novels and theoretical texts we will encounter over the semester suggest that postmodernism is marked by a fundamental shift in our relationship to life in the late twentieth and early twenty-first century. Some of the topics we will discuss include the different uses of irony and metafiction, the way media shapes the human condition, the influence of popular culture on the arts, the expansion of suburbia, and reading literature in the context of globalization.

Engl 461 Studies in Contemporary Am Fiction
T. Montgomery MW 4pm to 5:15pm
tdmontg1@olemiss.edu

In America, the years of 1960s and 1970s were transformational. During this time, brutal assassinations horrified the nation, and political scandals undermined popular faith in government. Protestors condemned inequities, reminders of the country's failures to defend freedom and justice for all. Such happenings changed the way Americans understood themselves, and throughout the following decades, writers explored the nation, its past, and its uncertain future in novels and short stories. To study these efforts to (re)imagine American life, we will discuss works by Toni Morrison, Sandra Cisernos, Louise Erdrich, Annie Proulx, David Foster Wallace, Jonathan Franzen, Cormac McCarthy, and Jhumpa Lahiri. Two tests and two papers.

Engl 466 Faulkner
J. Watson T-R 2:30pm to 3:45pm
jwatson@olemiss.edu

An intensive reading and discussion course aimed primarily at junior and senior English and Southern Studies majors but open to other interested undergraduate students as well. We will be concentrating on the high points of Faulkner's "major phase" of 1929-1942. The reading load is heavy: *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Sanctuary* (1931), *Light in August* (1932), *Absalom, Absalom!* (1936), *The Hamlet* (1940), and *Go Down, Moses* (1942). Paying close attention to Faulkner's restless experimentation with form and style and to his powerful critique of the history, society, and culture of his region and nation, we will also explore his engagement with modernism, American literature and culture, race, gender, sexuality, class, family, and memory. The course grade will be based on a 5-7-page critical analysis, a 10-12-page final project, biweekly reader-response journals posted to BLACKBOARD, a comprehensive final exam, and class participation.

Engl 468 Topics in Film Studies
C. Ellis T-R 1pm to 2:15pm
cristinellis@gmail.com

In this advanced film studies course we will survey a range of experimental and avant garde films from across the 20th century. Emphasis will be on close critical observation and stylistic analysis, with the aim of developing a vocabulary for the visual, technical, and conceptual registers of these films. Among the questions we'll ask ourselves are: How can we talk about the "meaning" of a non-narrative film? Why do these filmmakers choose to break with filmmaking conventions—what purpose does this strangeness serve? Do experimental techniques filter into Hollywood films, or are mainstream and avant garde cinemas entirely separate domains? Students interested in this course should note that it will be conceptually challenging (involving some abstract film theory) and that the content of some of the films may also be challenging (involving some disturbing images).

Engl 483 Renaissance Lit and the Environment (Capstone)
K. Raber T-R 11am to 12:15pm
kraber@olemiss.edu

How did humans conceive their relationship to "nature" (and how was that term defined) in the Renaissance? Was the natural world merely the object of human dominance and exploitation, or were there other models for human concern, conservation and protection of the environment? Were people in the Renaissance "ecophobic," or were they comforted by nature's "comically" diverse bounty--or did these reactions somehow coexist? How did early moderns understand the non-human world of animals, plants,

oceans, even dirt or air? We will read texts by William Shakespeare, John Milton, Margaret Cavendish, Andrew Marvell and others, along with a selection of critical work on the subject, to explore such questions. Students will complete a research project in stages throughout the semester, and will take a midterm and final exam.

This course fulfills the pre-1800 requirement. It will be taught as a capstone.

Engl 498 Seminar in English (Capstone)
G. Heyworth MW 3pm to 4:15pm
heyworth@olemiss.edu

Taking Malory's *Le Morte D'Arthur* as its central text, this course will examine the themes and issues of the Arthuriad as real and ideal constructions of chivalric society. Comparative material will include works by Geoffrey of Monmouth, Layamon, Chaucer, Chretien de Troyes, Marie de France, Wolfram von Eschenbach, as well as later arthuriana including film. We will address a broad range of issues including:

- The Morte as propaganda
- The matter of Britain and cultural pluralism
- Faction, rebellion and the myth of the Round Table
- The nobility of the soul
- Women in charge
- Sexual politics
- Crises of identity
- Chivalry and the economics of exchange

Requirements include three five-page papers, an in-class mid-term and take-home final.

This course fulfills the pre-1800 requirement. It will be taught as a capstone.



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