

Department of English

Undergrad Course

Descriptions

Spring 2015

221: 01-08	Survey of World Literature to 1650
222: 07-12	Survey of World Literature since 1650
223: 01-18	Survey of American Literature to the Civil War
224: 05-24, 31-36, 39-50	Survey of American Literature since the Civil War
225: 01-06, 10-21	Survey of British Literature to the 18th Century
226: 01-12	Survey of British Literature since the Romantic Period

299:01	Literary Interpretation
E. Drew	T TH 2:30-3:45
Ext. 2783	eedrew@olemiss.edu

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. 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.

299:02	Literary Interpretation
I. Whittington	T TH 1:00-2:15
Ext. 6642	iwhittin@olemiss.edu

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302:01	Introduction to Creative Writing
B. Spencer	MWF 10:00-10:50
Ext. N/A	ecspence@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 nonfiction. 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.

302:02	Introduction to Creative Writing
D. Dickey	T TH 1:00-2:15
Ext. N/A	ddickey@go.olemiss.edu

This course is an introduction to the following three genres of Creative Writing: drama, fiction, and nonfiction. We will read plays, short stories, and essays with the goal that students will learn to read and analyze texts from a writer's perspective. Writing is both art and craft; so establishing a foundation with this in mind will be emphasized via writing assignments and workshop. Students will create original work in each of the three genres and receive constructive criticism from their peers. Participation in class discussion and workshops is required. Enthusiasm for reading and writing is mandatory. The reading list includes works by some of the following: Octavia Butler, Joan Didion, Katori Hall, Stephen King, Elmore Leonard, and Tracy Letts.

302:04 Introduction to Creative Writing
H. Wise MWF 9:00-9:50
Ext. N/A hawiseii@go.olemiss.edu

English 302 is a course designed for undergraduates interested in learning about Creative Writing (Creative Nonfiction, Fiction, and Poetry) to develop a basic understanding of how to be a writer. To facilitate this understanding, we will read and write creative samples in each of these genres and workshop them in class. Because this is an introductory course, we will not focus as much on perfection as on making deliberate decisions as writers to achieve certain effects.

302:05 Introduction to Creative Writing
B. Spencer MWF 11:00-11:50
Ext. N/A ecspece@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 nonfiction. 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.

302:06 Introduction to Creative Writing
A. Irwin T TH 9:30-10:45
Ext. N/A alirwin@go.olemiss.edu

In this course we will write non-fiction prose, poetry, and short stories. We will read and discuss selections from each genre, with aims toward developing and expressing our own craft and aesthetic as creative writers. We will also read works that challenge genre distinction, and consider why and how we might want to enlist such tactics in our own writing. Another emphasis of the class will be works of ekphrasis, that being, writing based on a piece of visual art (painting, sculpture, photography, film). Students will keep a journal for in-class writing exercises. They will also turn in a short reading response each week, explicating a selected reading and relating it to their own work. Students will submit poems and prose for peer workshop, where we will develop skills of collaborative critique. The final project will be a portfolio presenting a selection of each writer's best-revised work and an artist's statement, which will engage with course-long discussion of craft, form, genre, and writers of personal influence.

311:01 Beginning Fiction Workshop
T. Franklin T TH 1:00-2:15
Ext. 2782 tfrankli@olemiss.edu

This is a writing- and reading-intensive course where we will closely study how a short story is assembled by its writer. Through close readings of published writers, exercises, discussions and fiction "workshops," we will work to make members of the class better readers and writers of fiction.

311:02 Beginning Fiction Workshop
M. Ginsburg T TH 1:00-2:15
Ext. N/A mginsburg@olemiss.edu

In this course students will write and revise two short stories. We will follow a workshop model in which we share our writing with the rest of the class and offer constructive feedback. We will also read published stories and approach the texts as writers do, as sources of inspiration and with an eye toward craft—that is, understanding how the thing was made.

311:03 Beginning Fiction Workshop
M. Ginsburg T TH 2:30-3:45
Ext. N/A mginsburg@olemiss.edu

In this course students will write and revise two short stories. We will follow a workshop model in which we share our writing with the rest of the class and offer constructive feedback. We will also read published stories and approach the texts as writers do, as sources of inspiration and with an eye toward craft—that is, understanding how the thing was made.

312:01 Beginning Screenwriting Workshop
C. Offutt T 3:00-5:30
Ext. N/A offutt@olemiss.edu

Students will be introduced to the strict form of screenwriting, learning how to craft a dramatic screenplay that also communicates information to all facets of production: director, actors, set, props, wardrobe, locations, etc. We will examine the requirements of feature films, short films, and television. Each student is expected to complete writing assignments of short scenes, each to be re-written after peer and instructor review. Students may write in any genre they prefer.

317:01 **Beginning Poetry Workshop**
B. Hobbs **T Th 1:00-2:15**
Ext. N/A **vhobbs@olemiss.edu**

317 is an introductory poetry workshop. We will study contemporary poetry, understand what sets it apart from poetry of the past, and write our own poems for workshop discussions. There will be a required course pack and a poetry handbook. A prerequisite for this course is 302, Three Genres. Students must be willing to show up and engage in lively discourse--and of course--read, study, and write poetry.

317:02 **Beginning Poetry Workshop**
B. Hobbs **T Th 9:30-10:45**
Ext. N/A **vhobbs@olemiss.edu**

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320:01 **Advanced Writing for Majors**
B. McClelland **T TH 11:00-12:15**
Ext. 5500 **wgbwm@olemiss.edu**

Advanced Writing for majors 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 joining a relevant ongoing discussion of ideas central to our lives and we are exploring the ways those ideas are presented in literature. In composing essays, we will enact current writing theories and practices in structured, reading-and-writing-intensive workshops, so as to become better-practiced writers.

323:01/AAS 342 **African Amer. Lit. Survey of the 20th Century**
P. Alexander **T TH 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 read widely, examining essays, novels, autobiographies, poems, and dramatic works. While we will examine all assigned works in specific historical and political contexts (including the New Negro, 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 pursuit of freedom, the creation of a Black consciousness, and the remembrance of the forgotten. Authors whose works we will likely study include Jean Toomer, Rudolph Fisher, Zora Neale Hurston, Langston Hughes, Richard Wright, Ann Petry, Ralph Ellison, Malcolm X, James Baldwin, Lorraine Hansberry, Maya Angelou, Amiri Baraka, J. California Cooper, and Ernest Gaines. Since the volume of African American literary works produced from the Harlem Renaissance to present is too large for a comprehensive survey, the authors we study should be understood as reflecting representativeness. As a whole, this course equips its participants to critically explore how a distinct African American literary tradition gets created and debated throughout the twentieth century.

323:02/AAS 342 **African Amer. Lit. Survey of the 20th Century**
E. Young-Minor **T TH 9:30-10:45**
Ext. N/A **eyoungmi@olemiss.edu**

English 323/AAS 342 is the second half of a year-long survey in African American Literature. It is designed to introduce students to key writers in the African American literary tradition and discuss cultural practices, historical occurrences, and socio-political issues that inform the tradition. The course begins with a consideration of literary texts and approaches of Harlem Renaissance writers, moves through the Black Arts Movement, and explores the concerns of post-modern African American writers. Key writers explored in this class include: Langston Hughes, Zora Neale Hurston, Richard Wright, August Wilson, Toni Morrison, Ernest Gaines, Tyehimba Jess, Tayari Jones, and Natasha Trethewey.

341:01 **Renaissance Drama Excl of Shakespeare**
K. Lechler **M W F 10:00-10:50**
Ext. N/A **kalechle@olemiss.edu**

We will study plays by several of Shakespeare's contemporaries, paying close attention to how these plays stage women. Authors we will examine include Marlowe, Jonson, Middleton, Dekker, and Webster. In addition, we will read selected critical works to deepen our understanding of the cultural, historical, and literary context of the era. Plays under consideration are: *Dido, Queen of Carthage*; *Bartholomew Fair*; *The Changeling*; *The Roaring Girl*; and *The White Devil*. Requirements include: consistent

attendance and participation in discussion, quizzes, in-class presentations, 2 exams, and a final paper.

351:01 **Topics in Contemporary Literature:
Fairy Tale Adaptations**
K. Lechler **M W F 11:00-11:50**
Ext. N/A **kalechle@olemiss.edu**

We will read several fairy tales in their original form and follow them as they have been adapted several times by different authors and into various mediums, including film and television. We will also read selected critical works, such as those by Zipes, Bettelheim, and Tatar, to reveal different ways of engaging with and analyzing these texts. At least one unit will explore fairy tales and folktales from non-European cultures. Requirements include: consistent attendance and participation in discussion, quizzes, in-class presentations, 2 exams, and a final paper/project.

353:01 **Introduction to Film**
L.A. Duck **M W 4:00-5:15, T 6:00-8:30**
Ext. N/A **lduck@olemiss.edu**

In this course, we will learn to engage critically with cinematic works by exploring film history and genres as well as terminology used in film analysis and techniques used in production. We will screen and discuss works from the silent through the contemporary eras, including films made by Hollywood studios as well as international, independent, and avant-garde filmmakers. Grades will be based on class participation, weekly quizzes/response essays, a group presentation and paper, as well as midterm and final exams. Class will meet MW for lecture/discussion and Tuesday evenings for screenings.

362:01 **American Literature and the Natural World,
1850-Present**
P. Wirth **MWF 11:00-11:50**
Ext. 5035 **phwirth@olemiss.edu**

We will read the following books: Herman Melville, *Moby Dick*; *The Ecopoetry Anthology*, edited by Ann Fisher-Wirth and Laura-Gray Street; Wendell Berry, *The Unsettling of America: Culture & Agriculture*; Gary Snyder, *The Practice of the Wild: Essays*; Fred Magdoff and John Bellamy Foster, *What Every Environmentalist Needs to Know About Capitalism*. Each book will be read in its entirety except *The Ecopoetry Anthology*, in which we will read selected poems from Walt Whitman and Emily Dickinson to Robert Hass and Eliot Weinberger. The main focus will be on the literature itself. But we will also consider historical trends and the current, deepening crisis in the natural world.

As John Crowe Ransom has said, "We cannot recover our native humanism by adopting a standard of taste that is critical enough to question the...arts but not critical enough to question the social and economic life which is their ground." The grade will be based on a midterm examination, a paper, a final examination, class participation, and frequent quizzes on the reading.

362:02 **American Literature and the Natural World,
1850-Present**
P. Wirth **MWF 9:00-9:50**
Ext. 5035 **phwirth@olemiss.edu**

We will read the following books: Herman Melville, *Moby Dick*; *The Ecopoetry Anthology*, edited by Ann Fisher-Wirth and Laura-Gray Street; Wendell Berry, *The Unsettling of America: Culture & Agriculture*; Gary Snyder, *The Practice of the Wild: Essays*; Fred Magdoff and John Bellamy Foster, *What Every Environmentalist Needs to Know About Capitalism*. Each book will be read in its entirety except *The Ecopoetry Anthology*, in which we will read selected poems from Walt Whitman and Emily Dickinson to Robert Hass and Eliot Weinberger. The main focus will be on the literature itself. But we will also consider historical trends and the current, deepening crisis in the natural world. As John Crowe Ransom has said, "We cannot recover our native humanism by adopting a standard of taste that is critical enough to question the...arts but not critical enough to question the social and economic life which is their ground." The grade will be based on a midterm examination, a paper, a final examination, class participation, and frequent quizzes on the reading.

365:01 / G St 365 **Gay and Lesbian Literature and Theory**
J. Cantrell **M W 3:00-4:15**
Ext. 7670 **jaimec@olemiss.edu**

What is gay and lesbian literature? How are same-sex desires, identities, and erotics represented across varied and contradictory queer historiographies? How do gay and lesbian literatures fracture, dislodge, or challenge hegemonic master-canon? In this course, we will develop (Raymond Williams-esque) theoretical and interpretive keywords to critique, interrogate, dismantle, and reflect on taxonomies and historicity questions in classical and post-Stonewall era gay and lesbian multi-genre literature. Some keyword topics: open secret, pleasure, censorship, repression, love, coming out, discourses, sex, intersectionality, intimacy, publics, failure. Some authors we'll appreciate: Sappho, Socrates, Christina Rossetti, Radclyffe Hall, Oscar Wilde, Walt Whitman, Gertrude Stein, Christopher Isherwood, Edward Albee, Ann Bannon, James Baldwin, Dorothy Allison, Randall Kenan. Alice Walker, Monique Wittig, David Sedaris, Eileen Myles. Some critics we'll think with: Martin Duberman, Audre Lorde, Adrienne Rich, Eve Sedgwick, Michel Foucault, Michael

Warner, David Halperin, Lillian Faderman.

368:01 **Survey of Southern Literature**
J. W. Hall **T Th 1:00-2:15**
Ext. 7286 **egjwh@olemiss.edu**

Storytelling, sense of place, memory, race, family, and community are familiar motifs in this overview of Southern literary history from the early 19th century to the present--from plantation fiction and Southwest humor to local color writing, the Southern Renaissance, proletarian authors, and grit lit. Writers include Harriet Jacobs, Kate Chopin, William Faulkner, Zora Neale Hurston, Tennessee Williams, Ernest Gaines, and many others. In addition to selections from *The Literature of the American South: A Norton Anthology*, we will read books by at least three of the following authors: Flannery O'Connor, Carson McCullers, Natasha Trethewey, Dean Faulkner Wells, Eudora Welty, Chris Offutt, Larry Brown, and their peers. We will visit the library's Special Collections, and students will write two essay exams and one out-of-class essay with a research component.

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371:01 / AAS 371:01 **Contemporary African Literature**
A. Alabi **T TH 1:00-2:15**
Ext. 6948 **aalabi@olemiss.edu**

This course will focus on the significance of orality, race, patriarchy, class, language, and colonialism in contemporary African literature. We will discuss the oral antecedents of African literature in English and consider how the selected writers on the course position themselves and their works

in relation to the above major issues. The texts for our discussion, selected from various genres and regions of Africa, include Naguib Mahfouz's *Miramar*, Nadine Gordimer's *July's People*, Wole Soyinka's *Death and the King's Horseman*, and Ngugi wa Thiong'o's *Matigari*.

385:02-04 **Shakespeare**
G. Schirmer **M W 10:00-10:50**
Ext. N/A **eggas@olemiss.edu**

This course will consider in detail a representative selection of Shakespeare's major plays in the context of Renaissance thought and culture. Plays likely to be on the syllabus are: *A Midsummer Night's Dream*, *The Merchant of Venice*, *Richard II*, *Henry IV (Part One)*, *Hamlet*, *Othello*, *Macbeth*, and *The Tempest*. Instructor: Gregory A. Schirmer.

390:01 **Jr. Seminar: Major Authors of British Lit.**
H. Rigby **MWF 10:00-10:50**
Ext. N/A **hrigby@olemiss.edu**

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

391:01 **Junior Seminar: Major Authors in American Literature**
R. Rea **MWF 9:00-9:50**
Ext. N/A **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. Our close attention to the forms, modes, and themes of American writing from the nineteenth century will enable us to see literature from the twentieth and twenty-first century, in all its variety and for all its innovation, as deeply continuous with the literature of the past. We will explore issues of inclusion and exclusion in the construction of American identity in terms of race, class, and gender as we consider what role literature has played in how the nation imagines itself.

398:01 Junior Seminar: Literary Criticism
A. Trefzer M W 2:30-3:45
Ext. 7675 atrefzer@olemiss.edu

Why read critical theory? Why not let literature speak directly for itself? Critical Theory addresses ways of thinking productively about literature and examines what we do when we read. This course will survey contemporary theoretical movements and provide students with a new vocabulary for talking about literary texts. This course will make students more aware of different strategies for reading and literary analysis. We will examine various approaches including Feminism and Psychoanalysis; Gender studies and Queer studies; Marxism and Deconstruction, as well as New Historicism and Postcolonialism. We will supplement these theoretical essays with a short list of poetry and stories that we will use as "test cases" for various theoretical approaches. Useful for all students who enjoy reading literature, this course is essential for English majors.

399H/His 399H Special Topics: The American Civil War in History and Literature
K. McKee and J. Neff MWF 9:00-9:50
Ext. 5993 kmckee@olemiss.edu

This cross-listed course commemorates the 150th anniversary of the Civil War's conclusion by adopting an interdisciplinary approach to a cataclysmic event in the life of the United States. Team-taught by a history professor and an English professor, the class will explore how contemporaries recorded this test of the nation's unity, as well as consider how the crisis of national identity figures in subsequent historical and literary accounts of the period. We will cluster readings and assignments around a series of topics, including slavery and race; valor and cowardice; death, trauma, and displacement; masculinity and femininity; and the politics of remembrance. Assignments will include fictional and non-fictional readings, book reviews, journal writing, and a semester-long project culminating in a research paper. Students wishing to earn English credit should register for ENGL 399H; students wishing to earn History credit should register for HIS 399H.

403:01 American Lit Culture since 1800: The Anthropocene and the End of Nature
C. Ellis T Th 2:30-3:45
Ext. 7183 ceellis2@olemiss.edu

Recently, prominent scientists and theorists have begun to argue that we have passed a critical threshold in the earth's environment. We are now

living in "the Anthropocene:" an age in which human activity has altered biogeochemical systems so thoroughly that we have reached "the end of nature." As sobering as this news is, we can hardly claim that it is unexpected: American authors have been predicting the end of nature for centuries. This course will survey five key moments in the history of American literary thinking about the end of nature, including the literature (and film) of: the "vanishing" American Indian; the receding frontier; the national parks movement; the imaginary of environmental apocalypse and popular ecohorror ; and the literature of the Anthropocene future. We will ask, How have American authors imagined the end of nature, and how have attitudes and expectations towards it changed in the last 200 years? How might changes in America's physical environment be reflected in stylistic changes in its literature during this period? This will be a writing intensive course. This course can be taken for ENVS credit.

419:02 Advanced Poetry Workshop
D. Smith T Th 2:30-3:45
Ext. 6949 djsmith4@olemiss.edu

English 419, Advanced Poetry Writing, studies the skills and strategies required to write successful poems. This includes reading model poems and imitating them, but our primary work is to write and discuss original poems in a workshop environment. Admission requires completion of introductory creative writing courses or permission of the instructor.

424:01 Advanced Fiction Workshop
M. Miller T Th 9:30-10:45
Ext. 6510 mumiller@olemiss.edu

The purpose of this seminar is to workshop manuscripts and to provide encouragement for creative projects. You will learn to critically read your own work by offering thoughtful and generous critiques of the work of your peers. Over the course of the semester, you will be asked to generate two new stories as well as one piece of flash fiction (a story between 500-1200 words). There are no required books to purchase, though there will be assigned stories and essays by Frederick Barthelme, Joy Williams, Susan Steinberg, Ernest Hemingway, and Gary Lutz, among others. Time permitting, in-class writing exercises may also be assigned.

431:01 **History of the English Language I**
M. Hayes **T Th 8:00-9:15**
Ext. 7049 **hayes@olemiss.edu**

English 431, "History of the English Language I" offers students a comprehensive look at the textual and cultural histories of the English Language. In this course, students learn about how social changes in England (for example, invasions, wars, natural disasters, and political policies) affected literary production and, more broadly, the national and eventually global stature of the English language. This semester's rubric for the course is "Speaking the King's: The History of 'Standard' English." We will study centuries'-worth of history that informs current debates about standardized spelling, pronunciation, and grammar. Thus we will collectively develop context for understanding contemporary conversations about how, by whom—and even, if—English language usage should be policed.

437:01 **Major Author of the Twentieth Century:**
D. H. Lawrence
P. Wirth **T TH 11:00-12:15**
Ext. 5035 **phwirth@olemiss.edu**

D. H. Lawrence, described by Eric Bentley as one of the few great proletarian writers, has been a popular writer as well as a great one. But he has become, except for a few short stories and poems, a mostly ignored writer in American academic circles. We will read closely three major novels, *Sons and Lovers*, *The Rainbow*, and *Women in Love*; stories from *Selected Stories*; poems from *Selected Poems*; and the novella "St. Mawr". The grade will be based on a midterm examination, a paper, a final examination, class participation, and frequent quizzes on the reading.

437:02 **Major Author of the Twentieth Century:**
James Joyce's Ulysses
G. Schirmer **T Th 1:00-2:15**
Ext. N/A **eggas@olemiss.edu**

It was banned in nearly every English-speaking country in the world when it first appeared, and long after its publication in 1922 was routinely condemned as dangerous, immoral, and (in extreme cases) the work of the devil. By the end of the twentieth century, however, it had come to be regarded as the most extraordinary achievement in the history of the novel in English; indeed, at the turn of the millennium, when list-making was all the rage, it turned up at the top of nearly every catalogue of the greatest novels of all time. It is, of course, James Joyce's *Ulysses*, a remarkable but

also challenging novel that is perhaps more honoured than read. This course offers the chance to spend a full semester reading *Ulysses*, in the context both of its importance to the rise of modernism and of its many roots in Irish culture and history. Instructor: Gregory A. Schirmer.

452:01 **18th Century Literature and Culture:**
Eighteenth-Century Bodies
C. Wigginton **T Th 9:30-10:45**
Ext. 7674 **cwiggint@olemiss.edu**

The revolutions that swept the transatlantic eighteenth-century world transformed not only national borders and scientific thought, but also how people understood the human body. The body, though spoken of as self-contained, does not end with the skin and is embedded within a network of relations. It resides with its pleasures and pains at the nexus of the natural world and human community, mind and soul. In this class, we will explore how the body functioned as a locus for the period's revolutions. How are race and nation influenced by weather and food consumption? What is free will if the devil can possess one's limbs? Does a wedding merge bodies as well as hearts and lives? When does bodily punishment discipline the self? Do clothes make the man? Our ultimate aim will be to have lively conversations about the nature of eighteenth-century bodies and about their role of in the period's revolutions of "self" and "world." Possible texts and topics include Mary Rowlandson's *Sovereignty and Goodness of God*, the Salem Witchcraft Trials, criminal execution narratives, Leonora Sansay's *Secret History; or, the Horrors of St. Domingo*, Erasmus Darwin's *Loves of the Plants*, and Charles Brockden Brown's *Edgar Huntley*.

454:01 **Studies in Gothic Literature (Capstone)**
D. Stout **T Th 9:30-10:45**
Ext. 7106 **dstout@olemiss.edu**

This course will examine the Gothic as a particularly modern phenomenon. By looking at literature from a variety of genres--drama, poetry, and, especially, the novel--we will follow the Gothic from its 18th-century origins and through the "progress" of the 19th-century. Texts will include *The Castle of Otranto*, *The Monk*, *Jekyll and Hyde*, and *Dracula*, along with selected poems and plays. Towards the end of the semester we will try to factor in some consideration of the "return" to the Gothic in the film/television of our contemporary moment. This class fulfills the capstone requirement.

457:01 **Restoration and 18th Century British Lit:
Nature and Literature in the 18th Century**
E. Drew **T TH 11:00-12:15**
Ext. 2783 **eedrew@olemiss.edu**

The eighteenth century witnessed an astonishing transformation in the natural world and the way English culture related to it. From the spread of colonial ties to the Caribbean and Asia to the rise of modern science to the early stirrings of animal rights, English culture experienced an influx of new materials, ideas, and ideologies that challenged and transformed older views of the relationship between humans and nature--and paved the way for environmental challenges we still face today. 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.

460:01 **American Fiction 1919 to 1940 (Capstone)**
J. Harker **T TH 9:30-10:45**
Ext. 5916 **jlharker@olemiss.edu**

English 460 will focus on American writing from 1900-1945, a period commonly defined by the term "modernism." As we shall see throughout the course of the semester, "modernism" is simply one trend in a literary period that was varied, combative, and often contradictory. As we trace the evolution of literary culture in the first half of the twentieth century, from the Progressive movement, through the "genteel" and "modern" debate of the twenties, and ending with the literary radicalism of the Thirties and anti-fascist patriotism on the eve of World War II, we will pay particular attention both to historical events and social movements and the varied formal and thematic responses to those historical moments. Through it all, however, will be several consistent interests: What role does the term "America" play in each literary movement, and how does each writer define and react to "America"? What relationship does form have to ideological and political commitments? How do each of these writers understand their role as American authors, and how do potentially divisive issues like race, class, and gender figure in? These questions continue to be hotly debated, and I expect that we as a class will take up these questions and make our own arguments as we react to each of the writers. Possible authors include

Eugene O'Neill, Dorothy Canfield, William Faulkner, Nella Larsen, Gertrude Stein, and George Schuyler. Assignments include weekly writing responses, short papers, a group presentation, and a 15-20 page research class. This class fulfills the capstone requirement.

467:01 **The South in Film**
D. Barker **M W 3:00-5:30**
Ext. 7758 **dbarker@olemiss.edu**

In this class we will examine a variety of issues associated with cinematic representations of the South, including the predominance of racial and sexual violence in southern films, iconic images and characters associated with the South, changing definitions of southern femininity and masculinity, and the Hollywood adaptations of important literary works. You will be required to define the technical features of a shot and to explain how they contribute to the larger symbolic or thematic elements of the movie as a whole; summarize and critique scholarly articles pertaining to the films that we will discuss this term; analyze and discuss the cultural significance of the historical variations in the use of the South as the setting for Hollywood films and in filmic adaptations of southern literature.

495:01 **Topics in English Abroad II:
Nature Writing in Costa Rica**
A. Fisher-Wirth **T Th 9:30-10:45**
Ext. 5929 **afwirth@olemiss.edu**

Discover the world of environmental literature and nature writing with this semester-long course designed for any student interested in environmental issues and/or creative writing. We will meet twice a week before spring break to read and discuss several works of environmental life writing, including Cheryl Strayed's *Wild*, Rick Bass's *Winter*, Rebecca Solnit's *The Faraway Nearby*, and David George Haskell's *The Forest Unseen*. Then during spring break we will travel to the Ecolodge San Luis run by the University of Georgia at Monteverde, Costa Rica. There we will have daily creative writing workshops and a variety of on-site adventures, nature walks, and tours, all with an environmental focus. After spring break, students will work on their creative portfolios, for a final presentation at semester's end. This course counts for English or Environmental Studies credit. Students must fill out an application with the Study Abroad office and get the instructor's approval, as part of the process to enroll.

503:01/Ling 503

L. Brady

Ext. 7668

Old English I

M 3:00-5:30

lbrady@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, and this course is open to both advanced undergraduate and graduate students. This course satisfies the pre-1800 requirement.



University Writing Center Services

When planning to write your papers for English classes, don't forget the benefit of consulting with an experienced writer in the University Writing Center. In a typical 20- to 30-minute writing consultation, you may receive suggestions for development of ideas, audience consideration, organization, style, grammar, and document presentation. Undergraduate students can schedule appointments through our online appointment calendar at www.olemiss.edu/depts/writing_center or call 915-768.

Department of English

Undergrad Course

Descriptions

Winter Intercession

2015

302:01 **Introduction to Creative Writing**
B. Spencer **MTWThF 8:00-11:30**
Ext. N/A **ecspence@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 nonfiction. 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.

325:01 **Survey of Native American Literature**
A. Trefzer **MTWThF 1:00-4:30**
Ext. N/A **atrefzer@olemiss.edu**

This course introduces students to some of the best contemporary Native American poets. Students will read and study poems by N. Scott Momaday, Carter Revard, Simon Ortiz, Linda Hogan, Wendy Rose, Joy Harjo, Sherman Alexie, Roberta Hill, Paula Gunn Allen and Leslie Marmon Silko. Many of these writers are also known as prose fiction writers, but they all started by writing poetry and many of them continue to this day. This course will investigate the genre of poetry, review terminology

central to the traditional analysis of poetry, and analyze the form and function of Native American poetry, specifically. In addition to formal considerations, students will examine the literary, historical, biographical, and cultural contexts of each poem. This course is based on the premise that to locate Native poetry one must also look inside short stories, novels, autobiographies, literary criticism, and film. Therefore, the poems will be supplemented with information drawn from other genres that help illuminate Native American history and cultures.

352:01 **Topics in Popular Culture: The South from Page to Screen: A Region Goes to Cinema**
J. Cantrell **MTWThF 1:00-4:30**
Ext. N/A **jaimec@olemiss.edu**

This course will explore the rise of the queer South through works of literature preoccupied with issues of non-normativity—including sexuality, but also representations of race, gender, class, and regionalism. Students will employ surface reading techniques to examine texts that reconfigure and shape southern imaginaries from page to screen. How has popular literature, as an especially rich site of cultural interrogation, been used to mark lines of the normative and queer, the civilized and savage, the conservative and progressive? What structures queer life (broadly defined) in the South, and how have these institutions influenced twentieth century American literary productions and film adaptations in terms of elisions, hypervisibility, and performance? Course texts will include Alice Walker's *The Color Purple* and Spielberg's later film; Fannie Flagg's *Fried Green Tomatoes* and the 1991 film of the same title; Tennessee Williams' one-act play *Suddenly, Last Summer* and film adaptation starring Elizabeth Taylor/Katharine Hepburn; Thomas Dixon Jr.'s play *The Clansman*, the basis for D.W. Griffin's influential *The Birth of a Nation* (1915); Robert Harling's play *Steel Magnolias*, the basis for the iconic comedy-drama *Steel Magnolias* starring Julia Roberts and Sally Field (1989); Anne Rice's *Interview with a Vampire* and subsequent film; and Lucy Alibar's play *Juicy and Delicious*, the basis for *Beasts of the Southern Wild* (2012).

390:01 **Junior Seminar: Major Authors of British Lit: *Pride and Prejudice* at the Movies**
E. Drew **MTWThF 1:00-4:30**
Ext. N/A **eedrew@olemiss.edu**

Pride and Prejudice is one of the most widely adapted novels in the English language. Over the 200 or so years since it was first published, dozens of

plays, movies, spinoffs, sequels, parodies and homages have appeared in cultures from Hollywood to Bollywood. In this course, we will study Jane Austen's *Pride and Prejudice* and several modern adaptations of it, such as Joe Wright's 2005 film *Pride & Prejudice*, Gurinder Chadha's 2004 Bollywood adaptation *Bride and Prejudice*, and the 2012 YouTube adaptation *The Lizzie Bennet Diaries*. The purpose is to examine each of these works as an act of literary interpretation. Our goal will be to uncover the underlying assumptions, values and cultural ideas that each of these interpretations reveals through what its creators choose to take from their predecessors and what they choose to leave out. By studying Austen's novel in comparison to the adaptations it has spawned, we will arrive at a clearer understanding of the original novel itself, and of its significance to our contemporary culture.

**435:01 Major Authors of the 18th Century:
Jonathan Swift**
J. Solinger MTWThF 8:00=11:30
Ext. N/A solinger@olemiss.edu

This winter-session class provides a crash course on the 18th-century satirist, Jonathan Swift. A relentless critic of political corruption, religious hypocrisy and human pride, Swift wrote some of the funniest and most malicious lines in English literature. His vision was absurd, dark and peculiarly modern, preoccupied with filthy cities, sickly bodies and abusive commerce. His politically incorrect (at times, outrageous and disturbing) representation of 18th-century British life was ethically motivated, though Swift was no saint. He was a misanthrope and a misogynist, and though a cleric in the Anglican church, a gleefully blasphemous writer. We will read his writing through the lens of feminism, Marxism and cultural studies, with an eye toward understanding this literature's political force. This course fulfills, for English majors, the pre-1800 requirement under the old curriculum, or the 18th and 19th-century requirement under the new curriculum. For others, it is an excellent elective. Work will involve informal writing assignments and one exam. Texts include the fictional travel narrative and inspiration for the Jack Black film, *Gulliver's Travels*, the scatological poems known as the "Lady's Dressing Room poems," and excerpts of the first modern media critique, *The Tale of the Tub*.