

Department of English

Undergrad Course

Descriptions

Fall 2015

Engl 221:01-12 Survey of World Literature to 1650

Engl 222:07-12 Survey of World Literature since 1650

Engl 223:10-15; 30&31 Survey of American Literature to Civil War

Engl 224:03-52 Survey of American Literature since Civil War

Engl 225:01-12, 14-25 Survey of British Literature to 18th Century

Engl 226:01-06 Survey of British Literature since 18th Century

Engl 299:01 **Intro to Literary Study**
E. Drew **T TH 11:00-12:15**
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. 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 **Intro to Literary Study**
A. Trefzer **T TH 9:30-10:45**
Ext. 7675 **atrefzer@olemiss.edu**

This is the gateway course for upper-division coursework in English that introduces students to methods of close reading and textual analysis. Students will develop the writing and research skills required of literary studies, 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. The goal is to better understand the nature and function of literature and literary criticism as well as to become more creative and critical thinkers, more effective writers, and more resourceful scholars.

Engl 299:03 **Intro to Literary Study**
I Whittington **T TH 2:30-3:45**
Ext. 6642 **iwhittin@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.

Engl 302:01 **Intro to Creative Writing**
J. Molesky **MWF 9:00-9:50**
Ext: N/A **jemolesk@go.olemiss.edu**

Creative writing differs from other modes of writing in that its primary purpose is to captivate. "Captivate" passed into English from the Latin

verb *captivare* (“to take, to capture”). As this etymology suggests, writing to captivate depends on weaving strong nets and setting artful traps. We will analyze diverse works of poetry, prose fiction and creative nonfiction in order to better understand how they succeed (and fail) in captivating us. Students will then apply what they’ve learned to create original works in these three forms, works which they will share with the class for productive critique (“workshopping”). Other assignments will include short written responses, a brief oral presentation, and a revised final portfolio. Regular attendance and class participation matter. As any author will tell you, the writing of captivating poetry and prose requires sustained effort. All texts for this class will be provided in a course packet.

Engl 302:02 Intro to Creative Writing
V. Henry MWF 10:00-10:50
Ext: N/A vhenry@go.olemiss.edu

In this course we will learn the foundational techniques of three contemporary genres: fiction, nonfiction, and poetry. We will read short works such as short stories, essays, and poems like writers do—with an eye for craft, for the way the thing was made. We will use these texts as inspiration to create our own original works.

This class will focus on learning how to make words work for you, answering questions like: How can writing be relevant in my life? How might I critique and explore another writer’s work? Daily activities will include reading, creative writing, and workshopping. Students will leave the class with a portfolio of original work and an ability to productively participate in conversations about creative texts.

The work in this class will be challenging but fun and based squarely in individual and group participation.

Engl 302:03 Intro to Creative Writing
M. Kessler MWF 2:00-2:50
Ext: N/A mkessler@go.olemiss.edu

Creative writing often flirts with or spurns literary traditions. At its most seductive, it accomplishes both, using the artifices of craft to highlight the individual voice. In this course, we will study the foundational techniques of fiction, poetry and creative non-fiction. We will pay equal attention to the contemporary voices who push hardest against these traditions. In so doing, we will look to find space in today’s literary landscape for your interests and concerns as an emerging writer. We will also take advantage of our location in Oxford to participate in one of the country’s thriving writing communities. Authors studied will include both canonical (Chekov, Poe, Munro, Didion,

Schuyler) and contemporary (Edwidge Danticat, Alejandro Zambra, Leslie Jamison, Danez Smith, Kiese Laymon and Hilton Als). This balance of writing and reading will strengthen your voice and your understanding of craft. By the end of the semester, you will submit a revised essay, short story or packet of poems to a literary journal to be considered for publication.

Engl 302:04 Intro to Creative Writing
J. Veach T TH 9:30-10:45
Ext: N/A jveach@go.olemiss.edu

English-302 is a class designed to introduce students to the three genres of poetry, short stories, and creative nonfiction. Students will examine many technical aspects of craft and engage in exercises designed to improve their ability to create meaningful works of art. The class will focus particularly on contemporary authors in each genre, with an emphasis on authors from the South.

Engl 302:05 Intro to Creative Writing
B. Spencer MWF 11:00-11:50
Ext: N/A ecspe@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.

Engl 302:06 Intro to Creative Writing
G. Short T TH 4:00-5:15
Ext: N/A gshort@olemiss.edu

This course serves as an introduction to the writing of poetry, fiction, non-fiction and drama. We will be reading intensely in those genres and also creating original work—that is writing poems, stories, creative essays, and dramatic scenes. I expect that we will read an anthology of poetry, a book of poems, two books of fiction, a play, and a book of creative non-fiction. Each student will make two presentations to the class. Participation and attendance is of the most importance.

Engl 302:07 Intro to Creative Writing
G. Short T TH 2:30-3:45
Ext: N/A gshort@olemiss.edu

This course serves as an introduction to the writing of poetry, fiction, non-fiction and drama. We will be reading intensely in those genres and also creating original work—that is writing poems, stories, creative essays, and dramatic scenes. I expect that we will read an anthology of poetry, a book of poems, two books of fiction, a play, and a book of creative non-fiction. Each student will make two presentations to the class. Participation and attendance is of the most importance.

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

Beginning Fiction Workshop -- A writing- and reading-intensive course wherein students read and discuss the work of published authors and write and critique original short fiction.

Engl 311:02 Beginning Fiction Workshop
M. Inman MWF 12:00-12:50
Ext: N/A minman@go.olemiss.edu

This is a writing and reading intensive course. Point of view, dialogue, crafting characters, dramatizing and narrating, plotting, revising and editing will all be explored through the reading of published short stories and numerous writing exercises. Nonfiction will also be read and discussed. Students are expected to write and workshop a short story.

Engl 311:06 Beginning Fiction Workshop
D. Tran MWF 9:00-9:50
Ext: N/A dctran@go.olemiss.edu

Over the course of the semester, students will discuss the key elements of crafting a successful story, such as plot, point-of-view, scene construction, dialogue, creating complex and engaging characters, and the revision process. These ideas will be explored through lecture, discussion, short stories, and essays. In addition, students will practice the craft of writing through assigned writing exercises and prompts. In addition, students will be asked to write two short stories, which will be discussed in class; classmates will offer both written and oral constructive feedback in order to help one another refine their work. The aim of the class is to promote a better understanding of writing, offer

insight into the revision process, and analyze writing from a writer's perspective.

Engl 317:01 Beginning Poetry Workshop
E. Spencer MWF 1:00-1:50
Ext: N/A ecsponce@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 *The Poetry Home Repair Manual: Practical Advice for Beginning Poets* by Ted Kooser as well as works by Rae Armantrout, Wendell Berry, Ann Fisher-Wirth, Derrick Harriell, Linda Hogan, Gary Short, Frank Stanford, Natasha Trethewey, Kevin Young, and Scott Wilkerson.

Engl 317:02 Beginning Poetry Workshop
B. Hobbs T TH 1:00-2:15
Ext: N/A bhobbs@olemiss.edu

In this introduction to poetry workshop, we will learn the definition and vocabulary of contemporary poetry. Students will learn from the class's poetry packet, a required handbook, and peer reviews. There will be one test 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.

Engl 317:03 Beginning Poetry Workshop
B. Hobbs T TH 11:00-12:15
Ext: N/A bhobbs@olemiss.edu

In this introduction to poetry workshop, we will learn the definition and vocabulary of contemporary poetry. Students will learn from the class's poetry packet, a required handbook, and peer reviews. There will be one test 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.

Engl 320:01 Advanced Writing for Majors
B. McClelland T TH 9:30-10:45
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 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. 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.

Engl 322:01/AAS 341 Afro-American Lit Survey to 20th Century (pre-1800)
E. Young-Scurlock T TH 9:30-10:45
Ext: 7688 or 8814 eyoungmi@olemiss.edu

English 322/AAS 341 examines African American Literary production from 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. The course is designed to help 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. Mastery of course skills will be determined through student performance on 2 literary critiques and 2 reading exams.

Engl 322:02/AAS 341 Afro-American Lit Survey to 20th Century (pre-1800)
P. Alexander T TH 11:00-12:15
Ext: 5602 pealexan@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, 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.

Since the volume of African American literary works produced from the field's inception to 1920 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 writers of African American literature radically undermined "official" stories about Black life and American life during and after the eras of slavery and Reconstruction.

Engl 343:01/AAS 343 Afro-American Science Fiction Lit
D. Harriell W 3:00-5:30
Ext: 6947 harriell@olemiss.edu

African American Studies/ English 343 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 a specific topic. In considering African American Science Fiction and Speculative Fiction literature, we will familiarize ourselves with recurring themes, tropes, perspectives and narrative styles. We will also explore the historical tradition and accompanying perspectives (e.g. Afrofuturism). Although our primary emphasis will be the short story and novel, we will additionally consider criticism, poems, and visual representations. Through classroom and small group discussions, we will attempt to complicate our readings while also interrupting our expectations of the African American literary text. We will consider questions such as: What qualifies a piece of writing as African American literature? What are our expectations of the African American literary text? What are the responsibilities of the African American author? How does the African American experience play out in these narratives? What's the role of both science and history, and how are they connected? In what new ways is

race, gender, and the human condition explored? With your full engagement, by the end of this course you will have a greater appreciation for literature as a whole, while also commanding a greater understanding of the African American Sci-fi/ Speculative-fi literary text.

Engl 351:01 Selected Topics in Contemporary Literature: The Postmodern Novel
M. Bondurant T TH 1:00-2:15

This course will examine the current cultural and artistic phenomena known as Postmodernism through the lens of a selection of novels and excerpts, including some online material. Part of the course will focus on coming to terms with the various aspects and attributes of Postmodern fiction as well as culture, art, ideas, history, philosophy, theory, and belief systems that are either formed or affected by PM. We will read a variety of novels in a focused manner and occasionally apply appropriate auxiliary and/or contextual essays, critiques, audio recordings, video, and other visual content.

The student will come to an understanding of the forces that combined to create Postmodernism, and how we can identify and define it. Students will be able to cite the major elements of Postmodernism, place it in an appropriate cultural and literary context, and discuss the continuing impact of PM on current fiction. They will also develop a critical understanding of Postmodern theory and how it can be applied to illuminate various texts. Using these skills students will respond in writing to the assigned texts and participate in class discussions. No computers or cellphones.

Engl 353:01 Introduction to Film
C. Offutt T 3:00-6:30
Ext. N/A offutt@olemiss.edu

We will screen one film per week, followed by a 2-page written response, then a group discussion. A mid-term paper and a final paper are required.

This class is not intended as a historic overview, an overtly political class, or one based on critical theory. The films screened will be taken on their own terms, how they still speak relevantly today, and how they were regarded at the time of release.

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 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.

Engl 360:01 Women in Literature
J. W. 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, 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 possibly 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 Flannery O'Connor, Toni Morrison, Dean Faulkner Wells, Barbara Kingsolver, Natasha Trethewey, or comparably skilled writers.

Engl 360:02 Women in Literature
J. W. Hall T TH 1:00-2:15
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, 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 possibly 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 Flannery O'Connor, Toni Morrison, Dean Faulkner Wells, Barbara Kingsolver, Natasha Trethewey, or comparably skilled writers.

Engl 365:01/ G ST 365 **Gay and Lesbian Literature and Theory**
J. Cantrell **T TH 11:00-12:15**
Ext: N/A **jaimec@olemiss.edu**

What is gay and lesbian literature? As we study same-sex desire, homoeroticism, and sexual identities in multi-genre literary productions, we will be guided by a host of controversial and often contradictory questions that preoccupy the field: Is lesbian, gay, bisexual, transgender, or otherwise “queer” literature simply literature written by someone who identifies as gay, or does any writing specifically concerned with sexuality qualify? Can a writer who doesn’t identify as LGBT produce LGBT literature? What, for that matter, constitutes a “lesbian,” “gay,” or “bisexual” or “trans” identity at various historical moments, and how are those identities represented on the page? And, finally, how and to what degree is LGBT literature exceptionally distinct from broader categories and canons of literature, anyhow? To help us think through these questions, we will develop theoretical and interpretive keywords to interrogate, extend, and reflect on taxonomies and historicity questions in post-Stonewall era gay and lesbian literatures—paying careful attention to the social context in which they were written and with an eye toward analyzing themes across literary productions. Course text will include works from Jane Chambers, Cheryl Clarke, David Sedaris, Edward Albee, Leslie Feinberg, Mab Segrest, James Baldwin, Adrienne Rich, Alexis De Veaux, and Richard Blanco.

Engl 375:01/ MIII 375 **Medieval Studies (pre-1800)**
M. Hayes **T TH 2:30-3:45**
Ext: 7049 **hayes@olemiss.edu**

Introduction to Medieval Studies will acquaint students with the Middle Ages as well as the interdisciplinary methods used by scholars who research them. The course will not be a survey of the Middle Ages per se. Rather, we will focus on a few common “burning questions” and answer them as a medieval scholar would, that is, by appealing to relevant literary texts, artistic works, religious rites, social customs, and historical events. Students will participate in class discussions, be prepared for pop quizzes, take a midterm and a final exam. Writing assignments will center on students’ crafting their own “burning questions” about the Middle Ages and exploring these via interdisciplinary research. This course satisfies the “pre-1800 requirement” for students who started at UM before 2013 and the “Medieval Period requirement” for students who started at UM after 2013. Additionally, it satisfies the gateway requirement for the Medieval Studies minor.

Engl 380:01 **British Lit of the Romantic Period (pre-1800)**
H Rigby **T TH 9:30-10:45**
Ext: N/A **hrigby@olemiss.edu**

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

Engl 385:01 (H) Shakespeare
I. Kamps **T TH 9:30-10:45**
Ext: 7439 **egkamps@olemiss.edu**

We will study some of Shakespeare's best-known plays and 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’ll therefore learn about Shakespeare’s historical milieu while at the same time work 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), as well as read some landmark pieces of literary criticism. This class will rely heavily on student participation and class discussion.

Plays under consideration are: *The Comedy of Errors*, *The Taming of the Shrew*, *Titus Andronicus*, *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, student presentations, quizzes, an exam, an explication paper, a term paper, and a comprehensive final exam.

Engl 390:01 **Jr. Seminar: Major Authors of British Literature:**
Interpreting Jane Austen
E. Drew **T TH 9:30-10:45**
Ext. 2783 **eedrew@olemiss.edu**

Jane Austen is one of the most widely adapted authors in the English language. Over the 200 or so years since she published her first novel, scores of plays, movies, spinoffs, sequels, parodies and homages have appeared in cultures from Hollywood to Bollywood. What's less well-known is that Austen's own works themselves parody, adapt and allude to plays and novels from her own time, making her novels themselves a part of the same process of cultural recycling

that produced movies like *Bride and Prejudice* or novels like *Pride and Prejudice* and *Zombies*. In this course, we will study Austen's novels, the literature that inspired her fiction, and several of her modern-day adaptations. The purpose is to examine each of these works as an act of literary interpretation—interpretation by Austen of earlier novels, and interpretation of Austen's novels by later playwrights, filmmakers and writers. 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 novels in comparison to the adaptations they have spawned, we will arrive at a clearer understanding of the original novels themselves, and of their significance to our contemporary culture.

Engl 396:02 **Jr. Seminar: Drama**
P. Wirth **T TH 1:00-2:15**
Ext: 5035 **phwirth@olemiss.edu**

The Following is a likely list of the plays we will read: Aeschylus, *Prometheus Bound*; Euripides, *The Bacchae*; *Noah's Flood*; *The Second Shepherds' Play*; *Everyman*; William Shakespeare, *Hamlet*; Pedro Calderón de la Barca, *Life is a Dream*; Molière, *Tartuffe*; Johann Wolfgang von Goethe, *Faust*, Part I; Henrik Ibsen, *The Wild Duck*; August Strindberg, *Miss Julie* and *The Ghost Sonata*; John M. Synge, *The Playboy of the Western World*; T.S. Eliot, *Murder in the Cathedral*; Caryl Churchill, *Top Girls*. (This list is tentative. It may change or get shorter; it will not get longer.)

The main focus will be on reading the individual plays as closely and intensely as we can. We will also consider the history and nature of the drama. We will read excerpts from critical and theoretical works, including Aristotle's *Poetics* and Friedrich Nietzsche's *Birth of Tragedy*. There will be a list of names and terms for study. No further research is required.

The grade will be based on a midterm examination (15%), two papers (15% each), a comprehensive final examination (40%), and class participation and quizzes on the reading (15%).

Engl 396:03 **Jr. Seminar: Drama**
P. Wirth **T TH 9:30-10:45**
Ext: 5035 **phwirth@olemiss.edu**

The Following is a likely list of the plays we will read: Aeschylus, *Prometheus Bound*; Euripides, *The Bacchae*; *Noah's Flood*; *The Second Shepherds' Play*; *Everyman*; William Shakespeare, *Hamlet*; Pedro Calderón de la Barca, *Life is a Dream*; Molière, *Tartuffe*; Johann Wolfgang von Goethe, *Faust*, Part I; Henrik Ibsen, *The Wild Duck*; August Strindberg, *Miss Julie* and *The Ghost Sonata*;

John M. Synge, *The Playboy of the Western World*; T.S. Eliot, *Murder in the Cathedral*; Caryl Churchill, *Top Girls*. (This list is tentative. It may change or get shorter; it will not get longer.)

The main focus will be on reading the individual plays as closely and intensely as we can. We will also consider the history and nature of the drama. We will read excerpts from critical and theoretical works, including Aristotle's *Poetics* and Friedrich Nietzsche's *Birth of Tragedy*. There will be a list of names and terms for study. No further research is required.

The grade will be based on a midterm examination (15%), two papers (15% each), a comprehensive final examination (40%), and class participation and quizzes on the reading (15%).

Engl 397:01 **Jr. Seminar: Poetry**
G. Short **MW 4:00-5:15**
Ext: N/A **gshort@olemiss.edu**

We will read from a large anthology of poems and closely examine 5-6 poetry books. We will discuss and write about aspects of poetry such as sound and formal considerations, image, simile and metaphor, figurative language, and narrative and lyric modes. Students will make two presentations to the class, write brief essays on several poems, do some creative writing assignments, and have a final in the form of an essay.

Engl 398:01 **Jr. Seminar: Literary Criticism**
J. Cantrell **MW 3:00-4:15**
Ext: N/A **jaimec@olemiss.edu**

Ever wonder what "poststructuralism" means? Concerned that other English majors casually reference Michel Foucault in class and you don't? Perhaps you often confuse the distinctions between New Criticism and New Historicism? This course offers an introduction to major principles in twentieth-century literary theory and various schools of modern critical thought. Learn how to read carefully and critically, speak authoritatively about theory, and apply criticism to primary texts! In short, impress your professors, your compatriots, and yourself! We will examine specific approaches to interpreting literature, including New Criticism, (post)structuralism, semiotics, deconstruction, psychoanalysis, feminist and gender theory, Marxism, New Historicism, postcolonial theory, queer theory, ecocriticism, and affect theory. Upon completion of the course, students will: develop and refine close and distant reading techniques; understand key forms and terminologies in literary criticism; and be able to identify, discuss, and apply some of these critical methodologies to selected works of fiction. Major literary and cultural critics and theorists we'll read: Theodor Adorno, J.L. Austin, Mikhail Bakhtin, Roland

Barthes, Judith Butler, Jacques Derrida, Terry Eagleton, Frantz Fanon, Michel Foucault, Sigmund Freud, Stephen Greenblatt, Fredric Jameson, Julia Kristeva, Jacques Lacan, Karl Marx, Edward Said, and Eve Kosofsky Sedgwick.

Engl 405:01 **Chaucer (pre-1800)**
G. Heyworth **T TH 1:00-2:15**
Ext: N/A **heyworth@olemiss.edu**

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

Engl 419:01 **Advanced Poetry Workshop**
D. Harriell **T TH 4:00-5:15**
Ext: 6947 **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 420:01 **Contemporary Literary Theory**
D. Stout **T TH 11:00-12:15**
Ext: 7106 **dstout@olemiss.edu**

Over the course of the 20th-century there was no more important development within the humanities than the set of intellectual developments now loosely grouped as “literary theory.” Though literature (obviously) goes back a long time, the set of questions literary theory sets itself are relatively recent. These would include:

1. What's special about literature? What (if anything) makes a piece of writing literature rather than something else (e.g. “just” writing, a newspaper article, a McDonald's menu)?
2. What is literature's social function? How is literature related to historical events or economic structures?
3. What is literature's political potential? How does literature participate in or document political struggles for justice, recognition, independence, identity, etc.?

By asking these questions, literary theory promised to transform our view of literature by making it possible to discuss literature as something more than just beautiful words or entertaining stories. In doing so, literary theory opened up avenues of inquiry that had wide impact in fields like history, anthropology, and (even) architecture and that remain central to how, in English, we think about the production and study of literature today. This class will offer an introductory survey—from Russian Formalism to, more or less, queer theory—of this sometimes challenging but powerful body of writing about literature and culture. Assignments will include two papers and a final exam.

Engl 422:01/AAS 422 **Prison and the Literary Imagination**
P. Alexander **T TH 1:00-2:15**
Ext: 5602 **pealexan@olemiss.edu**

With well over 2 million people behind bars in the United States, imprisonment is quickly becoming an ordinary experience in “the land of the free.” In this course, participants explore how writers of twentieth century African American literature depict prison life, and more broadly, how they confront ethical issues related to the U.S. criminal justice system. We will focus on narratives produced about and from peon camps, county jails, high-security facilities, and death row cells from a wide range of narrative forms—including the short story, novel, poem, letter, essay, and autobiography.

We will juxtapose our literary study of prison life with photographic and cinematic prison narratives, paying careful attention to how authors of African American literature shine new light on the relationship between race and criminalization, the treatment of imprisoned people, and the role of gender in prisoner abuse in an increasingly punitive, abusive, and profit-driven justice system. Representative literary texts include Chester Himes's short story “To

What Red Hell,” novels like Richard Wright’s *Native Son*, Octavia Butler’s *Kindred*, and Ernest Gaines’s *A Lesson Before Dying*, the poems of Etheridge Knight, Martin Luther King Jr.’s *Letter from Birmingham Jail*, the prison letters of Eldridge Cleaver and George Jackson, the autobiographical writings of Malcolm X and Assata Shakur, and the essays of Mumia Abu-Jamal.

Engl 423:01 Advanced Screenwriting Workshop
C. Offutt M 3:00-5:30
Ext: N/A offutt@olemiss.edu

This is an advanced screenwriting class. Prerequisites are ENGL 312 or THEA 305. There are no exceptions to the prerequisite. Students are expected to be comfortable and proficient with screenwriting software such as Celtx, Final Draft, or Screenwriter. The format is peer review and discussion of the elements of scripts, including but not limited to story, pace, structure, characterization, action and dialogue. This is a writing-heavy course with mandatory attendance. No cell phones. No computers.

Engl 424:01 Advanced Fiction Workshop
M. Bondurant T TH 9:30-10:45

Before a writer can employ language effectively they must be familiar with its components and the body of work that has come before them. They must also develop the skills of careful, objective interpretation, as well as emotional and empathic understanding. In our attempt to meet these far-reaching goals in one short semester, we will workshop student short stories in an attempt to help them realize the best possible version of their particular vision. This course will require the student to do extensive reading as well as keep a writing journal that will chronicle their experience reading selected literary short story collections. Students will be expected to understand and implement a basic vocabulary of terms that are used to describe the craft elements of literary fiction, with particular attention to the elements of character, place, and conflict/tension. You may also be asked to attend readings outside of class. No computers or cell phones.

Engl 449:01 Studies in Environmental Literature
A. Fisher-Wirth T TH 1:00-2:15
Ext: 5929 afwirth@olemiss.edu

A study of American ecopoetry and ecopoetics from the mid-nineteenth century (Whitman and Dickinson) to the present, this course will emphasize both breadth and depth: wide coverage of important issues and figures, and close attention to individual poets and poems. Since this is the first time I've taught the course, I have not yet decided on a reading list. One of our books will

be *The Eco-poetry Anthology*; we'll also read a number of single-authored collections, including work by Claudia Rankine and Craig Santos Perez, poets who will be visiting campus under the auspices of the Grisham Visiting Writers Series. The course also may be used to count for ENV5 credit.

Engl 455:01 Light Writing: Photography and Victorian Literature
(Capstone)
D. Novak T TH 2:30-3:45
Ext: 7456 dnovak@olemiss.edu

The Victorian period is the first photographic age: Queen Victoria took the throne two years before the invention of the medium and she is the first British monarch whose photographic image circulated widely. Surrounded by images on screens large and small, today it is difficult for us to imagine a world without photography. The Victorian photographic revolution and its ongoing effects (film and digital media) changed and continue to change the way we relate to our world and to each other. When, in 1839, Louis Daguerre announced the invention of photography, for the first time the world not only saw an image that seemed more “realistic” than drawings or paintings, but one that seemed to have been made entirely by a machine. Along these lines, Henry Fox Talbot, the British inventor of the negative/positive process would call photography “the pencil of nature.” As a technologically produced image without an “author,” photography revolutionized how we understand representation itself and affected artistic forms far beyond the visual arts. The “pencil” in the pencil of nature is not just the drawing pencil but the writing one as well. “Photography,” after all, literally means “*writing/drawing with light*.” In other words, photography is already imagined in terms of language and literature. This course will explore how photography challenged the definitions of central aesthetic categories like realism, authenticity, authorship, time, memory, and the nature of art. How did photography—an art form that was based on infinite reproducibility and wide circulation—affect Victorian theories of authenticity, identity, and selfhood? How did it affect the way we imagine and *see* race, gender, and sexuality? We will be reading a wide range of texts, from Victorian prose, poetry, and fiction to twentieth and twenty-first century literary criticism and photographic theory. This class will be taught as a capstone.

Engl 466:01 Faulkner
J. Watson T TH 2:30 to 3:45
Ext: 7671 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 research project, biweekly reader-response journals posted to BLACKBOARD, a comprehensive final exam, and class participation.

Engl 468:01 Topics in Film Studies (Capstone)
C. Ellis M 3:00-6:30
Ext. 7183 ceellis2@olemiss.edu

In this advanced film studies course we will survey a range of non-narrative experimental films from the dawn of film up to the advent of digital cinema in the 70s. Many of these films are intentionally abstract, nonsensical, or otherwise resistant to common sense, and one of the chief objectives of this course is to help you to develop techniques for responding thoughtfully to artifacts that at first confuse or stymy you. Our emphasis will be on close critical observation and formal analysis, with the aim of developing a working vocabulary for the technical, stylistic, 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 narrative filmmaking conventions—what purpose does their "strangeness" serve? And finally, how has the avant-garde imagination influenced Hollywood filmmaking? This course is designed to be highly collaborative and intensive, involving weekly writing assignments and peer-assessments as well as a 10-12 page final paper. This class will be taught as a capstone.

Engl 481:01 Special Topics in Renaissance Literature (Capstone)
(pre-1800)
K. Raber W 3:00-5:30
Ext: N/A kraber@olemiss.edu

This seminar will focus on readings in a cross-section of canonical works by Renaissance writers (Shakespeare, Spenser, Sidney, Donne, Milton), alongside a selection of less well-known Renaissance texts, to discover how their representation of non-human entities--animals, plants, objects, the elements, machines, landscapes, and so on--reflected or shaped the period's understanding of some basic and profound problems: what did it mean to be human; indeed, what is a "human" in the first place? What were human responsibilities and obligations to non-human life? How could life itself be recognized or defined? What was the ideal relationship between humans and the environment and how best could it be achieved? How was "nature" defined and how did humans fit into the natural world? We will explore how some of the sweeping

and often disruptive changes experienced throughout the period (in science, politics, social order, philosophy, global trade) influenced these issues, and will investigate how current theory and criticism can help us develop a language to address the topic. Students will write two short essays, take exams on the readings, and complete a final research project. This class will be taught as a capstone.

Engl 494:01/G ST 494 Seminar on Literature and Gender: New World Desires
C. Wigginton T TH 11:00-12:15
Ext: 7674 cwiggint@olemiss.edu

In this semester of Gender and Literature, we will focus on the topic of New World Desires. Exploration, colonization, and conquest are often spurred by desire: desire for commodities, wealth, opportunity, land, and power as well as adventure, escape, pleasure, and an encounter with the exotic. In this course, we will explore expressions of desire in literature and other media created in and in response to early America. We will pay close attention to how desire relates to gender and sexuality as well as race, economics, politics, and spirituality. Over the course of the semester, we will ask two questions. First, how did desire compel and structure encounters in the New World? And second, how did the lived realities of the New World revise desire and, in turn, understandings and expressions of gender and sexuality? Possible texts include Aphra Behn's *Oroonoko*, Catalina de Erauso's *Lieutenant Nun*, the poetry of Anne Bradstreet and Edward Taylor, Unca Eliza Winkfield's *Female American*, Charles Brockden Brown's *Wieland*, and Leonora Sansay's *Secret History; or, The Horrors of St. Domingo*.



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