

Department of English

Undergrad Course

Descriptions

Spring 2018

Eng 103:01-02 Appreciation of Literature: Pacific Voyages
I. Wagner T TH 9:30-10:45 (Section 1)
T TH 2:30-3:45 (Section 2)
Ext. N/A iwagner@olemiss.edu

In this literature appreciation course, we will journey to the South Pacific, drawing on canonical and less well-known portrayals of voyages across the Pacific Ocean between Asia and North America. Our readings from Euro-American, Asian-American, and Asian authors from the mid-nineteenth century to the present will help us raise and discuss vital questions about memory, identity, representation, belonging, nation, exile, and the effects of colonialization. Though this is an introductory course emphasizing the primary enjoyment of texts and basic skill-building in close reading and interpretation, students should be prepared for an ambitious and eclectic reading schedule, including Herman Melville (*Typee*), Jack London (*South Sea Tales*), Carlos Bulosan (*America Is in the Heart*), Milton Murayama (*All I Asking For Is My Body*), Monique Truong (*The Book of Salt*), Julie Otsuka (*The Buddha in the Attic*) and James Michener (*Tales of the South Pacific*). Students taking this course will keep a weekly reading journal, work on two group presentations, and write two interpretive papers. The class will also read short essays, poems, and plays by Mark Twain, Lafcadio Hearn, Sui Sin Far (Edith Maude Eaton), W.E.B. Du Bois, Viet Thanh Nguyen, Frank Chin, and Paul Theroux, and watch the films *Mutiny on the Bounty* and *Castaway*.

Eng 221 Survey of World Literature to 1650

Eng 222 Survey of World Literature since 1650

Eng 223 Survey of American Literature to Civil War

Eng 224 Survey of American Literature since Civil War

Eng 225 Survey of British Literature to 18th Century

Eng 226 Survey of British Literature since 18th Century

Eng 299:01 Literary Interpretation
E. Drew T TH 2:30-3:45
Ext. N/A 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. Think of this as English Major Bootcamp: we are here to learn the basic skills of literary analysis and to practice using those skills to make sustained critical arguments about literary texts.

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.

Eng 299:02, 04 Literary Interpretation
K. Lechler T TH 2:30-3:45 pm (Section 2)
MWF 11:00-11:50 (Section 4)
Ext. N/A kalechle@olemiss.edu

English 299 is designed to prepare students for upper-division coursework in English. Using three major literary genres—fiction, poetry, and drama—students will build their critical vocabularies and practice close reading and textual analysis. We will also examine the aims and conventions of the literary critical essay. The two associated paper assignments will develop the writing and research skills required of literary studies. 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. Along the way, we will become more creative and critical thinkers, more effective writers, and more resourceful scholars.

Eng 299:03 Literary Interpretation
A. Trefzer T TH 11:00-12:15
Ext. N/A atrefzer@olemiss.edu

This gateway course to upper-division coursework in English introduces students to methods of close reading and textual analysis. Students will develop the writing and research skills required for advanced 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, students will examine the aims and conventions of the literary critical essay and extend this inquiry to literary studies more generally. The goal is to gain a deeper understanding of the formal features of literature, to be exposed to literary criticism, as well as to become more effective writers and resourceful scholars.

Eng 300:01 Introduction to Creative Writing
N. Alexis T TH 2:30-3:45
Ext. N/A nalexis@go.olemiss.edu

This class is 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.

Eng 300:02, 05 Introduction to Creative Writing
B. Hobbs MWF 11:00-11:50 (Section 5)
MWF 1:00-1:50 (Section 2)
Ext. N/A vhobbs@olemiss.edu

Introduction to Creative Writing, 300, is a beginning writing workshop. We will read poetry and short fiction, learn the vocabulary to discuss each genre in an academic setting, and write our own creative pieces. Students must be willing to read out loud and share their work for class critiques. This class requires a lot of student involvement, and attendance is extremely important. The setting, at its best, is relaxed and enjoyable.

Eng 300:04 Introduction to Creative Writing
A. Dally MWF 9:00-9:50
Ext. N/A ardally@go.olemiss.edu

This class is 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.

Eng 300:06 Introduction to Creative Writing
E. Delp T TH 9:30-10:45
Ext. N/A edelp@go.olemiss.edu

This class is 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.

Eng 301:01-02 Beginning Poetry Workshop
B. Spencer MWF 10:00-10:50
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 Kim Addonizio's *A Poet's Companion*, 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, Brian Turner, Lucia Perillo, Natasha Trethewey, Li Po and Frank Stanford.

Eng 302:02 Fiction Workshop
M. Berman T TH 1:00-2:15
Ext: N/A mberman@go.olemiss.edu

Students will study and practice the craft of fiction.

Eng 302:03 Fiction Workshop
S. Lama T TH 9:30-10:45
Ext. N/A slama@go.olemiss.edu

Students will study and practice the craft of fiction.

Eng 303:01 Nonfiction Workshop: Crafting the Personal Essay
R. Eubanks T TH 1:00-2:15
Ext: N/A wreubank@olemiss.edu

Michel de Montaigne broke literary ground by writing primarily of the self and admitted, "I cannot keep my subject still. It goes along befuddled and staggering, with a natural drunkenness." Thorough reading and writing assignments, and in-class workshops, this class will explore the basics of crafting the personal essay, particularly how to step back and examine your experiences to determine what may be—and what may not be—of interest to a general reader. The goal for this class will be to write personal essays with honesty and personality.

Eng 304:01 Screenwriting Workshop
M. Bondurant T 3:00-5:30
Ext. 6548 mrbondur@olemiss.edu

This workshop will introduce students to the strict form of screenwriting, including learning how to craft a dramatic script that communicates information to production: director, actors, set, props, wardrobe, & locations. We will look at examples of scripts and movies/shows to better understand how the written script can translate to film/TV. We will also discuss loglines, pitches, bibles, and other aspects of the script writing to production process. Each student is expected to complete writing assignments, subject to rewrites after peer workshop and instructor review. All students must use either Celtx (free) or Final Draft for their scriptwriting assignments.

Eng 310:01 Introduction to Cinema Studies
L. Duck MW 4-5:15; T 6-8:30
Ext: N/A lduck@olemiss.edu

This course helps students hone their skills in understanding and engaging critically with film, understood not only as entertainment but also as artistic, philosophical, and political expression. To that purpose, we will explore film history and genres, while also learning terminology used in film analysis and considering some techniques used in film production. We will screen and discuss works from the silent era, "classical" and "new" (roughly 1970s) Hollywood, and international, independent, and avant-garde filmmakers. Assignments include weekly quizzes or short essays, a group presentation and project, and midterm and final exams.

Eng 318:01 Medieval Romance—Arthurian Literature: Traditions and Transformations
S. Baechle T TH 2:30-3:45
Ext. N/A sebaechl@olemiss.edu

As one of the best-known and most widely read traditions of medieval literature, narratives of King Arthur survive from the twelfth century through the twenty-first. Stories about Arthur and his knights were read and adapted across the globe, from early histories and courtly romances to modern feminist retellings, films, plays, comics, and postmodern novels. In this course, we will explore this rich literary heritage, tracing the legends from their earliest Welsh and Latin versions through their later medieval heyday. Although we will concentrate on reading translations of medieval Arthurian stories, we will examine these texts in comparison with some of their 19th and 20th-century adaptations. Along the way, we will explore the potential historical origins of King Arthur, and discuss the transformations to which these stories were subjected. Our goal will be to uncover the cultural contexts, the values, crises, and intellectual traditions that shaped the adaptation of the stories of King Arthur. Through studying what authors changed, and which parts of these stories endured, we can better understand the significance that this vast body of stories held to the authors and readers who, time and again, turned the Arthurian legends into new forms.

Eng 322:01 Studies in Medieval Literature: "Game of Thrones" and Its Medieval Worlds
M. Hayes ONLINE
Ext: N/A hayes@olemiss.edu

George R. R. Martin's literary franchise has inspired a popular interest in the Middle Ages. In this course, we will seek to understand this "medieval appeal" by studying season 1 of HBO's "Game of Thrones." More importantly, we will consider what is at stake when a historical period is "translated" for a modern audience. In addition to viewing season 1 of "Game of Thrones," you will read several key medieval texts full of icons and spectacles that evoke "the Middle Ages" for 21st-century viewers. Given that this is an online course, students must be prepared for that format's particular requirements, which may include participating in online discussions or posting reading responses online. Additionally, students will get quizzed weekly, write 2 papers (ca. 6-7 pages each), and take a final exam. This course satisfies the "pre-1500 requirement" for UM English majors. Additionally, it counts toward the Medieval Studies minor.

Eng 328:01 Studies in Early Modern Literature: Crime and Punishment
K. Lechler MW 2:30-3:45 pm
Ext. N/A kalechle@olemiss.edu

In this course, we will study English plays, poems, and pamphlets from the early modern period, paying close attention to how these

works engage ideas of social, political, religious, and literary transgression. What were the social and legal consequences for people who bent gender or class norms? Which religious practices were proscribed? Who were the criminals and who enforced the law? How did authors transgress genre boundaries? Authors we will examine include Marlowe, Jonson, Middleton, Dekker, Webster, and Milton, among others. In addition, we will read selected critical works to deepen our understanding of the cultural, historical, and literary context of the era.

Major works under consideration are: *The Faerie Queene*; *The Jew of Malta*; *Volpone*; *The Roaring Girl*; *The Witch*; and *The White Devil*.

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

Eng 332:01 **18th Century Genres and Forms: Studies in 18th Century Literature**
P. Wirth **MWF 9:00-9:50**
Ext. N/A **pwirth@olemiss.edu**

We will read works in various genres: prose fiction, biography, poetry (lyrical, satirical, philosophical), and drama. Some attention will be given to the history and culture of Great Britain in the 18th century, but the main focus will be on individual works.

We will read the following works: Daniel Defoe, *Robinson Crusoe*; Jonathan Swift, *Gulliver's Travels*; Alexander Pope, *The Rape of the Lock* and *An Essay on Man*; Thomas Gray, "Elegy Written in a Country Churchyard" and "The Bard"; Richard Brinsley Sheridan, *The Rivals*; Robert Burns, *Poems and Songs*; James Boswell, *The Life of Samuel Johnson* (abridged); William Blake, *The Marriage of Heaven and Hell*; Jane Austen, *Northanger Abbey*.

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

Eng 337: 01 **British Literature of the Romantic Period**
H. Rigby **T TH 11:00-12:15**
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.

Eng 352:01-02 **Studies in Contemporary Literature: Landmarks in the Short Story**
D. Parsons **MWF 10:00-10:50 (Section 1)**
 MWF 11:00-11:50 (Section 2)
Ext: N/A **djparsons@olemiss.edu**

This course will attempt to trace the way the American short story has changed in the past 65 years. We will cover styles/movements such as Southern gothic, minimalism, postmodernism, and magical realism, and look at individual stories and collections in their social contexts. There will be two literary analysis papers and several small assignments. Collections may include but are not limited to O'Connor's *A Good Man is Hard to Find*, Carver's *Cathedral*, Barths' *Lost in the Funhouse*, Bender's *The Girl in the Flammable Skirt*, Wideman's *Fever*, Moore's *Self Help*, Cisneros' *The House on Mango Street*, and Saunders' *Pastorali*.

Eng 354:01-02 **Southern Literature Survey**
J. Hall **T TH 9:30-10:45 (Section 1)**
 T TH 11:00-12:15 (Section 2)
Ext: 7286 **egjwh@olemiss.edu**

Sense of place, memory, race, family, gender dynamics, 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, 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: Carson McCullers, Natasha Trethewey, Eudora Welty, Cormac McCarthy, Harper Lee, Larry Brown, and their peers. We will visit the library's Special Collections, and students will write two essay exams, one out-of-class essay with a research component, and a report on the Oxford Conference for the Book or the Isom Center's Student Conference on Gender.

Eng 362:01/AAS 342 **African American Literature Survey Since 1920**
P. Alexander **T TH 2:30-3:45**
Ext: 5602 **pealexan@olemiss.edu**

This course surveys African American literature published during the twentieth century, 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 Movement, Civil Rights Movement, and Black Arts Movement), 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 study will likely include Jean Toomer, 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.

Eng 362:02/AAS 342 African American Literature Survey Since 1920
E. Young Scurlock T TH 9:30-10:45
Ext. N/A eyoungmi@olemiss.edu

Students will examine selected African American prose, poetry, and drama of the 20th century.

Eng 372:01 Survey of Irish Literature: Irish Fiction and Drama since 1895
I. Whittington T TH 11:00-12:15
Ext: 7670 iwhittin@olemiss.edu

Alternately lyrical and austere, grimly realist and stylistically daring, the literature of modern Ireland includes some of the most vital and dazzling works in the English language. This course offers a survey of some highlights of the past century (and more) of Irish literature, with a particular focus on fiction and drama. We will encounter some familiar names—Oscar Wilde, James Joyce, and Samuel Beckett among them—but also some names that might not be so familiar, including Elizabeth Bowen, Maeve Brennan, and Denis Johnston. In tracing the literary history of modern Ireland we will simultaneously be engaging with the larger history of the island, from the Anglo-Irish ascendancy that still held sway in the late 19th century, through the revolutionary period and the civil war, to the troubles of the late twentieth century. Along the way, we will consider the social and political crises that shaped Ireland: from the place of religion in the state, to the role of women in Irish society, to the search for meaning in a post-Second World War, post-nuclear world.

Eng 396:01 Studies in Counter-Canons and Critical Issues: Jane Austen and Radical Theory
J. Solinger T TH 1:00-2:15
Ext. N/A solinger@olemiss.edu

This seminar offers an introduction to advanced critical theory through the study of Jane Austen’s novels. We will read three of the major novels—*Sense and Sensibility*, *Emma* and *Mansfield Park*—and several of the greatest hits of Austen scholarship, focusing on criticism that shook up literary studies and changed the way people understood Austen and literature. Yes, we’ll get lost in Austen-land (who will marry well, and who will not?), but our primary aim is to delve into the disorienting world of “theory”—the eclectic, multidisciplinary, often philosophically informed, body of writing that challenges common sense and offers fresh and unsettling accounts of language, mind, history, sex and culture. You’ll never look at Austen’s fiction the same way again. Our analysis of these classics will draw on the insights of feminist, Marxist, psychoanalytic, postcolonial, poststructuralist, queer and affect theory. In the process, we will get an education in theoretical schools and methods, but we will also address broad and important questions about literary value. For example: How do gender politics shape our literary canons? To what extent has literariness been defined as writing without politics? What connection, if any, exists between a society’s literary and artistic achievements and its practices of slavery and racial and colonialist oppression? Can we read for pleasure and still be critical?

Eng 401:01 Advanced Fiction Workshop
C. Lacey T TH 2:30-3:45
Ext. N/A cmlacey@olemiss.edu

In this Advanced Fiction Workshop we will focus on practical approaches to writing fiction, how to read like a writer, aggressive revision tactics, and the development of a personal aesthetic. Students should be serious about their writing practice and arrive to the first class already prepared to share a story draft with the other students.

Eng 402:01 Advanced Nonfiction Workshop
K. Laymon T TH 1:00-2:15
Ext: 6949 kmlaymon@olemiss.edu

This course is an advanced study and practice of the craft of non-fiction/expository writing.

Eng 411:01 Special Topics Cinema and/or Media Studies: Documentary Films and Narrative Structure
M. Bondurant T TH 11:00-12:15
Ext: 6548 mrbondur@olemiss.edu

This class will introduce students to the art of documentary film. We will approach a variety of documentary films with an emphasis on narrative structure, shot construction/direction, establishing tone and mood,

character development, as well as ethical considerations necessary when making a documentary film. Part of the class will be dedicated to comparing the narrative strategies and craft elements of documentary film to literary fiction. There will be mandatory film viewing sessions as well as some out of class film viewing assignments, and students will be asked to respond to the films in writing and in our class discussions.

**Eng 439:01 Special Topics in Victorian Literature:
Mars Attacks!: Invasion, Empire, and Late 19th
Century British Literature (CAPSTONE)**
D. Novak T TH 2:30-3:45
Ext: 7456 dnovak@olemiss.edu

Even as writers like H. Rider Haggard depicted the penetration of heroic British explorers into dangerous (and often gothic) colonial spaces, late nineteenth-century writers also expressed anxieties about *reverse* colonization and invasion. Most famously, a text like H. G. Wells's *War of the Worlds* imagines England at short end of the (interplanetary) colonial project. A number of other late-Victorian texts imagine an invasion of England as a return of the colonial oppressed from the 'East,' as in *Dracula*, *The Beetle*, or *She*. In other texts, the threat comes from forces even closer to home, like *The Invisible Man* or the ghostly relatives of "A Beleaguered City." Still others like *Jekyll and Hyde* or Arthur Conan Doyle's "The Parasite" depict the body and mind as the site of invasion and usurpation from within and without. We will be exploring how these invasion narratives construct and trouble national, gender, bodily, and racial boundaries and hierarchies. Our reading will consist of a wide range of texts, from Victorian prose, poetry, and fiction to twentieth and twenty-first century literary criticism and theory.

**Eng 445:01 Special Topics in 19th Century Literature: Thomas
Hardy**
P. Wirth MWF 11:00-11:50
Ext. N/A pwirth@olemiss.edu

About two-thirds of the course will be devoted to fiction, and about one third to poetry. We will read the following works by Hardy: [The Return of the Native](#), [The Mayor of Casterbridge](#), [Tess of the D'Urbervilles](#), [Jude the Obscure](#), and [Selected Poems](#), edited by Robert Mezey. We will also spend a week on A. E. Housman, [A Shropshire Lad](#), for its intrinsic interest and for purposes of comparison.

One starting point will be a paradox noted by D. H. Lawrence in his "Study of Thomas Hardy": "It is the same cry all through Hardy, this cure on the birth in the flesh and this unconscious adherence to the flesh."

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

**Eng 448:01 Special Topics in 20th/21st Century British Literature:
Crime and Punishment in Modern British Fiction
(CAPSTONE)**
I. Whittington T TH 9:30-10:45
Ext: 7670 iwhittin@olemiss.edu

In 1946, George Orwell bemoaned what he called "the decline of the English murder." What had happened to make murder—real or fictional—so particularly appealing to the appetites of English readers? And what (assuming Orwell is right) happened to prompt its decline? This course surveys British literature of the first half of the twentieth century in an attempt to understand how readers understood, and savoured, both crime and punishment. We'll consider crimes both domestic and political, crimes alternately ingenious and idiotic, and crimes retailed through literary genres high-, low-, and middle-brow. In the process, we'll think about how narratives of crime and punishment serve to condition readers to everyday forms of control, and how the writing of crime has been the site for a larger contestation about literary merit and the literary canon.

**Eng 450:01 Special Topics in 20th and 21st Century
American Literature: Living Hyphenated:
South Asian American Literature
(CAPSTONE)**
M. Bhagat-Kennedy MW 3:00-4:15
Ext. 6947 mbk@olemiss.edu

What does it mean to be an American? Do you need to hold specific beliefs, have had particular experiences, or look a certain way? This course will address these questions by reading works by South Asian diasporic and immigrant writers, one of many varieties of Asian American literature. We will explore how late twentieth- and twenty-first century novelists, poets, and a few filmmakers of South Asian descent have portrayed the immigrant experience in the United States, raising important questions about contemporary American identity and politics. We will examine how depictions of gender, class, religious, and other social differences among South Asian Americans intersect with those of other Asian American populations and minority groups, as well as the distinctions between the Asian American and African American cultural canons. As we attend to South Asians Americans' reflections on identity, alienation, assimilation, solidarity, and resistance, we will pay close attention to how such works reveal what it means to "live hyphenated" in the U.S. today.

Eng 473:01/AAS 473 African American Literature & The Justice System: Prison & The Literary Imagination
P. Alexander T TH 11:00-12:15
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 complicate and expand discourse on police intimidation, racial profiling, state violence, gendered social control, discriminatory sentencing, indefinite solitary confinement, racialized prisoner abuse, and an increasingly punitive and privatized U.S. prison system. Likely literary texts we will study 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 George Jackson, the autobiographical writings of Malcolm X, Angela Y. Davis, Assata Shakur, and Robert Hillary King, and the essays of Mumia Abu-Jamal.

Eng 478:01 Studies in Irish Literature: The Poetry of W. B. Yeats
G. Schirmer T TH 9:30-10:45
Ext. N/A eggas@olemiss.edu

W. B. Yeats is widely acknowledged to be one of the great modernist poets writing in the early decades of the twentieth century. Yeats’s work was also deeply rooted in the literature, history, and culture of Ireland, and this course will consider his poetry in the context both of modernism and of his complex relationship with Ireland.

Eng 491:01 Special Topics in Gender and Literature
T. Starkey T TH 8:00-9:15
Ext. 5916 tatarke@olemiss.edu

This class will explore the coming-of-age narrative as a genre with its own set of conventions and contemplate what these stories reveal about the process of identity construction, myth-making and gendered ideologies. We

will read both fiction and memoir by such authors as Tobias Wolff, Maxine Hong Kingston, Megan Abbott and Judy Blume.

Eng 493:01 Special Topics in Race and Ethnicity: The Invention of Race in America
C. Ellis T TH 11:00-12:15
Ext: N/A ceellis2@olemiss.edu

Race is such an organizing feature of America’s history and culture that it can be easy to forget that the idea of race, as we know it, is a relatively recent invention. In fact, the very word “race” did not exist in the English language before the sixteenth century, and it did not take on its modern meaning until the eighteenth century, around the time when the United States was founded. In this course, we will trace the history of the idea of race as it developed from the eighteenth century to the twentieth century. Exploring this shifting American racial imaginary through fiction (primarily nineteenth and some twentieth-century novels), as well as through select historical scientific and political writings, we will ask: How did popular ideas about race change in this period, and how did those changing ideas about race shape American history?

Eng 521:01 Special Topics in English: Reading and Teaching Poetry
C. Ellis W 4:30-7:00
Ext: N/A ceellis2@olemiss.edu

(For Education Graduate Students only)

This graduate course, designed for graduate students in education will offer an intensive introduction to the reading and teaching of poetry. Whether you already have a love of poetry or find it opaque and intimidating, this class will help you to sharpen your attentiveness as a reader so that you can lead students through analyses of poetry with clarity and confidence. While we will predominantly focus on American poetry from the 19th to the 21st century, we will work with a wide variety of poems in English, including many that are commonly taught at the high school level. This will be a writing intensive course, with many short writing assignments as well as pedagogical exercises, working up towards a longer research paper and teaching presentations at the end of the semester.



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 915-7689.