

# Department of English

## Undergrad Course

### Descriptions

#### *Spring 2014*

<b>221: 01-12</b>	<b>Survey of World Literature to 1650</b>
<b>222: 01-12</b>	<b>Survey of World Literature since 1650</b>
<b>223: 01-12</b>	<b>Survey of American Literature to the Civil War</b>
<b>224: 05-24, 31-36</b>	<b>Survey of American Literature since the Civil War</b>
<b>225: 01-06, 10-21</b>	<b>Survey of British Literature to the 18<sup>th</sup> Century</b>
<b>226: 01-12</b>	<b>Survey of British Literature since the Romantic Period</b>
<b>299:02</b>	<b>Literary Interpretation</b>
<b>J. Solinger</b>	<b>T TH 1:00-2:15</b>
<b>Ext. N/A</b>	<b><a href="mailto:solinger@olemiss.edu">solinger@olemiss.edu</a></b>

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.

<b>302:01</b>	<b>Introduction to Creative Writing</b>
<b>J. Comola</b>	<b>MWF 10:00-10:50</b>
<b>Ext. N/A</b>	<b><a href="mailto:jlcomola@go.olemiss.edu">jlcomola@go.olemiss.edu</a></b>

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

<b>302:02</b>	<b>Introduction to Creative Writing</b>
<b>M. Ginsburg</b>	<b>T TH 1:00-2:15</b>
<b>Ext. N/A</b>	<b><a href="mailto:mginsburg@olemiss.edu">mginsburg@olemiss.edu</a></b>

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

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

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

<b>302:03</b>	<b>Introduction to Creative Writing</b>
<b>J. Zendarski</b>	<b>MWF 8:00-8:50</b>
<b>Ext. N/A</b>	<b><a href="mailto:jmzendar@go.olemiss.edu">jmzendar@go.olemiss.edu</a></b>

This course serves as an introduction to the writing of fiction, non-fiction, and poetry. As reading—or rather—reading *well* is a fundamental component to writing well the class will be required to complete regular reading assignments by both established writers as well as more contemporary voices (F: Breece D’J Pancake, Mary Miller; NF: Gary Shteyngart, David Foster Wallace; P: Heather Christle, Abraham Smith—to name a few). We will also engage in a semester-



poetry packet, a required handbook (Mary Oliver's A POETRY HANDBOOK), and peer reviews. There will be quizzes and a midterm, but most of the course grade will result from a revised portfolio of work. The course is a workshop, and students are expected to offer and receive constructive criticism.

**317:02**                      **Beginning Poetry Workshop**  
**B. Hobbs**                    **T TH 9:30-10:45**  
**Ext. N/A**                      [vhobbs@olemiss.edu](mailto:vhobbs@olemiss.edu)

In this introduction to poetry workshop, we will begin by learning the vocabulary of contemporary poetry. Students will learn from the class's poetry packet, a required handbook (Mary Oliver's A POETRY HANDBOOK), and peer reviews. There will be quizzes and a midterm, but most of the course grade will result from a revised portfolio of work. The course is a workshop, and students are expected to offer and receive constructive criticism.

**317:03**                      **Beginning Poetry Workshop**  
**M. Ginsburg**                **T TH 2:30-3:45**  
**Ext. N/A**                      [mginsburg@olemiss.edu](mailto:mginsburg@olemiss.edu)

In this course students will write poetry and critique it following a workshop model. We will also read published poems 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.

Expectations: Students are expected to produce a minimum of 10 finished poems. Each of you will be responsible for contributing to class discussions and workshops and offering careful reading and constructive criticism of your fellow students' work. You are expected to engage in substantial revision by the end of the semester, when you will turn in a chapbook and reflective essay.

**320:01**                      **Advanced Writing for Majors**  
**B. McClelland**                **T TH 1:00-2:15**  
**Ext. 5500**                      [wgbwm@olemiss.edu](mailto:wgbwm@olemiss.edu)

This course is a structured, reading-and-writing-intensive workshop, designed to prepare English majors to and interpret a variety of literary genres and write analytical essays about them. In doing so, the class will enact current writing theories and practices in order to enable students to

become better-practiced writers.

In studying the literary texts, we will look at each one in and of itself, as a work of art. Using close textual analysis, we will examine the aesthetic achievement of each work. In addition, we will explore how each text figures as a part of the historic and cultural tapestry of its time.

**323:01/AAS 342**              **African Amer. Lit. Survey of the 20<sup>th</sup> Century**  
**P. Alexander**                **MW 2:30-3:45**  
**Ext. 5602**                      [pealexan@olemiss.edu](mailto: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 practice of liberation, the creation of a Black consciousness, and remembrance of the forgotten. Authors whose works we will likely study 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.

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

**351:01**                    **Topics in Contemporary Literature: The Short Story**  
**M. Armillas-Teseyra**        **T TH 2:30-3:45**  
**Ext. 79147670**        [marmilla@olemiss.edu](mailto:marmilla@olemiss.edu)

This course will explore the short story as a genre in contemporary literature. The short story, with its focus on character, incident, and conflict, is a vibrant literary genre. But how do we define a “short story”? Is it a question of length, or does the short story have other features that set it apart from other literary genres? How do the literary (formal) elements of the short story affect the way it develops its themes? In a broader historical frame: how have the topics and techniques of the short story changed over time and in varying contexts?

To answer these questions, we will trace the development of the short story in Europe, the United States, and Latin America. Over the semester, you will strengthen the skills necessary for critical inquiry into literature while reading the work of authors such as: Nathaniel Hawthorne, Edgar Allan Poe, Anton Chekov, Nikolai Gogol, Gustav Flaubert, Horacio Quiroga, Flannery O’Connor, John Updike, Jhumpa Lahiri, Junot Díaz, Jorge Luis Borges, Julio Cortázar, Rosario Ferré, and Gabriel García Márquez—amongst many others. We will also look at the various media in which short stories appear, including: magazines, literary journals, collections, and audio (Podcasts).

**351:02**                    **Topics in Contemporary Literature**  
**B.A. Fennelly**            **T TH 1:00-2:15**  
**Ext. 7914**                [bafennel@olemiss.edu](mailto:bafennel@olemiss.edu)

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

**352:02**                    **Selected Topics in Popular Literature**  
**H. Rigby**                    **MWF 9:00-9:50**  
**Ext. N/A**                    [hrigby@olemiss.edu](mailto:hrigby@olemiss.edu)

Often criticized as low-brow literature, popular fiction nevertheless possesses an undeniable appeal. It’s entertainment, after all! Produced in large quantities for the masses and relying on its appeal to so many disparate readers for successful sales, works of popular fiction tell us what interests readers in a particular cultural moment. This course examines four genres of popular fiction--horror, mystery, romance, and fantasy—as seen in novels and short stories by H.P. Lovecraft, Agatha Christie, Edgar Allen Poe, H. Rider Haggard, J.K. Rowling, and more. This writing-intensive course, featuring weekly response assignments as well as two longer writing assignments, also fosters research skills and emphasizes literary terminology. A midterm exam and a final exam will test students’ understanding of course texts.

**353:01**                    **Introduction to Film**  
**L.A. Duck**                **MW 4:00-6:30**  
**Ext. N/A**                [lduck@olemiss.edu](mailto:lduck@olemiss.edu)

This course is designed to help students understand and engage critically with film; rather than viewing cinematic works strictly for entertainment, 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, as well as international, independent, and avant-garde filmmakers. Grades will be based on class participation and writing assignments as well as midterm and final exams.

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

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

by Carson McCullers, Eudora Welty, Toni Morrison, Natasha Trethewey, or comparably skilled writers.

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

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

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

We will pay some attention to history, ecology, and the continuing environmental crisis, but the emphasis will be on the literature we read. This will include Henry David Thoreau, *Walden* and "Civil Disobedience"; Herman Melville, *The Encantadas*; Ann Fisher Wirth and Laura-Gray Street, eds., *The Ecopoetry Anthology*; Rachel Carson, *The Sea around Us*; Wendell Berry, *The Unsettling of America: Culture & Agriculture*; and Fred Magdoff and John Bellamy Foster, *What Every Environmentalist Needs to Know about Capitalism*.

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

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

We will pay some attention to history, ecology, and the continuing environmental crisis, but the emphasis will be on the literature we read. This will include Henry David Thoreau, *Walden* and "Civil Disobedience"; Herman Melville, *The Encantadas*; Ann Fisher Wirth and Laura-Gray Street, eds., *The Ecopoetry Anthology*; Rachel Carson, *The Sea around Us*; Wendell Berry, *The Unsettling of America: Culture & Agriculture*; and Fred Magdoff and John Bellamy Foster, *What Every Environmentalist Needs to Know about Capitalism*.

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

**365:01 Gay and Lesbian Literature and Theory**  
**P. Gordon T TH 2:30-3:45**  
**Ext. N/A [pagordon@olemiss.edu](mailto:pagordon@olemiss.edu)**

This course will explore the roots and development of the gay novel throughout the twentieth century through the shifting paradigms of gay identity and gay history. Readings will include American, British, and Continental writers from across the decades of the twentieth century, such as Radclyffe Hall, Thomas Mann, Alice Walker, Gore Vidal, and Michael Cunningham, among others (the course will include lesbian and gay male novels, as well as entertain questions of class, race, and gender). Students will compose a final paper wherein they frame a contemporary work of gay fiction (2010-present) in the longer conversation about the gay novel from the class.

**374:01 Irish Literature**  
**G. Schirmer T TH 11:00-12:15**  
**Ext. N/A [eggas@olemiss.edu](mailto:eggas@olemiss.edu)**

A survey of Irish writing from the end of the nineteenth century to the beginning of the twenty-first, considered in the context of the political, social, and cultural development of modern and contemporary Ireland. Writers likely to be on the syllabus include W. B. Yeats, John M. Synge, Lady Gregory, Sean O'Casey, James Joyce, Frank O'Connor, Seamus

Heaney, Eavan Boland, Brian Friel, Roddy Doyle, and Anne Enright.

**385:01-06**

**I. Kamps**

**Ext. 7439**

**Shakespeare**

**T TH 9:30-10:20**

[egkamps@olemiss.edu](mailto:egkamps@olemiss.edu)

We will study intensely some of Shakespeare's best-known plays, and we will pay close attention to them both as aesthetic documents and as cultural artifacts that afford us a glimpse into early modern society and culture. We will therefore learn about Shakespeare's historical moment while at the same time work to achieve both a general and a detailed knowledge of Shakespeare's play texts.

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

Each week there will be two fifty minutes lectures and one 50 minute discussion section.

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

**390:01**

**E. Drew**

**Ext. 6548**

**Jr. Seminar: Major Authors: Jane Austen**

**T TH 1:00-2:15**

[eedrew@olemiss.edu](mailto: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 re-interpretation that produces 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. Two papers, mid-term and final exams, short informal writing exercises and class participation.

**391:01**

**R. Rea**

**Ext. N/A**

**Junior Seminar: Major Authors in American Literature**

**MWF 10:00-10:50**

[rwrea@olemiss.edu](mailto: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 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.

**391:02**

**R. Rea**

**Ext. N/A**

**Junior Seminar: Major Authors in American Literature**

**MWF 9:00-9:50**

[rwrea@olemiss.edu](mailto: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 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.

**397:01**

**D. Smith**

**Ext. 6349**

**Junior Seminar: Poetry**

**T TH 2:30-3:45**

[djstrucker2@cs.com](mailto:djstrucker2@cs.com)

We commonly describe the organization of a poem as form. But what is form(s)? Scholars, critics, and poets, especially poets, natter the matter because either poetry is demonstrable as form or poetry is a matter of individual taste. The 18th century literatuer Dr. Samuel Johnson, asked by his friend Samuel Boswell to define poetry, answered: "Why, Sir, it is much easier to say what it is not. We all know what light is; but it is not easy to tell what it

is." Even a scientific mind knows Johnson's paradox is apt. This course presumes form exists and is evolutionary, though it may be taste-driven. Students will learn what form is but also learn why form is. We will read about it, discuss it, and imitate it in writing assignments. Our reading will range from Anglo-Saxon poems through examples of metric organizations (sonnet, villanelle, sestina) to 19th century form-busters like odes and elegies, ending in a tentative view of what forms poetry likes now and, again, why.

**397:02**                      **Junior Seminar: Poetry**  
**M. Ginsburg**              **T TH 9:30-10:45**  
**Ext. N/A**                      [mginsburg@olemiss.edu](mailto:mginsburg@olemiss.edu)

We will read poems from a variety of eras and study what makes a poem a poem, including image, voice, and figurative language, as well as formal, structural, and sonic elements. Students will write short analyses of several poems, do some creative writing, and take a midterm and a final exam.

**398:01**                      **Junior Seminar: Literary Criticism**  
**P. Gordon**                      **MW 3:00-4:15**  
**Ext. N/A**                      [pagordon@olemiss.edu](mailto:pagordon@olemiss.edu)

This course will explore both the history of literary criticism from its roots in Classical philosophy to the early twentieth century and contemporary critical methods such as Formalism/New Criticism, Marxism, Psychoanalysis, Deconstruction/Post-Structuralism, Feminist, and LGBT criticism. Readings will include a broad range of critical perspectives and a common novel for the class to consider and practice apply those perspectives. Students will be asked to consider questions such as "What is art?", "What is literature?", "How do we determine good/bad literature?", and "What is the role of the critic?" Assessment will include significant daily journal writing and an 8-12 page final paper.

**399:01**                      **Special Topics: Prison & The Literary Imagination**  
**P. Alexander**              **T TH 11:00-12:15**  
**Ext. 5602**                      [pealexan@olemiss.edu](mailto: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 examine, for instance, how authors of African American literature shine new light on the relationship between race and criminalization, the treatment of imprisoned people, and the place of the prison/prisoner in an increasingly global economy. Representative 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 work of Malcolm X, Angela Davis, and Assata Shakur, and the essays of Mumia Abu-Jamal.

**405:01**                      **Chaucer (Pre-1800)**  
**G. Heyworth**              **T TH 9:30-10:45**  
**Ext. N/A**                      [heyworth@olemiss.edu](mailto: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 fabliau, 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.

**410:01**                      **The Novel (Pre-1800)**  
**D. Stout**                      **T TH 1:00-2:15**  
**Ext. 7106**                      [dstout@olemiss.edu](mailto:dstout@olemiss.edu)

This class will approach the question and history of novelistic form by looking at a series of novels that—in more or less major ways—sought to make a statement about, subvert, or reorient the formal trajectory of the genre. The class will begin with some discussion of critical views of novelistic form and its history: what makes a novel a novel? how long have

there been novels? The bulk of the course will look at a series of novels from the 18<sup>th</sup>-century to the present that made important and intentional contributions to the history of the form. Authors will likely include: Daniel Defoe, Laurence Sterne, Jane Austen, Charles Dickens, Oscar Wilde, Virginia Woolf, Ian McEwan, and Tom McCarthy.

**419:02**                    **Advanced Poetry Workshop**  
**B. Spencer**            **MWF 10:00-10:50**  
Ext. N/A                    [ecspence@olemiss.edu](mailto:ecspence@olemiss.edu)

In this course we will study the imaginative works of contemporary poets with special attention to their form, word play, syntax, musicality and voice. Together we will begin to perceive the world as a writer does, and explore, at length, your abilities as a poet. Central to this course will be practicing respectful and thoughtful criticism of your classmates' work. This class will also participate in three outside events: a morning retreat at Wall Doxey State Park, The Southern Literary Festival, and an end-of-semester poetry reading. Course texts will include Ann Fisher-Wirth's *Dream Cabinet*, Derrick Harriell's *Cotton*, Seamus Heaney's *Death of a Naturalist*, Mary Oliver's *American Primitive*, Frank Stanford's *The Battlefield Where the Moon Says I Love You*, Sheryl St. Germain's *Let it Be a Dark Roux*, Tracy K. Smith's *Duende*, Kevin Young's *Dear Darkness*. We will also read excerpts from the works of Chi Elliot, Judith Cofer, and Scott Wilkerson.

**423:01**                    **Advanced Screenwriting**  
**C. Offutt**                **T 4:00-6:30**  
Ext. N/A                    [offutt@olemiss.edu](mailto:offutt@olemiss.edu)

This is an advanced screenwriting class. Prerequisites are ENGL 312 or THEA 305. Students 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.

**424:01**                    **Advanced Fiction Workshop**  
**M. Abbott**              **F 12:00-2:30**  
Ext. 6510                    [mabbott@olemiss.edu](mailto:mabbott@olemiss.edu)

A writing-intensive course in which students will submit original short

fiction to the class for critique and produce thoughtful critiques of one another other's works. Students will also be expected to read and discuss published fiction by authors such as Raymond Carver and Jayne Anne Phillips. Prerequisite: English 311

**436:01**                    **Major Author of the 19<sup>th</sup> Century: Dickens and his Afterlife in Popular Culture**  
**N. Schroeder**        **T TH 2:30-3:45**  
[nschroed@olemiss.edu](mailto:nschroed@olemiss.edu)

In an essay on *Great Expectations*, Jay Clayton points out that Dickens has become a "continuing presence in contemporary popular culture," and that he "lives on at the end of the twentieth century." This course will focus on the life and works of Dickens in relation to his afterlife in the twentieth and twenty-first centuries. We will look at the texts in relation to their multiple film versions, adaptations in children's books, adaptations in recent novels and consider how the contemporary adaptations interpret and reread the texts. We will also pay special attention to Dickens's development as a novelist from the beginning of his writing career to the end and to recurring themes and patterns in the fiction. Finally, we will consider Dickens's work as a reflection of Victorian attitudes and concerns. We will read the following novels: *Oliver Twist*, *David Copperfield*, *Bleak House*, and *Tale of Two Cities*. We will also view films of *Nicholas Nickleby* and *A Christmas Carol*. There will be reading quizzes, two papers, and a final examination.

**437:01**                    **Major Author of the Twentieth Century: William Butler Yeats**  
**P. Wirth**                **T TH 11:00-12:15**  
Ext. 5035                    [phwirth@olemiss.edu](mailto:phwirth@olemiss.edu)

We will focus primarily on the *Collected Poems*, secondarily on the *Collected Plays* and the *Autobiography*. We will also read *A Vision*. The keynote will be set by these lines:

The rhetorician would deceive his neighbors,  
The sentimentalist himself; while art  
Is but a vision of reality.

Reality, however, is not the same thing as realism. While relating Yeats' work to its historical and biographical context, we will read that work as closely and intensely as possible, and we will try to take seriously the ideas behind it. That means, among other things, his critique of modern society. As Seamus Deane says, "All that had been potentially noble was debased in

modern conditions. His fight for Ireland was a battle against that debasement and for the realization that nobility.”

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

**448:01 Nature Writing**  
**A. Fisher-Wirth T TH 9:30-10:45**  
**Ext. 5929 [afwirth@olemiss.edu](mailto:afwirth@olemiss.edu)**

This is a hybrid course: half the time it's a creative writing workshop and half the time it's a literature course in contemporary environmental life writing. Students will write and workshop two creative nonfiction pieces for a total of 15 pages of prose; also we will read and discuss essays by Michael Branch and several books, (tentatively) including Rick Bass's *Winter*, David George Haskell's *A Year's Watch in Nature*, Linda Hogan's *The Woman Who Watches Over the World*, Peter Matthiessen's *The Snow Leopard*, and Cheryl Strayed's *Wild*. We will do some in-class creative writing and get outside when it's possible. Students will turn in a creative portfolio; there will also be a midterm and a final exam based on the literature.

**454:01 Studies in Gothic Literature**  
**H. Rigby MWF 10:00-10:50**  
**Ext. N/A [hrigby@olemiss.edu](mailto:hrigby@olemiss.edu)**

Megalomaniacs, damsels in distress, vampires, Byronic heroes—Gothic literature has all the fun. In this course, we will trace the influence of Gothic fiction from the late 18<sup>th</sup> century into the 20<sup>th</sup> century, exploring the work of writers such as Ann Radcliffe, Mary Shelley, Sheridan Le Fanu, Emily Brontë, Edgar Allen Poe, Bram Stoker, and even native son William Faulkner. This writing and research intensive course features weekly response assignments and a substantial research assignment. A midterm exam and a final exam will test students' understanding of course texts.

**457:01 Restoration and 18<sup>th</sup> Cent. British Lit Prose, poetry, and drama (Pre-1800 & Capstone)**  
**E. Drew T TH 9:30-10:45**  
**Ext. 6548 [eedrew@olemiss.edu](mailto: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. Texts may include Defoe's *Robinson Crusoe*, Swift's *Gulliver's Travels*, and poetry by Alexander Pope, William Cowper, Anna Barbauld and others.

**462:01 American Literature's “Dusky Tribes”: Authenticity, Originality, and the Interracial Imagination (Capstone)**  
**P. Reed T TH 1:00-2:15**  
**Ext. 7685 [preed@olemiss.edu](mailto:preed@olemiss.edu)**

Borrowing a phrase from *Moby-Dick*, this class examines the ways in which American culture, from its early moments, has been indebted to its “dusky tribes”—the nonwhite peoples with whom it has interacted, from whom it has borrowed, and on whom it has based its deepest conceptions of self. The American novel, in particular, has been deeply defined by such distinctive interracial exchanges. From the multiracial crew of Melville's *Moby Dick* or Twain's *Huckleberry Finn*, through the abolitionist sympathies of *Uncle Tom's Cabin*, and to the nineteenth century's emergent African American novels, American literature shows itself to be invested in blackness, racial interconnection, and imitation. Enduring constructions of subjectivity, community, and aesthetic value, for example, all relied on the presence of racial difference and inequality in American culture. We will examine these novels as products and participants in America's multiracial society, examining interracial interconnections and prejudices; imitation and authenticity; and the countercurrents and forgotten alternate stories of America's deeply shared, but also deeply unequal, racial history. This class will be taught as a capstone.

**467:01 The South in Film**  
**D. Barker T TH 3:00-4:15**  
**Ext. 7758 [dbarker@olemiss.edu](mailto: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; and write a 15-20-page research paper.

**471:01 The Idea of the Postcolonial: Place, Time and the Postcolony**  
**M. Armillas-Tiseyra** T TH 1:00-2:15  
Ext. N/A [marmilla@olemiss.edu](mailto:marmilla@olemiss.edu)

This course is an introduction to postcolonial literature and criticism. The term “postcolonial” refers to places that were formerly colonized. But—we will ask—what do we mean when we call something “postcolonial literature”? In the literature and criticism that emerges around and after independence, authors think through the history of colonization of their country, the excitement and disappointments of independence, as well as the domestic and familial dramas that unfold within the larger historical framework. But they also take up issues not concerned with their former colonizers. We will explore questions such as: how does the presence of European settlers affect the local community? What does it mean to return home to one's village after years abroad in Europe? What is the relationship between people living in new (and exploding) cities to those who remain in the village? What happens when the promises of independence are never truly realized? And, finally, what might the “postcolonial novel” look like in the 21<sup>st</sup> century?

Using literature from the African continent as our center of gravity, we will look at texts from the period immediately preceding independence to the present—taking into account South Asia, Latin America, and the Caribbean as counterpoints. The readings comprise of novels and some criticism; authors covered include: Chinua Achebe, Amos Tutuola, Ngugi wa Thiong’o, Juan Rulfo, Tayeb Salih, Aimé Césaire, Frantz Fanon, Mahasweta Devi, Achille Mbembe, Gayatri Spivak, and Anne McClintock.

**494:01/G ST494 Seminar on Literature and Gender**  
**T Starkey** M W 4:00-5:15  
Ext. 6772 [tastarke@olemiss.edu](mailto:tastarke@olemiss.edu)

This course examines representations of women who broke the law and in the process were held under public scrutiny. The first woman we encounter is Hester Prynne from Nathaniel Hawthorne’s fictional tale *The Scarlet Letter*.

The image of Hester holding her infant daughter on the scaffold in the center of town is a powerful and haunting one, signally her status as both an insider and outsider to her community.

In this class, we will interrogate the scaffold as both a real and imagined space. It is the jury stand, a stage, both a pedestal and a pillory. It is a focal point that defines boundaries – a threshold. On the scaffold the female body becomes a source of spectacle, a site on which society’s fears, anxieties and desires are projected and through which they pass as fractured images. Hester Prynne, Tokyo Rose, Lizzie Borden, and Martha Stewart will serve as other prismatic figures, women who have captured the public’s imagination through real and perceived acts of transgression over the course of our conversations.

Our approach in this course will be an interdisciplinary one. Our texts will include literature, film, music, and secondary sources from various fields - for example, gender studies, sociology and media studies.

**504:01** **Beowulf**  
**L. Brady** TH 3:00-5:30  
Ext. 7049 [lbrady@olemiss.edu](mailto:lbrady@olemiss.edu)

Hwæt! We have heard of the glorious deeds of kings in the days of old, and we will spend the semester studying them in depth through intensive translation of the Old English epic poem *Beowulf*. This course covers translation, attention to style and poetic form, and the history of *Beowulf* scholarship. Course requirements are weekly translations and final seminar paper. Engl 504 is Part II of a sequence in Old English, and course prerequisites are either successful completion of Engl 503 (Old English I) or a beginning Old English course elsewhere and permission of the instructor. This course is open to both graduate and advanced undergraduate students and fulfills the department’s pre-1800 requirement



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