

# Department of English

# Undergrad Course

# Descriptions

## *Fall 2014*

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

**Engl 222:01-06 Survey of World Literature since 1650**

**Engl 223:10-16; 22-31 Survey of American Literature to Civil War**

**Engl 224:02-52 Survey of American Literature since Civil War**

**Engl 225:01-12 Survey of British Literature to 18<sup>th</sup> Century**

**Engl 226:01-06 Survey of British Literature since 18<sup>th</sup> Century**

**Engl 299:01**      **Intro to Literary Study**  
**M. Hayes**      **T TH 8:00-9:15**  
**Ext. 7456**      **hayes@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 this section of the course, we will consider three components of the scene of reading: the audience, the text, and the world. Questions with which we will grapple include: How does each individual construct his or her own reading of a text, and what does he or she expect from a text? What challenges do the texts themselves present, and why? What political or cultural statements does the text make? In addition to introducing students to the practice of literary criticism that they will use as English majors, this course will

furnish them with the skills to interpret all kinds of texts—both literary and non-literary—that they encounter every day.

**Engl 299:02**      **Intro to Literary Study**  
**J. Harker**      **T TH 9:30-10:45**  
**Ext. 3170**      **jlharker@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 302:01**      **Intro to Creative Writing**  
**B. Spencer**      **MWF 9:00-9:50**  
**Ext: N/A**      **ecsponce@olemiss.edu**

What's the center of a poem? What do we mean by listening for the "thrum" of a work in revision? Why does Stephen King believe we should blow up our TVs? In this introductory course, we will explore these questions through the genres of poetry, fiction and creative 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 302:02**      **Intro to Creative Writing**  
**C. Williams**      **MWF 10:00-10:50**  
**Ext: N/A**      **cwilliam@go.olemiss.edu**

In this class we will lay a foundation for understanding three contemporary writing genres: poetry, short fiction, and nonfiction. The goal of the class is to

teach students the vocabulary to use when analyzing assigned reading. Once students learn our genre definitions, we will write our own masterpieces.

**Engl 302:03 Intro to Creative Writing**  
**B. Hobbs T TH 1:00-2:15**  
**Ext: N/A vhobbs@olemiss.edu**

In this class we will lay a foundation for understanding three contemporary writing genres: poetry, short fiction, and nonfiction. The goal of the class is to teach students the vocabulary to use when analyzing assigned reading. Once students learn our genre definitions, we will write our own masterpieces.

**Engl 302:04 Intro to Creative Writing**  
**B. Hobbs T TH 11:00-12:15**  
**Ext: N/A vhobbs@olemiss.edu**

In this class we will lay a foundation for understanding three contemporary writing genres: poetry, short fiction, and nonfiction. The goal of the class is to teach students the vocabulary to use when analyzing assigned reading. Once students learn our genre definitions, we will write our own masterpieces.

**Engl 302:05 Intro to Creative Writing**  
**K. Lyons T TH 8:00-9:15**  
**Ext: N/A klyons@go.olemiss.edu**

In this class we will lay a foundation for understanding three contemporary writing genres: poetry, short fiction, and nonfiction. The goal of the class is to teach students the vocabulary to use when analyzing assigned reading. Once students learn our genre definitions, we will write our own masterpieces.

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

This course serves as an introduction to the writing of poetry, fiction and drama. We will be reading intensely in these genres and also creating original work--that is writing poems, stories and dramatic scenes. I expect that we will read two plays, two books of short stories, a poetry anthology and a volume of poems. Participation and attendance is of the most importance.

**Engl 302:07 Intro to Creative Writing**  
**A. Irwin T TH 8:00-9:15**  
**Ext: N/A alirwin@go.olemiss.edu**

In this class we will lay a foundation for understanding three contemporary writing genres: poetry, short fiction, and nonfiction. The goal of the class is to

teach students the vocabulary to use when analyzing assigned reading. Once students learn our genre definitions, we will write our own masterpieces.

**Engl 303/Clc303 Greek and Roman Tragedy**  
**J. Fenno MWF 2:00-2:50**  
**Ext: 1153 jfenno@olemiss.edu**

Greek and Roman Tragedy will introduce students to ancient Greek and Roman tragedy, that is, plays which typically enact the sufferings of legendary heroes and heroines. Most surviving examples of this dramatic genre were originally performed in Classical Athens in the Theater of Dionysus for that god's festival, and the most famous Greek tragedians were Aeschylus, Sophocles, and Euripides. This semester the course will focus on the extant works of Euripides: 16 authentic tragedies plus a satyr play. Through reading assignments, lectures, and in-class discussion and performance, students will become familiar with the conventions of the tragic genre, the characteristic features of Euripidean drama, and the plays' religious and political background. Students will demonstrate on quizzes and a final examination their familiarity with the content and meaning of Euripides' works. They will also show intellectual engagement with the material by writing a paper comparing the work of Euripides (covered in class) to a play of Aeschylus or Sophocles (to be read and investigated independently).

**Engl 310/GSt 310:01 Women in the South**  
**J. Hall T TH 9:30-10:45**  
**Ext. 7286 egjwh@olemiss.edu**

From belles and mammies to Ya-Ya sisters and Sweet Potato Queens, female images abound in the South's literature and popular culture. This course will focus on literary portrayals of southern womanhood by the following women writers: Harriet Jacobs, Rebecca Harding Davis, Kate Chopin, Zora Neale Hurston, Katherine Anne Porter, Carson McCullers, Eudora Welty, Flannery O'Connor, Natasha Trethewey, and several of their peers. Our texts are "Southern Women's Writing: Colonial to Contemporary" (edited by Weak and Perry), "Great Short Stories by American Women" (edited by Ward), and at least three single-author books of poetry, memoir, and fiction. We will also view southern women's holdings in the library's Special Collections and in the campus museum. Requirements two essay exams, one short report, and a four to five-page paper. Excellent attendance is essential. Cross-listed as GSt 310, this course can fulfill the Humanities requirement.

**Engl 310/GSt 310:02**  
**J. Hall**  
**Ext. 7286**

**Women in the South**  
**T TH 11:00-12:15**  
**egjwh@olemiss.edu**

From belles and mummies to Ya-Ya sisters and Sweet Potato Queens, female images abound in the South's literature and popular culture. This course will focus on literary portrayals of southern womanhood by the following women writers: Harriet Jacobs, Rebecca Harding Davis, Kate Chopin, Zora Neale Hurston, Katherine Anne Porter, Carson McCullers, Eudora Welty, Flannery O'Connor, Natasha Trethewey, and several of their peers. Our texts are "Southern Women's Writing: Colonial to Contemporary" (edited by Weaks and Perry), "Great Short Stories by American Women" (edited by Ward), and at least three single-author books of poetry, memoir, and fiction. We will also view southern women's holdings in the library's Special Collections and in the campus museum. Requirements two essay exams, one short report, and a four to five-page paper. Excellent attendance is essential. Cross-listed as GSt 310, this course can fulfill the Humanities requirement.

**Engl 311:01**  
**T. Franklin**  
**Ext: 7914**

**Beginning Fiction Workshop**  
**T TH 11:00-12:15**  
**tfrankli@olemiss.edu**

A writing and reading intensive class where students read short stories by published authors as well as writing and critiquing original short stories written by participants. We will learn to read, and view the world, like fiction writers.

**Engl 311:02**  
**D. Dickey**  
**Ext: N/A**

**Beginning Fiction Workshop**  
**MWF 12:00-12:50**  
**ddickey@go.olemiss.edu**

A writing and reading intensive class where students read short stories by published authors as well as writing and critiquing original short stories written by participants. We will learn to read, and view the world, like fiction writers.

**Engl 311:06**  
**H. Wise**  
**Ext: N/A**

**Beginning Fiction Workshop**  
**MWF 9:00-9:50**  
**hawiseii@go.olemiss.edu**

A writing and reading intensive class where students read short stories by published authors as well as writing and critiquing original short stories written by participants. We will learn to read, and view the world, like fiction writers.

**Engl 317:01**  
**D. Harriell**  
**Ext: 6947**

**Beginning Poetry Workshop**  
**T TH 4:00-5:15**  
**harriell@olemiss.edu**

English 317 is a course designed for beginning 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. 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. 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 317:02**  
**M. Ginsburg**  
**Ext: N/A**

**Beginning Poetry Workshop**  
**T TH 1:00-2:15**  
**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 12 finished poems and several informal responses to reading assignments. 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.

**Engl 317:03**  
**M. Ginsburg**  
**Ext: N/A**

**Beginning Poetry Workshop**  
**T TH 11:00-12:15**  
**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 12 finished poems and several informal responses to reading assignments. 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.

**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                      Afro-American Lit Survey to 20<sup>th</sup> Century**  
**E. Young-Minor                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 325:01                      Survey of Native American Literature**  
**C. Wigginton                  T TH 9:30-10:45**  
**Ext: 7674                        cwiggint@olemiss.edu**

This course will introduce students to Native American Literatures, from oral stories and nonfiction prose through contemporary poetry and fiction. We will consider how to read such a diverse body of material, how the legal status of American Indians and their nations shapes Native texts, and how Native literatures relate to American literature. As we read primary texts, students will present on historical context and tribal background in order to facilitate an understanding of the entanglement of politics, cultural traditions, and aesthetics in Native literature. Possible texts include Thomas King's (Cherokee) *The Truth About Stories*, LeAnne Howe's (Choctaw) *Shell Shaker*, Sherman Alexie's (Spokane, Coeur d'Alene) *Reservation Blues*, Louise Erdrich's (Anishinaabe) *Original Fire: Selected and New Poems*, and Richard Van Camp's (Dogrib) *The Lesser Blessed*.

**Engl 341:01                      Renaissance Drama Exclusive of Shakespeare (pre-1800)**  
**P. Wirth                         MWF 10:00-10:50**  
**Ext: 5035                        phwirth@olemiss.edu**

We will read the following plays: Thomas Kyd, The Spanish Tragedy; Christopher Marlowe, Dr. Faustus and Edward II; Thomas Dekker, The Shoemakers' Holiday; Thomas Heywood, A Woman Killed with Kindness; Ben Jonson, The Alchemist and Bartholomew Fair; John Webster, The Duchess of Malfi; Thomas Middleton and William Rowley, The Changeling; John Ford, 'Tis Pity She's a Whore. The emphasis will be on individual plays, but we will give some attention to the history of Tudor and early Stuart England, to the Elizabethan theater itself, and to tragedy and comedy and the tendency to mix genres in English Renaissance drama.

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

**Engl 351:01                      Selected Topics in Popular Literature**  
**B. Rea                            MWF 10:00-10:50**  
**Ext: N/A                         rwrea@olemiss.edu**

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

the arts, the expansion of suburbia, and reading literature in the context of globalization.

**Engl 352:01 Selected Topics in Popular Literature: The Literature and Culture of Running**

**A. Gussow T TH 2:30-3:45**  
**Ext: 7333 agussow@olemiss.edu**

A literary and cultural exploration designed for those who run—from hobby-joggers through ardent competitors—and those non-runners who are fascinated by the lore and sport of running. This is *not* an exercise science course. It is, instead, a wide-ranging, interdisciplinary survey of an ancient and universal human activity, one that proceeds through a close study of texts and their mythic, narrative, and ideological investments. Can our dream-chasing imaginations be traced to our long prehistory as endurance predators on the African savannah? How do working-class resentments in mid-century England transform themselves into “the loneliness of the long-distance runner”? What kind of a hero was Oregon's Steve Prefontaine, and why is Nike Inc. so invested in keeping his memory alive? In what ways do recent evocations of the Tarahumara Indians of the Sierra Madre as uncorrupted, natural runners recapitulate the fountain-of-youth myths through which early European explorers viewed native peoples? Do women know themselves, as runners, differently from men? What sort of challenges did Henry Rono confront as a Kenyan runner navigating the American university system? We'll explore all these questions and more.

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

This class meets once a week for 3 ½ hours. The focus is on African-Americans who write, direct, or act in American films. We will screen one film per week, followed by a personal written response, then a group discussion. A mid-term paper and a final paper are required.

The goal of the class is to provide each student with an understanding of basic filmmaking in order to apply critical thinking and analysis to movies. Most people watch movies merely to be entertained. Students in this class will learn to view films with more understanding and intellectual engagement. Film is a carefully planned, collaborative medium that leaves little to chance. We will watch films and clips, and discuss the many decisions—both pragmatic and artistic—that go into making a film, including elements of script, acting, editing, and production design, and how those decisions create thematic elements of the movie as a whole.

**Engl/His 376:01 Renaissance and Early Modern Studies**

**C. Kneupper MWF 1:00-1:50**  
**Ext: 7148 fckneupp@olemiss.edu**

In this course, we will study the important political, cultural, religious, and intellectual developments of Renaissance and Early Modern Europe. This is among the most dynamic periods in European history, which encompasses the Hundred Years War, Joan of Arc, the Papal Schism, the invention of print, the rise of the Ottoman Empire, the Italian Renaissance, the Age of Exploration, the Reformation, and transformations in science and knowledge.

**Engl 380:01 British Lit of the Romantic Period**

**H Rigby MWF 2:00-2:50**  
**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 396:02 Jr. Seminar: Drama**  
**P. Wirth T TH 1:00-2:15**  
**Ext: 5035 phwirth@olemiss.edu**

We will read all or most of the following plays: Sophocles, Antigone, Oedipus the King, Oedipus at Colonus; Everyman; William Shakespeare, Henry IV, Part One; Ben Jonson, Volpone; Molière, The Imaginary Invalid; Oliver Goldsmith, She Stoops to Conquer; Georg Buchner, Danton's Death; Henrik Ibsen, Ghosts; Anton Chekhov, The Cherry Orchard; George Bernard Shaw, Major Barbara. The emphasis will be on individual plays, both as literary texts and as scripts for theatrical performance. We will also study, as far as we can, the nature of drama, its genres and its tendency to mix genres, and the history of the stage.

The grade will be based on a midterm examination, two five-to-six-page papers, a final examination, class participation, and frequent quizzes on the reading.

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

We will read all or most of the following plays: Sophocles, Antigone, Oedipus the King, Oedipus at Colonus; Everyman; William Shakespeare, Henry IV, Part One; Ben Jonson, Volpone; Molière, The Imaginary Invalid; Oliver Goldsmith,

She Stoops to Conquer; Georg Buchner, Danton's Death; Henrik Ibsen, Ghosts; Anton Chekhov, The Cherry Orchard; George Bernard Shaw, Major Barbara. The emphasis will be on individual plays, both as literary texts and as scripts for theatrical performance. We will also study, as far as we can, the nature of drama, its genres and its tendency to mix genres, and the history of the stage. The grade will be based on a midterm examination, two five-to-six-page papers, a final examination, class participation, and frequent quizzes on the reading.

**Engl 397:01**      **Jr. Seminar: Poetry**  
**G. Short**            **T TH 2:30-3:45**  
**Ext: N/A**            **gshort@olemiss.edu**

We will be considering what makes a poem a poem and what makes a gathering of poems a book. We will try to understand the elements used in making a poem--rhythm, sound, metaphor, diction, tone and pacing--using examples from contemporary collections (we will probably be reading five or six books) and on-line poetry sites. Grades are based on class participation, attendance, frequent quizzes, several short papers, two presentations to the class, and a final.

**Engl 397:02**      **Jr. Seminar: Poetry**  
**G. Short**            **T TH 4:00-5:15**  
**Ext: N/A**            **gshort@olemiss.edu**

We will be considering what makes a poem a poem and what makes a gathering of poems a book. We will try to understand the elements used in making a poem--rhythm, sound, metaphor, diction, tone and pacing--using examples from contemporary collections (we will probably be reading five or six books) and on-line poetry sites. Grades are based on class participation, attendance, frequent quizzes, several short papers, two presentations to the class, and a final.

**Engl 398:01**      **Jr. Seminar: Literary Criticism**  
**P. Gordon**        **T TH 2:30 to 3:45**  
**Ext: N/A**            **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.

**Engl 408:01**      **Shakespeare on Film (pre-1800)**  
**I. Kamps**            **W 3:00-6:00**  
**Ext: 7439**            **egkamps@olemiss.edu**

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

Typically, we'll spend part of class discussing a play (before we look at any film) to get a feel for the text, to discuss critical problems, and to think about possible ways of staging scenes. We will then proceed to watch specific scenes and always begin with this question: how does the film director's filmic representation of the play constitute an interpretation of the text? Or, to put it a little differently, how do directorial decisions about camera angle, lighting, music, editing, framing, music, setting, etc. shape meaning?

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

**Engl 412:01**      **20<sup>th</sup> Century Poetry in English**  
**A. Fisher-Wirth**    **T TH 11:00-12:15**  
**Ext: 5929**            **afwirth@olemiss.edu**

In ENGL 412 we'll study the work of 20th and 21st century American poets. We'll begin with Modernist figures such as William Carlos Williams, T. S. Eliot, Wallace Stevens, and H.D. (Hilda Doolittle); move to mid-century poets associated with Confessionalism, the deep image, the Black Arts movement, the San Francisco Renaissance, the New York School, and/or feminism; and end with poets with varied practices--the "new formalism," free verse, hybrid forms, spoken word--who are writing and publishing now. This discussion-based class will focus both on historical developments, continuities, and changes in American poetry over the last century, and on the close reading of individual poems. Assignments will include reading journals, some memorization and performance, short papers, a final exam, and attendance at poetry readings on campus and/or in the community.

**Engl 419:01      Advanced Poetry Workshop**  
**E. Spencer      MWF 10:00-10:50**  
**Ext: N/A        ecspeuce@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.

**Engl 421:01/G St 444      Queer Theory**  
**P. Gordon                T TH 4:00-5:15**  
**Ext: N/A                pagordon@olemiss.edu**

This course will explore the intellectual origins and development of Queer Theory from the 1970s to the present. Readings will include a survey of major works of Queer Theory by theorists such as Michel Foucault, Judith Butler, Eve Sedgwick, Audre Lorde, and other key voices. The course will also explore Queer historical revisions (Michael Bronski) and Queer activism (Sarah Schulman and Susan Sontag) along with investigations into Queer race studies (Samuel Delaney) in order to ascertain the utility of Queer Theory for our contemporary approach to textuality. Projects will include two short papers and a final project (proposal and paper) in which students will use theory from the course to identify a contemporary Queer "text" of their choosing.

**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**  
**T. Franklin      T TH 9:30-10:45**  
**Ext: 7914        tfrankli@olemiss.edu**

Building off of 311, 424 is an advanced fiction workshop where students write and critique original works of fiction.

**Engl 436:01      Major Author of the 19<sup>th</sup> Century: Oscar Wilde: Identity, Sexuality, and performance (Capstone)**  
**D. Novak        T TH 11:00-12:15**

In our culture, Oscar Wilde has come to stand for so many (sometimes contradictory) things: An icon of homosexuality and of gay martyrdom; of Irish identity; of modernity; of the aesthete; or even of literature itself. Wilde's life and his position as a cultural icon so often dominates our understanding of his texts that it is sometimes hard to remember him as a writer. This class will offer a survey of Wilde's writing (plays, poems, fiction, and non-fiction essays) as well as critical, biographical, and theoretical work on Wilde, in order to ask how Wilde himself defines the terms by which he is most often understood—identity and desire, body and text, performance and essence. We will also look at other writers of the 1880s and 90s to contextualize Wilde within a larger British fin-de-siècle culture, as well as contemporary theoretical texts on performance and the history of sexuality.

**441:01            Comparative Black Literatures: From Africa to the Americas: Black Literatures in Dialogue**  
**A. Alabi        M W 3:00-4:15**  
**Ext. 6948        aalabi@olemiss.edu**

This course will examine the question of boundaries (often arbitrary) among African, African-American, and African-Caribbean cultures by discussing their literatures as texts that form a continuum. In addition to the issue of boundaries, we will explore how and why Black authors write and rewrite one another, and how they differ. The course is divided into three parts. The first part will be on selected comparative essays on Black literatures and cultures, including those by Barack Obama, Chinua Achebe, Derek Walcott, and Henry Louis Gates, Jr. Part two will be on the oral antecedents of Black literatures and part three will be an examination of the works of Black writers, including Nobel laureates Wole Soyinka (Nigeria), Toni Morrison (United States), and Derek Walcott (St. Lucia).

**Engl 447:01      Animals in Literature**  
**K. Raber            T TH 9:30-10:45**  
**Ext: N/A            kraber@olemiss.edu**

This course will examine representation of animals in the Western literary tradition. While we will deal extensively with debates about animals in other fields and in our own culture generally, our focus will be on how those debates influence, and are influenced by literary texts. Readings will include Jack London's *Call of the Wild*, J. M Coetzee's *The Lives of Animals*, Yann Martel's *The Life of Pi*, Georgi Vladimov's *Faithful Ruslan*, Anna Sewell's *Black Beauty*, Richard Adams's *Plague Dogs*, and Gordon Aalborg's *Cat Tracks*, along with a variety of critical essays and other materials. We will also view a number of films in whole or in part. Students will take quizzes on each text, and will complete several writing assignments leading to a final essay.

**Engl 451:01      New Fictions for the Old Metropolis: London in Literature since 1945**  
**I Whittington      T TH 2:30-3:45**  
**Ext: 6642            iwhittin@olemiss.edu**

This course examines how the changing landscapes of London—geographic, economic, and cultural—emerge in fictional treatments of the city since the end of the Second World War. Through the literature of this period we witness the emergence of multicultural Britain (in Sam Selvon's *The Lonely Londoners*) and of the "swinging sixties" (Iris Murdoch's *A Severed Head*); as the century progressed, fiction traced the breakdown of the social welfare state and the rise of Thatcherism (rendered dystopically in J.G. Ballard's *High Rise* and Alan Moore's *V for Vendetta*). At the turn of the millennium, writers grappled with the city's implication in increasingly complex networks of global exchange (Monica Ali's *Brick Lane*, Ian McEwan's *Saturday*, and Zadie Smith's *NW*). Novels by writers including Salman Rushdie, Alan Hollinghurst, and Martin Amis will complete the reading list. In all of these works, new communities jostle for space as a form of recognition and belonging; the resistance they encounter (racism, ghettoization, gay bashing) is likewise enacted spatially. At the same time, these works engage with the complex history of the British novel in the twentieth century, bringing new forms to bear on the old metropolis. The aim of this course is therefore to read these novels as both works of fiction that build on a literary tradition and as texts that forge connections between the physical environment of the urban landscape (roads, waterways, buildings), discourses of urban British life, and the social practices that react to and shape this environment.

**Engl 452:01      18th Century Literature and Culture:**  
**A Diseased Little Island (pre-1800)**  
**J. Solinger            T TH 11:00-12:15**  
**Ext: N/A            solinger@olemiss.edu**

This seminar examines English literature's enduring fixation with Britain's island status. Primarily a course in literature of the eighteenth century, the seminar also considers a few earlier texts (e.g. Shakespeare's *Richard II*, the poetry of Donne) and a few later texts (e.g. the criticism of Gertrude Stein, Danny Boyle's 2002 zombie film *28 Days Later*). The cultural and literary problems we will address are nonetheless ones that took on a particular urgency during the long eighteenth century as England developed into a modern nation. How did the imaginative effort to survey or tour the "whole island" of Great Britain contribute to the rise of the novel as well as the emerging fields of political economy and ethnography? Why did new conceptions of Englishness and English identity become linked to the notion of an island character? To what extent are the period's writings about other islands, real and imagined, always about the British Isle? How has the representation of British islanders—as parochial or self-sufficient, as hearty or diseased, as peaceable or savage—enabled both nationalist and cosmopolitan authors to imagine England's relation to the rest of the world? These and similar questions will shape our study of such authors as Jonathan Swift, Daniel Defoe, Samuel Johnson, Jane Austen, and Virginia Woolf.

**Engl 461:01      Studies in Contemporary American Fiction**  
**B.A. Fennelly      T TH 1:00-2:15**  
**Ext: 7314            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, and Mary Miller. 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.

**Engl 465/Aas 420:01 Major African American Writers:**

**MALCOLM/MARTIN/BARACK**

**P. Alexander T TH 1:00-2:15**

**Ext: 5602 pealexan@olemiss.edu**

Malcolm X and Martin Luther King, Jr. They are two of the most iconic, charismatic, and anthologized Black male speakers of the past half-century. Into the twenty-first century, their autobiographical writings, speeches, letters, essays, and political visions continue to shape the field of African American literature. In this course, we will analyze the speechmaking and self-writing practices of Malcolm X and Martin Luther King, Jr., as well as the reception of these practices in literary, scholarly, and pop culture discourses. Moreover, we will be critically inquisitive of appropriations of Malcolm and Martin's speakerly and literary personas by one of the current epoch's most iconic Black male writer-orators: Barack Obama. We will examine familiar and obscure works by Malcolm, Martin, and Barack, paying careful attention to how conventional notions of the American Dream, freedom, justice, criminality, racism, racial uplift, and nationhood are conceptualized anew in works authored by and about these figures.

Major readings/screenings include Malcolm's speeches "Message to the Grassroots" and "The Ballot or the Bullet," *The Autobiography of Malcolm X*, Spike Lee's film *Malcolm X*, and Ilyasah Shabazz's memoir *Growing Up X: A Memoir by the Daughter of Malcolm X*; Martin's speeches, "I Have a Dream," "Beyond Vietnam," and "I've Been to the Mountaintop," the *Letter from Birmingham Jail*, and Charles Johnson's novel on King, *Dreamer*; and Barack Obama's speeches "A More Perfect Union" and "Change Has Come to America," and his autobiography, *Dreams from My Father*.

**Engl 475:01 Southern Environmental Writing**

**J. Watson T TH 2:30 to 3:45**

**Ext: 7671 jwatson@olemiss.edu**

A reading and discussion course for English and Southern Studies majors and Environmental Studies minors. We will focus on fiction, travel writing, memoir, nature writing, and poetry from a more than 200-year-old tradition of writing about the nonhuman and human environments of the U.S. South. Along the way we will tackle such issues as the aesthetic and political challenges of environmental representation, human and nonhuman histories of the land, environmental justice and racial justice, the tangled relationship between ecological and economic consciousness, connections between landscape, spirituality, and healing, and models of environmental understanding or involvement (conquest, stewardship, activism) and their consequences. Online reader-response journals, 5-page environmental awareness exercise, 5-7-page critical essay, 10-12-page research project, comprehensive final exam. Reading assignments will include many (but not all) of the following texts: Dorinda

Dahlmeyer, ed., *Elemental South* anthology; John James Audubon, *Birds of America*; John Muir, *A Thousand Mile Walk to the Gulf*; Charles Chesnutt, selected conjure tales; William Faulkner, *Go Down, Moses*; Marjory Stoneman Douglas, *The Everglades: River of Grass*; Walter Anderson, *The Horn Island Logbooks*; James Dickey, *Deliverance*; Wendell Berry, *The Unsettling of America*; Toni Morrison, *Song of Solomon*, Rick Bass, *Wild to the Heart*; Larry Brown, *Joe*; Linda Hogan, *Power*; Barbara Kingsolver, *Prodigal Summer*; Janisse Ray, *Ecology of a Cracker Childhood*; Judy Jordan, *Carlona Ghost Woods*.

**Engl 494:01 Seminar on Literature and Gender: New World Desires (pre-1800 and capstone)**

**C. Wigginton T TH 1:00-2:15**

**Ext: 7674 cwigint@olemiss.edu**

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 the colonial Americas. 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 William Shakespeare's *The Tempest*, Aphra Behn's *Oroonoko*, the poetry of Puritans Anne Bradstreet and Edward Taylor, William Byrd's *Histories of the Dividing Line*, J. Hector St. John de Crèvecoeur's *Letters of an American Farmer*, Susanna Rowson's *Slaves in Algiers*, and Charles Brockden Brown's *Wieland*. This class will be taught as a capstone.

**Engl 505:01 Old English II**

**M. Hayes T TH 6:00-7:15**

**Ext. 7456 hayes@olemiss.edu**

ENGLISH 505 This course will offer students a survey of the English language's outer history (i.e. cultural and social changes) and inner history (phonology, graphics, morphology, vocabulary, and syntax) from its origins through its "standardization" during the Early Modern period. It will include four units: Introduction, Old English, Middle English, and Early Modern English.

In the first unit, students will learn the basic skills used for studying language. In the last three units, students will acquire a basic grasp of Old, Middle, and Early Modern English through language drills and brief translation exercises. We will read medieval and Early Modern texts (with the aid of

dictionaries and glosses) to understand their linguistic and cultural importance to the history of the English language.

We will not be studying Present Day English (PDE). Our study of pre-modern language and literature, however, will give us some background on "modern day" issues such as language-based imperialism, the English language and national identity, initiatives to standardize a "proper" English language, and the relationship between the English language and social constructions of race, class, gender, and religious orthodoxy.

This course presumes no prior study of linguistics, Old English, or Middle English. For graduate students, it satisfies the "pre-1800" requirement.



University Writing Center Services

When planning to write your papers for English classes, don't forget the benefit of consulting with an experienced writer in the University Writing Center. In a typical 20- to 30-minute writing consultation, you may receive suggestions for development of ideas, audience consideration, organization, style, grammar, and document presentation. Undergraduate students can schedule appointments through our online appointment calendar at [www.olemiss.edu/depts/writing\\_center](http://www.olemiss.edu/depts/writing_center) or call 915-7689.