

# Department of English

# Undergrad Course

# Descriptions

## *Fall 2018*

**Eng 103:01**      **Appreciation of Literature**  
**B. Spencer**      **MWF 10:00-10:50**  
**Ext. N/A**      **ecsponce@olemiss.edu**

This course will cover a wide range of classic and contemporary texts that emphasize the art and joy of storytelling. Through select novels, works of short fiction and memoir we will explore how literature helps us to understand and grapple with the deeper questions and trials of human experience.

**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 18<sup>th</sup> Century**  
**Eng 226**      **Survey of British Literature since 18<sup>th</sup> 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.

**Eng 299:02**      **Literary Interpretation**  
**B. Fennelly**      **T TH 8:00-9:15 am**  
**Ext. N/A**      **bafennel@olemiss.edu**

English 299, as the gateway course to upper-division literature classes, aims to introduce students to the joys of close reading and literary interpretation. We'll examine poems, stories, essays and plays. We'll build critical vocabularies and examine literary form as a shaping vessel of the human experience. We'll engage in research and deepen our appreciation for the literary critical essay. Our aim is to become better readers, writers, thinkers, and scholars.

Our text will be The Norton Introduction to Literature, Shorter 12<sup>th</sup> Ed., by Kelly J. Mays.

**Eng 299:03**      **Literary Interpretation**  
**C. Wigginton**      **T TH 1:00-2:15 pm**  
**Ext. N/A**      **cwigint@olemiss.edu**

English 299 prepares students for upper-division coursework in English. While sampling from genres like fiction, poetry, and drama, students will develop skills in the core methods of literary studies, including close reading, formal and textual analysis, and contextualization and research. We will also examine the aims and conventions of the literary critical essay. We will discuss why literature matters, what questions we can ask about literature, and how we can answer them. Throughout the semester, students will evolve as creative and critical thinkers, effective writers, and resourceful scholars.

**Eng 300:01**      **Introduction to Creative Writing**  
**J. Cogar**      **MWF 9:00-9:50**  
**Ext. N/A**      **jlccogar@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 12:00-12:50 (Section 2)**  
**Ext. N/A vhobbs@olemiss.edu**

Eng 300, Introduction to Creative Writing, is a course to acquaint students with writing poetry, fiction, and creative nonfiction. Our foundation for the course is learning the vocabulary of each genre so that we may discuss creative works as academics. The class, for the most part, will be a workshop, where we will discuss reading and assigned writings. The most significant part of the semester is the final writing portfolio that will count for most of the course grade. Lively participation in the class is mandatory.

**Eng 300:03, 07 Introduction to Creative Writing**  
**B. Spencer MWF 11:00-11:50 (Section 3)**  
**MWF 12:00-12:50 (Section 7)**  
**Ext. N/A ecspece@olemiss.edu**

This course is designed to give the beginning writer exposure to contemporary creative voices. The course also gives the beginning writer freedom to create their own work in three genres: fiction, poetry and creative nonfiction. Through daily assignments and regular workshop sessions, students will become more comfortable sharing their work with a larger community and offering helpful critique for their peers. Students will gain a better understanding of different authors' craft, style and voice through weekly readings and vigorous class discussion. By the end of the semester, students will author a 25-30 page compilation of their own creative work and give a public reading of their poetry, fiction and/or creative nonfiction.

**Eng 300:04 Introduction to Creative Writing**  
**T. Tomley MWF 10:00-10:50**  
**Ext. N/A ttomley@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 Poetry Workshop**  
**A. Nezhukumatathil T TH 1:00-2:15**  
**Ext. N/A acnezhuk@go.olemiss.edu**

ENG 301 is the continued study of forms and techniques of poetry. This is a studio/workshop class with intensive writing done both in and out of the classroom. Classes will be conducted with a craft exercise/lecture for the

first half of the period, followed by a workshop format. This course is for those who are already comfortable with the workshop model, the concept of revision, and who are ready for honest, constructive feedback. More in-depth reading and intensive writing of poetry is expected in order to further sharpen your editorial and revision skills. The aim is to support you as a writer—both your process and your need to grow and develop through reading, writing, and the study of contemporary poetry. You will maintain and compile a poetry portfolio that celebrates the wide variety and depth of your study of the craft of poetry.

**Eng 301:02 Poetry Workshop**  
**D. Harriell T TH 2:30-3:45**  
**Ext: N/A harriell@olemiss.edu**

English 301 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, creative non-fiction, and fiction. This course will be devoted to work-shopping your own writing as well as discussing the work of accomplished authors. 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 daily writing assignments, class/ workshop participation, and a 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 writing: the ways in which a good piece of writing is constructed and the way that particular—and purposeful—construction creates an impression on the reader.

**Eng 302:01 Fiction Workshop**  
**M. Bondurant T TH 11:00-12:15**  
**Ext. 6548 mrbondur@olemiss.edu**

This course will study and practice the craft of fiction by reading and responding to short fiction as well as writing and critiquing short stories in a workshop setting.

**Eng 302:06 Fiction Workshop**  
**S. Huddleston MWF 9:00-9:50**  
**Ext. N/A shhuddle@go.olemiss.edu**

This class will study and practice the craft of fiction through reading, writing, and in-class workshops. Each student will produce a minimum of two short stories over the course of the semester to be workshopped by their peers. Other course requirements include weekly reading assignments, weekly workshop letters, and revision. Attendance is extremely important.

**Eng 303:01 Nonfiction Workshop**  
**D. Parsons MWF 10:00-10:50**  
**Ext: 5500 djparsons@olemiss.edu**

Creative nonfiction is an enormous category encompassing several different forms of writing. During the fall semester we will be concentrating on a few of these forms--such as the lyric essay, the personal essay, new journalistic style--while discussing the ideas of truth and "story." We will practice strategies to help gather and coordinate knowledge, and review skills from ENG 300 to help us render that knowledge artfully. It will be a reading-heavy semester with texts by Kiese Laymon, Steven Church, Elena Passarello, Lily Hoang, and others.

**Eng 304:1 Beginning Screenwriting**  
**C. Offutt M 3:00-5:30**  
**Ext. N/A offutt@olemiss.edu**

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

**Eng 306:01 History of the English Language: From Anglo-Saxon Monasteries to the Twittersphere**  
**M. Hayes M W 3:00-4:15**  
**Ext. N/A hayes@olemiss.edu**

The English language has some strange conventions. For example, why is the plural of the noun 'wife' 'wives' but the present-tense verb 'wives up'? On twitter, why does one send a 'tweet' and not a 'twit'? Which is the more legitimate form of the second-person plural pronoun: 'you guys' or 'y'all'? This course on the History of the English Language (affectionately known as "HEL") will provide context for these and many other questions, thus demonstrating why these curiosities are in fact very significant. We will attend in particular to the language's thirteen-hundred-year history as it transpires in written texts, including traditional forms such as poems, sermons, historical chronicles, and plays as well as more recent media such as fantasy fiction, advertisements, comic books, and twitter communications. Some of the historical examples are familiar ones taken from authors such as Chaucer and Shakespeare. Yet our study of canonical authors will attend to features of the language—phonology, morphology,

grammar, syntax, lexicon, semantics, and etymology—not normally addressed in English literature courses.

There is no prerequisite for this course. Evaluations will be based on class participation, pop quizzes, exams (a midterm and a final), leading class discussion (for part of a session, with a group), and a final project.

**Eng 307:01 Introduction to Literary Criticism and Theory**  
**A. Pfrenger M W 3:00-4:15**  
**Ext. N/A**

This course will survey influential movements in literary criticism and theory. The course will begin with a brief overview of ancient, medieval, and early modern approaches to literary theory. We will then shift into a more detailed exploration of the critical approaches that inform twentieth and twenty-first century scholarship. As we investigate each theory, we'll examine the philosophical and historical contexts within which it emerged. A significant part of the class will be devoted to reading examples of theory in action, carefully considering the how and why of the approach, testing the theory through practical application, and evaluating its potential value. Among the specific theories to be discussed are: textual editing, translation, practical criticism, structuralism, semiotics, deconstruction, psychoanalysis, formalism, New Criticism, New Historicism, feminism and gender theory, postcolonialism, affect theory, ecocriticism, and disability studies. By the end of the semester, students should be conversant in a variety of critical approaches to literary theory, allowing them to not only recognize the methodologies and functions of theory but also to apply it effectively in their own work. This course will thus provide students with a foundation of critical theory upon which they can begin crafting their own identity as scholars.

**Eng 310:01 Introduction to Cinema Studies**  
**C. Offutt T 3:00-6:30**  
**Ext: N/A offutt@olemiss.edu**

Love science fiction movies? You will love this class!

We will watch and discuss a minimum of ten Sci-Fi feature films. Movies set in the future often reflect contemporary life by offering unique insights into the world at the time of their production. What speculative elements have come true? What have not? Students will learn to view films with intellectual engagement and a deeper understanding of production.

**Eng 316:01 Introduction to Medieval Studies: Marginalized Characters in Medieval Literature**  
**B. Cook MWF 2:00-2:50**  
**Ext. N/A bcook1@go.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 19<sup>th</sup> and 20<sup>th</sup>-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 324:01-03 Shakespeare**  
**K. Raber T TH 1:00-1:50 (Lecture)**  
**W 9:00-9:50 (Section 3)**  
**W 10:00-10:50 (Section 1)**  
**TH 9:00-9:50 (Section 2)**  
**Ext: N/A kraber@olemiss.edu**

We will read a selection of Shakespeare's plays from a variety of genres (comedies, tragedies, histories, and romances), along with a sampling of his poetry. Lectures will consider the various contexts influencing the plays' content, including the literary, historical, political, economic, social and other conditions governing Shakespeare's England; lectures will additionally present recent scholarly and theoretical frameworks for interpreting Shakespeare's work, including (but not limited to) gender studies and queer theory, ecostudies, posthumanism, and body and disability studies. Students will develop their close reading skills and argumentation in discussions, lab assignments, and through the completion of two short essays. Students will also take a midterm and final exam.

**Eng 334:01 Early American Genres and Forms: Theatre and Drama**  
**P. Reed T TH 11:00-12:15**  
**Ext. N/A preed@olemiss.edu**

In a time when novels were sometimes hard to come by and television didn't yet exist, Americans went to the playhouse for their entertainment and culture. They went to see and be seen, and to be entertained, but increasingly throughout the pre-Civil War period, they also went to see star actors in plays by Americans, about the American experience. In this course, we will read a selection of early American plays, from *The Contrast*, the young US's first comedy, to *Uncle Tom's Cabin*, one of the most popular plays of the nineteenth century. We'll examine the cultural contexts from which they come—the rise of American nationalism, the making of American myths, and the highlighting of America's peculiar potentials and problems. In class discussion and in short essays, we will explore the kinds of stories Americans acted out, the characters and plots they staged, and ultimately, what it means to perform as Americans.

**Eng 337:01 Studies in Romanticism**  
**P. Wirth T TH 8:00-9:15**  
**Ext. 5035 pwirth@olemiss.edu**

We will read works by the later English romantic writers: Lord Byron, poems with an emphasis on Don Juan, and perhaps also letters and journals; Percy Bysshe Shelley, poems with an emphasis on "The Mask of Anarchy", "Ode to the West Wind", and "The Triumph of Life"; John Keats, poems with an emphasis on the sonnets, the odes, and The Fall of Hyperion; Mary Shelley, Frankenstein; Emily Bronte, Wuthering Heights. All of these works fall into the period 1807-1847; most of them date from the much shorter period 1812-1824. Some consideration of the history and thought of the time will also be part of the course.

The grade will be based on a midterm examination (20%), a final examination (40%), a critical paper (20%), and quizzes and class participation (20%).

**Eng 343:01 Studies in 19<sup>th</sup> Century Literature: Henry David Thoreau**  
**C. Ellis T TH 9:30-10:45**  
**Ext. N/A ceellis2@olemiss.edu**  
**\*\*This course can count for Envs credit\*\***

This course will examine the work, life, and world of Henry David Thoreau, the nineteenth-century American writer, activist, naturalist, and spiritual seeker widely credited as the forefather of nonviolent

protest and American environmentalism. Studying Thoreau's work within the context of the explosive political moment from which he wrote, we will consider his shifting relationship to literary Transcendentalism, natural science, the antislavery movement, and the rise of industrial capitalism, paying particular attention to the evolution of his ideas about nature and justice across the arc of his career. We will also trace Thoreau's legacy as it has passed down through 20<sup>th</sup> and 21<sup>st</sup> century environmentalists and political activists, asking ourselves what aspects of Thoreau's ecological and social thought might remain current today. Assignments in this course will include natural historical field observations and creative journaling as well as historical and analytical essays. May be taken for Envs credit.

**Eng 346: 01 Studies in 20<sup>th</sup> and 21<sup>st</sup> Century British Literature: Modern British Fiction and Empire**

**I. Whittington T TH 11:00-12:15**  
**Ext: 7670 iwhittin@olemiss.edu**

This course explores the relationship between Britain and its Empire through fiction from roughly the first half of the twentieth century. It asks: what themes, concerns, and forms occupied the literary imagination at this historical juncture? What is modernist fiction, and how does it differ from other genres? Finally, how did the literature of this period relate to the global political, cultural, military, and economic networks of which London was the metropolitan hub? British intellectuals of the modernist period often distanced themselves from the ideas and practices that led to Britain's domination of nearly a quarter of the earth's surface by 1920. And yet the simultaneous rise of artistic modernism and political imperialism from roughly 1880 to 1950 invites us consider them not as oppositional but as mutually implicated practices. Furthermore, just as British writers benefitted from the systems of which they were sincerely critical, voices from Britain's colonies engaged in complex ways with the language and literary traditions of empire.

**Eng 350:01 Studies in Modernism**  
**P. Wirth T TH 2:30-3:45**  
**Ext. 5035 pwirth@olemiss.edu**

We will be concerned with the period 1890-1940, with the focus on British literature. We will read all or most of the following: poems by Thomas Hardy, William Butler Yeats, and T. S. Eliot; George Bernard Shaw, *Heartbreak House*; James Joyce, *A Portrait of the Artist as a Young Man*; D. H. Lawrence, *St. Mawr*; Virginia Woolf, *To the Lighthouse*; Robert Graves, *Good-bye to All That*. We will focus on individual works more than on an

abstract consideration of modernism. There will be some attention to the historical background, especially to World War I and its aftermath.

The grade will be based on a midterm examination (20%), a final examination (40%), a critical paper (20%), and quizzes and class participation (20%).

**Eng 357:01-02 Women in the South**  
**J. Hall T TH 9:30-10:45 (Section 1)**  
**T TH 11:00-12:15 (Section 2)**  
**Ext: 7286 egjwh@olemiss.edu**  
**\*\*Cross-listed as Gender Studies 357\*\***

This course focuses on literary representations of southern womanhood, from the antebellum era to the 21st century. Issues include the Cult of Domesticity, the plight of enslaved women, challenges faced by women writers and other women workers, forces of tradition versus forces of change, and other aspects of women's lives in the South. *Southern Women's Writing: Colonial to Contemporary* (ed. Mary Louise Weak and Carolyn Perry) and Natasha Trethewey's *Bellocq's Ophelia: Poems* will be supplemented by two or three books by Eudora Welty, Flannery O'Connor, Carson McCullers, and their peers. Graded work includes a 2-page report on our class visit to Special Collections, a 5-page essay with a research component, and midterm and final essay exams.

**Eng 361:01/AAS 341 African American Literature Survey To 1920**  
**E. Young-Scurlock T TH 9:30-10:45**  
**Ext: 7688 eyoungmi@olemiss.edu**  
**\*\*Cross-listed with African-American Studies 341\*\***

Students will examine selected African American prose, poetry, and drama from early settlement to the 20th century.

**Eng 363:01/AAS 363 African American Genres: Civil Rights and Activism in Literature**  
**R. Eubanks MWF 10:00-10:50**  
**Ext. N/A wreubank@olemiss.edu**  
**\*\*Cross-listed with African American Studies 363\*\***

Eudora Welty's essay "Must the Novelist Crusade?" ponders whether works of literature should take crusading positions. But she published the essay two years after her story "Where Is the Voice Coming From" appeared in *The New Yorker*, which some argue is a story that takes a stand. While Welty believed the novelist must not crusade, she did believe that a writer must have a point of view. This course will examine works of literature that have a point of view, whether on the issue of civil rights or a social issue.

Welty's essay—as well as C. Vann Woodward's *The Strange Career of Jim Crow*—will be the point of reference for the study of fiction and nonfiction by a diverse group of writers, including James Baldwin, Eudora Welty, Richard Wright, and Lewis Nordan.

**Eng 366:01 African American Studies**  
**D. Harriell W 3:00-5:30**  
**Ext: N/A harriell@olemiss.edu**

African American Studies/ English 366 is a course designed for students of literature. Its goal is to nurture and develop your knowledge and understanding of the basic discourses of African American literature framed by a specific topic. In considering African American Science Fiction and Speculative Fiction literature, we will familiarize ourselves with recurring themes, tropes, perspectives and narrative styles. We will also explore the historical tradition and accompanying perspectives (e.g. Afrofuturism). Although our primary emphasis will be the short story and novel, we will additionally consider criticism, poems, and visual representations. Through classroom and small group discussions, we will attempt to complicate our readings while also interrupting our expectations of the African American literary text. We will consider questions such as: What qualifies a piece of writing as African American literature? What are our expectations of the African American literary text? What are the responsibilities of the African American author? How does the African American experience play out in these narratives? What's the role of both science and history, and how are they connected? In what new ways is race, gender, and the human condition explored? With your full engagement, by the end of this course you will have a greater appreciation for literature as a whole, while also commanding a greater understanding of the African American Sci-fi/ Speculative-fi literary text

**Eng 375:01 Survey of African Literature**  
**A. Alabi T TH 9:30-10:45**  
**Ext: 6948 aalabi@olemiss.edu**  
**\*\*Cross-listed with African American Studies 375\*\***

This survey will focus on the significance of orality, race, patriarchy, class, language, colonialism, and globalization in African literature. We will discuss how the selected writers on the course position themselves and their works in relation to the above major issues. The texts for our discussion, selected from various genres and regions of Africa, include Naguib Mahfouz's *Miramar*, Nadine Gordimer's *July's People*, Wole Soyinka's *Death and the King's Horseman*, Ngugi wa Thiong'o's *Matigari*, and Chimamanda Ngozie Adichie's *Americanah*.

**Eng 384:01 Studies in Gay & Lesbian Literature and Theory: Genderqueer**  
**J. Harker T TH 2L30-3:45**  
**Ext. 3172 jlharker@olemiss.edu**  
**\*\*Cross-listed with Gender Studies 384\*\***

This course focuses on feminist, trans, and queer explorations of gender from the 1970s to the present. The writers we will read sought to queer gender—to imagine identities outside the gender binary. Their creative reimaginings of gender transform bodies, language, and identities. We will read books by June Arnold, Armistead Maupin, Leslie Feinberg, Ali Smith, and Jane Eaton Hamilton. Students will write five short papers and a final research paper.

**Eng 385:01 Women in Literature: "(Science) Fiction is Female"**  
**E. Drew T TH 2:30-3:45**  
**Ext. 2783 eedrew@olemiss.edu**  
**\*\*Cross-listed with Gender Studies 385\*\***

Speculative fiction, it is often pointed out, was born with the Creature in Mary Shelley's *Frankenstein* in 1818. Even before that, Margaret Cavendish's *The Blazing World* invented an entire world built on the premises of the scientific theories and desire for personal sovereignty that her patriarchal society dismissed and denigrated. This course will explore the worlds women have invented and explored through science fiction and fantasy novels and film from the seventeenth century to today. We will examine the ways these worlds interrogate, respond to, and even predict the political, social, and scientific problems of the societies from which they emerged. Authors include Mary Shelley, Charlotte Perkins Gilman, Madeleine L'Engle, Octavia Butler, Ursula K. LeGuin, Margaret Atwood, Louise Erdrich, Nnedi Okorafor, and N.K. Jemisin.

**Eng 393:01 Studies in Popular Culture: 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.

**Eng 395:01      Studies in Literature: Poetry**  
**M. Ginsburg      T TH 1:00-2:15**  
**Ext. N/A          mginsburg@olemiss.edu**

How do you read a poem? What makes poetry so rich, varied, and complicated? What makes a poem a poem, anyway? If you've ever felt intimidated by poetry or wanted to understand it in more depth, this class is for you. We will read poems from a variety of eras and study the tools of poetry, including image, voice, figurative language, and formal, structural, and musical elements. Students will accrue an arsenal of skills which will allow you to encounter and read any poem closely and deeply. You will write short analyses of several poems, write some original poems, and take a midterm and a final exam.

**Eng 396:01      Studies in Counter-Canons and Critical Issues: Why**  
**are people still reading Shakespeare?!?**  
**J. Solinger      T TH 1:00-2:15**  
**Ext. N/A          solinger@olemiss.edu**

In a recent book on the state of literary studies, Rita Felski asks, “Why do some texts survive and so many vanish from view? How do we explain the puzzle of durability?” This puzzle is the topic of this seminar. What makes a classic a classic, and what are the social conditions and external factors responsible for literary longevity? We will read literary criticism and theory to better understand why some texts become popular and never stop being read, and why others once in vogue become old-fashioned or forgotten—and vice versa. Yes, we'll read a Shakespeare play and ask how “the Bard” became sacred and seemingly eternal. However, we will also consider lesser forms of success like Conan Doyle's invention of the clue, which made Sherlock Holmes a household name. And Ian Fleming's lucrative run of James Bond novels, which outsold and outlasted most other spy fiction. Perhaps most fun of all, we will read some really bad poems that were once considered great.

**Eng 401:01      Advanced Fiction Workshop**  
**T. Franklin      T TH 1:00-2:15**  
**Ext. 2782          tfrankli@olemiss.edu**

This is an advanced fiction-writing workshop where students will compose original short fiction and, as a class, critique the stories. It's a reading-, writing- and revision-intensive course where two original short stories will comprise the student's final portfolio. The goal is for students to become better readers, editors and writers of short fiction.

**Eng 402:01      Advanced Nonfiction Workshop**  
**B. Fennelly      T TH 9:30-10:45**  
**Ext: N/A          bafennel@olemiss.edu**

In this class, we'll discuss and practice the art of the essay. We'll seek to become acquainted with some of the contemporary masters of the genre. Through readings and assignments, we'll explore the range of the genre, including memoir, personal essays, and flash nonfiction. During workshop, we'll develop critical skills through the close reading of the work by others and have our own work criticized. This is a writing-intensive course designed for students who have a passion for writing; we'll work to take that passion to the next level.  
Pre-req: Eng 300: Intro to CW or instructor permission.

**Eng 403:01      Advanced Screenwriting Workshop**  
**M. Bondurant    T TH 1:00-2:15**  
**Ext. 6548          mrbondur@olemiss.edu**

This advanced workshop will focus on writing and critiquing television screenplays. We will discuss 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.

**Eng 405:01      Nature Writing**  
**A. Nezhukumatathil    T TH 11:00-12:15**  
**Ext: 5500          acnezhuk@olemiss.edu**

This is not your parents' nature writing class. This class will help you produce nature writing full of love and gratitude, dark and dangerous thrills, and/or exuberance. You will be introduced to both canonical and current writers who ignite a sense of protection for their planet, very much in the veins of Rachel Carson who said, “The more clearly we can focus our attention on the wonders and realities of the

universe about us, the less taste we shall have for destruction." When this class is over, I want you to have less taste for destruction. We will focus on a variety of forms of nature writing (fable, essay, lyric essay, and poetry) and actual first-hand explorations of nature through various short field experiences. Finally through the close reading, critical thinking, and analytical writing required in this course, we will investigate the extent to which literary and cultural forms shape the ways that people engage their beliefs about the right and wrong uses of, and attitudes toward, the natural world. Note: all students will be required to maintain a field notebook for various outdoor observation exercises during the semester.

**Eng 411:01      Special Topics in Cinema/Media Studies: Native American Film and Media Studies: "Seeing Red"**  
**A. Trefzer      TH 3:00-6:30**  
**Ext. 7675      atrefzer@olemiss.edu**

Representations of Native Americans have a long history in a variety of different discursive forms including in film. In the early twentieth century, images of "Indians" were produced and circulated both as reference points of modernity and as part of the maintenance of narratives of U.S. exceptionalism. Thus early ethnographic documentaries as well as famous Hollywood Westerns used "Indians" to comment on progress, modernity, and nationhood. Recently native produced films have contested long familiar representations of "savage" or "noble" Indians and the accompanying narratives of native "primitivism" and extinction. This class will bring into conversation non-native film productions with films produced and directed by Native Americans. We will analyze the images and underlying ideologies of non-native films and the response and contestation of these images in films produced by Native American filmmakers. Films include, among others, famous westerns and spoofs of the western genre, ethnographic films, early silent black and white films, classic epics, rez crime dramas, and contemporary movies made by Native American directors.

**Eng 418:01      Advanced Studies in Chaucer: Dream Visions and Romance (CAPSTONE)**  
**S. Baechle      T TH 2:30-3:45**  
**Ext. N/A      sebaechl@olemiss.edu**

Geoffrey Chaucer wrote in a time of great social, political, and religious upheaval, in which the future of English as a language capable of expressing great literature was uncertain. This course examines Chaucer's efforts during that period to advance English literary culture through his early career, as we work to discover what earned Chaucer the title "Father of English poetry." We will follow his efforts to translate French and Italian

genres, to appease powerful patrons, to explore the crises of his time, and to find English a place among the classics. We will learn to read Chaucer's English, and to appreciate its poetics, while reading texts ranging from short lyrics to allegorical dream vision to the sweeping Trojan romance of *Troilus and Criseyde*. This is a capstone course; regular quizzes will help strengthen your language and translation skills; while shorter assignments will build together into a final research project that will allow you to explore and synthesize larger ideas about Chaucer, his times, and his work.

**Eng 428:01      Special Topics in Early Modern Literature: Women on Stage**  
**K. Lechler      M W 4:00-5:15**  
**Ext. N/A      kalechle@olemiss.edu**

We will study plays by several of Shakespeare's contemporaries, paying close attention to how these plays stage women. Authors we will examine include Marlowe, Jonson, Middleton, Dekker, and Webster, among others. In addition, we will read selected critical works to deepen our understanding of the cultural, historical, and literary context of the era. Plays under consideration are: *Dido, Queen of Carthage*; *Bartholomew Fair*; *The Changeling*; *Women Beware Women*; and *The White Devil*. Requirements include: consistent attendance and participation in discussion, quizzes, in-class presentations, and a final paper.

**Eng 442:01      Antebellum American Literature: God and Science in Antebellum American Literature (CAPSTONE)**  
**C. Ellis      T TH 1:00-2:15**  
**Ext. N/A      ceellis2@olemiss.edu**

In this capstone course, we will ask what early nineteenth-century Americans thought about the relationship of science's natural world to religion's supernatural realms. Although we're used to thinking of science and religion as offering separate, if not antagonistic, views of the world, in the first half of the nineteenth century, science and religion were more often thought to be tightly intertwined. In these decades, authors like Ralph Waldo Emerson, Henry David Thoreau, and Frederick Douglass believed that closer study of the natural world could help us to learn about God's plan for man. On the other hand, authors like Edgar Allan Poe and Emily Dickinson were more skeptical, questioning how science's physical understanding of the world could be squared with beliefs about the immortality of the soul. Surveying everything from the Harvard-approved philosophy of natural theology to the trances of hypnotists and spirit mediums, this course will study the creative, surprising, and sometimes even zany attempts (*cf.* John Murray Spear's "mechanical Messiah" contraption)

to reconcile the material with the spiritual in antebellum America, examining how these ideas about God and science shaped the literature of this period.

**Eng 460:01 Faulkner**  
**J. Watson T TH 2:30-3:45**  
**Ext. 7671 jwatson@olemiss.edu**

An intensive reading and discussion course aimed primarily at junior and senior English and Southern Studies majors but open to other interested undergraduate students as well. We will be concentrating on the high points of Faulkner's "major phase" of 1929-1942. The reading load is heavy: *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Sanctuary* (1931), *Light in August* (1932), *Absalom, Absalom!* (1936), *The Hamlet* (1940), and *Go Down, Moses* (1942). Paying close attention to Faulkner's restless experimentation with form and style and to his powerful critique of the history, society, and culture of his region and nation, we will also explore his engagement with modernity, American literature, race, gender, sexuality, class, family, and memory. The course grade will be based on a critical analysis essay, a 10-12-page final research project, biweekly reader-response journals posted to BLACKBOARD, a comprehensive final exam, and class participation.

**Eng 465:01 Special Topics in Native American Literature:**  
**Fighting the "Vanishing Indian" Myth (CAPSTONE)**  
**A. Trefzer T TH 9:30-10:45**  
**Ext. 7675 atrefzer@olemiss.edu**

A common misperception about Southern Literature is that there are few, if any, contributions by Native Americans because most were removed to Indian Territory in the 1830s. Working against this premise of the "vanished Indian," students in this course will discover works by Native American writers of the pre- and post-Removal periods and study how the South may be important to Native American writers, and how they, in turn, modify our understanding of "the South." In addition to reading fiction by authors who might be familiar like Linda Hogan, LeAnne Howe, and Louis Owens, students will encounter many new voices and investigate the literary-historical, biographical, and cultural contexts relevant to each writer. This course covers Native American novels, short stories, poems, autobiographies, literary criticism, and film. Fiction will be supplemented with information drawn from other disciplines that help illuminate the diversity of Native American cultures and their histories. This is a capstone course that culminates in a 12-page seminar paper, and will include a field trip.

**Eng 491:01 Special Topics in Gender and Literature**  
**A. Fisher-Wirth T TH 1:00-2:15**  
**Ext. N/A afwirth@olemiss.edu**  
**\*\*May be taken for Eng, Envs, or G St credit\*\***

This semester, "Special Topics in Gender and Literature" will focus on environmental nonfiction, fiction, and poetry written by 20<sup>th</sup>- and 21<sup>st</sup>-century American women. Writers may include nonfiction writers Mary Daly, Donna Haraway, Terry Tempest Williams, Mary Austin; novelists Willa Cather, Olivia Butler, Barbara Kingsolver; poets Muriel Rukeyser, Elizabeth Bishop, Lucille Clifton, Linda Hogan, Layli Long Soldier, Rose McLarney, Laura-Gray Street, Alison Hedge Coke, Judy Jordan, Emmy Pérez, Tiffany Higgins, and/or others. We will look at a wide range of voices and concerns that span the last 120 years, and the country. The class will emphasize discussion as well as lecture, a research project of current urgency, and a range of other activities.

**Eng 522:01 Special Topics in English: Women in Literature**  
**K. Lechler T 4:30-7:00**  
**Ext: N/A kalechle@olemiss.edu**  
**\*\*For Education Graduate Students only\*\***

This course, designed for secondary school teachers, examines images of women in English-language literature, pairing works commonly included in high-school curricula with other texts. This writing-intensive course will feature weekly pedagogical presentations as well as one longer writing assignment to foster research skills and familiarity with classroom resources.



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.

