

Department of English

Undergrad Course

Descriptions

Spring 2017

Eng 103:01 Appreciation of Literature
M. Bondurant T TH 11:00-12:15
Ext. N/A mrbondur@olemiss.edu

This class will cover a variety of 20th & 21st century texts, focusing on the art and craft of storytelling. One of the central goals for the course is to make a strong case for the role of literature in a university education, as well as its fundamental value to our continued development as human beings.

Eng 103:02 Appreciation of Literature
C. Ellis T TH 2:30-3:45
Ext. N/A ceellis2@olemiss.edu

This is a class for people who love reading and talking about literature. Novels are entertaining, but they also teach us how to cope with disaster, how to grow up, how (not) to fall in love, and how to see our world more clearly. Through a selection of novels including both classics (by Charlotte Brontë, William Faulkner, and Sylvia Plath) and contemporary titles (by Cormac McCarthy, Jesmyn Ward, and Jenny Offill), we'll read about characters at crossroads and we'll think about what and how novels teach us to grapple with life's ambiguities.

Eng 221:01-06 Survey of World Literature to 1650

Eng 222:01-13 Survey of World Literature since 1650

Eng 223:01-07; 10-15; 30&31 Survey of American Literature to Civil War

Eng 224:02-19; 21-23; 47-52 Survey of American Literature since Civil War

Eng 225:01-12; 14-33 Survey of British Literature to 18th Century

Eng 226:01-06; 08 Survey of British Literature since 18th Century

Eng 299:01 Literary Intrepretation
K. Lechler T TH 2:30-3:45 pm
Ext. N/A katelechler@gmail.com

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

Eng 299:02 Literary Interpretation
E. Drew T TH 9:30-10:45
Ext. N/A eedrew@olemiss.edu

English 299 is the English curriculum gateway course. Designed to prepare students for upper-division coursework in English, the course introduces students to the methods of close reading and textual analysis and develops the writing and research skills required of literary studies. Students build their critical vocabularies and gain experience analyzing the formal features of fiction, poetry, drama and their subgenres. Think of this as English Major Bootcamp: we are here to learn the basic skills of literary analysis and to practice using those skills to make sustained critical arguments about literary texts.

In addition to studying the major genres of literature, we will examine the aims and conventions of the literary critical essay and extend this inquiry to literary studies more generally. Our goal is to better understand the nature and function of literature as well as the types of questions that literary criticism seeks to answer. Why are some cultural artifacts classified as literature and others not? What do such classifications reveal about society's shifting values, boundaries and relations of power? How do texts generate the categories with which we understand ourselves and negotiate the world? These and similar questions will frame our engagement with a

wide variety of texts, towards becoming more creative and critical thinkers, more effective writers, and more resourceful scholars.

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

Literary Interpretation is the gateway course for the English major. In this course, we will explore three major elements of the scene of reading: the author, the text, and the audience. Questions that we will collectively consider include: How is a writer present in his or her writing? Why are literary texts often hard to decode? Why doesn't the writer just say what he or she means? When is it the audience's job to supply or discover a text's meaning? And if some interpretation is "up to the audience," can literary texts be misinterpreted? To answer these broad questions, we will learn how to attend to the finer details about a text's form, genre, style, and language. You will become savvier readers skilled in interpreting and writing about literature, so this course will prepare you for your upper-level literary texts.

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

We will read and write fiction, poetry, and creative nonfiction with attention to how each genre relates and differs. Weekly readings will enable talks on the craft of writing and supplement peer-led workshops of student-generated writing. The semester will culminate in one revised manuscript in any of the genres we study.

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

English 300, an introduction to three genres, is a course to familiarize students with creative writing. We will read mostly poetry and short fiction, and in the process of discussing these works, we will hone an analytical vocabulary. We will also practice writing our own creative pieces and discuss them in a workshop setting; class participation is mandatory. The bulk of the course grade is a final portfolio of revised works.

Eng 300:04 Introduction to Creative Writing
A. Mullins MWF 9:00-9:50
Ext. N/A amullin1@go.olemiss.edu

Introduction to Creative Writing is a course in reading and writing literature. We will examine, deconstruct, create, and revise pieces of fiction, poetry, and creative nonfiction. The class will include workshop of student exercises and creative work. By the end of the semester you will produce a portfolio containing a revised essay, short story, or packet of poems.

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

This course is designed to introduce students to the fundamentals of creative writing, both as writers and as readers of contemporary poetry and prose. Structured around the assumption that good writers are also good readers, students will read a wide range of poetry, fiction, nonfiction, and hybrid/experimental texts by a variety of authors. And since, in other courses, we so often find ourselves looking solely at the major canonical texts of the past, we will instead be looking predominantly at contemporary works, to give students a better idea of what is happening right now in the literary world. This is a three-genre course (comprising poetry, fiction, and nonfiction), but we will also interrogate the notion of genre itself and how it functions, by examining the ways in which different texts adhere to or defy these labels. Students will be asked to conduct small pieces of critical writing about various pieces they are assigned, as well as complete at least two original works of their own in each of the three genres, which will be turned in alongside a reflective introduction in a final portfolio. By the end of the semester, students will have a stronger sense of the current landscape of creative writing, a broader palette of tools to draw from for their own work, and a solid selection of material they can take going forward.

Eng 301 Poetry Workshop
R. Whitley T TH
Ext: N/A rlwhitle@olemiss.edu

Students will read poetry, get "outside the box" through creative thinking exercises, try out and report on new and different life experiences (like visiting museums or places of worship, doing things in nature, attending local film screenings or live music events, observing people in familiar settings with fresh eyes, etc.), and exchange feedback with peers — all in order to improve their own craft as poets. Students will submit several poems per week for workshoping and will be expected to give thoughtful, detailed feedback to other students on an ongoing basis as well. Each student will be encouraged to develop a portfolio of original work, grounded in their own authentic voice.

Eng 301:01-02 Beginning Poetry Workshop
B. Spencer MWF 10:00-10:50
MWF 1:00-1:50
Ext: N/A ecspe@olemiss.edu

In this course we will read the work of Modern and contemporary poets and, through the study of their craft, generate a body of our own creative work. Using Mary Oliver's *A Poetry Handbook*, we will become more comfortable using the language of poetry and apply that language to the workshop setting. Course requirements include weekly writing assignments, reading journals, thoughtful participation in class peer reviews and a commitment to attend outside readings. Additional texts will include *The Poetry Home Repair Manual: Practical Advice for Beginning Poets* by Ted Kooser as well as works by Rae Armantrout, Wendell Berry, Ann Fisher-Wirth, Derrick Harriell, Brian Turner, Lucia Perillo, Natasha Trethewey, Li Po and Frank Stanford.

Eng 302:02-03 Fiction Workshop
T. Franklin T TH 1:00-2:15 (Section 2)
T TH 9:30-10:45 (Section 3)
Ext: 2782 tfrankli@olemiss.edu

An intensive fiction-writing workshop. Students will read stories by published authors and compose their own short stories, then critique them in a "workshop" environment. This course will require a lot of reading and a lot of writing. By the end, a student should better understand what a short story is, how one is written, and how better to read and edit.

Eng 302:01 Screenwriting Workshop
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 305:01 Advanced Writing for English Majors
B. McClelland T TH 11:00-12:15
Ext: 5500 wgbwm@olemiss.edu

This course is a structured, reading-and-writing-intensive workshop designed to prepare English majors to interpret literary works and write

analytical essays. The work of our course consists of reading drama and fiction texts closely, making critical responses to the texts, and considering the historical and cultural contexts of the texts' periods.

Eng 307:01 Intro to Literary Criticism and Theory
J. Cantrell T TH 2:30-3:45
Ext: N/A jaimec@olemiss.edu

This course offers a tour of literary experiments, innovations, and adventures from major principles in 20th and 21st c literary theory to various schools of modern critical thought. We'll cover some of the most famous and thrilling literary criticism in the language, with attention to the often surprising historical context of these works and theorists, and with an emphasis on developing the analytical skills for reading criticism deeply and for considering how these texts continue to resonate today. Readings will examine specific approaches to interpreting literature, including structuralism, poststructuralism & deconstruction, postmodernism, psychoanalysis, feminist and gender theory, Marxism, New Historicism, critical race studies, postcolonial theory, queer theory, and ecocriticism. Upon completion of the course, students will: develop and refine close *and* distant reading techniques; understand key forms and terminologies in literary criticism; and be able to identify, discuss, and apply some of these critical methodologies to selected works of fiction. Major literary and cultural critics and theorists we'll read: Ferdinand de Saussure, Roland Barthes, Judith Butler, Jacques Derrida, Terry Eagleton, bell hooks, Michel Foucault, Sigmund Freud, Fredric Jameson, Helene Cixous, Gilbert & Gubar, Jacques Lacan, Karl Marx, Edward Said, and Eve Kosofsky Sedgwick. Course assignments include weekly quizzes, two short essays, and a final recitation performance project.

Eng 317:01 Chaucer: Canterbury Tales
M. Hayes T TH 1:00-2:15
Ext: N/A hayes@olemiss.edu

This course will focus on Chaucer's *Canterbury Tales*. Given that *The Canterbury Tales* revolves around a pilgrimage to the shrine of a saint, one abiding focus for the class will be varieties of religious expression in the Middle Ages. We will observe what may seem contests between the secular and the sacred spheres, pagan and Christian worldviews, lay people and the clergy, and orthodoxy and heresy. Additionally, we will attend to Chaucer's craft: his use of language and the various genre that comprise the *Canterbury Tales*. Although no prior exposure to Middle English is necessary, students must be prepared to acquire reading knowledge of Chaucer's language. To that end, the course will include a good amount of language drills and exercises. Evaluations will be based on class participation (tracked on a daily basis), a short recitation exercise, quizzes

(possible any day that you have an assignment due), a series of translation exercises, two short papers (about 5 pages each), and a final exam. This course satisfies the "pre-1500 requirement" for undergraduate English majors. Additionally, it is on the approved list of courses for the Medieval Studies minor.

Eng 324:02-04 **Shakespeare**
G. Schirmer **T TH 9:30-10:45**
Ext: N/A **eggas@olemiss.edu**

This course will consider in detail a selection of the major plays read in the context of the main intellectual, political, social, and aesthetic issues of the late sixteenth and early seventeenth centuries. Works likely to be on the syllabus are *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado about Nothing*, *Richard II*, *Henry IV (Part One)*, *Hamlet*, *Macbeth*, and *The Tempest*.

Eng 340:01 **Studies in Antebellum American Literature: Race, Performance, and American Literature**
P. Reed **T TH 11:00-12:15**
Ext. N/A **preed@olemiss.edu**

This class takes up the big question of why race matters to American literature, examining American literary texts as they return again and again to the performing figures of race, whether black, white, Native American, or otherwise. We'll read novels, plays, and stories from the early national period to the Civil War, exploring their connections to big historical events such as the Haitian Revolution, the rise of US slavery, Indian Removal, the emergence of white working class culture, the rise of abolitionism, American imperialism, and the US Civil War. We'll read a mix of greatest-hits texts (*Uncle Tom's Cabin*, stories by Poe and Hawthorne) and lesser-known texts alongside occasional critical and contextual readings. Class assignments will focus on the building blocks of good literary analysis: close reading, critical thinking, and persuasive interpretation, leading up to a medium-length research paper at the end of the term.

Eng 352:01 **Studies in Contemporary Literature: Landmarks in the Short Story**
D. Parsons **MWF 10:00-10:50**
Ext: N/A **dustinparsons07@gmail.com**

This course will attempt to trace the way the American short story has changed in the past 65 years. We will cover styles/movements such as Southern gothic, minimalism, postmodernism, and magical realism, and look at individual stories and collections in their social contexts. There will be two literary analysis papers and several small assignments. Collections may include but are not limited to O'Connor's *A Good Man is Hard to Find*,

Carver's *Cathedral*, Barths' *Lost in the Funhouse*, Bender's *The Girl in the Flammable Skirt*, Wideman's *Fever*, Moore's *Self Help*, Cisneros' *The House on Mango Street*, and Saunders' *Pastorali*.

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

Sense of place, memory, race, family, gender dynamics, and community are familiar motifs in this overview of Southern literature from the early 19th century to the present--from plantation fiction and Southwest humor to local color writing, the Southern Renaissance, proletarian authors, and grit lit. Writers include Harriet Jacobs, Kate Chopin, William Faulkner, Zora Neale Hurston, Tennessee Williams, Ernest Gaines, and many others. In addition to selections from *The Literature of the American South: A Norton Anthology*, we will read books by at least three of the following authors: Carson McCullers, Natasha Trethewey, Eudora Welty, Cormac McCarthy, Harper Lee, Larry Brown, and their peers. We will visit the library's Special Collections, and students will write two essay exams, one out-of-class essay with a research component, and a report on the Oxford Conference for the Book or the Isom Center's Student Conference on Gender.

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

This course surveys African American literature published during the twentieth century, tracing major developments in the field from the Harlem Renaissance to the contemporary moment. In terms of genre, we will read widely, examining essays, novels, autobiographies, poems, and dramatic works. While we will examine all assigned works in specific historical and political contexts (including the New Negro Movement, Civil Rights Movement, and Black Arts Movement), we will be particularly attentive to those themes that unify these works, such as the search for voice, the pursuit of freedom, the creation of a Black consciousness, and the remembrance of the forgotten. Authors whose works we will study will likely include Jean Toomer, Zora Neale Hurston, Langston Hughes, Richard Wright, Ann Petry, Ralph Ellison, Malcolm X, James Baldwin, Lorraine Hansberry, Maya Angelou, Amiri Baraka, J. California Cooper, and Ernest Gaines.

Eng 371:01 **Special Topics in Anglophone Literature:
The Novel and Postcolonialism**
M. Bhagat-Kennedy **T TH 11:00-12:15**
Ext: N/A **mbk@olemiss.edu**

When European powers relinquished control over their colonies during the 20th century, the newly independent peoples of Africa, India, the Middle East, and the Caribbean found that their national, cultural, and individual identities had been profoundly altered by their colonial experience. This course examines how literature, specifically the genre of the novel, reflects the immense social repercussions that arise from colonialism and persist long after the colonizer departs. What obstacles do postcolonial authors encounter as they write against a legacy of exclusion and oppression? How did they appropriate and retool the English language and its literary forms? As we read a number of acclaimed postcolonial novels from around the world, we will consider how this genre in particular has addressed the mutually corrosive effects of colonialism for both colonizer and colonized. Authors to be examined include Joseph Conrad, Mulk Raj Anand, Chinua Achebe, Jean Rhys, J.M. Coetzee, among others.

Eng 375:01 **Survey of African Literature**
T. Alabi **MW**
Ext. 6948 **aalabi@olemiss.edu**

This survey will focus on the significance of orality, race, patriarchy, class, language, and colonialism 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*, and Ngugi wa Thiong'o's *Matigari*.

Eng 385:01 **Women in Literature**
K. Lechler **MW 2:30-3:45**
Ext. N/A **katelechler@gmail.com**

English 385 examines images of women in English-language literature, focusing on works from the 18th century to today. Authors to be covered may include Jane Austen, Mary Wollstonecraft, Christina Rossetti, Virginia Woolf, Kate Chopin, Alice Walker, and Chimamanda Ngozi Adichie. This writing-intensive course will feature weekly response assignments as well as one longer writing assignment to foster research skills and emphasizes literary terminology. A final exam will test students' understanding of course texts. The texts will also provide us with opportunity to discuss gender relations, sexuality and sexual identity, and race and ethnicity, among other issues.

Eng 395:01 **Studies in Literature: Lines of Resistance: How to
Read an American Poem**
C. Ellis **T TH 1:00-2:15**
Ext. N/A **ceellis2@olemiss.edu**

Do you find poetry intimidating or difficult? Does reading a poem leave you with nothing to say? This class is designed to help you lose your fear and find your voice as a reader of poems. We'll start with the basics of poetry and build a toolkit to understand how poems are put together, from eighteenth-century classicism to twenty-first century hip hop. How does poetry use different types of rhythm, repetition, and rhyme to make meaning? How do poets deploy imagery, metaphors, and word play to get their message across? Can poems say things that are impossible to say in prose? As we build up these skills, we'll read through a range of American poems that speak up about silence, pride, fear, injustice, hope, and love, canvassing major voices including Phillis Wheatley, Emily Dickinson, Walt Whitman, Paul Lawrence Dunbar, Langston Hughes, e e cummings, Allen Ginsberg, Gwendolyn Brooks, Sylvia Plath, Audre Lorde, Mary Oliver, Yusef Komunyakaa, Tracy Smith, Ada Limon, and Kendrick Lamar.

Eng 400:02 **Advanced Poetry Workshop**
A. Nezhukumathil **T TH 1:00-2:15**
Ext. 6510 **acnezhuk@olemiss.edu**

"As we learn to bear the intimacy of scrutiny, and to flourish within it, as we learn to use the products of that scrutiny for power within our living, those fears which rule our lives and form our silences begin to lose their control over us." —Audre Lorde. With this quote in mind, the advanced poetry workshop will provide students with a richer investigation of readings and explorations of the craft of poetry. Students will write a review of a contemporary individual collection of poetry and write a final critical essay of poetics involving secondary research. The orientation of the workshop model will push students past their creative norms, and by semester's end, students will have created and arranged a small but vibrant and varied chapbook of original poems.

Eng 401:01 **Advanced Fiction Workshop**
M. Ginsburg **MW 3:00-4:15**
Ext. N/A **mginsburg@olemiss.edu**

In this course students will write and revise short fiction. The course will follow a workshop model in which students read and critique each other's stories. We will read one contemporary story collection as well as assorted published short stories. Students are expected to produce two revised short stories by the end of the semester.

Eng 402:01 Advanced Nonfiction Workshop
K. Laymon T TH 2:30-3:45
Ext: 6949 kmlaymon@olemiss.edu

In this class we will use the workshop to create memoir, personal essays and creative nonfiction. How can we push our creative limitations while creating competent, meaningful personal essays? How can we discover and perform that discovery for our readers? Can we write and read through the ambiguities implicit in gender, race, place, time, sexuality, class, shame and identity while keeping our readers locked in, eager to turn the page? How does the shifting of one's geographic or metaphorical place shape one's internal voice and sense of home? What does the writer Dana Johnson mean when she says that home, voice and the blank page are our only mobile metaphors? Can you bring for love to your writing and your writing rituals? What are you afraid to write? This workshop will push students to write and revise in wholly different ways. We will read a number of the most passionate, skilled nonfiction writers in the country.

Eng 411:01 Special Topics in Cinema and/or Media Studies:
Native American Film: "Seeing Red"
A. Trefzer T 3:00-6:00
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. In the first half of the course, we will examine non-native film productions of Indians; in the second half of the course, we will analyze the response and contestation of these images in films produced and directed by native Americans. Films include among others John Ford's *Stagecoach* (1939), Robert Flaherty's *Nanook of the North* (1922), Chris Eyre's *Smoke Signals* (1998), Randy Redroad's *Doe Boy* (2002), and Sherman Alexie's *The Business of Fancy Dancing* (2002).

Eng 434:01 Special Topics in Early American Literature: New
World Desires
C. Wigginton T TH 1:00-2:15
Ext: 7674 chwiggin@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 about early America. We will pay close attention to how desire relates to gender and sexuality as well as race, economics, politics, and spirituality. Over the course of the semester, we will ask two questions. First, how did desire shape interactions and identities 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*, Catalina de Erauso's *Lieutenant Nun*, Hannah Webster Foster's *The Coquette*, Charles Brockden Brown's *Edgar Huntley*, the poetry of Anne Bradstreet and Edward Taylor.

Eng 439:01 Special Topics in Victorian Literature:
"The League of Extraordinary Gentlemen": The
Afterlives of Late Victorian Literature (Capstone)
D. Novak T TH 2:30-3:45
Ext: 7456 dnovak@olemiss.edu

The Invisible Man, Allan Quartermain, Mina Harker, Dr. Jekyll and Mr. Hyde, Dorian Gray. All of these iconic figures grew out of British culture at the end of the century—the 1880s and 90s, or the Fin de Siècle. They remain popular subjects for films and adaptations, and our own fin de siècle saw the launch of a graphic novel, the "League of Extraordinary Gentlemen" in 1999 (followed by a movie in 2003), which envisioned these figures as a team to protect the interests of the British Empire. Reading novels like *Dracula*, *The Picture of Dorian Gray*, *The Island of Dr. Moreau*, *King Solomon's Mines* among others, we will be exploring the cultural anxieties and fantasies of a period that saw upheavals in gender roles (what George Gissing referred to as "Sexual Anarchy"), the dramatic emergence of sexual identity as a social category, as well as both the peak of the British Empire and the start of its decline. If Evolution and Darwinian thought continued to preoccupy late nineteenth-century culture, its obverse, Devolution (what Max Nordau called "Degeneration") preoccupied fin de siècle science and literature perhaps most famously in H.G. Wells's *Time Machine*. The emergence of psychoanalysis in the late nineteenth-century finds its most memorable and enduring image in the figure(s) of Dr. Jekyll and Mr. Hyde. But one of the reasons these figures remain so popular (witness *Twilight*, *True Blood*, *Penny Dreadful*) is that our culture is still obsessed by fin de siècle anxieties—fears of invasion and *conversion* by foreign Others, fears of our own secret desires or dark halves, fears of collapsing boundaries between genders or even between animal and human (*The Island of Doctor Moreau*). Our post-modern present and future is still haunted by fin-de-siècle specters and monsters.

Eng 448:01 Special Topics in 20th & 21st Century British Literature: Blitzed: British Culture of the Second World War
I. Whittington T TH 9:30-10:45
Ext: 7670 iwhittin@olemiss.edu

This course sheds light on a brief and turbulent moment in British literary history: the Second World War. While the 1939-1945 period is often remembered as “The People’s War,” in which a plucky island nation banded together to defeat the Nazis and build a fairer society post-war, the truth is more complex. This course will consider how mythologies of wartime solidarity tended to paper over considerable social fractures of region, class, gender, and race, while still providing British citizens with a meaningful future towards which they might labour. Our objects of focus will mostly be prose fiction (by authors such as Elizabeth Bowen, Graham Greene, and Virginia Woolf), but we will also include some poetry (by Louis MacNeice, Keith Douglas, and others), film (by directors such as Charlie Chaplin, Humphrey Jennings, and the Powell and Pressburger duo), and radio.

Eng 465:01 Special Topics in Native American Literature: The Best and the Best Known (Capstone)
A. Trefzer T TH 11:00-12:15
Ext. 7675 atrefzer@olemiss.edu

Some of the best contemporary fiction is written by Native Americans. In this course, we will study some of the “classics” of the Native American canon: novels by N. Scott Momaday, Leslie Marmon Silko, Louise Erdrich, Linda Hogan, Sherman Alexie, Louis Owens, and Thomas King. In addition, we will investigate the literary, historical, biographical, and cultural contexts relevant to each writer. This course is based on the premise that to understand the native American novel, one must also look inside short stories, poems, autobiographies, literary criticism, and film. Therefore, the novels will be supplemented with information drawn from other genres that help illuminate the diversity of Native American cultures and their histories.

Eng 473:01/AAS 473 African American Literature & The Justice System: Prison & The Literary Imagination
P. Alexander T TH 9:30-10:45
Ext. 5602 pealexan@olemiss.edu

With well over 2 million people behind bars in the United States, imprisonment is quickly becoming an ordinary experience in “the land of the free.” In this course, participants explore how writers of twentieth

century African American literature depict prison life, and more broadly, how they confront ethical issues related to the U.S. criminal justice system. We will focus on narratives produced about and from peon camps, county jails, high-security facilities, and death row cells from a wide range of narrative forms—including the short story, novel, poem, letter, essay, and autobiography.

We will juxtapose our literary study of prison life with photographic and cinematic prison narratives, paying careful attention to how authors of African American literature complicate and expand discourse on police intimidation, racial profiling, state violence, gendered social control, discriminatory sentencing, indefinite solitary confinement, racialized prisoner abuse, and an increasingly punitive and privatized U.S. prison system. Likely literary texts we will study include Chester Himes’s short story “To What Red Hell,” novels like Richard Wright’s *Native Son*, Octavia Butler’s *Kindred*, and Ernest Gaines’s *A Lesson Before Dying*, the poems of Etheridge Knight, Martin Luther King Jr.’s *Letter from Birmingham Jail*, the prison letters of George Jackson, the autobiographical writings of Malcolm X, Angela Y. Davis, Assata Shakur, and Robert Hillary King, and the essays of Mumia Abu-Jamal.

Eng 478:01 Studies in Irish Literature: The Irish Short Story
G. Schirmer M W 3:00-4:15
Ext. N/A eggas@olemiss.edu

One of the most remarkable achievements in Irish writing in the 20th and 21st centuries has come in the form of the short story. Since the publication of James Joyce’s *Dubliners* in 1914, Irish writers of all kinds have found the short story to be an ideal form for exploring political, cultural, social, and personal issues gathered around the question of what it means to be Irish in the modern and postmodern world. In addition to major figures like Joyce, Frank O’Connor, and William Trevor, authors to be considered probably will include Sean O’Faolain, Liam O’Flaherty, Elizabeth Bowen, Mary Lavin, John McGahern, Edna O’Brien, Bernard MacLaverty, Colm Tóibín, Mary Morrissey, and Colin Barrett.

Eng 486:01 Special Topics in Postcolonial Literature: Narrative Across Cultures
M. Bhagat-Kennedy T TH 2:30-3:45
Ext. N/A mbk@olemiss.edu

This course examines a range of narratives—films, plays, novels, autobiographies, and poetry—from across the globe that urge us to consider an age-old philosophical conundrum: what do we really know about the world and how do we know it? How do factors like gender, social class, or upbringing influence our beliefs, knowledge, and even our morality? In this course we will explore a number of narratives from

regions including South Asia, Africa, the Caribbean, the Middle East, and Latin America that provide striking insights on this topic, paying close attention to how formal artistic decisions can enhance meditations on political and social oppression, criminality and justice, gender and sexuality, and youth and innocence in their local and particular contexts. In addition to studying two films, we will read literature by J.M. Coetzee, Naguib Mahfouz, Gabriel Garcia Marquez, Arundhati Roy, among others.

Eng 488:01 Special Topics: Gender/Sexuality Studies: Queer Theory (Capstone)
J. Harker T TH 9:30-10:45
Ext: 3172 jlharker@olemiss.edu

Queer theory is an interdisciplinary field of inquiry that questions cultural assumptions about sexuality and gender. Rather than viewing sexuality and gender expression as natural and fixed, queer theorists interrogate the ways that specific cultures frame certain identities as normal and others as deviant. The “queer”—that is, what falls outside the normal, or the normative—becomes a repeated site of analysis and resistance. Queer theory grew out of both political and intellectual movements. It owes a great debt to women’s liberation and gay liberation, but its specific naming as “queer theory” grew out of AIDS activism of the 1980s, when a depraved indifference to the “queer” by mainstream society exacerbated a health crisis into a plague.

As an interdisciplinary mode of analysis, queer theory incorporates the literary, the historical, the political, the aesthetic, and the postcolonial. Queer theorists critique identity, constructions of race, traditional notions of history, heteronormativity, and colonialism in their suspicion of the normative and elevation of the queer. This course will study foundational theorists of queer theory, including Michel Foucault, Judith Butler, and Eve Sedgwick, and investigate some of the ongoing debates and conversations in queer theory. Possible writers include Jack Halberstam, John Howard, E. Patrick Johnson, Elizabeth Freeman, Jasbir Puar, and Gayatri Gopinath. Class requirements include weekly reading responses, a 1500-word book review, and a final 7-8 page paper.

Eng 506:01 Old English I
L. Brady M 3:00-5:30
Ext: N/A lmbrady@olemiss.edu

Unlock your word-hoard and learn *wordrihta fela* (many proper words) in an introduction to the Old English language and its literature. The first half of the semester will be an intensive study of Old English grammar (phonology, morphology, syntax, and vocabulary), accompanied by shorter readings in prose. The latter

portion of the course will turn to longer translations of prose and an introduction to Old English heroic poetry. Course requirements: class participation and weekly translation, midterm, final, and a research paper for graduate students. There are no prerequisites, and this course is open to both advanced undergraduate and graduate students. This course 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 or call 915-7689.

