

Department of English

Undergrad Course

Descriptions

Spring 2019

Eng 103:01 **Appreciation of Literature**
R. Eubanks **T TH 2:30-3:45**
 wreubank@olemiss.edu

This course will cover a varied selection of contemporary fiction, poetry, and creative nonfiction and discuss their merits, with particular attention to the craft of the author and the various aspects of the art of storytelling. Along the way we will develop a vocabulary of terms that will give students a language to analyze and explain their experience with literature. In the course of the semester we will also discuss the potential of stories, their relation to human experience, and the power of metaphor and how it shapes our perception and experience of the world.

Eng 221 **Survey of World Literature to 1650**

Eng 222 **Survey of World Literature since 1650**

Eng 223 **Survey of American Literature to Civil War**

Eng 224 **Survey of American Literature since Civil War**

Eng 225 **Survey of British Literature to 18th Century**

Eng 226 **Survey of British Literature since 18th Century**

Eng 299:01 **Literary Interpretation**
A. Pfrenger **T TH 2:30-3:45**
 pfrenger@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.

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

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

Eng 300:01 **Introduction to Creative Writing**
H. Beard **MWF 10:00-10:50**
 hbeard@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. Spencer **MWF 11:00-11:50 (Section 5)**
 MWF 1:00-1:50 (Section 2)
 ecspence@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
M. Bondurant T TH 1:00-2:15
mrbondur@olemiss.edu

This class is designed to introduce students to the genres of poetry and short fiction. Students will examine technical aspects of craft in representative literary works and engage in workshops and exercises designed to improve their ability to create meaningful works of art.

Eng 300:06 Introduction to Creative Writing
B. Fennelly T TH 9:30-10:45
bafennel@go.olemiss.edu

This class will introduce students to the joys of writing poems, stories, and essays. We'll seek to become familiar with some classics of the three genres and learn techniques and terms which will help us produce our own pieces of literature. We'll use our work to explore the big questions, like who we are and what we're doing here on earth.

Eng 301:01-02 Poetry Workshop
B. Hobbs MWF 10:00-10:50 (Section 01)
MWF 1:00-1:50 (Section 02)
vhobbs@go.olemiss.edu

English 301 is an Introduction to Poetry class. We will develop a vocabulary to use while discussing assigned readings, and from those assignments, we will learn how to craft our own poems. We will discuss strengths and weakness of our poems in a workshop setting and learn to appreciate the value of constant revision. The bulk of the grade is from a final portfolio of poems. Lively participation is a requirement and also makes the course quite fun.

Eng 301:03 Poetry Workshop
A. Nezhukumatathil T TH 9:30-10:45
acnezhuk@olemiss.edu

ENG 301 is the continued study of forms and techniques of poetry. This is a vibrant studio/workshop class with intensive writing done both in and out

of the classroom. Classes will be conducted with craft exercises/lectures, interspersed with peer workshop. 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 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 for the final that celebrates the wide variety and depth of your study of the craft of poetry.

Eng 302:02 Fiction Workshop
T. Franklin T TH 11:00-12:15
tfrankli@olemiss.edu

This class is designed to make students better readers and writers of short fiction. Through close readings of published short stories, we will examine terms, concepts and practices; then, in intensive workshops, we'll apply what we've learned as we critique original short fiction written by class members. Each writer will contribute two new, original short stories for group review. By the end of the semester, students should have a deeper understanding of how short fiction works.

Eng 303:01 Nonfiction Workshop
K. Laymon MW 4:00-5:15
kmlaymon@olemiss.edu

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 love to your writing, your people and your rituals into your creative nonfiction? What are you most afraid to write? What are you most afraid to read? What parts of creative nonfiction writing give you the most joy? Do you see useful distinctions between craft and content, politics and prose, identity and characterization? With the help of James Baldwin, Zandria Robinson, Rachel Kaadzi, Alexander Chee, and your classmates, these are questions we'll explicitly and implicitly explore in this creative nonfiction workshop this semester.

Eng 317:01 Chaucer: The Canterbury Tales
S. Baechle T TH 1:00-2:15
sebaechl@go.olemiss.edu

Geoffrey Chaucer wrote in a time of great social, political, and religious upheaval, a time in which the stakes of English writing were uncertain. This course examines Chaucer's efforts during that period to create sustained fiction in English through his most ambitious and experimental

work, *The Canterbury Tales*. We will learn about earlier forms of English, its sounds, and its poetry, while reading stories ranging from the lascivious to the sacred. Regular quizzes will help strengthen your language and translation skills while short papers and midterm and final exams will allow you to explore and synthesize larger ideas about Chaucer, his times, and his work. Ultimately, we will find out what earned Chaucer the title “Father of English poetry.”

Eng 324:01 Shakespeare
I. Kamps T TH 9:30-10:45
egkamps@olemiss.edu

We will study intensely some of Shakespeare's best known plays, and we will pay close attention to them both as aesthetic documents and as cultural artifacts that afford us a glimpse into early modern society and culture. We will therefore learn about Shakespeare's historical moment while also working to achieve a general and a detailed knowledge of Shakespeare's plays and the rich language in which he wrote them. Plays under consideration for the spring are: *A Midsummer Night's Dream*, *Romeo and Juliet*, *Much Ado About Nothing*, *Hamlet*, *Richard II*, *Henry V*, *Titus Andronicus*, *Twelfth Night*, *Othello*, *Measure for Measure*, *Macbeth*, *All's Well that Ends Well*, and *King Lear*. Requirements: attendance, participation in discussions, regular quizzes, 3 exams (including a comprehensive final exam).

Eng 328:01 Studies in Early Modern Literature: Staging the Renaissance Body
K. Raber T TH 9:30-10:45
kraber@olemiss.edu

How did people in the Renaissance think about the body—its composition, its vulnerabilities, its gender, its analogical relation to other objects or systems? How did they understand disability? What role did humorism play in the treatment of disease, or the understanding of identity and behavior? How did scientific discoveries in the period reveal the body's secrets—and what mysteries remained unexplained? Most of all, how did the theater represent these issues to Renaissance audiences? In addition to a group of plays that focus in different ways on bodies and the experience of embodiment (Jonson's *Bartholomew Fair*, Middleton's *Revenger's Tragedy* and *A Chaste Maid in Cheapside*, Ford's *'Tis Pity She's a Whore*, and Webster's *The Duchess of Malfi* plus one or two of Shakespeare's plays) we will look at some non-dramatic and non-literary background texts from the period, and some short scholarly pieces to help us explore these and related questions. Students will be responsible for quizzes on the readings, at least two papers, plus a final exam.

Eng 333:01 Studies in Early American Literature: American Mythologies
P. Reed MW 2:30-3:45
preed@olemiss.edu

In this class, we will read a selection of early American texts along with some criticism in order to discuss the stories we collectively tell ourselves about who we are and what we are doing here. We'll use early American literature to consider some of the well-known stories we tell ourselves: about American religion (the First Thanksgiving, the Salem witch trials), democratic ideals (in the revolutionary), and social mobility (Ben Franklin's *Autobiography*). In class discussion and in a final research project, we will examine the well-known stories about who gets to be American and who does not, and what it means to tell oft-repeated tales in a constantly changing America.

Eng 338:01 Studies in Victorian Literature
P. Wirth T TH 1:00-2:15
pwirth@olemiss.edu

We will read all or most of the following: poems by Tennyson, Browning, Emily Bronte, Arnold, and Hopkins; Charles Dickens, *Hard Times*; George Eliot (Mary Ann Evans), *The Mill on the Floss*; Thomas Hardy, *Tess of the d'Urbervilles*; Friedrich Engels, *The Condition of the Working Class in England*; John Stuart Mill, *On Liberty*; John Ruskin, selected prose. Our focus will be on specific works of literature, but we will pay some attention to the historical background, particularly the Industrial Revolution.

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

Eng 340: 01 Studies in Antebellum American Literature: The American Civil War in History and Literature
K. McKee/ J. Neff T TH 2:30-3:45
kmckee@olemiss.edu

Team-taught by a history professor and an English professor, this cross-listed class will explore how contemporaries recorded and experienced the Civil War, as well as consider how this crisis of national identity figures in subsequent historical and literary accounts of the period. We will cluster readings and assignments around a series of topics, including slavery and race; valor and cowardice; death, trauma, and displacement; masculinity and femininity; and the politics of remembrance. Assignments will include fictional and non-fictional readings, regular quizzes and exams, and a semester-long project culminating in a research paper. Students wishing to

earn English credit should register for ENG 340; students wishing to earn History credit should register for HST 490.

Eng 347:01 **Greek Mythology in 20th & 21st Century U.S. Literature: Nectar and Monsters**
A. Nezhumatathil **T TH 11:00-12:15**
 acnezhuk@olemiss.edu

In order to better investigate various reinterpretations of Greek myth in recent literature (novels, poems, short stories), as well as their many literary and visual expressions, we'll take a closer look at some foundational texts: the newest (and only!) translation of *The Odyssey* by a woman, (Emily Wilson), and selections from *The Iliad* and Ovid's *Metamorphoses*. Then we'll turn towards contemporary texts to further explore and revel in various retellings of Greek myth. These may include *Circe*, by Madeline Miller, *The Penelopiad*, by Margaret Atwood, *Nightingale*, by Paisley Rekdal, *Mother Love*, by Rita Dove, *Meadowlands*, by Louise Gluck, *The Song of Achilles*, by Madeline Miller, and other poetry selections from Derek Walcott, Lucille Clifton, and H.D. Requirements: various written reading responses, a midterm, and a final research paper.

Eng 352:01 **Studies in Contemporary Literature: The CounterCanon**
D. Parsons **MWF 11:00-11:50**
 djparson@olemiss.edu

David Damrosch says that the counter canon "is composed of the subaltern and 'contestatory' voices of writers in languages less commonly taught and in minor literatures within great-power languages." This can and does include voices from marginalized authors, works outside established genre traditions, and experimental forms that have been influential to the literary tradition. This class endeavors to track a kind of counter canon in contemporary American literature from the 1950s to today. Texts will include *Ceremony*, *Angels in America*, *Feeld*, *Dictee*, *Bluets*, and *Citizen* as well as individual short stories and poems spanning the time period.

Eng 354:01 **Survey of Southern Literature**
J. Hall **T TH 9:30-10:45 (Section 01)**
 T TH 11:00-12:15 (Section 02)
 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 probably read books by at least three of the following authors: Faulkner (the University Reads author for this year), Carson McCullers, Natasha Trethewey, Eudora Welty, Cormac McCarthy, Harper Lee, Larry Brown, or 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 **African American Literature Survey since 1920**
P. Alexander **T TH 2:30-3:45**
 pealexan@olemiss.edu

This course surveys twentieth-century African American literature, tracing major developments in the field from the Harlem Renaissance to the contemporary moment. In terms of genre, we will read widely, examining essays, novels, autobiographies, poems, and dramatic works. While we will examine all assigned works in specific historical and political contexts (including the New Negro, Civil Rights, and Black Arts Movements), we will be particularly attentive to those themes that unify these works, such as the search for voice, the 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, James Weldon Johnson, Richard Wright, Ann Petry, Ralph Ellison, Malcolm X, James Baldwin, Lorraine Hansberry, Maya Angelou, Amiri Baraka, J. California Cooper, and Ernest Gaines.

Since the volume of African American literary works produced from the Harlem Renaissance to present is too large for a comprehensive survey, the authors we study should be understood as reflecting representativeness. As a whole, this course equips its participants to critically explore how a distinct African American literary tradition gets created and debated throughout the twentieth century.

Eng 362:02 **African American Literature Survey since 1920**
E. Scurlock **T TH 9:30-10:45**
 eyoungmi@olemiss.edu

Eng 386:01 Gender on Film: Interpreting Jane Austen
E. Drew T TH 11:00-12:15
eedrew@olemiss.edu
****Cross-listed with Gender Studies 386****

Jane Austen is one of the most widely adapted authors in the English language. Over the 200 or so years since she published her first novel, scores of plays, movies, spinoffs, sequels, parodies and homages have appeared in cultures from Hollywood to Bollywood. What's less well-known is that Austen's own works themselves parody, adapt and allude to plays and novels from her own time, making her novels themselves a part of the same process of cultural recycling that produced movies like *Bride and Prejudice* or novels like *Pride and Prejudice and Zombies*. In this course, we will study Austen's novels, the literature that inspired her fiction, and several of her modern-day adaptations. The purpose is to examine each of these works as an act of interpretation—interpretation by Austen of earlier novels, and interpretation of Austen's novels by later playwrights, filmmakers and writers. Our goal will be to uncover the underlying assumptions, values and cultural ideas that each of these interpretations reveals through what its creators choose to take from their predecessors and what they choose to leave out. By studying Austen's novels in comparison to the adaptations they have spawned, we will arrive at a clearer understanding of the original novels themselves, and of their significance to our contemporary culture.

Eng 389:01 Studies in American Environmental Literature
A. Fisher-Wirth T TH 2:30-3:45
afwirth@olemiss.edu

In this course we will read major works of nonfiction, fiction, and poetry that have helped shape environmental awareness and action since the mid-19th century. The course will emphasize discussion and various types of writing, including reading and nature journals. Course counts for Eng or Envs credit.

Eng 397:01 Fantasy Fiction in the UK
B. Spencer T 6:00-8:30
ecspence@olemiss.edu

This hybrid course focuses on the timeless works of British fantasy fiction authors and, throughout the spring semester, gives students a chance to craft their own creative works. Spring break will be spent abroad in fabulous Edinburgh and London where the group will visit the many haunts associated with J.R.R. Tolkien, C.S. Lewis, J.K. Rowling, Mary Shelley, and Neil Gaiman. Highlights include a “back door” tour of literary Edinburgh, tea at the Balmoral Hotel where J.K. Rowling penned her final

words of the *Harry Potter* series, a side excursion to Oxford for essential Tolkien/Lewis-related sites such as the Eagle and Child pub, Magdalen College, and Wolvercote Village. In London, we'll enjoy a double-decker bus tour of the city, visit the Tower of London and attend at play at Shakespeare's Globe Theatre. In addition to taking in the sites of London—including the British Museum, The British Library, evensong at Westminster Abbey, and a bankside walk along the Thames—accommodations will be just steps away from famous Kings Cross Station. *Note: Students must register for this class through UM Study Abroad via Brad Noel. Email brad@olemiss.edu.

Eng 400:02 Advanced Poetry Workshop
M. Ginsburg MW 3-4:15
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. This advanced class will incorporate the study and writing of both formal and free verse poetry.

Eng 401:01 Advanced Fiction Workshop
G. Greenwell T TH 2:30-3:45
grgreenw@olemiss.edu

This course is an advanced study and practice of the craft of fiction.

Eng 403:01 Advanced Screenwriting Workshop
C. Offutt M 3-5:30
offutt@olemiss.edu

This is an advanced screenwriting class.

Prerequisites are ENG 304 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. There are no restrictions on what genre you write. No cell phones or computers.

Eng 407:01 Special Topics in Literary Theory: History & Literature
J. Solinger T TH 11:00-12:15
solinger@olemiss.edu

This advanced seminar considers the many ways in which writers, critics and historians have conceptualized the relationship between history and literature. Although conventional wisdom insists that history is only the background for understanding texts, this model of historicism has its own history, and literature itself is one of the sources for modern historical thinking. Did you know that the expansion of literary studies in the early 20th-century has its origins as a protest against historical analysis? Or that late 20th-century debates over the so-called radicalization of American universities involved fights over how critics historicized (or failed to historicize) Shakespeare's plays? Did you know that the first English novelists promoted their fictions as types of history, and that later writers, such as Sir Walter Scott and Jane Austen, marketed their novels as alternatives to history books? Over the past 50 years, writers, critics, historians, and hard-to-categorize theorists have expanded our sense of what counts as history and of what counts as literature, of what forms these discourses take, and of how history and literature relate to one another and to reality itself. This seminar explores these topics as it charts the shifting boundaries between literature and history, from the Enlightenment theorization of history to the subsequent formation of the disciplines of history and English to current efforts to formulate 'posthistorical' ways of reading. Readings include 18th-century novel prefaces, some poetry by Keats, two novels—Jane Austen's *Northanger Abbey* and Sir Walter Scott's *Waverley*—as well as Shakespeare's play, *The Tempest*, and Virginia Woolf's essay, *A Room of One's Own*. Theory may include writings by Georg Lukacs, Raymond Williams, Fredric Jameson, Michel Foucault, Hayden White, Michel de Certeau, Catherine Gallagher, Nancy Armstrong, and Rita Felski. Reading quizzes, two papers, and a final exam.

Eng 421:01 Literature of Medieval Europe: History of the Book in the Middle Ages
S. Baechle T TH 2:30-3:45
sebaechl@olemiss.edu

This course is a study of books—not the texts, the narratives and poetry they contain, but of the books themselves. We will examine the culture of the book in the Middle Ages, from the construction and design of a page, the scribes who transmitted (and often meddled with) authors' works, and the wide range of readers they reached. We will learn the processes of

putting books together in the Middle Ages, gain some facility with identifying and reading medieval handwriting, study specific kinds of books and groups of readers in more detail, follow the spread of the printing press into the Americas, and finally, consider the significance of the material text in the digital age. How, we will ask, did the form of a book shape the text it contained, and vice versa? What can we know about book owners, readers, and producers from centuries past, based on the texts that they owned? And what can this knowledge tell us about our own book cultures?

Eng 422:01 Literature of Medieval Piety: Making Magic in the Middle Ages (CAPSTONE)
M. Hayes T TH 2:30-3:45
hayes@olemiss.edu

Thanks in part to its significance in medieval fantasy literature, "magic" is definitively associated with "the Middle Ages" in our culture's popular mindset. In our contemporary media, the category of "medieval magic" includes phenomena as diverse as witchcraft, necromancy, divination, and the ability to manipulate the natural world. But what would "magic" have included for medieval people? And how did they distinguish between heretical sorcery (that suggested traffic with the devil), Christian miracles (that evinced divine intervention), and folk magical practices (that resided somewhere in between)?

We will study two types of texts. One is documents that describe "magic," often in order to limit it or punish it. The other is literary works—such as selections from Chaucer's *Canterbury Tales* and Arthurian literature—in which cultural attitudes about magic become reinvented as literary tropes. Latin, continental, and Old English texts will be read in translation. The (brief) Middle English readings will be in the original language.

This course fulfills the "capstone requirement" for English majors. The semester's written work will culminate in a research paper (ca. 15 pages). Additionally, this course counts toward the undergraduate minor in medieval studies.

Eng 428:01 Special Topics Early Modern Literature: Ability and Disability in Early Modern English Culture
A. Friedlander T TH 11-12:15
ari@olemiss.edu

This course introduces students to the major movements of disability theory and uses them to investigate representations of able and disabled bodies in Renaissance literature and culture. We will examine disability as a cultural phenomenon with historical and socio-economic dimensions

while remaining cognizant of the body's materiality and how it shapes these discursive realities. Beginning with a unit on contemporary medical and cultural models of disability, we move on to units that pair early modern texts with criticism on the gender, sexual, social, and racial politics of disability. The first unit will be on class and disability in mid-sixteenth century popular crime literature, followed by a unit on what is often called "queer crip" sexuality in seventeenth century drama and poetry, including plays by Thomas Heywood and Richard Brome. Next, we will study class and madness in Shakespeare's *King Lear*, before ending with a unit on religion, service, and blindness in Milton. Throughout the course we will consider how early modern texts both reflect and challenge modern ideas about disability and the body. Critical and theoretical readings will include: Rosemarie Garland-Thomson, Tobin Siebers, Ellen Samuels, Robert McRuer, Jasbir Puar, Lennard Davis, Valerie Traub, David Mitchell, and Sharon Snyder, among others.

Eng 435:01 Transatlantic Literature to 1900: The Body in 18th Century Literatures (CAPSTONE)
C. Wigginton T TH 1-2:15
cwiggin@olemiss.edu

The long eighteenth century (1660-1830) was a time of many revolutions: in politics, in religion, in literacy rates, in science, and in beliefs about human rights, gender, and race. Both British and American literatures from this time highlight that revolutions transformed not only national borders and knowledge about the natural world, but also how people understood their embodied selves. The body, though spoken of as self-contained, is also defined by its inter-connections. Bodies reside with their pleasures and pains at the nexus of the natural world and human community, mind and soul. In this class, we will read novels, short narratives, and poetry to explore how the body was a site of revolution. How are race and nation influenced by weather and food consumption? What is free will if the devil can possess one's limbs? Does a wedding merge bodies as well as hearts and lives? When does bodily punishment discipline the self? Do clothes make the man? Our ultimate aim will be to have lively conversations about literature, bodies, and the period's many revolutions. Possible texts include Aphra Behn's *Oroonoko*, Mary Rowlandson's *Sovereignty and Goodness of God*, Charles Brockden Brown's *Edgar Huntley*, and Mary Shelley's *Frankenstein*. This is a capstone course, and students will be required to write a substantial research essay (20+ pages).

Eng 450:01 Special Topics in 20th & 21st Century American Literature: The American Crime and Detective Novel
D. Barker T TH 1:00-2:15
dbarker@olemiss.edu

American detective novels and their many film adaptations have been important vehicles for defining America's values and belief in democracy and the rule of law, as well as revealing its darker vices and perversions. The tough talking detectives frequently acts as impartial (if at time cynical) arbiters of truth and justice and their investigations explore the world of mansions and swanky hotels as well as dive bars and back alleys. We will consider the cultural and historical moment of the Depression Era that gave rise to the genre, as well as the post WWII rise of film noir, and the impact on the genre of Cold War containment and the 60s cultural revolution and its aftermath. We will begin with the preeminent writers associated with detective fiction: Dashiell Hammett, James M. Cain, Raymond Chandler, and then expand the canon to include innovations in gender, race, and region with the works of Chester Himes, Sue Grafton, Sara Paretsky, Walter Mosley, Barbara Neely, Karin Slaught, James Lee Burke, Marcos McPeck Villatoro, and Sarah Gran.

Eng 454:01 Special Topics in Modernism (CAPSTONE)
I. Whittington T TH 8-9:15
iwhittin@olemiss.edu

This course offers an introduction to modernist literature, mostly British fiction, in the context of the explosion of new media in and around the early twentieth century. These new media—including telegraphs and telephones, phonographs and tape reels—forced writers to consider questions of human autonomy, aesthetics, and embodiment. That is, writers asked: to what extent do machines shape our lives? What is the relation between art for the masses and art for the self-proclaimed artistic elites? How do technologies that capture and transmit our voices and our likenesses alter our sense of bodily coherence? In addition to these very important questions, there will be car chases, bomb plots, and murder. Works will be drawn from a list of authors including Elizabeth Bowen, Joseph Conrad, Lucille Fletcher, E.M. Forster, Henry James, Dorothy Sayers, Muriel Spark, and Bram Stoker.

Eng 461:01 Special Topics in Southern Literature: Mississippi Literature
B. Fennelly T TH 11-12:15
bafennel@olemiss.edu

In this advanced reading and writing intensive class, we'll seek to understand why the literary history of Mississippi is so rich and varied. While we will begin with William Faulkner and Eudora Welty, the bulk of the class will be spent reading books by our most exciting contemporary writers, including Richard Ford, Jesmyn Ward, Kiese Laymon, Natasha Trethewey, Mary Miller, Angie Thomas, and others. We

will attend readings and have class visitors and immerse ourselves in the challenging and vibrant world of literature around us.

**Eng 468:01 Major African American Writers:
Malcolm/Martin/Barack**

**P. Alexander T TH 11:00-12:15
pealexan@olemiss.edu**

Malcolm X and Martin Luther King, Jr. They are two of the most iconic, charismatic, and anthologized Black male orators of the past half century. As we approach the third decade of the twenty-first century, their speeches, autobiographical writings, letters, essays, and political visions continue to make headlines, inspire book manuscripts and mass movements, and expand the field of African American literary studies. Now, at a moment in U.S. history marked by the prizewinning literary production of another alluring Black male orator—the 44th U.S. President Barack Obama—the time is particularly ripe to revisit works by and about Malcolm and Martin with a more critical eye.

In this course, we will analyze the speechmaking techniques and self-writing practices of Malcolm, Martin, and Barack, as well as the reception of these techniques and practices in literary, scholarly, and pop culture discourses. We will examine famous and obscure works by these African American male orators, paying careful attention to how conventional notions of the American Dream, freedom, justice, criminality, racism, racial uplift, nationhood, and Black identity are conceptualized anew in works authored by and about these figures.

Readings and screenings include Malcolm's speeches, "20 Million Black People in a Political, Economic, and Mental Prison," "Message to the Grassroots," and "The Ballot or the Bullet," *The Autobiography of Malcolm X*, and Spike Lee's film *Malcolm X*; Martin's speeches, "I Have a Dream," "A Time to Break Silence," and "I See the Promised Land," and Ava DuVernay's film on King and the Civil Rights Movement, *Selma*; and Barack Obama's speeches, "The Great Need of the Hour" and "A More Perfect Union," and his autobiography, *Dreams from My Father*.

**Eng 469:01 Special Topics in African American Literature:
Trauma in the African American Memoir**

**D. Harriell W 3:00-5:30
harriell@olemiss.edu**

English/ African American Studies 469 is a course designed for advanced 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 trauma in African American literary memoirs, we will familiarize ourselves with recurring themes, tropes, perspectives and narrative styles. We will also explore the historical tradition and accompanying perspectives. Although our primary emphasis will be the literary memoir, we may additionally consider criticism, interviews, novels, and visual representations. Through classroom and small group discussions, we will attempt to complicate our readings while also interrupting our expectations for the traumatic literary memoir. We will consider questions such as: what are the qualities of trauma and or the traumatic narrative? How does trauma manifest in these narratives? What's the role of catharsis and resolution? How does the historical role of trauma in relationship to the African American experience in America play out? In what ways are 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 traumatic African American literary memoir.

**Eng 478:01 Special Topics in Irish Literature: William Butler
Yeats**

**P. Wirth T TH 9:30-10:45
pwirth@olemiss.edu**

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

It is relatively easy to see poetry as rhetoric or as sentiment. What Yeats demands is more difficult. We will consider Yeats's works, not only in terms of image and rhythm and ideas and emotion, but as a vision of reality. That means, in part, evaluating Yeats's critique of the modern world and his claim to be the voice of "a greater renaissance—the revolt of the soul against the intellect—now beginning in the world."

Our main text will be *Selected Poems and Four Plays*, edited by M.L. Rosenthal. We will give most of our attention to the poems, from 1889-1939. We will also read all four of these plays and, in addition, probably *At the Hawk's Well* and selections from Yeats's *Autobiography*.

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

**Eng 506:01 Old English I
L. Brady M 3:00-5:30 pm
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 poetry. Course requirements: class participation and weekly translation, midterm, final, and a research paper for graduate students. There are no prerequisites. This course satisfies the pre-1800 requirement for English graduate students.

students can schedule appointments through our online appointment calendar at www.olemiss.edu/depts/writing_center or call 915-7689.

Eng 521:01 Special Topics in English: Eudora Welty
A. Trefzer T 4:30-7:00
atrefzer@olemiss.edu
****For Education Graduate Students only****

One of the most influential writers of the twentieth century is Eudora Welty who chronicled life in Mississippi from the 1930s well into the 1980s when her memoir *One Writers Beginning* was published. Short stories launched her career, and she became a master of the American short story. Her work was selected several times to appear in *Best American Short Stories* and won multiple literary awards. To this day, her short story collections are the cornerstones of her literary achievement. This course focuses specifically on the genre of the short story and Welty's four story collections: *A Curtain of Green* (1941), *The Wide Net* (1943), and *The Golden Apples* (1949), and *The Bride of the Innisfallen* (1955). Designed for secondary school teachers and graduate students in the School of Education, this course requires weekly presentations on pedagogy and literary scholarship as well as a seminar paper.



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