

Department of English

Undergrad Course

Descriptions

Spring 2016

222: 01-18	Survey of World Literature since 1650
223: 01-12	Survey of American Literature to the Civil War
224: 07-24, 39-50	Survey of American Literature since the Civil War
225: 01-06,	Survey of British Literature to the 18th Century
226: 01-12, 14-25	Survey of British Literature since the Romantic Period
299:01 E. Drew Ext. 2783	Literary Interpretation MW 2:30-3:45 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. 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.

**299:02
I. Kamps
Ext. 7439**

**Literary Interpretation
T TH 9:30-10:45
egkamps@olemiss.edu**

This is the gateway course for upper-division coursework in English that introduces students to methods of close reading and textual analysis. Students will develop the writing and research skills required of literary studies, build their critical vocabularies, and gain experience analyzing the formal features of fiction, poetry, drama and their subgenres. In addition to studying the major genres of literature, we will examine the aims and conventions of the literary critical essay and extend this inquiry to literary studies more generally. The goal is to better understand the nature and function of literature and literary criticism as well as to become more creative and critical thinkers, more effective writers, and more resourceful scholars.

**299:03
K. Lechler
Ext.**

**Literary Interpretation
T TH 11:00-12:15
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 three 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.

**302:05
M. Cain
Ext.**

**Introduction to Creative Writing
MWF 11:00-11:50
mcain@go.olemiss.edu**

English 302 is a course designed to introduce students to the fundamentals of creative writing, both as writers and as readers of contemporary poetry and prose. A specific emphasis is placed on how different writers approach the challenge of subverting narrative and normative language, evoking a sense of lawlessness—particularly in

the context of our postmodern Digital Age. This course is structured around the assumption that good writers are also good readers; accordingly, students will study poetry, fiction, nonfiction, graphic narrative, and hybrid/experimental texts by a variety of authors, most of whom are contemporary. This is a three-genre course (comprising poetry, fiction, and nonfiction), and we will discuss ways in which various texts defy and adhere to these labels.

302:04
V. Henry
Ext.
Introduction to Creative Writing
MWF 9:00-9:50
vhenry@go.olemiss.edu

This class is designed to introduce students to three genres: poetry, short stories, and creative nonfiction. Students will examine aspects of craft and engage in exercises that improve their ability to create meaningful works of literature. Students will leave the class with a portfolio of original work and an ability to productively participate in conversations about creative texts.

In this course, you will learn the foundational techniques of creative writing and read works such as short stories, essays, and poems like writers do with an eye for craft, for the way the thing was made. You will use the readings as inspiration to create your own original works. We will focus on how to make words work for you, answering questions like: How might I critique and explore another's work? and How can writing be relevant in my life?

302:01
M. Woodward
Ext.
Introduction to Creative Writing
MWF 10:00-10:50
mwoodwar@go.olemiss.edu

Creative writing often flirts with or scorns established literary traditions. At its most seductive, it accomplishes both, using the artifices of craft to highlight the individual voice. In this course, we will study the foundational techniques of fiction, poetry & creative non-fiction, while paying equal attention to the contemporary voices who push hardest against these traditions. In doing so, we will look to find the pockets of our literary landscape where you can begin to find your voice as an emerging writer. We will also take advantage of our location in Oxford to participate in one of the country's most thriving writing communities. Authors studied will include both canonical voices &

contemporary standouts. This balance of writing & reading will strengthen your own voice, as well as your understanding of genre & craft. By the end of the semester, you will submit a revised essay, short story, or packet of poems to a literary journal to be considered for publication.

302:02
J. Harrington
Ext.
Introduction to Creative Writing
TTH 1:00-2:15
jeharrin@go.olemiss.edu

This course introduces students to the formal elements of writing poetry, creative nonfiction and fiction. We will read a variety of work in these three forms, with an emphasis on contemporary authors. Students will be expected to produce creative works in each of the genres. Craft essays will also be examined. Students will develop a vocabulary for discussing and evaluating writing, and improve their understanding of what works and why. Participation in classroom discussions is required, along with engagement in the workshop process. Evaluation will be based on participation, completion of writing and reading assignments, and a final portfolio. This class is a great opportunity to realize that story you always wanted to tell.

ENGL 302:06
M. Miller
Ext.
Introduction to Creative Writing
T TH 9:30-10:45
maryumiller@gmail.com

ENGL 302 is designed to prepare students for upper division coursework in creative writing. This three-genre workshop in fiction, poetry, and non-fiction will introduce students to the technical aspects of writing such as point of view, structure, tone, and theme. We will be reading intensely in these genres as well as creating original work. This class will focus primarily on contemporary authors, with an emphasis on women and persons of color, including work by Dorothy Allison, Ocean Vuong, Amy Hempel, Laura Kasischke, Jamaica Kincaid, and Roxane Gay.

311:02 **Beginning Fiction Workshop**
M. Miller **T TH 1:00-2:15**
Ext. **maryumiller@gmail.com**

ENGL 311 is a writing and reading intensive course with an emphasis on craft as well as experimentation. Over the course of the semester, students will learn to critically read their own work by offering thoughtful and generous critiques of the work of their peers. Discussions will include various literary elements such as point of view, theme, dialogue, and tone. Students are expected to workshop one short story as well as one piece of flash fiction. In addition, students will practice the craft of writing through in-class exercises and prompts.

311:03 **Beginning Fiction Workshop**
T. Franklin **T TH 2:30-3:45**
Ext. 2782 **tfrankli@olemiss.edu**

English 311 – an intensive fiction writing workshop wherein students will read work by published authors and write original short fiction. The course is designed to make students better readers and writers and to view the world like a fiction writer.

311:04 H **Beginning Fiction Workshop**
T. Franklin **T TH 1:00-2:15**
Ext. 2782 **tfrankli@olemiss.edu**

English 311 – an intensive fiction writing workshop wherein students will read work by published authors and write original short fiction. The course is designed to make students better readers and writers and to view the world like a fiction writer.

312:01 **Beginning Screenwriting Workshop**
C. Offutt **T 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.

Engl/Ling/Anth 313:01 **Introduction to Linguistics**
Chris Sapp **MWF 10:00-10:50**
Ext: 7664 **csapp@olemiss.edu**

This course will introduce you to the study of human language. The first half of the course is devoted to formal techniques of linguistic analysis in four basic areas: words, sounds, sentences, and meaning. The second half of the course addresses how language is used, how it changes, and how it is acquired. By the end of the course you will have a better understanding of what language is, how it is organized on various levels, and what it can tell us about the mind and human society. The prerequisite for this course is one of the following: ENGL 221, 222, 223, 224, 225, or 226. No background in linguistics is required, although you should be familiar with basic grammatical concepts (if not, seek out references in the library).

317:02 **Beginning Poetry Workshop**
B. Hobbs **T TH 9:30-10:45**
Ext. **vhobbs@olemiss.edu**

In this introduction to poetry workshop, we will learn the definition and vocabulary of contemporary poetry. Students will learn from the class's poetry packet, my guidance, and peer reviews. The course is designed to have students read, write, and revise their work, and peer reviews will offer feedback for revision. There will be a test and a midterm, but most of the course grade will result from a final portfolio of work.

317:01 **Beginning Poetry Workshop**
B. Hobbs **T TH 1:00-2:15**
Ext. **vhobbs@olemiss.edu**

In this introduction to poetry workshop, we will learn the definition and vocabulary of contemporary poetry. Students will learn from the class's poetry packet, my guidance, and peer reviews. The course is designed to have students read, write, and revise their work, and peer reviews will offer feedback for revision. There will be a test and a

midterm, but most of the course grade will result from a final portfolio of work.

317:03 Beginning Poetry Workshop
B. Spencer MWF 11:00-11:50am
Ext. N/A ecspence@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 Pablo Neruda.

320:01 Advanced Writing for Majors
B. McClelland T TH 11:00-12:15
Ext. 5500 wgbwm@olemiss.edu

Advanced Writing for majors is a structured, writing-intensive workshop designed to prepare English majors to write analytical essays and interpret literary works in a variety of forms and genres: poetry, fiction, and drama. The work of our course consists of reading texts closely, making critical responses to the writing, and considering the historical and cultural contexts of the texts' periods. In undertaking this course work, we're joining a relevant ongoing discussion of ideas central to our lives and we are exploring the ways those ideas are presented in literature. In composing essays, we will enact current writing theories and practices in structured, reading-and-writing-intensive workshops, so as to become better-practiced writers.

323:02/AAS 342 African American Literature Survey of the
20th Century
E. Young-Scurlock T TH 9:30-10:45
Ext. 7688 or 8814 eyoungmi@olemiss.edu

is the second half of a year-long survey in African American Literature. It is designed to introduce students to key writers in the African American literary tradition and discuss the cultural practices, historical occurrences, and issues that inform the writing tradition. Students study seminal African American literary texts from the twentieth century and examine them in light of the socio-historical concerns of the time period. Key authors may include: Langston Hughes, Zora Neale Hurston, Toni Morrison, Alice Walker, James Baldwin, Randall Keenan, Tayari Jones, and others. By the end of the course, students will be able to: 1) discuss the contributions of key writers in the American literary tradition between 1920-2010, 2) define key historical movements and themes informing the African American literary tradition, 3) develop analytical responses to literature, and 4) write an effective analysis of a cultural event.

324:01 The Blues Tradition
A. Gussow T TH 2:30-3:45
Ext. 7333 agussow@olemiss.edu

This course will explore the way in which African American (and selected white American) writers have translated the oral culture and social milieu of blues musicians into a range of literary forms: poems, stories, novels, plays, interviews, autobiographies, and theoretical/prophetic writings. Since the blues tradition is grounded in what David Oshinsky has called "the ordeal of Jim Crow justice," we'll devote considerable attention to the way in which adverse social conditions in the early modern South—lynching, segregation, sharecropping, and other forms of racialized exploitation—are represented and contested in blues texts. We'll cover a range of other themes: the tragicomic dialectic that underlies blues expressiveness; the shaping role played by various forms of interpersonal violence; "signifying" as a textual strategy; womanist self-assertion and the sounding of desire; the emergence of a mass white blues audience in the 1960s; contemporary blues performance and blues literature as scenes of interracial contact in which the legacy of Jim Crow is engaged in both productive and troubling ways. Several local blues musicians will be invited to class to share their stories and insights. Requirements

include several short papers, a midterm and final exam, and frequent quizzes.

351:01 **Topics on Contemporary Literature: The Problem of Evil in Literature**
M. Bondurant **T TH 9:30-10:45**
Ext. N/A **mrbondur@olemiss.edu**

Using Classic, Modern, and Postmodern texts, this class will examine the essential philosophical conundrum known as: "The Problem of Evil." We will try to synthesize the various ways in which writers have been addressing this issue for hundreds of years, including discussions of the role of faith and belief systems, existentialism, the arts and culture, Postmodernism, and other expressions.

353:01 **Introduction to Film**
L. A. Duck **MW 4-5:15; T 6:00-8:30**
Ext. **lduck@olemiss.edu**

This course is designed to help students understand and engage critically with film, understood not only as entertainment but also as artistic, philosophical, and political expression. To that purpose, we will explore film history and genres, while also learning terminology used in film analysis and considering some techniques used in film production. We will screen and discuss works from the silent era, "classical" and "new" (roughly 1970s) Hollywood, and international, independent, and avant-garde filmmakers. Assignments include weekly quizzes (or short essays), a group presentation and project, and midterm and final exams.

354:01 **Topics in medieval Literature and Culture: "Game of Thrones" and its Medieval Worlds**
M. Hayes **T TH 2:30-3:45**
Ext. 7049 **hayes@olemiss.edu**

George R. R. Martin's literary franchise has recently inspired a certain sort of popular interest in the Middle Ages. In this course, we will seek to understand this "medieval appeal" by studying season 1 of HBO's "Game of Thrones" informed by its medieval influences and analogs. In addition to this non-literary text, we will read medieval texts produced during the Hundred-Years War and War of the Roses, the historical

events that Martin cites as foundational to his works. Additionally, we will collectively consider what is at stake when a historical period is "translated" for a modern audience. This course satisfies the "pre-1500 requirement for English majors. Additionally, it counts toward the Medieval Studies minor.

355:01/LING 320:01 **Sociolinguistics**
A. Burkette **W 4:00-6:15**
Ext. 1458 **burkette@olemiss.edu**

Sociolinguistics is the study of language in relation to society, and in this course, we will discuss the relationship between language use and social factors such as region, gender, age, and ethnicity. We will cover basic sociolinguistic theoretical models and methodologies (including traditional Labovian sociolinguistics, social network theory, and ethnography). In the course of our discussions, we will also address the definition(s) of key terms within the field (such as "speech community," "vernacular," and "dialect." Above all, our focus will be on language variation: the ways in which language varies, why language varies, the relationship between variation and style, and how variation is connected to language choice and social identity.

360:01 **Women in Literature**
J. Cantrell **T TH 2:30-3:45pm**
Ext. 7670 **jaimec@olemiss.edu**

What is lesbian literature? Small presses including Firebrand Books, Bella Books, Seal Press, and Naiad Press publish it. Independent bookstores have sections containing it. Can we establish a lesbian "canon" in the way that other literary canons have been established? How is the term lesbian being expanded in literature to encompass a broader set of identifications? Are there other less obvious unifying themes, ideas, and imagery that might define a lesbian text or subtext? Our aim will not be to discover an "authentic" narrative of lesbian representation, but rather to explore the extent to which lesbian literature as a subgenre is subject to the same forces of construction and deconstruction that informs both historical and contemporary notions of lesbian subjectivity. This course will expand students' understandings of the lesbian literary tradition and lesbian aesthetic in post-Stonewall-era literary productions, revealing a rich and varied tradition of lesbian writers and lesbian writing. Course texts include

Alison Bechdel's *Fun Home*, Rita Mae Brown's *Rubyfruit Jungle*, Audre Lorde's *Zami*, Leslie Feinberg's *Stone Butch Blues*, and criticism from Pat Califia, Lillian Faderman, Luce Irigaray, Teresa de Lauretis, Leila J. Rupp, Barbara Smith, and Bonnie Zimmerman.

368:02 **Survey of Southern Literature**
J. Wylie Hall **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 and one out-of-class essay with a research component.

368:01 **Survey of Southern Literature**
J. Wylie Hall **T TH 1:00-2:15**
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 and one out-of-class essay with a research component.

362:01 American Literature and the Natural World, 1850 to the Present
P. Wirth **T TH 8:00-9:15**
Ext. 5035 **phwirth@olemiss.edu**

We will focus on the literature itself but also on social and ecological issues—city and country; romantic and modern attitudes to nature; the use and abuse of land, water, plants, and animals in North America; the deepening crisis of the natural world in our own time.

We will read six books: Henry David Thoreau, *Walden*; Robert Frost, *A Boy's Will and North of Boston*; Steven Stoll, editor, *American Environmentalism since 1945: A Brief History with Documents*; Marilynne Robinson, *Housekeeping*; Gary Snyder, *The Practice of the Wild*; Fred Magdoff and John Bellamy Foster, *What Every Environmentalist Needs to Know about Capitalism*.

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

374:01 **Irish Literature**
G. Schirmer **MW 3-4:15**
Ext. **eggas@olemiss.edu**

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

385:02-04 **Shakespeare**
K. Raber **MW 12:00-12:50**
Ext. **kraber@olemiss.edu**

This course will cover a selection of Shakespeare's major plays and poems. In addition to discussing these works as they reflect literary categories or developments, we will deal with the social, political, historical, economic, religious and other contexts for their content. Students will write at least two short essays and take a midterm and final exam.

391:01 Junior Seminar: Major Authors of American Lit: Whitman and Dickinson

C. Ellis T TH 1:00-2:15
Ext. 7183 cristinellis@gmail.com

In this course we'll explore the genre-busting poetry of Emily Dickinson and Walt Whitman, the two 19th-century poets who have arguably had the most lasting impact on American poetry in the 20th and 21st centuries. We'll begin by studying their work in historical context—reading their works in light of the popular poetry and major social issues of their day—and then we'll consider their poetic legacies—examining how modern and contemporary poets (and some visual artists) have embraced and responded to their work. Finally, we'll also think about the challenges these authors' unconventional writing practices pose to many of our usual approaches to reading and interpreting poetry, examining Dickinson's fascicles and habit of preserving variants, and Whitman's long lists and constant self-revision. Assessment in this class will involve a midterm and two papers, along with some shorter interpretive and creative writing exercises.

398:01 Literary Theory and Criticism
A. Trefzer MW 4:00-5:15
Ext. 7675 atrefzer@olemiss.edu

This course introduces students to theories of literature. We will examine some of the fundamental conflicts and questions about literature, including why literature classes should exist at all. We will explore questions pertaining to the reading and analysis of literature, including the canon and the curriculum as well as different concepts of authors, readers, and literary texts. In order to examine these concepts, we will study classic and contemporary arguments about literature beginning with Plato and Aristotle. The course will provide an overview of theories of literature including the rhetoric and ideologies of gender, race, and cultural studies.

410:01 The Novel
H. Rigby MWF 10-10:50
Ext. hrrigby@olemiss.edu

This course will explore the novel form in 18th-, 19th-, and 20th-Century literature. Although not a course on novel theory or the history of the novel, the course will explore texts that contributed to the development of the form, and particular attention will be paid to narrative structure and technique. How a novel is narrated greatly impacts the story being told; for example, we will consider who is doing the telling, from what vantage point, and how reliable the narrator(s) may be. Texts to be read may include novels by Jane Austen, Charles Dickens, Bram Stoker, Virginia Woolf, and more. This writing and research intensive course features weekly response assignments and two longer writing assignments. A midterm exam and a final exam will test students' understanding of course texts.

418:01 Writing Expository Prose
C. Offutt W 3:00-5:30
Ext. N/A offutt@olemiss.edu

Students will be introduced to the form of Creative NonFiction. This class is an intensive writing class with many written assignments. The emphasis will be on memoir or personal narrative. Subject matter is open and may include, but not limited to, travel, personal essay, the lyric essay, nature writing, environmental writing, and food writing. Of concern is seeking and honing one's own voice for writing. The skills of successful creative nonfiction are similar to that of fiction.

419:01 Advanced Poetry Workshop
B. Spence MWF 10:00-10:50am
Ext: N/A ecspence@olemiss.edu

In this course we will study the imaginative works of contemporary poets with special attention to their form, word play, syntax, musicality and voice. Together we will begin to perceive the world as a writer does, and explore, at length, your abilities as a poet. Central to this course will be practicing respectful and thoughtful criticism of your classmates' work. This class will also participate in three outside events: a morning retreat at Wall Doxey State Park, and an end-of-semester poetry slam. Course texts will include Ann Fisher-Wirth's

Dream Cabinet, Derrick Harriell's *Cotton*, Seamus Heaney's *Death of a Naturalist*, Mary Oliver's *American Primitive*, Frank Stanford's *The Battlefield Where the Moon Says I Love You*, Sheryl St. Germain's *Let it Be a Dark Roux*, Tracy K. Smith's *Duende*, Kevin Young's *Dear Darkness*. We will also read excerpts from the works of Chi Elliot, Judith Cofer, and Scott Wilkerson.

399:01 Honors

G. Heyworth
Ext. N/A

Special Topics: Image, Text and Technology
T TH 2:30-3:45
heyworth@olemiss.edu

Image, Text and Technology is an interdisciplinary course in the history of textual and visual media as an artistic subject and a technology of communication. Unlike most other courses offered at the University, however, it will seek to understand this history not merely in a passive way, but to practice and participate in it through a series of hands-on projects involving both the oldest and the latest technologies. Beginning with the origins of writing on papyrus and parchment, we will consider the earliest technologies of dissemination, the printing press and first newspaper, and end by thinking about television, photography, and the internet. With theoretical readings in Plato, Lessing, and Benjamin, and McLuhan, and primary texts including the Precepts of Ptah Hotep, and a 13th century Mayan codex we will explore the poetic, communicative, and technological limits and conjunctions of visual and verbal media.

420:01
A. Trefzer
Ext. 7675

Contemporary Literary Theory (Capstone)
MW 2:30-3:45
atrefzer@olemiss.edu

This course introduces students to some of the foundational texts of contemporary literary theory that left a lasting impact on our current ways of understanding and analyzing literature. Instead of a survey of different theoretical "schools" of criticism, we will discuss the ways in which theoretical interests accrue around various themes and debates. These debates include questions of experience and identity, language and style, gender and sexuality, race and ethnicity, and technologies of vision and space. We will approach these debates from various angles, including linguistic, cultural, psychoanalytic and aesthetic ones. This capstone course offers students an opportunity to

develop a significant writing project.

424:01
K. Laymon
Ext. N/A

Advanced Fiction Workshop
TTH 1-2:15
kilaymon@vassar.edu

What are the limits and possibilities of contemporary "I" writing? This course will focus on the crafting and revision of first person narrative forms, with particular attention paid to African American short stories, literary journalism and personal essays. A final portfolio of creative work will be required at the end of the semester. Readings might include works by Bambara, Welty, Ward, Baldwin, Gay, Morrison, Coates, Lorde, Christian and Offutt.

436:02 Major Author of the 19th Century: Jane Austen (Capstone)
J. Solinger **T TH 9:30-10:45**
Ext. **solinger@olemiss.edu**

This capstone seminar offers an introduction to the study of Jane Austen. Focusing on the major novels as well as the critical and popular reception of them, we will assess what critic D.A. Miller (half tongue in cheek) has called "the world-historical importance of Jane Austen." In the first part of the course, we will situate Austen's work in its own historical moment. We will consider how this fiction takes up and transforms 18th and early 19th-century cultural materials as it addresses contemporary problems. In the final six weeks, we will investigate the more recent uses to which Austen has been put by critics, authors, lay readers, fans, film directors, and the body politic. Our study will track the afterlives of Austen, from the founding of novel studies to the rise of the heritage industries that sustain nationalism.

436:01 Major Author of the 19th Century: Dorian Gray Forever: Oscar Wilde and Fin-de-Siècle Literature and Culture (Capstone)
D. Novak **T TH 11:00-12:15**
Ext. 7456 **dnovak@olemiss.edu**

This class will use Oscar Wilde's *Picture of Dorian Gray* as a focal point in order to explore the wide-ranging questions Wilde's novel brings up. Some of these are deceptively simple, like "what is a person?" "what is a picture?" "what does it mean to live?" (as Roland Barthes says "it is the

answers which are complicated”). More broadly, we’ll explore how the novel theorizes the relationship between identity and desire, body and text, performance and essence, art and life, and the living and the dead. That these questions still animate us should be clear from recent revisitations of Wilde’s character from film (*League of Extraordinary Gentlemen*, *Dorian Gray*) and television (*Penny Dreadful*) to graphic novels and internet memes (“The Selfie of Dorian Gray”). Wilde explores these issues in different ways throughout his work, and in addition to a survey of Wilde’s major works (fiction, non-fiction essays, plays, and poems), we will study critical, biographical, and theoretical work on Wilde. All the while, however, we will ask how Wilde himself defines the terms by which he is most often understood and remembered. We will also look at other writers of the 1880s and 90s (Bram Stoker, Sarah Grand, Robert Louis Stevenson, H.G. Wells, to name a few) in order to contextualize Wilde within a larger British fin-de-siècle culture, as well as contemporary theoretical texts on performance and the history of sexuality.

463:01 Writers of the American Renaissance
P. Wirth T TH 11:00-12:15
Ext. 5035 phwirth@olemiss.edu

We will study six major writers in the period from 1830 to 1860. We will read Ralph Waldo Emerson, “Nature”, “Divinity School Address”, “Self-Reliance”, “Experience”; Edgar Allan Poe, “The Raven” and other poems, “The Cask of Amontillado” and other stories; Nathaniel Hawthorne, “The Celestial Railroad” and other stories, *The Scarlet Letter*; Herman Melville, *Moby Dick*; Henry David Thoreau, *Walden*; Walt Whitman “Song of Myself” and other poems. The main focus will be on the works themselves, but we will also consider American history, Transcendentalism, and the forms that the romantic movement took in the United States.

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

465:01/AAS 420 Major African American Writers:
Malcolm/Martin/Barack
T TH 2:30-3:45
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. Into this the second decade of the twenty-first century, their speeches, autobiographical writings, letters, essays, and political visions continue to make headlines, inspire book manuscripts, 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—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, and nationhood are conceptualized anew in works authored by and about these figures. Readings and screenings will likely 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*.

467:01 The South in Film: Detecting the South
D. Barker MW 3:00-5:30
Ext. 7758 debarker@olemiss.edu

In this class we will examine a variety of issues associated with cinematic representations of the South, through the lens of the detective/crime genre and the search for buried secrets. Issues include the predominance of racial and sexual violence in southern films, iconic images and characters associated with the South, changing definitions of southern femininity and masculinity, the hero or villain as law

officer, the Hollywood adaptations of important literary works. You will be required to define the technical features of a shot and to explain how they contribute to the larger symbolic or thematic elements of the movie as a whole; summarize and critique scholarly articles pertaining to the films that we will discuss this term; analyze and discuss the cultural significance of the historical variations in the use of the South as the setting for Hollywood films and in filmic adaptations of southern literature; and write a 15-20-page research paper. Possible films discussed may include: *Intruder in the Dust*, *In the Heat of the Night*, *Angel Heart*, *Skeleton Key*, *Bad Lieutenant: Port of Call New Orleans*, *Touch of Evil*, *Cape Fear* (1962, 1991), *Mississippi Burning*, *Deja Vu*.

490:01 Counter-Canons and Critical Issues: American Slaveries

C. Ellis T TH 11:00-12:15
Ext. cristinellis@gmail.com

This course will ask what “slavery” meant to nineteenth-century Americans. We’ll begin by reading first-hand accounts of US slavery by former slaves, southern slave-owners, and northern visitors to the slaveholding South. Here we’ll explore what slavery means to those who were enslaved, and we’ll ask ourselves how these first-hand views of slavery may differ from the views of those who supported slavery, and from those who opposed slavery from afar. In the second half of the course we will explore how slavery became widely used as a metaphor invoked by authors protesting other oppressive social arrangements—by advocates for women’s rights, for workers’ rights, for animal rights, and even for states’ rights, in the nineteenth century. What does “slavery” come to mean in these new contexts, and what happens to our idea of slavery when it becomes a portable metaphor? Readings will likely include works by Solomon Northrop, Frederick Douglass, Harriet Jacobs, William Gilmore Simms, Lydia Maria Child, and Rebecca Harding Davis, among others.

503:01 Old English I

M. Hayes MTWTH 4:00-5:15 (first spring term)
Ext. 7049 hayes@olemiss.edu

In this brief course (“First Spring 2016”), you will acquire basic fluency in reading the Old English language and use that fluency to read some of the greatest short literature written in English before the year 1100

such as *The Battle of Maldon*, *The Dream of the Rood*, *The Wanderer*, and *The Wife’s Lament*. Old English is the progenitor of Modern English and yet is different enough that it needs to be learned as a foreign language. Facility in a foreign language is best acquired through regular and frequent application: the consistency of effort required this course is accordingly exceptional for an English course, as is suggested by the four sessions per week (January 25-March 7). Students with no knowledge of an inflected language will find the course a good introduction to the study of language. For everyone, this course will require hard work, the reward for which will be eventual ease in reading Old English. This course satisfies the “pre-1500 requirement” for English majors. Additionally, it counts toward the Medieval Studies minor.

504:01 Old English II: Beowulf
M. Hayes MTWTH 4:00-5:15 (second spring term)
Ext. 7049 hayes@olemiss.edu

In this brief course (“Second Spring 2016”), you will get an intimate look at the only surviving Old English epic in the context of Anglo-Saxon England: *Beowulf*. As a group, we will translate most of the poem from Old English into Present Day English. As students will know from having taken ENGL 503 (Old English), this course’s prerequisite, translation requires concerted and sustained effort, hence the 4 meetings a week (March 30-May 5). We will contextualize *Beowulf* by reading other Old English heroic poetry and Medieval and Celtic heroic literature (in translation). Particular attention will be paid to the nature of heroic society, the role of women in that society, and the question of faith and worldview when a pagan past is viewed from a Christian “present.” Additionally, we will look at the nature of epic and at the function and performance of poetry in early medieval society. This course satisfies the “pre-1500 requirement” for English majors. Additionally, it counts toward the Medieval Studies minor.



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 915-768.

Department of English

Undergrad Course

Descriptions

Winter Intersession

2016

352:01
J. Cantrell
Ext. 7670

Topics in Popular Literature
M-F 8:00-11:30
jaimec@olemiss.edu

“The South from Page to Screen: Gender, Sexuality, and Cinema”

This course will explore the rise of the queer South through works of popular literature preoccupied with issues of non-normativity—including sexuality, but also representations of race, gender, class, and regionalism. Students will employ close reading techniques to examine texts that reconfigure and shape southern imaginaries from page to screen. How has popular literature, as an especially rich site of cultural interrogation, been used to mark lines of the normative and queer, the civilized and savage, the conservative and progressive? What structures queer life in the South, and how have these institutions influenced twentieth-century American literary productions and film adaptations in terms of elisions, hypervisibility, and performance? Course texts will include Alice Walker's *The Color Purple* and Spielberg's later film; Fannie Flagg's *Fried Green Tomatoes* and the 1991 film of the same title; Robert Harling's play *Steel Magnolias*, the basis for the iconic comedy-drama *Steel Magnolias* starring Julia Roberts and Sally Field (1989); and Lucy Alibar's play *Juicy and Delicious*, the inspiration for *Beasts of the Southern Wild* (2012).

435:01
Swift
J. Solinger
Ext.

Major Author of the 18th Century: Jonathan
M-F 1:00-4:30
solinger@olemiss.edu

Jonathan Swift was a relentless critic of political corruption, religious hypocrisy and human pride. He also wrote some of the funniest lines in English literature. His vision was absurd, dark and peculiarly modern, his muse: filthy cities, sickly bodies and abusive commerce. Swift's politically incorrect portraits of 18th-century British life were ethically motivated, but Swift himself was no saint. He was a misanthrope and a misogynist, and though a minister in the Anglican church, a gleefully blasphemous writer. We will read Swift's writings through the lenses of formalism, feminism and Marxism, with an eye toward better understanding this literature's political force. Texts include the satiric adventure, *Gulliver's Travels*, the scatological* poems known as the "Lady's Dressing Room poems," and excerpts of the first modern media critique, *The Tale of the Tub*.

**scatology* [skəˈtäləjē]: noun, an interest in or preoccupation with excrement and excretion; obscene literature that is concerned with excrement and excretion. DERIVATIVES *scatological* |ˈskatlˈäjikəl| adjective.