

# Department of English

## Undergrad Course

### Descriptions

#### *Fall 2016*

**Eng 103:01**      **Appreciation of Literature**  
**G. Short**        **MWF 9:00-9:50**  
**Ext. N/A**        **gshort@olemiss.edu**

In this course, students will read from several different genres of literature—fiction (novels and short stories) poetry and one play. It is designed to help you identify major elements of literature as well as learn to appreciate the depth and beauty of good writing. Students will make two presentations and write several short response papers. Also there will be a number of quizzes and a final.

**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 18<sup>th</sup> Century

**Eng 226:01-06; 08** Survey of British Literature since 18<sup>th</sup> Century

**Eng 299:01-02**    **Intro to Literary Study**  
**A. Trefzer**        **T TH 9:30-10:45; T TH 11:00-12:15**  
**Ext. 7675**        **atrefzer@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.

**Eng 299:03**      **Intro to Literary Study**  
**K. Lechler**        **MWF 10:00-10:50**  
**Ext. N/A**        **[katelechler@gmail.com](mailto: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.

**Eng 300:01-02**    **Introduction to Creative Writing**  
**B. Spencer**        **MWF 9:00-9:50**  
                          **MWF 10:00-10:50**  
**Ext. N/A**        **ecsponce@olemiss.edu**

What's the center of a poem? What do we mean by listening for the "thrum" of a work in revision? Why does Stephen King believe we should blow up our TVs? In this introductory course, we will explore these questions through the genres of poetry, fiction and creative nonfiction. We'll also learn the basics of craft and technique in each genre, gain an understanding of three workshop models for peer feedback and read from such authors as Frank Sanford, Judith Ortiz Cofer, Joy Harjo, Sheryl St. Germain, David Sedaris, Maxine Hong Kingston, Lee Gutkin, Toni Morrison, Raymond Carver and Jhumpa Lahiri.

**Eng 300:03**      **Introduction to Creative Writing**  
**M. Woodward**    **MWF 2:00-2:50**  
**Ext. N/A**        **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.

**Eng 300:04 Introduction to Creative Writing: Writing in The Break Beat**

**A. Barnes T TH 9:30-10:45**  
**Ext. N/A abarnes2@go.olemiss.edu**

The Breakbeat Poets, edited by Kevin Coval, Quraysh Ali Lansana and Nate Marshall, is the first anthology of its kind. The Breakbeat Poets "features seventy-eight poets, born somewhere between 1961-1999, all city and coast to coast, who are creating the next and now movements(s) in American letters." This workshop will be using this anthology as its main source text, with music videos and soundtracks spanning the life of hip-hop, set alongside poets. There will be pairings such as, Andre 3000 & Harveyette Mullen, Gwendolyn Brooks & NWA, Lucille Clifton & Chance the Rapper. This class will focus on a poetics in relationship to hip-hop, history and social justice.

**Eng 300:05 Introduction to Creative Writing**

**J. Lance MWF 11:00-11:50**  
**Ext. N/A jlance@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. This course is structured around the assumption that good writers are also good readers; accordingly, students will study poetry, fiction, nonfiction, 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.

**Eng 300:07 Introduction to Creative Writing**

**M. Gathatoane MWF 12:00-12:50**  
**Ext. N/A gmoeng@go.olemiss.edu**

Intro to Creative Writing will explore the basic elements necessary in the craft of fiction, poetry and creative non-fiction writing. Students will read short stories, poems and creative non-fiction essays to learn the language for talking about how these three creative writing genres work. Through writing exercises, students will work towards a mini writing portfolio with at least one short story, one poem, one creative non-fiction essay. Students will learn to critique and respond to their colleagues' writing in a traditional workshop format.

**Eng 301:01 Poetry Workshop**

**H. Wise MW 3:00-4:15**  
**Ext: N/A hawiseii@go.olemiss.edu**

English 301 is a course designed for undergraduates interested in writing and developing a knowledge of poetry as a vast medium of forms, styles, and possibilities. To facilitate this understanding, we will read and discuss poetry, write poems of different types and styles, push ourselves to explore our own voices, and compile collections of our own work. Each student will select their own poems that work together and compile a chapbook as a final project. This class is a workshop, and students will be required to provide written feedback to their classmates, as well as edit and revise their work.

**Eng 301:02-03 Poetry Workshop**

**B. Hobbs T TH 11:00-12:15; 1:00-2:15**  
**Ext: N/A bhobbs@olemiss.edu**

This introduction to poetry is a workshop where students will read and write poetry. After familiarizing ourselves with the vocabulary that we will use when discussing poetry, we will write poetry based on contemporary models ranging from William Carlos Williams to Natasha Trethewey. These models prove to be challenging and fun, and we will keep that spirit of blending critical analysis with good humor in our workshops. Students will be required to purchase a reading packet and bring it to class each day, and students MUST regularly show up and participate in our workshops. There will be a vocabulary test at the beginning of class, a midterm portfolio, and a final portfolio for overall evaluation at the end of the semester.

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

Creative writing is our attempt to demonstrate the beauty, power, and truth of our world using the medium of language. Before a writer can employ language effectively they must be familiar with its components and the body of work that has come before them. They must also develop the skills of careful, introspective reading and analysis, objective interpretation, empathic understanding, and critical thinking. The beginning writer will then develop their own sophisticated set of aesthetic standards and goals and set about attaining them; only then can they attempt to say something new, original, and potentially beautiful. In our attempt to meet these far-reaching goals in one short semester, we will read a selection of short stories and periodically “workshop” student’s writing in class in an attempt to help them realize the best possible version of their particular vision. You must be ready to receive and digest constructive criticism/opinion about your work. We will discuss guidelines and rules for workshop interaction. This course will require the student to do extensive reading outside the classroom as well as keep a journal that will chronicle their journey. You may also be asked to attend mandatory readings outside of class.

**Eng 302:02      Fiction Workshop**  
**M. Ginsburg    T TH 1:00-2:15**  
**Ext: 7673        mginsburg@olemiss.edu**

This course will examine the craft and process of fiction writing, addressing issues of character, dialogue, scene, structure, and revision. Students will read short stories and produce numerous writing exercises and written responses as well as two original completed stories. In addition, each student will be responsible for contributing to class discussions and workshops, and offering verbal and written critiques of student stories.

**Eng 302:06      Fiction Workshop**  
**M. Kessler      MWF 9:00-9:50**  
**Ext: N/A        mkessler@go.olemiss.edu**

Creative writing often flirts with or spurns 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. We will pay equal attention to the contemporary voices who push hardest against these traditions. In so doing, we will look to find space in today’s literary landscape for your interests and concerns as an emerging writer. We will also take advantage of our location in Oxford to participate in one of the country’s thriving writing communities. Authors studied will

include both canonical (Chekov, Poe, Munro, Babel, Carver) and contemporary (Edwidge Danticat, Alejandro Zambra, Chimamanda Adichie, and Deb Olin Unferth). By the end of the semester, you will submit a revised short story to a literary journal to be considered for publication.

**Eng 305:01      Advanced Writing for English Majors**  
**B. McClelland   T TH 9:30-10:45**  
**Ext: 5500        wgbwm@olemiss.edu**

Advanced Writing for majors is a structured, writing-intensive workshop designed to prepare English majors to write analytical essays and interpret literary works in a variety of forms and genres: poetry, fiction, and drama. The work of our course consists of reading texts closely, making critical responses to the writing, and considering the historical and cultural contexts of the texts’ periods.

In undertaking this course work, we’re not entering a dry literary study; we’re joining a relevant ongoing discussion of ideas central to our lives and we are exploring the ways those ideas are presented in literature. In composing essays, we will enact current writing theories and practices in structured, reading-and- writing-intensive workshops, so as to become better-practiced writers.

**Eng 306:01      History of the English Language**  
**M. Hayes        MW 3:00-4:15**  
**Ext: 7049        hayes@olemiss.edu**

In History of the English Language students will learn how political policies, wars, invasions, cultural movements, and socioeconomic changes have affected the English language. This particular course will focus on English’s vernacular literate tradition, from its earliest texts composed in Anglo-Saxon monasteries through the millions of texts generated daily in the twittersphere.

**Eng 307:01      Intro to Literary Criticism and Theory**  
**J. Cantrell      T TH 1:00-2:15**  
**Ext: N/A        jaimec@olemiss.edu**

This course offers a tour of literary experiments, innovations, and adventures, from major principles in twentieth-century 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, deconstruction, postmodernism, psychoanalysis,

feminist and gender theory, Marxism, New Historicism, critical race studies, postcolonial theory, queer theory, ecocriticism, and affect theory. 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: Theodor Adorno, J.L. Austin, Mikhail Bakhtin, Roland Barthes, Judith Butler, Jacques Derrida, Terry Eagleton, Frantz Fanon, Michel Foucault, Sigmund Freud, Stephen Greenblatt, Fredric Jameson, Julia Kristeva, Jacques Lacan, Karl Marx, Edward Said, and Eve Kosofsky Sedgwick.

**Eng 309:01-02 Studies in Genre: Drama**  
**P. Wirth T TH 9:30-10:45; 1:00-2:15**  
**Ext: 5035 phwirth@olemiss.edu**

We will read all or most of the following plays: Aeschylus, the *Oresteia*; Euripides, *The Bacchae*; *The Second Shepherds' Play*; *Everyman*; William Shakespeare, *Twelfth Night*; Moliere, *Tartuffe*; Henrik Ibsen, *The Wild Duck*; George Bernhard Shaw, *Major Barbara*; John M. Synge, *The Playboy of the Western World*; Eugene O'Neill, *Long Day's Journey into Night*; David Mamet, *Glengarry Glen Ross*. The main focus will be on individual plays, but we will also consider the history of drama, tragedy and comedy and the mixing of genres, and the nature of acting. The grade will be based on a midterm examination, a comprehensive final examination, a paper, class participation, and quizzes on the readings.

**CLC 309: Greek and Roman Epic**  
**J. Fenno MWF 2:00-2:50**  
**Ext: 1153 jfenno@olemiss.edu**

(Cross-listed course; can be taken for English credit.)

This course will introduce students to ancient Greek and Roman epic, that is, long, narrative poems featuring the glorious deeds of heroes of old. This semester the course will focus on Homer's *Iliad*, the oldest and arguably most influential piece of Greek literature. Through reading assignments, lectures, and discussion, students will become familiar with the conventions of the epic genre, the characteristic features of oral poetry, and the poem's religious and political background. Students will demonstrate on quizzes and a final examination their familiarity with the content and significance of the *Iliad*. They will also show an evolving intellectual engagement with the material by writing journals consisting of a number of brief reaction papers in response to critical essays.

**Eng 310:02 Introduction to Cinema Studies**  
**C. Offutt T 3:00-6:30**  
**Ext: 7673 offutt@olemiss.edu**

We will screen one film per week, followed by a 2-page written response, then a group discussion. A mid-term paper and a final paper are required. The focus of the class will be on African-American filmmakers, directors, writers and actors. The films screened will be taken on their own terms, how they still speak relevantly today, and how they were regarded at the time of release.

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

**Eng 361:01 African American Literature Survey to 1920**  
**E. Young-Scurlock T TH 9:30-10:45**  
**Ext: 7688/8814 eyoungmi@olemiss.edu**

This course is designed to examine literary texts that address the conditions and concerns of Black Americans. The primary focus of the course is writing from the eighteenth and nineteenth century. Each text will be examined for literary merit, and students will explore what these texts can teach us about social, political, and literary developments in African American culture. The course will provide brief insight into the concerns of early twentieth century Black writing. Students examine narratives written by Black American people who were enslaved, and also narratives written by antebellum blacks who did not experience physical enslavement. Students will also study Reconstruction Era narratives, and writers who discuss the myriad challenges of navigating race at the dawn of the twentieth century. In doing so, students gain a better understanding of textual modality and cultural power of early African American literary productions.

**Eng 333:01 Studies in Early American Literature: Native and African American Literatures to 1900 Counter-Canons course**  
**C. Wigginton T TH 8:00-9:15**  
**Ext. 7674 chwigin@olemiss.edu**

African peoples were abducted and transported to the Americas as slaves; Native peoples were colonized by Europeans, who introduced them to alcohol, disease, and brutal forms of warfare. Both groups responded in part to the experiences of enslavement and colonization by writing. For them, writing could be both an extension of long-standing material and documentary practices and a savvy appropriation of a new language and textual technology. This course surveys Native- and black-authored literatures to 1900 to consider how such works reflect overlapping yet distinct responses to colonization and enslavement. We will ask when and why early Native and black authors chose to write, how their personal and communal contexts shaped their literary productions, how they melded the artistic with the pragmatic, and how their practices evolved alongside evolutions in colonial, national, and imperial frameworks. Possible authors include Samson Occom (Mohegan), Phillis Wheatley, William Apess (Pequot), John Marrant, Charles Chesnutt, Frances Ellen Watkins Harper, E. Pauline Johnson (Mohawk), and S. Alice Callahan (Creek).

**Eng 337:01      Studies in Romanticism**  
**P. Wirth        MWF 10:00-10:50**  
**Ext: 5035        phwirth@olemiss.edu**

We will read poetry, and some prose, by the major English romantic poets—William Blake; William Wordsworth; Samuel Taylor Coleridge; George Gordon Byron, Lord Byron; Percy Bysshe Shelley; John Keats—and by Robert Burns. We will also read two Gothic novels: Horace Walpole, *The Castle of Otranto*; Mary Wollstonecraft Shelley, *Frankenstein*. The main focus will be on individual works, but we will also consider the history of the Romantic Movement and the meaning of the term “romantic”. The grade will be based on a midterm examination, a comprehensive final examination, a paper, class participation, and quizzes on the readings.

**Eng 346:01      Studies in 20<sup>th</sup> & 21<sup>st</sup> C British Literature: Modern British Fiction and Empire**  
**I. Whittington    T TH 11:00-12:15**  
**Ext: 7670        iwhittin@olemiss.edu**

This course explores the relationship between Britain and its Empire through fiction from roughly the first half of the twentieth century. It asks: what themes, concerns, and forms occupied the literary imagination at this historical juncture? What is modernist fiction, and how does it differ from other genres? And how did the literature of this period relate to the global political, cultural, military, and economic networks of which London was the metropolitan hub? British intellectuals of the modernist period often distanced themselves from the ideas and practices that had led to Britain’s domination of a quarter of the earth’s surface. And yet the simultaneous ascendancy of artistic modernism and political imperialism from roughly

1880 to 1950 invites us consider them not as oppositional but as mutually implicated practices. Furthermore, just as British writers benefitted from the systems of which they were sincerely critical, voices from Britain’s colonies engaged in complex ways with the language and literary traditions of empire. In addition to secondary readings on modernism and imperialism, we will read approximately seven novels by writers drawn from a list including Olive Schreiner, Rudyard Kipling, Joseph Conrad, James Joyce, Virginia Woolf, Mulk Raj Anand, E.M. Forster, Elizabeth Bowen, and Sam Selvon.

**Eng 373:01      Studies in Comparative Black Literatures: From Africa to the Americas: Black Literatures in Dialogue**  
**A. Alabi        MW 2:30-3:45**  
**Ext: 3948        aalabi@olemiss.edu**

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

**Eng 385:01-02    Women in Literature**  
**J. Hall        T TH 9:30-10:45; T TH 11:00-12:15**  
**Ext: 7286        egjwh@olemiss.edu**

American women of various races and ethnicities are the focus for these two sections of ENGL 385. Two or three additional books by such authors as Willa Cather, Eudora Welty, and Natasha Trethewey will supplement *The Vintage Book of American Women Writers*, edited by Elaine Showalter, and *Short Story Masterpieces by American Women Writers*, edited by Clarence Strowbridge. From the colonial period to the contemporary era, we will discuss women’s concerns (including work, home, motherhood, sisterhood, love relationships) in several genres. Graded material includes a midterm, a final exam, a five-page essay, a two-page report, and possibly quizzes. Participation and excellent attendance are expected.

**Eng 388:01      Studies in British Environmental Literature: The Environments of Early Modern England**  
**E. Drew        T TH 1:00-2:15**

**Ext. 2783      eedrew@olemiss.edu**

In this course we will study the depiction of nature in English literature from 1500 to 1800 in order to understand better the connections between early modern ideas of “nature” and twenty-first century environmental challenges. In light of our rapidly-developing climate crisis, it is especially important to attend to the environmental legacy of the past, in order to understand where developments like the Scientific and Industrial Revolutions and colonialism had their origins, and how they shaped the environments we live in today. By studying sixteenth, seventeenth, and eighteenth-century nature writing, students in this course will gain a deeper understanding of the origins and implications of environmentalism and climate change.

**Eng 400:01      Advanced Poetry Workshop**  
**M. Ginsburg      T TH 11:00-12:15**  
**Ext. 7673      [mginsburg@olemiss.edu](mailto:mginsburg@olemiss.edu)**

In this course students will write poems and read poetry and poetry criticism. We will approach the readings as writers do, as sources of inspiration and with an eye toward craft—that is, understanding how the thing was made. The class will follow the workshop model, in which we will share our writing with the rest of the class and offer constructive feedback. Students will write a minimum of one poem a week, numerous informal written responses to assigned readings, and a short chapbook manuscript as a final project. Each student will be responsible for contributing to class discussions and workshops.

**Eng 401:01      Advanced Fiction Workshop**  
**K. Laymon      T TH 1:00-2:15**  
**[kmlaymon@olemiss.edu](mailto:kmlaymon@olemiss.edu)**

This is an advanced fiction workshop.

**Eng 403:01      Advanced Screenwriting Workshop**  
**C. Offutt      M 3:00-5:30**  
**Ext: 7673      [offutt@olemiss.edu](mailto:offutt@olemiss.edu)**

This is an advanced screenwriting class. Prerequisites are ENGL 312 or THEA 305. There are no exceptions to the prerequisite. Students are expected to be comfortable and proficient with screenwriting software such as Celtx, Final Draft, or Screenwriter. The format is peer review and discussion of the elements of scripts, including but not limited to story, pace, structure, characterization, action and dialogue. This is a writing-heavy course with mandatory attendance. No cell phones. No computers.

**Eng 412:01      Special Topics in Cinema and/or Media Theory and/or History: Sound Studies, Radio Drama, Podcasting (Capstone)**

**I. Whittington      M 3:00-5:30; T TH 1:00-2:15**  
**Ext: 7670      [iwhittin@olemiss.edu](mailto:iwhittin@olemiss.edu)**

What connects the runaway success of the podcast *Serial* to landmark radio broadcasts like *The War of the Worlds* and *Under Milk Wood*? Is careful listening an ethical practice? Can sound terrify us differently than sight? By tuning in to audio genres, this course aims to rediscover the practice and theory of attentive listening and to explore the place of sound technologies in the twentieth century media ecology. We will begin by grounding ourselves in some current theories of sound, listening, and mass media, before moving from the Golden Age of radio through the later twentieth century and into the podcasting era. In our current media moment, it is tempting to hear audio media as *lacking* certain qualities: visual stimulation, for example, or narrative interactivity. As our readings in sound theory and media history will show, however, the concentration of stimuli into a single sense affords audio creators and listeners with an abundance of aesthetic, philosophical, and political possibilities, comparable—yet not identical—with those of its historical media contemporaries. In addition to our readings, there will be weekly listening sessions which will include works by Orson Welles, Dylan Thomas, Daphne Oram, Samuel Beckett, Glenn Gould, Lucille Fletcher, Sarah Koenig, and others.

**Eng 427:01      Shakespeare on Film**  
**I. Kamps      W 3:00-6:00**  
**Ext: 7439      [egkamps@olemiss.edu](mailto:egkamps@olemiss.edu)**

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

Typically, we’ll spend part of class discussing a play (before we look at any film) to get a feel for the text, to discuss critical problems, and to think about possible ways of staging scenes. We will then proceed to watch specific scenes and always begin with this question: how does the film

director's filmic representation of the play constitute an interpretation of the text? Or, to put it a little differently, how do directorial decisions about camera angle, lighting, music, editing, framing, music, setting, etc. shape meaning?

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

**Eng 428:01 Special Topics in Early Modern Literature: Sex and Crime**

**A. Friedlander MW 1:00-2:15**  
**Ext: N/A ari@olemiss.edu**

Criminals, con artists, vagrants, and prostitutes were objects of intense fascination in the Renaissance – much like they are today. Unlike today, however, these social outcasts were consistently represented as sexual deviants. In this course, we will explore the relationship between gender, sex, crime, and social disorder in the writings of William Shakespeare, Ben Jonson, Thomas Middleton, Thomas Heywood, and Richard Brome. In addition to literary works, we will read depictions of social and sexual deviants in early modern popular prose, considering how such figures were simultaneously depicted as dreadful monsters and seductive rogues. Over the semester we will examine the remarkable flexibility of rogue sexuality as an ideological category, including its influence on the way early modern England imagined the country and the city, the court and the nation, masculinity and femininity, and promiscuity and marriage.

**Eng 435:01 Transatlantic Literature to 1900: Transatlantic Bodies (Capstone)**

**C. Wigginton T TH 9:30-10:45**  
**Ext: 7674 chwiggin@olemiss.edu**

The revolutions that swept the transatlantic eighteenth-century world transformed not only national borders and scientific thought, but also how people understood the human body. The body, though spoken of as self-contained, does not end with the skin and is embedded within a network of relations. It resides with its pleasures and pains at the nexus of the natural world and human community, mind and soul. In this class, we will explore how the body functioned as a locus for the period's revolutions. 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 the nature of transatlantic bodies and about their role of in the period's revolutions of "self" and "world." This is a capstone

course, and students will be required to write a substantial research essay (15-18 pages).

**Eng 439:01 Special Topics in Victorian Literature: Light Writing: Photography and Victorian Literature (Capstone)**

**D. Novak T TH 2:30-3:45**  
**Ext: 7456 dnovak@olemiss.edu**

The Victorian period is the first photographic age: Queen Victoria took the throne two years before the invention of the medium and she is the first British monarch whose photographic image circulated widely. Surrounded by images on screens large and small, today it is difficult for us to imagine a world without photography. The Victorian photographic revolution and its ongoing effects (film and digital media) changed and continue to change the way we relate to our world and to each other. When, in 1839, Louis Daguerre announced the invention of photography, for the first time the world not only saw an image that seemed more "realistic" than drawings or paintings, but one that seemed to have been made entirely by a machine. Along these lines, Henry Fox Talbot, the British inventor of the negative/positive process would call photography "the pencil of nature." As a technologically produced image without an "author," photography revolutionized how we understand representation itself and affected artistic forms far beyond the visual arts. The "pencil" in the pencil of nature is not just the drawing pencil but the writing one as well. "Photography," after all, literally means "writing/drawing with light." In other words, photography is already imagined in terms of language and literature. This course will explore how photography challenged the definitions of central aesthetic categories like realism, authenticity, authorship, time, memory, identity, and the nature of art. How did it affect the way we imagine and see race, gender, and sexuality? We will be reading a wide range of texts, from Victorian prose, poetry, and fiction to twentieth and twenty-first century literary criticism and photographic theory.

**Eng 450:01 Special Topics in 20<sup>th</sup> & 21<sup>st</sup> Century American Literature: Power and Belief: American Anti-Authoritarian Novels**

**M. Bondurant T TH 1:00-2:15**  
**Ext: 6548 mrbondur@olemiss.edu**

"Nobody joins a cult." This quote from one of the survivors of the Jonestown Massacre in 1978 speaks to the prevalent paradox in human history: the desire for domination is only eclipsed by the desire to be dominated. Why do we seek out powerful figures and submit ourselves to them, in matters personal and public? This class will try to synthesize the

various ways in which American novelists have been addressing Authoritarianism and attendant concepts, for the last one hundred years. We will use a selection of novels that deal with this issue in a variety of ways, direct and indirect, using contextual readings in such areas as Existentialism, Postmodernism, Belief Systems, and Cult Behavior, to shape our reading experience.

**Eng 458:01 Southern Environmental Literature**  
**J. Watson T TH 2:30 to 3:45**  
**Ext: 7671 jwatson@olemiss.edu**

A reading and discussion course for English and Southern Studies majors and Environmental Studies minors. We will focus on fiction, travel writing, memoir, nature writing, and poetry from a more than 200-year-old tradition of writing about the nonhuman and human environments of the U.S. South. Along the way we will tackle such issues as the aesthetic and political challenges of environmental representation, human and nonhuman histories of the land, environmental justice and racial justice, the tangled relationship between ecological and economic consciousness, connections between landscape, spirituality, and healing, and models of environmental understanding or interaction (conquest, stewardship, activism) and their consequences. Online reader-response journals, 5-page environmental awareness exercise, 5-7-page critical essay, 10-12-page research project, comprehensive final exam. Reading/viewing assignments will likely include the following texts: John James Audubon, ornithological biographies and illustrations from *Birds of America*; John Muir, *A Thousand Mile Walk to the Gulf*; Charles Chesnutt, selected conjure tales; 1927 Mississippi River flood narratives by Richard Wright and William Alexander Percy and blues songs by Bessie Smith, Memphis Minnie, and Charley Patton; Dave Eggers, *Zeitoun*; Behn Zeitlin, dir., *Beasts of the Southern Wild*; William Faulkner, *Go Down, Moses*; James Dickey, *Deliverance*; Toni Morrison, *Song of Solomon*; Linda Hogan, *Power*; Janisse Ray, *Ecology of a Cracker Childhood*.

**Eng 483:1 Special Topics in African Literature**  
**R. Whitley T TH 1:00 to 2:15**  
**rebekah.l.whitley@gmail.com**

This course will provide a whirlwind overview of African women's fiction from the 1970s up through the present day. We will discuss the development of men's vs. women's writing in Africa, cultural differences across Africa, stylistic features of the texts, and - perhaps most importantly - how to respond appropriately to the pressing political and social issues presented in them! We will read novels from Egypt, Nigeria, and Zimbabwe, a short story collection from South Africa, and excerpts of fiction from a few other countries such as Ghana and Senegal, considering them through

the lenses of feminist, Marxist, psychoanalytic, postcolonial, and reader-response theories. (No prior knowledge about Africa or literary theory is required!) The main texts will be: *Woman at Point Zero* by Nawal El Saadawi, *The Collector of Treasures* by Bessie Head, *Destination Biafra* by Buchi Emecheta, *Nervous Conditions* and *The Book of Not* by Tsitsi Dangarembga, *Butterfly Burning* by Yvonne Vera, and *Purple Hibiscus and Half of a Yellow Sun* by Chimamanda Ngozi Adichie. These texts are beautiful and lively, and you will find the stories they tell both foreign and familiar at the same time. A word of warning: These texts graphically depict war crimes and casualties, racism, extreme poverty, female sexual abuse, rape, prostitution, miscarriage, abortion, spousal and child abuse, murder, anxiety, depression, PTSD, and eating disorders. As a class, we will discuss these matters in a way that promotes good mental health, but if you are concerned with your ability to cope with exposure to such topics, this may not be a good course for you. Since the potentially disturbing content is present in all of the texts and is central to their meanings, it will not be practical for students to skip readings or assignments due to personal distress; alternative readings and assignments will not be available. Please contact the instructor prior to enrolling if you have any questions!

**Eng 522:01 Special Topics in English: Jane Austen**  
**J. Solinger T 5:00-7:30**  
**Ext: N/A solinger@olemiss.edu**

This graduate seminar offers an introduction to the study of Jane Austen, with a special emphasis on pedagogy and critical approaches to the major novels. We will read Austen's fiction as well as a selection of influential criticism: the Austen studies that have shaped the academic study of Austen as well as literary studies in general. We will investigate the strengths and problems that attend these critical approaches and examine the historical conditions of Austen's critical and popular reception in the world. The course is designed to help teachers develop lesson plans that place the novels in their historical context as well as plans that center on twentieth and twenty-first-century uses of Austen: i.e. film adaptations, Janeite fan culture, and heritage tourism.



University Writing Center Services

When planning to write your papers for English classes, don't forget the benefit of consulting with an experienced writer in the University Writing Center. In a typical 20- to 30-minute writing consultation, you may receive suggestions for development of ideas, audience consideration,



organization, style, grammar, and document presentation. Undergraduate students can schedule appointments through our online appointment calendar at [www.olemiss.edu/depts/writing\\_center](http://www.olemiss.edu/depts/writing_center) or call 915-7689.