

Department of English

Undergrad Course

Descriptions

Fall 2017

Eng 103:01 **Appreciation of Literature**
J. Cantrell **T TH 1:00-2:15 pm**
Ext. N/A **jaimec@olemiss.edu**

As its title suggests, ENGL103 introduces students to literature, with a focus on the enjoyment found in reading and interpreting texts. Students will consider both canonical and obscure multi-genre literary productions—novels, plays, poetry, and short fiction—with attention to the often surprising historical and cultural contexts from whence they emerged, and with an emphasis on developing the analytical skills for reading this material deeply and for considering how these texts continue to resonate today. You'll develop a critical vocabulary for thinking and writing about literature, and we'll spend a lot of time honing your close reading skills. This course aims to prepare you for more advanced courses in the Department of English. While an introductory literature appreciation course cannot hope to be comprehensive in nature, we will examine the following selected works: Alice Walker's *The Color Purple*, Truman Capote's *Other Voices, Other Rooms*; J.M. Coetzee's *Disgrace*; James Baldwin's *Giovanni's Room*; and short fiction, plays, and poetry by authors including Nayyirah Waheed, Tennessee Williams, Sandra Cisneros, Adrienne Rich, Elizabeth Bishop, Margaret Atwood, Dorothy Allison, Jhumpa Lahiri, Junot Diaz, Zadie Smith, and Flannery O'Connor.

Eng 103:02 **Appreciation of Literature**
K. Lechler **MWF 1:00-1:50**
Ext. N/A **katelechler@gmail.com**

What's the connection between imagination and literature? Why do we enjoy creating and telling stories? Pairing classic canonical works with works of "imaginative" literature like science-fiction and fantasy, we will

explore the power and function of the human imagination. This class will focus on the enjoyment of reading and interpreting literature, with the goal of making a strong case for the role of literature in education.

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 299:02 **Introduction to Literary Study**
H. Rigby **T TH 9:30-10:45**
Ext. 7106 **hrigby@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 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 299:03 **Introduction to Literary Study**
K. Lechler **MWF 10:00-10:50**
Ext. N/A **katelechler@gmail.com**

English 299 is designed to prepare students for upper-division coursework in English. Using three major literary genres—fiction, poetry, and drama—students will build their critical vocabularies and practice close reading and textual analysis. We will also examine the aims and conventions of the literary critical essay. The two associated paper assignments will develop the writing and research skills required of literary studies. Our goal is to better understand the nature and function of literature as well as the type 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
S. Huddleston MWF 9:00-9:50
Ext: N/A shhuddle@go.olemiss.edu

This course will introduce students to creative writing through the reading and writing of poetry, fiction, and creative nonfiction. The class will include assigned reading and writing, regular in-class writing exercises, student presentations on craft terms and tools, peer workshops, and class-led discussions; class-participation is mandatory. Students will read a wide range of texts from poetry, fiction, and creative nonfiction, and will be asked to produce original works of their own for each. The semester will culminate in one revised manuscript from any of the three genres we study.

Eng 300:02 Introduction to Creative Writing
J. Randall MWF 10:00-10:50
Ext. N/A jrandall@go.olemiss.edu

Within this course we will endeavor to improve ourselves as both individual and collective creative writers. This course will take as its subject not only writing creatively in the genres of Poetry, Fiction and Nonfiction but also to locate ourselves as writers within the preceding traditions of writing and where we might go with our work moving forward to reflect our unique and political times. Another focus of the course will be to expand and examine specifically creative writing about “Disaster” and how we can interrogate what constitutes “Disaster” in creative writing. Using writings from Natasha Trethewey, Junot Diaz, Patricia Smith, Kiese Laymon and others we will aim to create cumulative final manuscripts surrounding the interrogation of a Disaster across multiple genres.

Eng 300:03 Introduction to Creative Writing
B. Spencer MWF 2:00-2:50
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 300:04 Introduction to Creative Writing
S. Sgro T TH 9:30-10:45
Ext. N/A smsgro@go.olemiss.edu

Eng 300:05 Introduction to Creative Writing
A. Dally MWF 11:00-11:50
Ext. N/A ardally@go.olemiss.edu

Eng 300:07 Introduction to Creative Writing
B. Spencer MWF 12:00-12:50
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 301:01 Poetry Workshop
A. Nezhukumatathil T TH 1:00-2:15
Ext. 6510 acnezhuk@olemiss.edu

ENG 301 is the continued study of forms, techniques, genres, and theories of poetry. This is a studio/workshop class with intensive writing done both in and out of the classroom. Classes will be conducted with a craft exercise/lecture for the first half of the period, followed by a workshop format. This course is for those who are already comfortable with the workshop model, the concept of revision, and who are ready for honest, constructive feedback. More in-depth reading and intensive writing of poetry is expected in order to further sharpen your editorial and revision skills. The aim is to support you as a writer—both your process and your need to grow and develop through reading, writing, and the study of contemporary poetry.

Eng 301:02-03 Poetry Workshop
B. Hobbs MWF 3:00-3:50; 4:00-4:50
Ext: N/A vhobbs@olemiss.edu

In English 301, our introduction to poetry class, we will read and write poems. We will begin with understanding the vocabulary of prosody so that we may properly discuss it. From there, we will read selections of published works and write poems modeled (strictly and not-so-strictly) on

those works. For the most part, the class is a workshop, so be prepared to share your work for discussion. There will be a quiz at the beginning of the course, a midterm packet of poetry, and a final presentation of your work for the bulk of the grade.

Eng 302:01, 06 Fiction Workshop
D. Parsons MWF 12:00-12:50; 9:00-9:50
Ext: N/A dustinparsons07@gmail.com

This course focuses on the craft and art of fiction writing, involving the intense study of published contemporary fiction. Students will be asked to read a great deal, compose and share their own stories with the class in a workshop format, and engage in a writing process that involves revision and reflection. Other projects involve writing a book review and assembling a portfolio made up of revised work.

Eng 303:01 Creative Nonfiction Workshop
B. Fennelly T TH 11:00-12:15
Ext: N/A bafennel@olemiss.edu

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

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

This course tells a specific story of English: the diachronic development of its literate tradition as exemplified in important texts selected from various genre and media. Although many of these texts will be familiar to you, we will approach them informed by traditional philology and thus attend to details not normally addressed in English literature courses: morphology, grammar, syntax, and etymology. Written Englishes, however, often imply the language's spoken forms, such as in the orthography of semi-literate writers and dialect writings. Additionally, despite the course's focus on English's literate tradition, it will account for major phonological events such as the Great Vowel Shift. In a related yet different vein, we will consider the phenomenological relationship between written and spoken Englishes in, for example, the scenes of reading implied in various texts. No

prior knowledge of linguistics is required. Students will acquire basic literacy in the IPA.

Eng 307:01 Introduction to Literary Criticism and Theory
A. Trefzer T TH 1:00-2:15
Ext: 7675 atrefzer@olemiss.edu

This course examines major developments in literary theory. Beginning with Plato and Aristotle, students will read some of the classic arguments about literature by German philosophers like Kant, Hegel, and Nietzsche; English romantics like Shelley and Wordsworth, and major theorists of psychological and economic ideas like Freud and Marx. We will explore questions pertaining to theories of literature including widely different concepts of authors, texts, readers, and the activity of literary interpretation more generally. The second half of the semester is devoted to contemporary theoretical trends including gender and race theory, deconstruction and postcolonialism, as well as ecocriticism and disability studies. Although this course roughly follows a chronological outline, we will highlight related themes and cultural issues to cross-examine classic and modern views of literature. Students will write response papers, a mid-term, and a final exam.

Eng 309:01-02 Studies in Genre: Drama
P. Wirth T TH 8:00-9:15; 11:00-12:15
Ext. 5035 pwirth@olemiss.edu

We will read all or most of the following plays: Sophocles, Oedipus the King; Moliere, Tartuffe; Oliver Goldsmith, She Stoops To Conquer; Johann Wolfgang von Goethe, Faust, Part One and excerpts from Part Two; Georg Buchner, Woyzeck; Henrik Ibsen, Peer Gynt; August Strindberg, Miss Julie; Oscar Wilde, The Importance of Being Earnest; Anton Chekhov, The Cherry Orchard; George Bernard Shaw, Heartbreak House; Bertolt Brecht, Mother Courage; Eugene O'Neill, The Iceman Cometh. We will also read selections on the theory of drama by Aristotle and Friedrich Nietzsche, and Strindberg's preface to Miss Julie.

The main emphasis will be on individual plays, but we will also pay some attention to the history of drama and to the genres of tragedy, comedy, melodrama, and farce.

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

Eng 314:01 **“The Cinematic South: Civil War and Reconstruction”**
K. McKee **W 3:00-6:00 pm**
Ext. 5993 **kmckee@olemiss.edu**

This class begins with the idea that understanding the U.S. South is fundamental to understanding the nation as a whole. We will concentrate on representations of two signal events in the life of both region and nation—the Civil War and Reconstruction—as filmmakers have portrayed them and their consequences for both black and white Americans, beginning with The Birth of a Nation (1915) and concluding with The Birth of a Nation (2016). Along the way, we will watch Disney productions, westerns, novel adaptations, biopics, documentaries, and mockumentaries. Thus students will have the opportunity to compare portrayals of the Civil War and Reconstruction from different moments in film history, including very recent depictions of slavery and its aftermath. Course requirements include a viewing journal, a group project, a paper, and a final examination.

Eng 317:01 **Chaucer**
P. Wirth **MWF 10:00-10:50**
Ext: 5035 **phwirth@olemiss.edu**

We will begin with a few lyric poems, including “To Rosemounde”, “The Former Age”, and “Truth”. Then we will read the following major works: The Book of the Duchess; The House of Fame; selections from The Canterbury Tales, including the General Prologue and most of the prologues, tales, and epilogues associated with the Knight, the Miller, the Reeve, the Cook, the Wife of Bath, the Clerk, the Merchant, the Franklin, the Pardoner, the Prioress, and the Nun’s Priest.

All works will be read in the original Middle English. We will focus on the sounds and rhythms of Chaucer’s verse as well as its meanings.

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

Eng 322:01 **Studies in Medieval Literature**
T TH 9:30-10:45
Ext. N/A

Eng 324:01 **Shakespeare**
I. Kamps **T TH 9:30-10:45**
Ext. N/A **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 at the same time work to achieve both a general and a detailed knowledge of Shakespeare’s play texts.

Plays under consideration for the fall are: *The Comedy of Errors*, *Richard III*, *A Midsummer Night’s Dream*, *Romeo and Juliet*, *Much Ado About Nothing*, *The Merchant of Venice*, *1 Henry IV*, *Henry V*, *Titus Andronicus*, *Twelfth Night*, *Othello*, *Measure for Measure*, *Hamlet*, *Macbeth*, and *King Lear*. Requirements: attendance, participation, regular quizzes, a paper, 3 exams (including a comprehensive final exam).

Eng 326:01 **Renaissance and Early Modern Studies: The Renaissance: What is Love?**

A. Friedlander **T TH 9:30-10:45**
Ext: 7674 **ari@olemiss.edu**

The goal of this class is to introduce students to the historical and cultural phenomenon called the Renaissance by studying a range of European literature from 14th-century Italy to 17th-century England. As a road into this vast topic, we will focus our readings and discussions on the Renaissance treatment of love. Love was a constant preoccupation for Renaissance poets, philosophers, theologians, and even politicians. Not only is it therefore a worthy topic of study, but it is also a valuable lens through which many different facets of Renaissance culture are refracted. As we will see, from Italy to France to Germany to England, love marks conversations over diverse topics including not just gender and sexuality, but also history, nationhood, beauty, morality, politics, service, and even truth itself. We will read works of lyric poetry, prose narratives, essays, and drama, including Petrarch’s *Rime*, Montaigne’s *Essais*, and Shakespeare’s poetry and prose. Written work will include pop quizzes, longer essays, and a midterm and final.

Eng 337:01 **Studies in Romanticism: Romanticism and the Politics of Modernity**

D. Stout **T TH 11:00-12:15**
Ext: 2538 **dstout@olemiss.edu**

This course offers an introduction to the literature of the Romantic period—a tumultuous period of political and artistic revolution that ran from 1789-1840. Our discussions will focus on parallels between the Romantic period and our own. Many of the ideas that define our current moment—individualism, conservatism, radicalism, libertarianism, globalism, protectionism, liberalism, environmentalism, industrialism—first emerged in the Romantic period and were reflected in literature by Wordsworth, Coleridge, Keats, Mary and Percy Shelley, and others. Written work will allow students freedom to explore connections between the Romantic period and the present.

Eng 338:01 Studies in Victorian Literature: Writing Empire
M. Bhagat-Kennedy T TH 4:00-5:15
Ext: 6947 mbk@olemiss.edu

How did Great Britain conquer large swathes of the globe during the eighteenth and nineteenth centuries? This course examines how the British Empire deployed influential philosophies, not just military force, to support colonialism both on the ground and back in Britain during the long nineteenth century (c. 1780-1914). As we read about Britons who encountered empire in a variety of roles including colonial officials, missionaries, adventurers, governesses, and merchants, we will address the following questions: What were the various motivations and apprehensions associated with imperialism? How did literature express, bolster, or critique the geopolitics of empire? How did the British reconcile new understandings of liberalism with the oppressive nature of conquest? In what ways did these ideas change over time and what lessons can we learn for the present? We will pay particular attention to the British Raj in India as we tackle these questions while also considering the colonial experience in the West Indies, Africa, Australia, Thailand, and Ireland.

Eng 357:01-02 Women in the South
J. W. Hall T TH 9:30-10:45; T TH 11:00-12:15
Ext: 7286 egjwh@olemiss.edu

Cross-listed as a Gender Studies course, ENG 357 focuses on literary representations of southern womanhood, from the antebellum era to the 21st century. Issues include the Cult of Domesticity, the plight of enslaved women, challenges faced by women writers and other women workers, forces of tradition versus forces of change, and other aspects of women's lives in the South. *Southern Women's Writing: Colonial to Contemporary* (ed. Mary Louise Weaks and Carolyn Perry) and Natasha Trethewey's *Bellocq's Ophelia: Poems* will be supplemented by a few books by Kate Chopin, Zora Neale Hurston, Eudora Welty, Flannery O'Connor, Carson McCullers, and their peers. Graded work includes reading quizzes, a 2-page report, a 5-page essay, and midterm and final essay exams.

Eng 361:01 African American Literature Survey to 1920
E. Young-Scurlock T TH 9:30-10:45
Ext. 7688 eyoungmi@olemiss.edu
Course is cross-listed with AAS 341

Students in English 361 will be introduced to foundational texts of the African American literary canon. Texts written by Black Americans in the nineteenth century and early twentieth century will be examined for literary merit and cultural import. Classroom lectures and discussions will

help students better understand how these early texts can teach contemporary readers about social, political, and artistic developments in African American culture. Students examine narratives written by: enslaved Black Americans, antebellum blacks who did not experience physical enslavement, Reconstruction Era leaders, and early twentieth century. Representative authors for the course include: Frederick Douglass, Nance Prince, Harriett Jacobs, Frances E.W. Harper, Booker T. Washington, W. E. B. Dubois, and Ida B. Wells. Students will display their mastery of the course objectives on 3 reading exams and through their work on 2 analytical papers.

Eng 363:01 African American Genres: Civil Rights and Activism in Literature
R. Eubanks T TH 9:30-10:45
Ext. N/A

Course is cross-listed with AAS 363

In his essay "Many Thousands Gone, James Baldwin wrote "The American image of the Negro lives also in the Negro's heart; and when he has surrendered to this image life has no other possible reality." This course will examine works of literature that turn their focus on the image, life, and reality of black life during the civil-rights movement as well as in today's second wave of activism. C. Vann Woodward's *The Strange Career of Jim Crow* will be a foundational text and will serve as a point of reference for the study of fiction and nonfiction by a diverse group of writers, including James Baldwin, Richard Wright, Ralph Ellison, and Claudia Rankine.

Eng 386:01 Gender on Film: Austen and Adaptation: Interpreting Jane Austen
E. Drew T TH 11:00-12:15
Ext. 2783 eedrew@olemiss.edu

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 film 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 **American Environmental Literature**
A. Nezhukumatathil **T TH 9:30-10:45**
Ext. 6510 **acnezhuk@olemiss.edu**

We will investigate what is environmental literature by examining major trends that have shaped how writers have understood their environments historically, and we will consider how those trends continue to influence our feelings towards, and understandings of this planet. By using literary analysis and investigating literary history we will use the course texts to distinguish a set of shared tropes and shared concerns that characterize environmental literature. We will identify strategies through which poets, fiction writers, and essayists have addressed environmental questions through the form and content of their works. Finally through the close reading, critical thinking, and analytical writing required in this course, we will investigate the extent to which literary and cultural forms shape the ways that people engage their beliefs about the right and wrong uses of, and attitudes toward, the natural world. From John Muir's riding out a mountain storm in the branches of a lofty Douglas spruce to Camille Dungy's exploration of African American nature poetry, we will focus on a survey of American nature writing and actual first-hand explorations of nature through various short field experiences. Note: all students will be required to maintain care/observations of a small houseplant or fish during the semester.

Eng 400:01 **Advanced Poetry Workshop**
M. Ginsburg **T TH 1:00-2:15**
Ext. N/A **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 405:01 **Nature Writing**
A. Fisher-Wirth **T TH 1:00-2:15**
Ext: N/A **afwirth@olemiss.edu**

This is a hybrid course, part literature seminar and part creative writing workshop. Its focus is environmental life writing, or creative nonfiction that explores one's interrelations with the natural—or built—environment. It may be taken for either English or Environmental Studies credit, and it is suitable for all students. Students will write, and workshop, a total of at least 15 pages of nonfiction prose, and will create a final portfolio. Books (or excerpts of books) read will probably include Rick Bass, *Winter*; Michael Branch, *Raising Wild*; Linda Hogan, *The Woman Who Watches Over the World*; Drew Lanham, *Home Place: Memoirs of a Colored Man's Love Affair with Nature*; Peter Matthiessen, *The Snow Leopard*; Cheryl Strayed, *Wild*.

Eng 423:01 **Special Topics in Medieval Literature: Norse Sagas in Translation**
L. Brady **MW 3:00-4:15**
Ext: N/A **lbrady@olemiss.edu**

What did the Vikings read? And how did they write about their adventures? The answer: Norse sagas, the first European novels. Long admired for their stark realism, spare yet powerful prose, intergenerational cycles of feuding and vengeance, and emergence from the exceptionally literate medieval society of early Iceland, the sagas are a bleak yet arresting blend of history and legend, encapsulated in a singular narrative form. This course provides an introductory window into this vivid and powerful literary tradition and into the heroic world of the Vikings. We will read, in modern English translation, some of the best representative examples of medieval Norse saga tradition. Our class will focus largely on the Sagas of Icelanders, a group of realistic, dramatic, and tragic narratives set roughly during the time of Iceland's first few generations of settlers in the tenth century, before the introduction of Christianity. We will tackle questions of realism and fictionality; history and legend; literacy and orality; fate and free will; feuding, vengeance, and violence; and outlawry and periphery.

Eng 428:01 **Special Topics in Early Modern Literature: Sex and Crime**
A. Friedlander **T TH 1:00-2:15**
Ext: 7674 **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 431:01 Special Topics in 18th Century Literature: Nature and Literature in the Eighteenth Century

E. Drew T TH 2:30-3:45
Ext: 2783 eedrew@olemiss.edu

The eighteenth century witnessed an astonishing transformation in the natural world and the way English culture related to it. From the spread of colonial ties to the Caribbean and Asia to the rise of modern science to the early stirrings of animal rights, English culture experienced an influx of new materials, ideas, and ideologies that challenged and transformed older views of the relationship between humans and nature--and paved the way for environmental challenges we still face today. In this course we will study the depiction of nature in eighteenth-century literature in order to understand better the connections between the eighteenth-century 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 eighteenth-century developments like the Industrial Revolution, colonialism and experimental science. By studying eighteenth-century nature writing, students in this course will gain a deeper understanding of the origins and implications of environmentalism and climate change.

Eng 434:01 Special Topics in Early American Literature: Race, Revolution, and Early American Literature (Capstone)

P. Reed T TH 1:00-2:15
Ext. N/A preed@olemiss.edu

This class will explore the literature of slavery, rebellion, and revolution in a range of texts from colonial and early America. We will read, discuss, and write about major episodes of rebellion against slavery, such as the 1741 New York slave revolt conspiracy, the Haitian Revolution, and Nat Turner's rebellion; and we will also read accounts of myriad small acts of slave resistance and rebellion in fictions leading up to the US Civil War. These texts will help us track the ways that early Americans were inventing the ideas and practices of racial difference and slavery, while at the same time

confronting and imagining the constant upwelling of resistance to slavery. This is a capstone class, so we will work together on a major research paper that explores a theme of your choosing.

Eng 439:01 Special Topics in Victorian Literature: Arguing with the Victorians: Persuasion, Victorian Prose, and the Intellectual Public Sphere (Capstone)

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

Gender equality, racial justice, income inequality, religion, or the crisis in the humanities. These could be today's top stories in your Newsfeed. But the discussion about these issues began back in the Victorian period, and in many ways we are still arguing about these questions on the very terms and values set by Victorian writers. In essays and published lectures, Victorian writers debated the position of women in the public sphere ("the Woman Question"), economic inequality and alienated labor ("The Condition of England Question"), English treatment of colonized subjects, evolution, religious skepticism, and the function of literature. Just as the internet revolutionized how we access information and engage with issues and each other, the Victorian period saw an explosion of print culture and literacy, with hundreds of different periodicals appearing aimed at a wide range of classes, disciplines, and education levels. Through these widely distributed and accessible texts, Victorian writers disseminated their arguments on some of the most important issues of the time. We will read essays by figures like George Eliot, John Ruskin, Harriet Martineau, Thomas Carlyle, Florence Nightingale, William Morris, Sarah Grand, Oscar Wilde, and many others. While mostly focusing on prose essays, we will supplement our reading with contemporary criticism and theory, as well as Victorian poetry and short fiction.

Eng 442:01 Antebellum American Literature: The American Renaissance

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

This course will examine the blossoming of American arts & letters that occurred in the early to mid 19th century using a selection of primary texts and contextual readings, including historical and cultural explorations. We will read and discuss authors such as Emerson, Thoreau, Dickinson, and Hawthorne, with the centerpiece of the course being Herman Melville's *Moby Dick*. This is your chance to read and discuss the greatest novel ever written by an American in a patient and collaborative setting. Take it.

**Eng 468:01 Major African-American Writers:
Malcolm/Martin/Barack**
P. Alexander T TH 2:30 to 3:45
Ext: 5602 pealexan@olemiss.edu
Course is cross-listed with AAS 420

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—former 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. Among the readings and screenings we engage in this course 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 acclaimed 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," his eulogy for the Honorable Reverend Clementa Pinckney, and his autobiography, *Dreams from My Father*.

**Eng 495:01 Literature and the Nonhuman: Animals and Animality
in Literature**
K. Raber MW 3:00-4:15
Ext. N/A kraber@olemiss.edu

How do animals figure in literature, and to what ends? How does "the human" exist in relation to, or tension with "the animal" in texts that feature animal characters? How do films as well as literary texts trace the history and implications of human relationships to their fellow creatures? This course will develop some answers to these questions through our

readings of novels by J. M. Coetzee, Jack London, Georgi Vladimov, Richard Adams, Anna Sewell, and China Miéville, and analysis of films like *Grizzly Man*, *Passion in the Desert*, and *Never Cry Wolf*. Students will complete weekly assignments related to the readings as well as two essays and a final exam.

**Eng 522:01 Special Topics in English --For Graduate Students in
Education Only**
K. Lechler T 5:00-7:30
Ext: N/A katelechler@gmail.com

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



University Writing Center Services

When planning to write your papers for English classes, don't forget the benefit of consulting with an experienced writer in the University Writing Center. In a typical 20- to 30-minute writing consultation, you may receive suggestions for development of ideas, audience consideration, organization, style, grammar, and document presentation. Undergraduate students can schedule appointments through our online appointment calendar at www.olemiss.edu/depts/writing_center or call 915-7689.