

# Department of English

## Undergrad Course

### Descriptions

#### *Fall 2019:*

#### *Oxford Campus*

*See Appendices I and II at the end for Regional Campus and Summer Course Descriptions*

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| <b>Eng 221</b>  | <b>Survey of World Literature to 1650</b>   |
| <b>Eng 222</b>  | <b>Survey of World Literature since 1650</b>  |
| <b>Eng 223</b>  | <b>Survey of American Literature to Civil War</b>                                     |
| <b>Eng 224</b>  | <b>Survey of American Literature since Civil War</b>                                  |
| <b>Eng 225</b>  | <b>Survey of British Literature to 18<sup>th</sup> Century</b>                        |
| <b>Eng 226</b>  | <b>Survey of British Literature since 18<sup>th</sup> Century</b>                     |
| <b>Eng 299:01</b><br><b>K. Lechler</b><br><b>Ext. N/A</b> | <b>Literary Interpretation</b><br><b>MWF 12:00-12:50</b><br><b>kalech@olemiss.edu</b> |

English 299 is designed to prepare students for upper-division coursework in English. Using three major literary genres—fiction, poetry, and drama--students will build their critical vocabularies and practice close reading and textual analysis. We will also examine the aims and conventions of the literary critical essay. The two associated paper assignments will develop the writing and research skills required of literary studies. Our goal is to

better understand the nature and function of literature as well as the types of questions that literary criticism seeks to answer. Along the way, we will become more creative and critical thinkers, more effective writers, and more resourceful scholars.

**Eng 299:02**      **Literary Interpretation**  
**B. Fennelly**      **T TH 9:30-10:45 am**  
**Ext. N/A**      **bafennel@olemiss.edu**

English 299, as the gateway course to upper-division literature classes, aims to introduce students to the joys of close reading and literary interpretation. We'll examine poems, stories, essays and plays. We'll build critical vocabularies and examine literary form as a shaping vessel of the human experience. We'll engage in research and deepen our appreciation for the literary critical essay. Our aim is to become better readers, writers, thinkers, and scholars.

**Eng 299:03**      **Literary Interpretation**  
**A. Trefzer**      **T TH 4:00-5:15 pm**  
**Ext. N/A**      **atrefzer@olemiss.edu**

This gateway course for upper-division coursework in English introduces students to methods of close reading and textual analysis. Students will develop the writing and research skills required for literary studies, build their critical vocabularies, and gain experience analyzing the formal features of fiction, poetry, and drama. 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 course has three main goals: to gain a deeper understanding of the formal functions of literature; to be exposed to literary criticism, and to become more effective writers and resourceful scholars.

**Eng 300:01, 03, 07**      **Introduction to Creative Writing**  
**B. Spencer**      **MWF 10:00-10:50 (Section 1)**  
      **MWF 11:00-11:50 (Section 3)**  
      **MWF 12:00-12:50 (Section 7)**  
**Ext. N/A**      **ecspence@go.olemiss.edu**

This course is designed to give the beginning writer exposure to contemporary creative voices. The course also gives the beginning writer freedom to create their own work in three genres: fiction, poetry and creative nonfiction. Through daily assignments and regular workshop sessions, students will become more comfortable sharing their work with a larger community and offering helpful critique for their peers. Students will gain a better understanding of different authors' craft, style and voice through weekly readings and vigorous class discussion. By the end of the

semester, students will author a 25-30 page compilation of their own creative work and give a public reading of their poetry, fiction and/or creative nonfiction.

**Eng 300: Web 1 Introduction to Creative Writing**

**T. Earley** ONLINE  
tdearley@olemiss.edu

This course focuses on writing experiments across three genres—poetry, fiction, and creative nonfiction. Students will analyze model texts, practice a variety of literary/rhetorical techniques, produce creative artifacts across multiple genres and forms, and develop a critical vocabulary for workshopping their own work and the work of their peers.

**Eng 300:02, 05 Introduction to Creative Writing**

**B. Hobbs** MWF 10:00-10:50 (Section 2)  
MWF 9:00-9:50 (Section 5)  
Ext. N/A vhobbs@olemiss.edu

English 300 is an introduction to creative writing. In this course, students learn the vocabulary of poetry and fiction and apply it to selected readings. Writing assignments come from those readings, and those assignments are discussed in a workshop setting. Each discussion generates ideas for revision, and students must be willing to revise their work multiple times and learn that writing is as much about the process as it is the product. Please bring energy, enthusiasm, and attention to this class.

**Eng 300:04 Introduction to Creative Writing**

**D. Parsons** MWF 10:00-10:50  
Ext. 5500 djparson@olemiss.edu

This course will explore the joy of writing poetry, fiction, and creative nonfiction by focusing on how to create images, use figurative language, tell convincing stories, and work through the writing process. We will write and share our work with our peers throughout the semester and produce a portfolio of finished writing by the end. We will also read some of the most current literature out there and talk about how and why published authors are successful.

**Eng 301:01** Poetry Workshop  
**A. Nezhukumatathil** T TH 11:00-12:15  
Ext. N/A acnezhuk@go.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** Poetry Workshop  
**M. Ginsburg** T TH 2:30-3:15 pm  
Ext. N/A mginsburg@olemiss.edu

In this Beginning Poetry Workshop students will write poetry and critique it following a workshop model. We will also read published poems and approach the texts as writers do, as sources of inspiration and with an eye toward craft—that is, understanding how the thing was made. Students will write and revise a minimum of 12 new poems and produce a chapbook as a final project.

**Eng 301:03** Poetry Workshop  
**D. Harriell** TH 3:00-5:30 pm  
Ext. N/A harriell@olemiss.edu

English 301 is a course designed for beginning students of poetry writing. Its goal is to nurture and develop your writing skills, as well as expand your knowledge of the basic discourses of poetry, creative non-fiction, and fiction. This course will be devoted to workshopping your own writing as well as discussing the work of accomplished authors. We are here to immerse ourselves in an environment that aims to foster creativity, curiosity, and a respect for language. Our course requirements will consist of daily writing assignments, class/ workshop participation, and a final revised manuscript of around 8-10 pages. With your full engagement, by the end of this course you will have a greater appreciation and a truer understanding of the craft of writing: the ways in which a good piece of writing is constructed and the way that particular—and purposeful—construction creates an impression on the reader.

**Eng 302:01** Fiction Workshop  
**T. Franklin** T TH 11:00-12:15 pm  
Ext: N/A tfrankl@olemiss.edu

An intensive writing workshop experience where students read published short stories and write their own short fiction.

**Eng 302: Web 1 Fiction Workshop**  
**M. Hipp** ONLINE  
**Ext. N/A** [mbhipp@olemiss.edu](mailto:mbhipp@olemiss.edu)

We learn to write well by writing and reading as much as we can, and by thinking critically about how stories are made. In this course, students will learn to make better word choices, how to write more compelling characters and plots, how to create tightly-crafted scenes. There are assigned readings, but the main ones are student works: several short-short writing assignments and, due at the end of the semester, one original, full-length, short story.

**Eng 302:02 Fiction Workshop**  
**K. Laymon** T TH 2:30-3:45 pm  
**Ext. N/A** [kmlaymon@go.olemiss.edu](mailto:kmlaymon@go.olemiss.edu)

Students will study and practice the craft of fiction. Prerequisite: Eng 300.

**Eng 304:1 Beginning Screenwriting**  
**C. Offutt** M 3:00-5:30 pm  
**Ext. N/A** [offutt@olemiss.edu](mailto:offutt@olemiss.edu)

Students will be introduced to the strict form of screenwriting, learning how to craft a dramatic screenplay that also communicates information to all facets of production: director, actors, set, props, wardrobe, locations, etc. We will examine the requirements of feature films, short films, and television. Each student is expected to complete writing assignments of short scenes, each to be re-written after peer and instructor review. Students may write in any genre they prefer.

**Eng 307:01 Introduction to Literary Criticism and Theory**  
**A. Pfrenger** T TH 1:00-2:15 pm  
**Ext. N/A** [pfrenger@olemiss.edu](mailto:pfrenger@olemiss.edu)  
**Fulfills Counter-Canon and Critical Issues Major Requirement**

This course will survey influential movements in literary criticism and theory from the late 19th to the early 21st century. As we investigate the how and why of each theory, we'll also examine the philosophical and historical contexts within which it emerged. Along the way, we'll trace how one theoretical approach often evolves into another. By the end of the semester, students should be conversant in a variety of critical approaches to literary theory, allowing them to not only recognize the methodologies and functions of theory but also to apply it effectively in their own work. More important, we'll consider how reading criticism of the past and present can enrich our own approaches to interpreting literature and, more

deeply, help guide us as we develop our own personal philosophy. Among the specific theories to be discussed are: Practical Criticism, Formalism, Semiotics, Structuralism, Post-Structuralism, Deconstruction, Psychoanalysis, New Criticism, New Historicism, Gender Studies and Queer Theory, Postcolonialism, Ecocriticism, Disability Studies, and Post-Theory. This course will provide students with a foundation of critical theory upon which they can begin crafting their own identity as scholars. Course work will involve a variety of homework assignments designed to help you engage with the readings, two short papers in which you'll try your hand at applying a theoretical approach of your choice, and one final project.

**Eng 309:01 Studies in Genre**  
**B. Rea** M 6:00-8:30 pm  
**Ext. N/A** [rrea@olemiss.edu](mailto:rrea@olemiss.edu)

**Eng 310:01 Introduction to Cinema Studies**  
**C. Offutt** T 3:00-6:30 pm  
**Ext: N/A** [offutt@olemiss.edu](mailto:offutt@olemiss.edu)  
**Fulfills Literature of the 20<sup>th</sup> and 21<sup>st</sup> Centuries Major Requirement**

This class will 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 will learn to view films with more understanding and intellectual engagement. Film is a carefully planned and collaborative medium. We will watch films and clips, and 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. We will discuss the process of implementing these decisions. Students may learn film terminology, camera techniques, types of lighting, and the “insider” jargon that filmmakers use.

Student grades will be based on attendance, class participation, a mid-term paper and a final paper. Students may choose the films to write about for their papers. No cell phones, iPads, or computers. Food, water, coffee or pop are allowed during the movies.

**Eng 322:01-03 Studies in Medieval Literature: Game of Thrones and Its Medieval Worlds**  
**M. Hayes** T TH 1:00-1:50 pm (Lecture)  
W 10:00-10:50 am (Section 1)  
TH 9:00-9:50 am (Section 2)  
W 9:00-9:50 am (Section 3)  
**Ext. N/A** [hayes@olemiss.edu](mailto:hayes@olemiss.edu)  
**Fulfills Literature of the Medieval Period Requirement**

George R. R. Martin's literary franchise, *The Song of Ice and Fire*, has inspired a 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." More importantly, we will consider what is at stake when a historical period is "translated" for a modern audience. In addition to viewing season 1 of "Game of Thrones," you will read several key medieval texts full of icons and customs that evoke "the Middle Ages" for 21<sup>st</sup> century viewers. "Game of Thrones" (season 1) is included on the syllabus as part of the course's "readings." No prior familiarity with the franchise is required.

This course satisfies the "pre-1500 requirement" for English majors. Additionally, it counts toward the undergraduate minor in Medieval Studies.

**Eng 328:01      Studies in Early Modern Literature: Disability Theory and Early Modern Literature**  
**A. Friedlander    T TH 1:00-2:15 pm**  
**Ext. 7674          ari@olemiss.edu**  
**Fulfills Literature of the Early Modern Period Requirement**

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

**Eng 330: 01      Studies in Eighteenth Century Literature**  
**P. Wirth          T TH 8:00-8:50 am**  
**Ext. 5035          phwirth@olemiss.edu**  
**Fulfills Literature of the 18<sup>th</sup> and 19<sup>th</sup> Centuries Major Requirement**

We will probably read the following works: Daniel Defoe, *Moll Flanders*; Alexander Pope, *Essay on Man and Other Poems*; Henry Fielding, *Joseph Andrews*; Samuel Johnson, selected essays and poems; Oliver Goldsmith, *She Stoops to Conquer*; Richard Brinsley Sheridan, *The Rivals*; Robert Burns, *Poems and Songs*; William Blake, *The Marriage of Heaven and Hell*; Jane Austen, *Northanger Abbey*. (The reading list may change.) The emphasis will be on close reading of individual works, but we will pay some attention to the history and culture of Great Britain in the eighteenth century.

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

**Eng 332:01      Eighteenth Century Genres and Forms: "Nature" Writing in the Long Eighteenth Century**  
**E. Drew          T TH 2:30-3:45 pm**  
**Ext. N/A          eedrew@olemiss.edu**  
**Fulfills Literature of the 18<sup>th</sup> and 19<sup>th</sup> Centuries Major Requirement**

The seventeenth and eighteenth centuries 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 seventeenth-and eighteenth-century literature 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 past 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 334:01      Early American Genres and Forms: Theatre and Drama**  
**P. Reed          T TH 11:00-12:15**  
**Ext. N/A          preed@olemiss.edu**  
**Fulfills Literature of the 18<sup>th</sup> and 19<sup>th</sup> Centuries Major Requirement**

In a time when novels were sometimes hard to come by and television didn't yet exist, Americans went to the playhouse for their

entertainment and culture. They went to see and be seen, and to be entertained, but increasingly throughout the pre-Civil War period, they also went to see star actors in plays by Americans, about the American experience. In this course, we will read a selection of early American plays, from *The Contrast*, the young US's first comedy, to *Uncle Tom's Cabin*, one of the most popular plays of the nineteenth century. We'll examine the cultural contexts from which they come the rise of American nationalism, the making of American myths, and the highlighting of America's peculiar potentials and problems. In class discussion and in short essays, we will explore the kinds of stories Americans acted out, the characters and plots they staged, and ultimately, what it means to perform as Americans.

**Eng 337: 01 Studies in Romanticism**  
**S. MacKenzie T TH 8:00-9:15 am**  
**Fulfills Literature of the 18<sup>th</sup> and 19<sup>th</sup> Centuries Major Requirement**

This course is a survey of the principal works of major authors of the Romantic Period in British literature (roughly 1789-1832). Authors to be covered may include William Blake, William Wordsworth, Samuel Taylor Coleridge, Matthew G. Lewis, Jane Austen, Lord Byron, Percy Bysshe Shelley, and John Keats.

**Eng 343:01 Studies in 19<sup>th</sup> Century Literature**  
**M. Bondurant T TH 9:30-10:45 am**  
**Ext. 6548 mrbondur@olemiss.edu**  
**Fulfills Literature of the 18<sup>th</sup> and 19<sup>th</sup> Centuries Major Requirement**

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.

**Eng 352: Web 1 Studies in Contemporary Literature: Fantasy Literature**  
**T. Earley ONLINE**  
**Ext. N/A tdearley@olemiss.edu**  
**Fulfills Literature of the 20<sup>th</sup> and 21<sup>st</sup> Centuries Major Requirement**

This course seeks to break down the false binary between "genre" fiction and "literary" fiction through a wide-ranging survey of contemporary fantasy novels. Students will analyze the foundational tropes of fantasy literature, compose literary analyses from a variety of critical perspectives,

and discover how fantasy writers from diverse backgrounds are challenging the boundaries of the genre. The reading list will include *The Fellowship of the Ring*, *Grendel*, *A Wizard of Earthsea*, *Redemption in Indigo*, *Throne of the Crescent Moon*, *The Ocean at the End of the Lane*, and *The Ballad of Black Tom*.

**Eng 352: Web 2 Studies in Contemporary Literature: Appalachian Literature**  
**T. Earley ONLINE**  
**Ext. N/A tdearley@olemiss.edu**  
**Fulfills Literature of the 20<sup>th</sup> and 21<sup>st</sup> Centuries Major Requirement**

This course examines the history, culture, stereotypes, social struggles, landscape, music, and dialects of Appalachia through close readings of novels, short stories, and poems by Appalachian writers. The reading list includes Breece D'J Pancake, Ron Rash, Lee Smith, Crystal Wilkinson, Dorothy Allison, Wiley Cash, and members of the Affrilachian Poets group. Students will identify the defining elements of Appalachian literature and compose literary analyses from a variety of critical perspectives.

**Eng 357:01-02 Women in the South**  
**J. Hall T TH 9:30-10:45 (Section 1)**  
**T TH 11:00-12:15 (Section 2)**  
**Ext: 7286 egjwh@olemiss.edu**  
**Fulfills Counter-Canon and Critical Issues Major Requirement**  
**\*\*Cross-listed as Gender Studies 357\*\***

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 two or three books by Eudora Welty, Flannery O'Connor, Jesmyn Ward, and their peers. Graded work includes a 2-page report on our class visit to Special Collections, a 5-page essay with a research component, and midterm and final essay exams.

**Eng 361:01/AAS 341 African American Literature Survey To 1920**  
**E. Young-Scurlock T TH 9:30-10:45**  
**Ext: 7688 eyoungmi@olemiss.edu**  
**Fulfills Counter-Canon and Critical Issues Major Requirement**  
**Fulfills Literature of the 18<sup>th</sup> and 19<sup>th</sup> Centuries Major Requirement**  
**\*\*Cross-listed with African-American Studies 341\*\***

Students will examine selected African American prose, poetry, and drama from early settlement to the 20th century.

**Eng 361:02/AAS 341 African American Literature Survey To 1920**  
**P. Alexander T TH 2:30-3:45 pm**  
**Ext: 5602 pealexan@olemiss.edu**  
**Fulfills Counter-Canon and Critical Issues Major Requirement**  
**Fulfills Literature of the 18<sup>th</sup> and 19<sup>th</sup> Centuries Major Requirement**  
**\*\*Cross-listed with African-American Studies 341\*\***

This course surveys the African American literary tradition from its beginnings to the Harlem Renaissance. After examining the vernacular tradition as expressed in the spirituals, we will turn our attention to the expansion of African American literary production in narrative forms such as the poem, the slave narrative, the public address, the essay, and the novel. While we will situate our readings of all assigned works in specific historical and political contexts (i.e., the Fugitive Slave Act, the Civil War), we will be particularly attentive to themes that unify these works, such as the search for voice, the pursuit of liberation, and the quest for literacy and identity. Representative authors include Phillis Wheatley, Jupiter Hammon, Venture Smith, George Moses Horton, Frances E.W. Harper, Frederick Douglass, William and Ellen Craft, Harriet Jacobs, Sojourner Truth, Ida B. Wells, Booker T. Washington, W.E.B. Du Bois, Anna Julia Cooper, Harriet Wilson, and Sutton Griggs.

**Eng 363:01/AAS 363 African American Genres: Civil Rights and Activism in Literature**  
**R. Eubanks MWF 10:00-10:50**  
**Ext. N/A wreubank@olemiss.edu**  
**Fulfills Counter-Canon and Critical Issues Major Requirement**  
**\*\*Cross-listed with African American Studies 363\*\***

Eudora Welty's essay "Must the Novelist Crusade?" ponders whether works of literature should take crusading positions. But she published the essay two years after her story "Where Is the Voice Coming From" appeared in *The New Yorker*, which some argue is a story that takes a stand. While Welty believed the novelist must not crusade, she did believe that a writer

must have a point of view. This course will examine works of literature that have a point of view, whether on the issue of civil rights or a social issue. Welty's essay—as well as C. Vann Woodward's *The Strange Career of Jim Crow*—will be the point of reference for the study of fiction and nonfiction by a diverse group of writers, including James Baldwin, Eudora Welty, Richard Wright, and Lewis Nordan.

**Eng 366:01 African American Science Fiction Literature**  
**D. Harriell W 3:00-5:30**  
**Ext: N/A harriell@olemiss.edu**  
**Fulfills Counter-Canon and Critical Issues Major Requirement**  
**Fulfills Literature of the 20<sup>th</sup> and 21<sup>st</sup> Centuries Major Requirement**

African American Studies/ English 366 is a course designed for students of literature. Its goal is to nurture and develop your knowledge and understanding of the basic discourses of African American literature framed by a specific topic. In considering African American Science Fiction and Speculative Fiction literature, we will familiarize ourselves with recurring themes, tropes, perspectives and narrative styles. We will also explore the historical tradition and accompanying perspectives (e.g. Afrofuturism). Although our primary emphasis will be the short story and novel, we will additionally consider criticism, poems, and visual representations. Through classroom and small group discussions, we will attempt to complicate our readings while also interrupting our expectations of the African American literary text. We will consider questions such as: What qualifies a piece of writing as African American literature? What are our expectations of the African American literary text? What are the responsibilities of the African American author? How does the African American experience play out in these narratives? What's the role of both science and history, and how are they connected? In what new ways is race, gender, and the human condition explored? With your full engagement, by the end of this course you will have a greater appreciation for literature as a whole, while also commanding a greater understanding of the African American Sci-fi/ Speculative-fi literary text

**Eng 367:01 Blues Tradition in American Literature**  
**A. Gussow T TH 2:30-3:45 pm**  
**Ext. 7333 agussow@olemiss.edu**  
**Fulfills Counter-Canon and Critical Issues Major Requirement**  
**Fulfills Literature of the 20<sup>th</sup> and 21<sup>st</sup> Centuries Major Requirement**

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 progressive and retrograde ways. One or more 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.

**Eng 370:01      Studies in World Literature**  
**P. Wirth          MWF 11:00-11:50 am**  
**Ext. 5035          phwirth@olemiss.edu**  
**Fulfills Counter-Canon and Critical Issues Major Requirement**

This will be a course in the modern drama. We will read all or most of the following works: Georg Büchner, Danton’s Death and Woyzeck; Henrik Ibsen, The Wild Duck; August Strindberg, Miss Julie and The Ghost Sonata; George Bernard Shaw, Major Barbara; John Millington Synge, The Playboy of the Western World; Luigi Pirandello, Six Characters in Search of an Author; Bertolt Brecht, The Threepenny Opera; Eugene O’Neill, The Iceman Cometh; Amiri Baraka, Dutchman; Caryl Churchill, Top Girls; Wole Soyinka, Death and the King’s Horseman. We will also read brief critical works by Strindberg, Synge, and Brecht. The focus will be on individual plays, but we will pay some attention to the development of modern drama, and to the tension between commercial theater and more independent forms of theater.

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

**Eng 377:01                      Studies in National Counter-Canons: Radical India: Histories, Controversies, Futures**  
**M. Bhagat-Kennedy        T TH 11:00-12:15 pm**  
**Ext. N/A                        mbk@olemiss.edu**  
**Fulfills Counter-Canon and Critical Issues Major Requirement**

India gained its independence from Britain over seventy years ago but ideas about what the country is, who belongs there, and what its future should look like remain fiercely contested. This course explores the emergence of India as a theme in a range of works published from the late nineteenth

century through the present. We will read primarily novels, but also political tracts, essays, short stories, and poems that provide insight into India’s transition from Britain’s prized colonial possession to secular nation-state that is presently the world’s largest democracy and second most populous country. We will consider how India has been understood historically by Indians and nonIndians and how these notions have shifted over time. With particular attention to innovations and experimentations in literary form, we will examine how key writers and thinkers have grappled with the deep-seated obstacles posed by caste, gender, and religious belonging to the realization of a truly “modern” secular Indian nation-state. Authors include Rudyard Kipling, M.K. Gandhi, Mulk Raj Anand, Ahmed Ali, Salman Rushdie, Arundhati Roy, Aravind Adiga, among others.

**Eng 385: Web 1 Women in Literature**  
**M. Hipp                      ONLINE**  
**Ext. N/A                        mbhipp@olemiss.edu**  
**Fulfills Counter-Canon and Critical Issues Major Requirement**

This course examines poetry, fiction, and essays by women writers across the globe. It is divided into four units: engendering language, silence, and voice; writing bodies/bodies writing; identity and difference; resistance and transformation. These four topics allow us to address several key questions about women’s writing. Under what historical circumstances have women written? How have they broken silence and found their voices? What strategies have they employed to convey their ideas? How have women writers resisted the political, literary, and social status quo? By the end of the course, students should be able to address each of these issues.

**Eng 389:01                      Studies in American Environmental Literature**  
**A. Nezhukumatathil        T TH 2:30-3:45 pm**  
**Ext. 5500                        acnezhuk@olemiss.edu**  
**Fulfills Counter-Canon and Critical Issues Major Requirement**

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.

**Eng 393:01      Studies in Popular Culture: The Future is Female**  
**E. Drew            T TH 1:00-2:15 pm**  
**Ext. N/A            eedrew@olemiss.edu**

Speculative fiction, it is often pointed out, was born with the Creature in Mary Shelley's *Frankenstein* in 1818. Even before that, Margaret Cavendish's *The Blazing World* invented an entire world built on her scientific theories and desire for personal sovereignty that her patriarchal society dismissed and denigrated. This course will explore the worlds women have invented and explored through science fiction novels and film from the seventeenth century to today. We will examine the ways these worlds interrogate, respond to, and even predict the political, social, and scientific problems of the societies from which they emerged. Authors include Margaret Cavendish, Mary Shelley, Charlotte Perkins Gilman, Madeleine L'Engle, Octavia Butler, Ursula K. LeGuin, Margaret Atwood, Louise Erdrich, Nnedi Okorafor, and N.K. Jemisin, and Sue Burke.

**Eng 401:01      Advanced Fiction Workshop**  
**T. Franklin        T TH 1:00-2:15**  
**Ext. 2782         tfrankli@olemiss.edu**

This is an advanced fiction-writing workshop where students will compose original short fiction and, as a class, critique the stories. It's a reading-, writing- and revision-intensive course where two original short stories will comprise the student's final portfolio. The goal is for students to become better readers, editors and writers of short fiction.

**Eng 402:01      Advanced Nonfiction Workshop**  
**K. Laymon        T TH 9:30-10:45**  
**Ext: N/A         kmlaymon@olemiss.edu**

This course is an advanced study and practice of the craft of non-fiction/expository writing. Prerequisite: Eng 303.

**Eng 405:01      Nature Writing**  
**A. Fisher-Wirth    T TH 11:00-12:15**  
**Ext: N/A            afwirth@olemiss.edu**

In this course, we'll investigate the questions Who are you, and what is your relationship to *place*? The course is a hybrid: part creative writing workshop and part literature seminar. In it, we'll read some examples of environmental life writing—that is, short or longer pieces of autobiographical creative nonfiction that probes the interrelationships between the writer's life and environment. Over the semester, each member of the class will also write several pieces of creative nonfiction, which will be workshopped and revised, and which will form a final portfolio of about fifteen pages. The reading list is not finalized yet, but works read may include Michael Branch, *How to Cuss in Western*; Linda Hogan, *The Woman Who Watches Over the World*; Cheryl Strayed, *Wild*; Eddie Harris, *Mississippi Solo*; Peter Matthiessen, *The Snow Leopard*; and essays from *Hearth: A Global Conversation on Community, Identity, and Place*, edited by Annick Smith and Susan O'Connor.

**Eng 411:01      Special Topics in Cinema/Media Studies: Native American Film and Media Studies:**  
**A. Trefzer        T TH 1:00-2:15 pm**  
**Ext. 7675         atrefzer@olemiss.edu**  
**Fulfills Literature of the 20<sup>th</sup> and 21<sup>st</sup> Centuries Major Requirement**

Representations of Native Americans have a long history in a variety of different discursive forms including in film. In the early twentieth century, images of "Indians" were produced and circulated both as reference points of modernity and as part of the maintenance of narratives of U.S. exceptionalism. Thus early ethnographic documentaries as well as famous Hollywood Westerns used "Indians" to comment on progress, modernity, and nationhood. Recently native produced films have contested long familiar representations of "savage" or "noble" Indians and the accompanying narratives of native "primitivism" and extinction. This class will bring into conversation non-native film productions with films produced and directed by Native Americans. We will analyze the images and underlying ideologies of non-native films and the response and contestation of these images in films produced by Native American filmmakers. Films include, among others, famous westerns and spoofs of the western genre, ethnographic films, early silent black and white films, classic epics, rez crime dramas, and contemporary movies made by Native American directors.

**Eng 420:01      Anglo-Saxon and Celtic Literature: Literature and Power**  
**A. Pfrenger        T TH 4:00-5:15 pm**  
**Ext. N/A            pfrenger@olemiss.edu**  
**Fulfills Literature of the Medieval Period Requirement**



In this course we will study the history, culture, and literary achievements of the Anglo-Saxons, the Celts, and their North Sea neighbors in the early Middle Ages. The course will focus on the connections between history, power, and literary expression in the formulation of cultural ideologies. We will begin with a brief survey of Irish and Old Norse mythologies. From there we will delve into epics and sagas like *Beowulf*, *Táin Bó Cúailnge*, and *Egil's Saga*. We will also encounter a number of other heroic poems, laments, riddles, lives of saints and kings, and even some charms to help you deal with cattle thieves and elfshot. In order to better appreciate the inherent value of these texts within their contexts, we will spend some time on the vernacular languages themselves, the production of manuscripts, and the intellectual lives of these complex and fascinating people.

**Eng 439:01 Special Topics in Victorian Literature: Victorian Ecotopia and Apocalypse**  
**D. Kreisel W 3:00-5:30 pm**  
**Fulfills Literature of the 18<sup>th</sup> and 19<sup>th</sup> Centuries Major Requirement**

The late Victorian period was the age of utopias: hundreds of novels describing ideal worlds were published in the last two decades of the nineteenth century alone. Many of these works were motivated by anxieties over the rapid social and economic changes taking place over the course of the century, particularly the environmental effects of industrialization and colonial expansion. In this course we will read a variety of Victorian utopian and dystopian novels that engage ecological concerns, either by imagining ideal social organizations in which humans live in harmony with nature, or by warning of the dire consequences of unfettered industrial growth. Texts may include William Morris, *News from Nowhere*; Samuel Butler, *Erewhon*; Richard Jeffries, *After London*; Edward Bulwer-Lytton, *The Coming Race*; H. G. Wells, *The Time Machine*; Anthony Trollope, *The Fixed Period*; and M. P. Shiel, *The Purple Cloud*.

**Eng 445:01 Special Topics in 19th Century Literature: Jane Austen's *Emma* (CAPSTONE)**  
**J. Solinger T 5:30-8:00 pm**  
**Ext. N/A solinger@olemiss.edu**  
**Fulfills Literature of the 18<sup>th</sup> and 19<sup>th</sup> Centuries Major Requirement**

In this unusual capstone seminar, we will read a single novel: Jane Austen's masterpiece, *Emma*. Regarded by many as Austen's most trailblazing work and often included in lists of the world's greatest novels, *Emma* will provide an opportunity to study the form of the novel genre itself and to ask questions about how novels shape the contours of modern life. We'll finish reading the novel in September and devote the remaining weeks of

the class to developing a polished article-length essay on a critical issue related to *Emma*.

**Eng 458:01 Southern Environmental Literature**  
**J. Watson MW 3:00-4:15**  
**Ext. 7671 jwatson@olemiss.edu**  
**Fulfills Counter-Canon and Critical Issues Major Requirement**

A reading and discussion course for English and Southern Studies majors and Environmental Studies minors. We will focus on fiction (including graphic novel and cli-fi), travel writing, memoir, nature writing, podcast, and film from a more than 200-year-old tradition of writing and thinking 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; models of environmental understanding or interaction (conquest, stewardship, activism, coexistence) and their consequences; environmental affect and emotion; and the aesthetics and politics of the Anthropocene. Writing assignments include online reader-response journals, 5-page environmental awareness exercise, 5-7-page critical essay, 10-12-page research project, and a comprehensive final exam. Reading/viewing assignments will include many (but *not* all) of the following possibilities: John James Audubon, ornithological biographies and portraits 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; Behn Zeitlin, dir., *Beasts of the Southern Wild*; Chris Neufeld, *A.D.—New Orleans after the Deluge*; James Dickey, *Deliverance*; Toni Morrison, *Song of Solomon*; Linda Hogan, *Power*; Janisse Ray, *Ecology of a Cracker Childhood*; Attica Locke, *Black Water Rising*; Brian Reed, *S-Town*, Jeff VanderMeer, *Annihilation*.

**Eng 465:01 Special Topics in Native American Literature: Native Literatures of the Mississippi River Valley**  
**C. Wigginton T TH 1:00-2:15 pm**  
**Ext. 7106 cwiggint@olemiss.edu**  
**Fulfills Counter-Canon and Critical Issues Major Requirement**

This class focuses on Native American literatures created in and about the Mississippi River Valley from pre-contact through today. The Mississippi River and its tributaries have long constituted rich ecological, cultural, and textual spaces. The rivers created transnational communication networks that carried news and objects along the waterways and facilitated millennia of interconnections among Native cultures and communities that still

continue. The river valley sometimes also stood as a contested boundary among tribal nations and on colonialist maps: in the early nineteenth-century, the river marked the western boundary of the United States, standing as a line across which the US sought to remove Native people to Indian Territory. With these riverine flows as a guide, our readings will follow the Mississippi River's own north to south flow by analyzing texts created by Native peoples living along and engaging with the Mississippi, from its headwaters in Dakota homelands to the swamps and bayous of its delta, with its many Native towns, including those of the Chitimacha and Choctaw. We will examine literary texts alongside art and ask how they connect place-based and tribally specific aesthetics to a more expansive geographic framework (intercontinental, hemispheric, transoceanic, and even global). Possible Books: Daniel Heath Justice (Cherokee), *Why Indigenous Literatures Matter*; Gerald Vizenor (Anishinaabe), *Bearheart*; Black Hawk (Sauk), *Autobiography*; LeAnne Howe (Choctaw), *Shell Shaker*; Rain C. Goméz (Choctaw, Mvskoke, Louisiana Creole, Métis, Celtic), *Smoked Mullet Cornbread Crawdad Memory*.

**Eng 472:01 Seminar in Counter-Canons/Critical Issues:  
Christopher Isherwood and the Idea of a Gay Literary Canon (CAPSTONE)**

**J. Harker T TH 11:00-12:15 pm  
Ext. 3172 jlharker@olemiss.edu**

**Fulfills Counter-Canon and Critical Issues Major Requirement**

In 1976, Christopher Isherwood read from his memoir *Christopher and His Kind* at the Oscar Wilde Memorial Bookshop in New York City. Hundreds of young gay men lined up around the corner to have Christopher Isherwood, then 72, sign his book and hear about the secret gay lives of famous British writers from the 1930s, including E.M. Forster, W.H. Auden, and Stephen Spender. Building on the success of 1973's *Cabaret*, Isherwood, retroactively applied Seventies "gay is good" rhetoric to his memoir of the 1930s. It was a remarkable moment of "feeling backward" to connect disparate generations.

That triumphant signing represented a key moment in a cultural wing of gay liberation: the idea of a gay literary canon. Gay liberation activists sought to create a new out gay culture, but they also wanted to reveal that gay people had always been essential to the larger culture, hiding in plain sight. They not only revealed the sexuality of canonical authors but posited the existence of a gay aesthetic—an approach to writing that was distinctively queer.

Isherwood was a particularly promising recruit in this cultural intervention. He himself was invested in queer mentors; E.M. Forster showed him the manuscript of his gay novel *Maurice* and entrusted him

with the responsibility of publishing it after his death. His writing circle in the 1930s included queer writers W.H. Auden and Stephen Spender, and he stayed at Magnus Hirschfeld's Institute of Sexual Research and Berlin queer culture before the rise of the Nazi party destroyed both. When Isherwood emigrated to the United States in 1939, he acclimated himself to American culture through a network of gay writers, including Tennessee Williams, Truman Capote, Gore Vidal, and later, Armistead Maupin. He also had close relationships with closeted Hollywood stars through his screenwriting. His writing always encoded queer themes, and his fan letters from gay readers demonstrates that the idea of a gay literary canon wasn't simply an invention of 1970s activists.

This course uses Christopher Isherwood's network and writing career to explore the idea of a 20<sup>th</sup> century gay literary canon, including competing theories about gay authorship, gay readership, and gay writing practices. Possible texts include Isherwood's novels *The Berlin Stories*, *A Single Man*, and *Christopher and His Kind*; E.M. Forster's *Maurice*, Tennessee Williams' *One Arm*, Truman Capote's *Breakfast at Tiffany's*, Armistead Maupin's *Significant Others*, selections from the periodical *Christopher Street*, and relevant articles from the 1970s about a gay canon. Because this course counts as a capstone, it requires short papers, an annotated bibliography, and 15-17 page research paper.

**Eng 473:01 African American Literature & The Justice System:  
Prison & the Literary Imagination**

**P. Alexander T TH 1:00-2:15 pm  
Ext. 5602 pealexan@olemiss.edu**

**Fulfills Counter-Canon and Critical Issues Major Requirement  
\*\* Cross-listed with AAS 473\*\***

With well over 2 million people behind bars in the United States, imprisonment is quickly becoming an ordinary experience "in the land of the free." In this course, participants explore how writers of twentieth century African American literature depict prison life, and more broadly, how they confront ethical issues related to the U.S. criminal justice system. We will focus on narratives produced about and from peon camps, county jails, state penitentiaries, high-security facilities, plantation prisons, and death row cells from a wide range of narrative forms—including the short story, novel, poem, letter, essay, and autobiography.

We will juxtapose our literary engagement with prison life with photographic and cinematic prison narratives, paying careful attention to how authors of African American literature complicate debates and expand studies on police intimidation, racial profiling, state violence, gendered social control, discriminatory sentencing, indefinite solitary confinement,

racialized prisoner abuse, and the increasingly punitive and privatized U.S. prison system. Literary texts that we will study include Chester Himes's short story "To What Red Hell," novels like Richard Wright's *Native Son*, Octavia Butler's *Kindred*, and Ernest Gaines's *A Lesson Before Dying*, the poems of Etheridge Knight, Martin Luther King, Jr.'s "Letter from Birmingham Jail," the prison letters of George Jackson, the autobiographical writings of Malcolm X, Angela Y. Davis, Assata Shakur, and Robert Hillary King, and the essays of Mumia Abu-Jamal. As we read, we will take up the following questions: How do African American literary works challenge and/or reinforce traditional (hi)stories of imprisonment? Juxtaposed with photographic, televisual, and cinematic prison narratives, do African American literary portrayals of prison/prisoner life glamorize, demonize, or humanize the imprisoned? How might African American literature contribute to cross-disciplinary discussions about mass incarceration, radical prison reform, and prison abolition?

**Eng 521:01      Special Topics for English Teachers: Speculative Souths**  
**D. Barker      T 4:30-7:00 pm**  
**Ext: 7758      dbarker@olemiss.edu**  
**\*\*For Education Graduate Students only\*\***

Speculative fiction is an umbrella term for works that contain elements not present in the real world in terms of setting and/or supernatural elements (real or imagined). This includes futuristic fictions, science fiction, fantasy, utopias and dystopias, horror and southern gothic. In this class we will explore the boundaries and variations of this encompassing term and how the South is situated in both the past and the future. Possible texts include: Harper Lee's *To Kill a Mockingbird*, Octavia Butler's *Kindred*, Toni Morrison's *Beloved*, Cormac McCarthy's *No Country for Old Men*, Michael Farris Smith's *Rivers*, Rivers Solomon's *An Unkindness of Ghosts*, Jeff VanderMeer's *Annihilation*, Maryse Condé's *I, Tituba*, Colson Whitehead's *Underground Railroad*, and Jesmyn Ward's *Sing, Unburied, Sing*.



University Writing Center Services

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# Appendix I:

## Department of English

### Undergrad Course

#### Descriptions

##### *Fall 2019:*

##### *Regional Campuses*

#### *DeSoto Campus*

**Eng 343: 01**      **Studies in Nineteenth-Century Literature:  
From the Mississippi River to the Gulf of  
Mexico: Literature and Culture of America's  
Third Coast**  
**J. Lightweis-Goff**      **MW 11:00-12:15**  
   **jljg@olemiss.edu**  
**Fulfills Literature of the 18<sup>th</sup> and 19<sup>th</sup> Centuries Major Requirement**

Civilization is born by rivers. American culture was born near two rivers – the Mississippi, which sprawls from Minnesota to Louisiana, and the Ohio, the traditional boundary between slavery and freedom – that converge in Cairo, Illinois. This city provides the backdrop for a pivotal scene in Mark Twain's *The Adventures of Huckleberry Finn* (1884), when its adolescent narrator – unmoored from parental and community authority among whites – takes the fugitive Jim further into the enslaved south, rather than north to freedom. Our class begins with Twain, and then navigates backwards and forwards through time, exploring literature and culture of what Eurocentric thinkers might call DeSoto's America. We will call it the Mississippian World: the landscape of state-level indigenous societies

exterminated by European imperialism. Theorists like May Joseph, Barbara Eckstein, John McPhee, and Laurence Powell provide context to demonstrate the unsettling fluidity of the region's waterways, which have disrupted so many national boundaries, borders, and self-definitions. Assignments for this class will include single and jointly-authored analytical papers in conversation with American literature and critical theory.

**Eng 352: 01, 02**      **Studies in Contemporary Literature: The  
Neo-Slave Narrative**  
**J. Lightweis-Goff**      **MW 9:30-10:45 am (Section 1)**  
   **T 6:00-8:30 pm (Section 2)**  
   **jljg@olemiss.edu**  
**Fulfills Literature of the 20<sup>th</sup> and 21<sup>st</sup> Centuries Major Requirement**

In 1967, William Styron won the Pulitzer Prize for *The Confessions of Nat Turner*, which purported to tell the story of the enslaved rebel Turner, who was hanged for leading a rebellion in Southampton, Virginia in 1831. Turner continues to generate immense interest within U.S. popular culture – note that the recent film *Birth of a Nation* (Nate Parker, 2016) also tells his life story – but Styron's novel was met with controversy for its representation of Turner as a figure of questionable sanity fixated on interracial sexual violence. In response, the book *William Styron's Nat Turner: Ten Black Writers Respond* (1968) sought to articulate new paradigms for fictional treatments of slavery. This furor, which emerged during a renaissance of scholarship on slavery in the late 1960s, effectively gave birth to a new genre: the neo-slave narrative. Writers as various as Nobel Prize-winning novelist Toni Morrison and popular science fiction writer Ben H. Winters have worked in this genre. This class explores the neo-slave narrative with hopes of understanding the contemporary legacies of slavery in America and beyond. Reading for the class includes selections from Styron and the writers who challenged his imagined Turner, including Colson Whitehead and Octavia Butler. Major assignments will include a collaborative paper, a single-authored paper, a traditional midterm examination, and daily participation in class discussion.

**Eng 357/GST 357: 01**      **Women in the South**  
**P. White**      **T TH 3:00-4:15 pm**  
   **pwwhite@olemiss.edu**  
**Fulfills Counter-Canon and Critical Issues Major Requirement**

This course will examine fiction by women writers set in Mississippi and Louisiana during Hurricane Katrina. Through the bildungsroman or coming-of-age narrative, we will explore how young women in the South balance storm-like representations of family, community, and faith.

Moreover, we will trace Hurricane Katrina's influence on gender and sexual identity as well as engage in critical conversations about race and class prompted by the storm's aftermath. Finally, we will study how literature expresses the trauma of Hurricane Katrina and connect our analyses to popular culture, Southern Studies, and Gender Studies discourses. We will read the following novels: *Ninth Ward* by Jewell Parker Rhodes, *Salvage the Bones* by Jesmyn Ward, *Between Two Skies* by Joanne O' Sullivan and *Beneath a Meth Moon* by Jaqueline Woodson.

**Eng 363/AAS 363: 01 African American Genres**  
**P. White T TH 1:00-2:15 pm**  
**pwwhite@olemiss.edu**

**Fulfills Counter-Canon and Critical Issues Major Requirement**

This course will examine representations of black queer sexuality in contemporary African American fiction. We will study how homoerotic and gay narratives problematize the relationship between community and identity, as well as complicate social institutions and gender constructs like marriage, manhood, and femininity. We will also evaluate the intersections of racial and sexual identity within historical and political contexts such as civil rights and Black feminism. Our readings will trace evolving representations of black queer sexuality at the close of the twentieth century in sub-genres like science fiction and speculative fiction. Finally, we will connect our investigations to African American Studies and social media discourses. Novels for this course include: *Giovanni's Room* by James Baldwin, *The Color Purple* by Alice Walker, *The Gilda Stories* by Jewelle Gomez and *Invisible Life* by E. Lynn Harris

**Eng 411: 01, 02 Special Topics in Cinema/Media Studies:**  
**Adapting Literature**  
**S. Holt W 6:00-8:30 pm (Sections 1 & 2; Section 2 is a**  
**CAPSTONE section)**  
**shodges@olemiss.edu**

**Fulfills Literature of the 20<sup>th</sup> and 21<sup>st</sup> Centuries Major Requirement**

Since the first silent film adaptations of literary works by authors such as Charles Dickens and Mary Shelley, the film and television industries have continued to turn to literature for source material. This course will introduce students to the theoretical, historical, and cultural issues surrounding the adaptation of literary works for cinema and television. What audience desires are addressed through adaptation, and why do adaptations of literature remain particularly popular with film studios, TV networks, and audiences? How do film and TV producers adapt texts to meet the needs of new media and new audiences? Is it necessary (or even possible) for a successful adaptation to be "faithful" to its literary source? We'll examine the complex intertextuality of film/TV adaptations and their

literary sources beyond the issue of fidelity. Works discussed will include the HBO series based on George R. R. Martin's *Game of Thrones* novels, as well as selected film and TV adaptations of various plays and poems, and frequently adapted novels such as *Frankenstein*, *Dracula*, *Pride and Prejudice*, and *A Christmas Carol*. Assignments consist of weekly quizzes, a final exam, and a research project that includes the option to produce a screenplay adaptation of a scene from a literary work.

**\*\*Students enrolled in section 2 of the course will complete a more extensive research project to satisfy the CAPSTONE course requirement for the English major.**

## ***Tupelo Campus***

**Eng 310: 01 Introduction to Cinema Studies**  
**S. Holt T TH 3:00-4:15 pm**  
**shodges@olemiss.edu**

**Fulfills Literature of the 20<sup>th</sup> and 21<sup>st</sup> Centuries Major Requirement**

This course introduces students to the study of cinema form and criticism. We will examine some of the ways films achieve their effects and several critical approaches to cinema. Students will enhance their visual literacy by learning basic film terminology (related to camerawork, editing, and *mise-en-scène*) and how to apply this terminology in analyzing a film. Students will study film from various critical perspectives (genre, historical, ideological, and auteur criticism) and learn to articulate and defend their own critical analyses of selected films through class discussions, a research paper, and midterm and final exams.

**Eng 324:01 Shakespeare**  
**A. Moore MW 3:00-4:15 pm**  
**amoore@olemiss.edu**

**Fulfills Literature of the Early Modern Period Major Requirement**

In this course students are to gain a general and detailed knowledge of selected plays, an understanding of Shakespeare's language and Elizabethan society, as well as an appreciation of the continuing significance of the plays in current popular culture. We will read three comedies (*Much Ado About Nothing*, *The Taming of the Shrew*, *Twelfth Night*), a history play (*Henry V*), and three tragedies (*Macbeth*, *Hamlet*, and *Othello*). Students will take a midterm and a final exam, and will write an 8-10 page research paper.

**Eng 357/GST 357: 01**     **Women in the South**  
**P. White**                     **W 6:00-8:30 pm**  
   **pwwhite@olemiss.edu**

**Fulfills Counter-Canon and Critical Issues Major Requirement**

This course will examine fiction by women writers set in Mississippi and Louisiana during Hurricane Katrina. Through the bildungsroman or coming-of-age narrative, we will explore how young women in the South balance storm-like representations of family, community, and faith. Moreover, we will trace Hurricane Katrina's influence on gender and sexual identity as well as engage in critical conversations about race and class prompted by the storm's aftermath. Finally, we will study how literature expresses the trauma of Hurricane Katrina and connect our analyses to popular culture, Southern Studies, and Gender Studies discourses. We will read the following novels: *Ninth Ward* by Jewell Parker Rhodes, *Salvage the Bones* by Jesmyn Ward, *Between Two Skies* by Joanne O' Sullivan and *Beneath a Meth Moon* by Jaqueline Woodson.

**Eng 370: 01, 02**                     **Studies in World Literatures**  
**A. Moore**                             **MW 4:30-5:45 pm (Section 1)**  
   **TH 6:00-8:30 pm (Section 2)**  
   **amoore@olemiss.edu**

**Fulfills Counter-Canon and Critical Issues Major Requirement**

English 370 focuses on important world authors and texts. Since this focus is a broad one, with possible texts ranging from antiquity to the present, and from many far-flung geographical regions, we will narrow our focus by looking at works from a specific culture: India. By combining works from colonial times under the British Raj as well as those from the postcolonial era, changing narratives from within and outside of the region will be evident, along with the shifts in literary themes and styles across time. Texts will include Kipling's *The Man Who Would be King & Other Stories*, Forster's *A Passage to India*, Rushdie's *Midnight's Children*, Lahiri's *Interpreter of Maladies*, and Roy's *The God of Small Things*. Critical essays and scenes from selected films will also be included in the course. Students will write three short literary analyses and a 7-10 page research paper. There will be a midterm exam and a final.

**Eng 411: 01, 02**                     **Special Topics in Cinema/Media Studies:**  
**S. Holt**                             **Adapting Literature**  
   **T TH 4:30-5:45 pm (Sections 1 & 2; Section 2**  
   **is a CAPSTONE section)**  
   **shodges@olemiss.edu**

**Fulfills Literature of the 20<sup>th</sup> and 21<sup>st</sup> Centuries Major Requirement**

Since the first silent film adaptations of literary works by authors such as Charles Dickens and Mary Shelley, the film and television industries have continued to turn to literature for source material. This course will introduce students to the theoretical, historical, and cultural issues surrounding the adaptation of literary works for cinema and television. What audience desires are addressed through adaptation, and why do adaptations of literature remain particularly popular with film studios, TV networks, and audiences? How do film and TV producers adapt texts to meet the needs of new media and new audiences? Is it necessary (or even possible) for a successful adaptation to be "faithful" to its literary source? We'll examine the complex intertextuality of film/TV adaptations and their literary sources beyond the issue of fidelity. Works discussed will include the HBO series based on George R. R. Martin's *Game of Thrones* novels, as well as selected film and TV adaptations of various plays and poems, and frequently adapted novels such as *Frankenstein*, *Dracula*, *Pride and Prejudice*, and *A Christmas Carol*. Assignments consist of weekly quizzes, a final exam, and a research project that includes the option to produce a screenplay adaptation of a scene from a literary work.

**\*\*Students enrolled in section 2 of the course will complete a more extensive research project to satisfy the CAPSTONE course requirement for the English major.**



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# Appendix II:

## Department of English Undergrad Course Descriptions *Intersession and Summer, 2019*

### *May Intersession (May 13-25)*

**Eng 300:01**      **Introduction to Creative Writing**  
**D. Harriell**      **MTWTHF 1:00-4:30 pm**  
**Ext. N/A**      **harriell@olemiss.edu**

English 300 is a course designed for beginning students of creative writing. Its goal is to nurture and develop your writing skills, as well as expand your knowledge of the basic discourses of poetry, creative non-fiction, and fiction. This course will be devoted to workshopping your own writing as well as discussing the work of accomplished authors. We are here to immerse ourselves in an environment that aims to foster creativity, curiosity, and a respect for language. Our course requirements will consist of daily writing assignments, class/ workshop participation, and a final revised manuscript of around 10-12 pages. With your full engagement, by the end of this course you will have a greater appreciation and a truer understanding of the craft of writing: the ways in which a good piece of writing is constructed and the way that particular—and purposeful—construction creates an impression on the reader.

**Eng 386:01**      **Gender on Film: Pride and Prejudice at the Movies**  
**E. Drew**      **MTWTHF 1:00-4:30 pm**  
**Ext. 2783**      **eedrew@olemiss.edu**  
**Fulfills Counter-Canon and Critical Issues Major Requirement**

*Pride and Prejudice* is one of the most widely adapted novels in the English language. Over the 200 or so years since it was first published, scores of plays, movies, spinoffs, sequels, parodies and homages have appeared in cultures from Hollywood to Bollywood. In this course, we will study Austen's original novel, a recent novel, *Longbourn*, inspired by *Pride and Prejudice*, and several modern-day film adaptations, alongside readings in film studies, adaptation studies, and feminism. The purpose is to examine each of these works as an act of interpretation—interpretation by Austen of earlier novel, 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 434:01**      **Special Topics in Early American Literature: The Lives and Afterlives of Phillis Wheatley's Elegies**  
**C. Wigginton**      **MTWTHF 8:00-11:30 am**  
**Ext. 7106**      **cwiggint@olemiss.edu**  
**Fulfills Literature of the 18<sup>th</sup> and 19<sup>th</sup> Centuries Major Requirement**

Enslaved as a young girl and brought from West Africa to Boston in 1761, Phillis Wheatley quickly mastered English and began publishing verse while still in her teens, making her the first published African American poet in North America. One of the main poetic genres for which Wheatley was known was the elegy, or poems written to commemorate the dead. In this course, we will explore the lives and afterlives of Wheatley's elegies. The first week will focus on Wheatley's elegies, placing them in the context of the funerary and mourning practices of Boston and the Black Atlantic, the intimacies of New England slavery, and Wheatley's life and death. In the second week, we will turn to other American elegies and poetic and non-poetic expressions of mourning, mostly by women and authors of color. Our goal will be to consider the evolutions of such expressions in terms of style, form, and subject and their connection to race, gender, class, and history in early America and beyond. Required texts: Phillis Wheatley, *Complete Writings* and a course packet of additional materials.

## ***First Summer Term (May 28-June 21)***

**Eng 300:01 Introduction to Creative Writing**  
**M. Bondurant MTWTHF 2:00-3:50 pm**  
**Ext. 6548 mrbondur@olemiss.edu**

This class is designed to introduce students to the craft and practice of writing poetry and short fiction. Students will examine technical aspects of craft in representative literary works (poems and short stories) and engage in workshops (sharing, discussing, & critiquing) and writing exercises designed to improve their ability to create meaningful works of art.

## ***Second Summer Term (June 27-July 24)***

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

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

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

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

**Eng 225 Survey of British Literature to the 18<sup>th</sup> Century**

**Eng 226 Survey of British Literature since the 18<sup>th</sup> Century**

**Eng 300:01 Introduction to Creative Writing**  
**B. Spencer MTWTHF 8:00-9:50 am**  
**Ext. N/A ecspece@olemiss.edu**

**Eng 354:01 Survey of Southern Literature**  
**J. Hall MTWTHF 12:00-1:50 pm**  
**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, modernist fiction, and contemporary literature. 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 William Faulkner's *Collected Stories*, Anne Moody's *Coming of Age in Mississippi*, and Natasha Trethewey's *Domestic Work*. Graded material includes two essay

exams, one formal essay with a research component, and a report on our class visit to the library's Special Collections.

## ***Full Summer Session (May 28-July 24)***

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

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

**Eng 226 Survey of British Literature since the Romantic Period**

**Eng 300: Web 1 Introduction to Creative Writing**  
**T. Earley ONLINE**  
**tdearley@olemiss.edu**

This course focuses on writing experiments across three genres—poetry, fiction, and creative nonfiction. Students will analyze model texts, practice a variety of literary/rhetorical techniques, produce their own creative artifacts across multiple genres and forms, and develop a critical vocabulary for workshopping and revising their work and the work of their peers.

**Eng 352: Web 1 Studies in Contemporary Literature**  
**M. Hipp ONLINE**  
**mbhipp@olemiss.edu**

## ***August Intersession (July 29- August 9)***

**Eng 359:01 Survey of Native American Literature**  
**A. Trefzer MTWTHF 8:00-11:30 am**  
**Ext. 7675 atrefzer@olemiss.edu**

This course introduces students to some of the best contemporary Native American writers. Students will read and study poems by N. Scott Momaday, Carter Revard, Simon Ortiz, Linda Hogan, Wendy Rose, Joy Harjo, Sherman Alexie, Roberta Hill, Paula Gunn Allen and Leslie Marmon Silko. Many of these writers are also known as prose fiction writers, but they all started by writing poetry and many of them continue to this day. This course will investigate the genre of poetry, review terminology central to the traditional analysis of poetry, and analyze the form and function of Native American poetry, specifically. In addition to formal considerations, students will examine the literary, historical, biographical, and cultural contexts of each author. This course is based on the premise that to understand Native poetry one must also look inside short stories,



novels, autobiographies, literary criticism, and film. Therefore, the poems will be supplemented with information drawn from other genres that help illuminate Native American history and cultures. Students will engage in a variety of activities as they learn about Native American cultures including music and food. 10 poets in 10 days. Are you in?

**Eng 421:01 Literature of Medieval Europe: Adapting Arthurian in Literature and Film**  
**S. Baechle MTWTHF 1:00-4:30 pm**  
**Ext. N/A sebaechl@olemiss.edu**  
**Fulfills Literature of the Medieval Period Major Requirement**

As one of the best-known and most widely read traditions of medieval literature, narratives of King Arthur survive from the twelfth century through the twenty-first. Stories about Arthur and his knights were read and adapted across the globe, from early histories and courtly romances to modern feminist retellings, films, plays, comics, and postmodern novels. In this course, we will explore this rich literary heritage, tracing the legends from their earliest Welsh and Latin versions through their later medieval heyday. We will explore in depth a selection of medieval Arthurian texts in translation alongside modern attempts to adapt Arthur's story in film. Along the way, we will explore the potential historical origins of King Arthur, and discuss the transformations to which these stories were subjected. Our goal will be to uncover the cultural contexts, the values, crises, and intellectual traditions that shaped the adaptation of the stories of King Arthur. Through studying what authors changed, and which parts of these stories endured, we can better understand the significance that this vast body of stories held to the authors and readers who, time and again, turned the Arthurian legends into new forms.



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