

# Department of English

## Undergrad Course

### Descriptions

#### *Spring 2020*

<b>Envs 101:01</b> <b>A. Fisher-Wirth</b>	<b>Humanities and the Environment</b> <b>T TH 2:30-3:45 pm</b> <b>afwirth@olemiss.edu</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 299:01-02</b> <b>D. Stout</b>	<b>Literary Interpretation</b> <b>T TH 2:30-3:45 pm (Section 1)</b> <b>T TH 1:00-2:15 pm (Section 2)</b> <b>dstout@olemiss.edu</b>
<b>Eng 299:03-04</b> <b>P. Wirth</b>	<b>Literary Interpretation</b> <b>MWF 12:00-12:50 pm (Section 3)</b> <b>MWF 11:00-11:50 am (Section 4)</b> <b>phwirth@olemiss.edu</b>

We will read three books: William Shakespeare, *THE TRAGEDY OF HAMLET*; I. A. Richards, *PRACTICAL CRITICISM: A STUDY OF LITERARY JUDGMENT*; D. H. Lawrence, *WOMEN IN LOVE*. With *HAMLET* (the first third of the course) and *WOMEN IN LOVE* (the last third of the course), we will read the texts as closely and intensely as we

can, with attention to a number of different critical perspectives. *PRACTICAL CRITICISM* (the middle of the course) records an experiment in which various readers were asked to read and comment on some poems without knowing the author or the context. Part of the idea was to expose "irrelevant associations and stock responses" and to clear the way for a fresher, more honest approach to poems. We will do this with other poems in addition to the ones chosen by Richards.

The emphasis throughout will be more on individual works than on theory and abstract categories.

The grade will be based on a midterm examination (15%), a comprehensive final examination (40%), two critical papers (15% each), and class participation, writing exercises, and quizzes on the reading (15%).

**Eng 300:01-02**    **Introduction to Creative Writing**  
**B. Spence**        **MWF 10:00-10:50 (Section 1)**  
                         **MWF 1:00-1:50 pm (Section 2)**  
                         **ecsponce@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 300:05**        **Introduction to Creative Writing**  
**V. Hobbs**         **MWF 11:00-11:50 am**  
                         **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 300:06 Introduction to Creative Writing**  
**B. Fennelly T TH 9:30-10:45 am**  
**bafennel@olemiss.edu**

This class will introduce students to the joys of writing poems, stories, and essays. We'll seek to become familiar with some classics of the three genres and learn techniques and terms which will help us discuss and produce our own pieces of literature. We'll workshop drafts in class, with a heavy emphasis on revision. Our final project will be a mini portfolio of imaginative writing, and students will be well prepared for single-genre creative writing classes.

**Eng 301:01 Poetry Workshop**  
**V. Hobbs MWF 10:00-10:50 am**  
**vhobbs@olemiss.edu**

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

**Eng 301:02 Poetry Workshop**  
**M. Ginsburg MW 3:00-4:15 pm**  
**mginsburg@olemiss.edu**

In this course students will write one poem each week 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 engage in writing exercises designed to ignite creativity and experiment with poetic tools, including image, metaphor, music, and the line.

**Eng 302:01 Fiction Workshop: Is Hip Hop Journalism Dead?**  
**K. Laymon T TH 1:00-2:15 pm**  
**kmlaymon@olemiss.edu**

**\*\*This class is limited to students in the Sally McDonnell Barksdale Honors College\*\***

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

**Eng 302:02 Fiction Workshop**  
**T. Franklin T TH 9:30-10:45 am**  
**tfrankli@olemiss.edu**

An intensive reading/writing course where students read published stories and learn terms and concepts. The second half of the semester has students composing original short fiction for critique from the class.

**Eng 302:03 Fiction Workshop**  
**M. Bondurant T TH 1:00-2:15 pm**  
**mrbondur@olemiss.edu**

**Eng 320:01 The Heroic Age: Stories, Sagas, and Myths of the Vikings**

**A. Pfrenger T TH 9:30-10:45 am**  
**pfrenger@olemiss.edu**

**Fulfills Medieval Literature Major Requirement**

This course will investigate the culture of medieval Iceland, a small island settled in the late 9<sup>th</sup> century by Scandinavian and Celtic immigrants. Some were noblemen, some were exiled criminals, and some were both. Together, we'll examine the evolution of social order in a land without a king or other centralized authority. We will begin our exploration of medieval Icelandic literature with a brief look into the myths and legends that Viking Age Icelanders would have turned to for entertainment and edification. In this section of class, we will read tales of Odin, Thor, and Loki, as well as the legend of Sigurd the Dragonslayer. From there, we'll shift to the Sagas of Icelanders, which tell the stories of the Viking diaspora from the point of view of the settlers themselves. Along the way, we'll discover a rich history that is both fascinating and disturbing in its portrayal of humanity's desire for independence and our efforts to maintain it. If Iceland's impressive literary history suggests anything, it is that the greatest threat we face in this struggle for independence is our own nature.

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

**\*\*This class is limited to students in the Sally McDonnell Barksdale Honors College\*\***

**Fulfills Early Modern Literature Major Requirement**

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: *Taming of the Shrew*, *Richard II*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Much Ado About Nothing*, *The Merchant of Venice*, *Henry V*, *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 328:01      Studies in Early Modern Literature: Roots of Fantasy**  
**K. Lechler      T TH 11:00-12:15**  
**kalechle@olemiss.edu**

**Fulfills Early Modern Literature Major Requirement**

This class will focus on the roots of modern-day fantasy literature in English and European literature between 1500-1800. We will look at the figure of the magician, tracing it back to the European and Middle-Eastern alchemists and Tudor magicians like John Dee; Italian and English folklore and literary depictions of magical creatures like fairies; the trope of the magical quest and its roots in Arthurian literature; the idea of "secondary world" fantasy through fantastical travel narratives; and the image of the Devil. While we will examine a few contemporary fantasy sources, including Neil Gaiman's *Sandman*, our class will largely draw from primary texts like Shakespeare's *A Midsummer Night's Dream*, Marlowe's *Doctor Faustus*, *The Pentamerone* by Giambattista Basile, *Don Quixote* by Miguel de Cervantes, Milton's *Paradise Lost*, and Margaret Cavendish's *The Blazing World*.

**Eng 333:01      Studies in Early American Literature: American Mythologies**  
**P. Reed      T TH 1:00-2:15 pm**  
**preed@olemiss.edu**

**Fulfills 18<sup>th</sup>/19<sup>th</sup> Century Literature Major Requirement**

In this class, we will read a selection of early American texts along with some criticism in order to discuss the stories we collectively tell ourselves about who we are and what we are doing here. We'll use early American literature to consider some of the well-known stories we tell ourselves: about American religion, democratic ideals, social mobility, the frontier, and race. We'll read early American texts by authors such as John Smith, Mary Rowlandson, Benjamin Franklin, Washington Irving, Nathaniel Hawthorne, and Herman Melville. In class discussion and in a final research project, we will examine the well-known stories about who gets to be American and who does not, and what it means to tell oft-repeated tales in a constantly changing America.

**Eng 347:01      Greek Mythology in 20<sup>th</sup> & 21<sup>st</sup> Century US Literature: Nectar and Monsters**  
**A. Nezhukumatathil      T TH 11:00-12:15**  
**acnezhuk@olemiss.edu**  
**Fulfills 20<sup>th</sup>/21<sup>st</sup> Century Literature Major Requirement**

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

**Eng 352:01      Studies in Contemporary Literature**  
**B. Fennelly      T TH 1:00-2:15 pm**  
**bafennel@olemiss.edu**

**Fulfills 20<sup>th</sup>/21<sup>st</sup> Century Literature Major Requirement**

This reading-intensive and writing-intensive class will focus on literature--mostly fiction, with some poetry and nonfiction--written in the last twenty years, with a special focus on the literary community of Oxford. We will attend readings and have class visitors and immerse ourselves in the challenging and vibrant world of literature around us.

**Eng 354:01-02      Survey of Southern Literature**  
**J. Hall      T TH 9:30-10:45 am (Section 1)**  
**T TH 11:00-12:15 (Section 2)**  
**egjwh@olemiss.edu**

Sense of place, memory, race, family, gender dynamics, and community are familiar motifs in this overview of Southern literature from the early 19th century to the present--from plantation fiction and Southwest humor to local color writing, the Southern Renaissance, proletarian authors, and grit lit. Writers include Harriet Jacobs, Kate Chopin, William Faulkner, Zora Neale Hurston, Tennessee Williams, Ernest Gaines, and many others. In addition to selections from *The Literature of the American South: A Norton Anthology*, we will probably read books by at least three of the following authors: Faulkner (the University Reads author for last year), Carson McCullers, Natasha Trethewey, Eudora Welty, Cormac McCarthy, Harper Lee, Larry Brown, Jesmyn Ward, or their peers. We will visit the library's Special Collections, and students will write two essay exams, one out-of-class essay with a research

component, and a report on the Oxford Conference for the Book or the Isom Center's Student Conference on Gender.

**Eng 359:01 Survey of Native American Literature**  
**C. Wigginton M W 2:30-3:45 pm**  
**cwiggint@olemiss.edu**

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

This class is a survey of Native American literatures of the Mississippi River and its tributaries. For hundreds if not thousands of years, the Indigenous peoples of the river valley have circulated their art and texts, producing a rich ecological, cultural, and literary network that continues today. With the river as our guide, we will follow the Mississippi River's own north to south flow and examines texts created by Native peoples living along and engaging with the Mississippi, from its headwaters in Dakota and Anishinaabe homelands to the swamps and bayous of its delta, with its many Native towns, including those of the Chitimacha and Choctaw. We will examine contemporary literature alongside older forms of art and writing and ask how they connect place-based and tribally specific expressions to a more expansive geographies. Possible books and films: Daniel Heath Justice (Cherokee), *Why Indigenous Literatures Matter*; Louise Erdrich (Anishinaabe), *Future Home of the Living God*; Charles Eastman (Dakota), *Indian Boyhood*; Robin Wall Kimmerer, *Braiding Sweetgrass*; Black Hawk (Sauk), *Life*; LeAnne Howe (Choctaw), *Shell Shaker*; Geary Hobson (Quapaw), *Last of the Ofos*; and Monique Verdin (Houma), *My Louisiana Love*.

**Eng 362:01 African American Literature Survey since 1920**  
**P. Alexander T TH 2:30-3:45 pm**  
**pealexan@olemiss.edu**

**\*\*Cross-listed with African American Studies 342\*\***

**Fulfills 20<sup>th</sup>/21<sup>st</sup> Century Literature Major Requirement**  
**Fulfills Counter-Canons and Critical Issues Major Requirement**

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

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

**\*\*Cross-listed with African American Studies 342\*\***

**Fulfills 20<sup>th</sup>/21<sup>st</sup> Century Literature Major Requirement**  
**Fulfills Counter-Canons and Critical Issues Major Requirement**

**Eng 364:01 Studies in African American Literature: Mississippi: Then and Now**

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

**\*\*Cross-listed with African American Studies 364\*\***

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

"I question America." Fannie Lou Hamer, a Black woman who co-founded the Mississippi Freedom Democratic Party and a sharecropper-turned-activist from the Mississippi Delta, stunned the television-watching U.S. public with these words from her testimony at the 1964 Democratic National Convention. Hamer's speech, one of the Civil Rights Movement's most anthologized addresses, told of her curious subjection to state violence in a Mississippi jail as punishment for having attended a voter's registration workshop. While alluding to the national anthem near her oration's end, Hamer let fly a barrage of indicting rhetorical questions—most famously, "Is this America?"—and thus brought to light how hypocrisy has long been tethered to the practice of U.S. democracy. Such hypocrisy—which has included slavery, Jim Crow, the disenfranchisement of Black Americans, and lynching—led Hamer to refer to America in later speeches as not "the land of the free and the home of the brave," but "the land of the tree and the home of the grave."

In this course, we examine how Hamer and other Mississippi-born Black orators and writers expose hypocrisy in the practice of U.S. democracy. We trace the development of this Black literary (counter-)history of U.S. democracy from the legal abolition of slavery to the present day by way of Ida B. Wells's speeches and anti-lynching writings, Richard Wright's autobiographical narrative *Black Boy*, Hamer's public addresses, the interviews and reflections of the 1961 Freedom Riders—and also through memoirs (in excerpted or full-length form) published by a range of Black Mississippians during the past half-century, likely including those authored by Myrlie Evers, Anne Moody, Mamie Till Mobley, Winson Hudson, Ralph Eubanks, Kenneth Darryl Mayfield, Jesmyn Ward, Kiese Laymon, and Hezekiah Watkins.

**Eng 367: Web 01-02 Blues Tradition in American Literature**  
**T. Earley ONLINE only**  
**tdearley@olemiss.edu**  
**Fulfills 20<sup>th</sup>/21<sup>st</sup> Century Literature Major Requirement**  
**Fulfills Counter-Canons and Critical Issues Major Requirement**

In this course, we study the intersections between blues music and African-American literature through an examination of novels, short stories, essays, plays, documentary film, and the music itself. The course provides students with a working background of blues culture and history, explores how blues aesthetics are represented in literature and how these representations reflect and critique important historical, cultural, and literary issues. The reading list includes *Ma Rainey's Black Bottom*, Ralph Ellison's *Invisible Man*, Zora Neale Hurston's *Their Eyes Were Watching God*, and Kevin Young's *Blues Poems* anthology.

**Eng 371:01 Studies in Anglophone Literature: Global Modernism**  
**I. Whittington T TH 2:30-3:45 pm**  
**iwhittin@olemiss.edu**  
**Fulfills Counter-Canons and Critical Issues Major Requirement**

How did writers from across the English-speaking world respond to the social, political, technological, and environmental transformations of the 20<sup>th</sup> century? "Modernism"—an artistic category that seeks to name a plethora of new, challenging forms of expression circa 1900-1950—is often conceived of as an urban and Euro-American movement. But writers in countries as diverse as India, Trinidad and Tobago, Barbados, and South Africa not only participated in this exciting movement, they were often at its forefront. This course aims to look at modernism not from the privileged vantage point of London, New York, or Paris, but to consider how it took shape across the globe. It focuses on English-language writers from what was then the British Empire, in order to consider how imperial structures contribute to the formation of globalized literary practices. Readings will be drawn from a list including Olive Schreiner, Mulk Raj Anand, Sam Selvon, Amos Tutuola, Jean Rhys, and others.

**Eng 372:01 Survey of 20<sup>th</sup> & 21<sup>st</sup> Century Irish Literature**  
**P. Wirth T TH 11:00-12:30**  
**phwirth@olemiss.edu**  
**Fulfills 20<sup>th</sup>/21<sup>st</sup> Century Literature Major Requirement**

We will read mainly literature of the twentieth century. The reading will include all or most of the following: plays by William Butler Yeats, Lady Augusta Gregory, John M. Synge, Sean O'Casey, Samuel Beckett, and Marina Carr; poetry by Yeats, Austin Clarke, Patrick Kavanagh, and Mairead Byrne; and three novels: James Joyce, *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*; Samuel Beckett, *MURPHY*; Edna O'Brien, *THE COUNTRY*

*GIRLS*. We will pay some attention to Irish history and culture, but the main focus will be on individual works.

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

**Eng 385: Web 1 Women in Literature**  
**M. Hipp ONLINE only**  
**mbhipp@olemiss.edu**  
**\*\*Cross-listed with Gender Studies 385\*\***

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

This course will focus on poetry, memoir, and fiction by 20<sup>th</sup> and 21<sup>st</sup> century women writers from the U.S., Europe, and the Caribbean. The course is divided into four modules, Silence & Voice, Writing Bodies/Bodies Writing, Identity & Difference, and Resistance & Transformation, which will help us conceptualize key questions: Under what historical circumstances and constraints have women written? How have they managed to break silence and find their voices? How have women writers resisted and how do they continue to resist the political, literary, or social status quo? By the end of the course, students should be able to address these questions. Assignments include weekly blog posts, an exam, and a research paper.

**Eng 391:01 Environmental Genres and Forms**  
**A. Fisher-Wirth MW 3:00-4:15 pm**  
**afwirth@olemiss.edu**

**\*\*This course may count for either English or Environmental Studies credit\*\***

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

This course counts for either English or Environmental Studies credit. It may be repeated once if content varies. This time around, we'll study 20<sup>th</sup> and 21<sup>st</sup>-century ecopoetry written in English or translated into English. We'll work with selections from three anthologies--*The Eco-poetry Anthology*; *Ghost Fishing: An Eco-Justice Poetry Anthology*; and *Republic of Apples, Democracy of Oranges: New Eco-Poetry from China and the U.S.* We will also read several single-author books; I haven't made final decisions yet, but choices could include poets such as Gary Snyder, W. S. Merwin, Camille Dungy, Layli Long Soldier, Craig Santos Perez, Juliana Spahr, Alice Oswald (England), Inger Christensen (Denmark). What are some ways in which poets have written about the interrelations between human and other-than-human worlds? How can poets address issues of environmental/social justice? What are some ways in which poets have responded to environmental crisis? You need not have had extensive experience with poetry or with environmental issues to take this course.

**Eng 393:01**      **Studies in Popular Culture: The Future's So Bright I Gotta Wear Shades: Time Travel in Popular Culture**  
**D. Parsons**      **MWF 1:00-1:15 pm**  
                                 **djparson@olemiss.edu**

Since H.G. Wells popularized the concept of “time travel” over 125 years ago, popular fiction has thought up all kinds of interesting ways to propel its characters back and forth in time. In this class students will work with texts such as stories, novels, movies, and art that have at their heart some sort of time travel plot. The course will assess the work based on different theoretical approaches to popular culture, and will include texts such as the *Mahabharata*, the stories of Ted Chiang, *The Time Machine* by H.G. Wells, *Kindred* by Octavia Butler, *How to Live Safely in a Science Fictional Universe* by Charles Yu, and *Long Division* by Kiese Laymon amongst others.

**Eng 397: Sec 1 Abroad**      **Studies on Location**  
**B. Spencer**                      **T 6:00-8:30 pm**  
   **ecspence@olemiss.edu**

**\*\*Study abroad along with campus meeting. Please contact the Study Abroad office to enroll\*\***

This hybrid course focuses on the timeless works of British fantasy fiction authors and, throughout the spring semester, gives students a chance to craft their own creative works. Spring break will be spent abroad in fabulous Edinburgh and London where the group will visit the many haunts associated with J.R.R. Tolkien, C.S. Lewis, J.K. Rowling, Mary Shelley, and Neil Gaiman. Highlights include a “back door” tour of literary Edinburgh, tea at the Balmoral Hotel where J.K. Rowling penned her final words of the *Harry Potter* series, a side excursion to Oxford for essential Tolkien/Lewis-related sites such as the Eagle and Child pub, Magdalen College, and Wolvercote Village. In London, we’ll enjoy a double-decker bus tour of the city, visit the Tower of London and attend at play at Shakespeare’s Globe Theatre. In addition to taking in the sites of London—including the British Museum, The British Library, evensong at Westminster Abbey, and a bankside walk along the Thames—accommodations will be just steps away from famous Kings Cross Station.\*Note: Students must register for this class through UM Study Abroad via Brad Noel. Email brad@olemiss.edu.

**Eng 400:02**      **Advanced Poetry Workshop**  
**J. O’Neil**                      **T TH 9:30-10:45 am**  
   **jgoneil@olemiss.edu**

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

An advanced fiction workshop where students compose original short fiction (or novel chapters) and present to the class for critique. This is a writing-intensive course.

**Eng 403:01**      **Advanced Screenwriting Workshop**  
**C. Offutt**                      **M 3:00-5:30 pm**  
   **offutt@olemiss.edu**

This is an advanced screenwriting class. Prerequisites are ENG 304 or THEA 305. There are no exceptions to the prerequisite. Students are expected to be comfortable and proficient with screenwriting software such as Celtx, Final Draft, or Screenwriter. The format is peer review and discussion of the elements of scripts, including but not limited to story, pace, structure, characterization, action and dialogue. This is a writing-heavy course with mandatory attendance. There are no restrictions on what genre you write. No cell phones or computers.

**Eng 411:01**                      **Special Topics Cinema and Media Studies:**  
   **Globalization and Migration in Cinema**  
**M. Bhagat-Kennedy**                      **MW 3:00-4:15 pm**  
   **mbk@olemiss.edu**

**Fulfills 20<sup>th</sup>/21<sup>st</sup> Century Literature Major Requirement**

People, goods, and ideas have flowed between disparate regions of the world for millennia, but these flows have accelerated rapidly over the twentieth and twenty-first centuries. In this course we will study a number of films (mainly feature films, but also a few documentaries) that address the complex nexus of political and social issues bound up with global migration and what is commonly thought of as globalization. We will explore cinema’s treatment of dense networks of money and power, the transnational flow of commodities and cultural forms, and the movement of people (whether as tourists, economic migrants, or refugees) in light of recent trends that suggest increasing skepticism towards the global in favor of the national. As we examine films including *Dirty Pretty Things*, *Life and Debt*, *Y Tu Mamá También*, *Maria Full of Grace*, *Syriana*, *Babel*, *Children of Men*, *The Reluctant Fundamentalist*, *Human Flow*, and *American Factory* we will be attentive to the inescapable inequities of globalization as well as the complex ways in which our present geographical, economic, social, and political order can be understood and represented. In addition to studying the assigned films carefully, students will read a selection of works on migration, globalization, and postcolonial theory, and, where appropriate, the novels on which the assigned films are based.

**Eng 423:01 Special Topics in Medieval Literature: Champions of Justice—Tales of Outlaws and Rebels in Medieval Literature**  
**A. Pfrenger MWF 12:00-12:50 pm**  
**pfrenger@olemiss.edu**  
**Fulfills the Medieval Literature Major Requirement**

The medieval outlaw was a complex figure, problematic and dangerous in real life but celebrated as a hero in stories and ballads. As bold and daring men who were willing to live outside the rules of ordered society in defiance of legal authorities, the outlaws of medieval literature occupy a special place in our imaginations. From the well-known Robin Hood and William Wallace to Gísli Súrsson, Eustache the Monk, Án Bow-Bender, Gamelyn, Owain Glyndwr, and others, outlaws were everywhere; from the bleakest frozen lands of the north to the legendary English Greenwood. The reasons for outlawry were nearly as individual as the outlaws themselves, and their stories could challenge royal authority, local allegiances, cultural values, and the political status quo. Neither wholly real nor safely imaginary, the medieval outlaw makes for a fascinating object of study. This seminar will examine the myth and reality of the outlaw in the Middle Ages, exploring a cross-section of outlaw tales. We'll learn about the cultural contexts within which each tale was written by exploring contemporary historical and legal documents. We will also take a broader approach to the subject as we explore the evolution of the outlaw tale as a literary form.

**Eng 427:01 Shakespeare on Film**  
**K. Lechler MWF 11:00-11:50 am**  
**kalechle@olemiss.edu**  
**Fulfills the Early Modern Literature Major Requirement**

In this course we read seven plays by Shakespeare, watch film adaptations, and consider the differences between their presentation on the page, the stage, and the screen. We will learn about Shakespeare's life and language, distinguishing verse from prose, and about the genres of comedy, tragedy, history, and romance. We will look at examples of films of Shakespeare plays both early and recent, both in English and in other languages, and both ones that stick close to conventional concepts of how to film Shakespeare and adaptations at varying degrees of distance from his language, time, and plot. We'll spend part of class discussing a play to get a feel for the text, to discuss critical problems, and to think about possible ways of staging scenes. We will then proceed to watch specific scenes and always begin with this question: how does the film director's filmic representation of the play constitute an interpretation of the text? Or, to put it a little differently, how do directorial decisions about camera angle, lighting, music, editing, framing, music, setting, etc. shape meaning? Plays: *Romeo and Juliet*, *Much Ado about Nothing*, *Twelfth Night*, *Hamlet*, *Titus Andronicus*, *Macbeth*, *The Tempest*.

Updated 10/15/2019

**Eng 431:01 Special Topics in 18<sup>th</sup> Century Literature (CAPSTONE): What's in a Name?: Frances Burney's Cecilia**  
**E. Drew T TH 11:00-12:15**  
**eedrew@olemiss.edu**  
**Fulfills the 18<sup>th</sup>/19<sup>th</sup> c. Literature Major Requirement**  
**Fulfills the Capstone Major Requirement**

This capstone class will focus on the novel *Cecilia, or Memoirs of an Heiress* (1782) by Frances Burney (one of Jane Austen's favorite novelists!). *Cecilia* tells the story of a young woman who stands to inherit a great fortune—but only if her husband agrees to take her last name. Cecilia's story takes us through aristocratic high-society London and into the lives of the poor and downtrodden as she seeks a way to achieve love, wealth, and autonomy. We will devote the first part of the course to studying *Cecilia* and its interrogation of patriarchy, class, self-determination, and the rise of capitalism. Along the way, we will learn about the remarkable life of Frances Burney, a shy and retiring young woman who wound up at the heart of eighteenth-century London society, eventually spending several years serving the Queen at court. Being a capstone, the course will culminate with a substantial research project on a topic related to *Cecilia* and the course.

**Eng 439:01 Special Topics in Victorian Literature: Victorian Environmentalisms (CAPSTONE)**  
**D. Kreisel T TH 1:00-2:15 pm**  
**dkk@olemiss.edu**  
**Fulfills the 18<sup>th</sup>/19<sup>th</sup> c. Literature Major Requirement**  
**Fulfills the Capstone Major Requirement**

Where did the Anthropocene come from? What is the history of sustainability? What cultural forces have led us to this particular moment of environmental crisis? In this course we will address these questions by reading Victorian works of imaginative literature treating environmentalist themes; nineteenth-century naturalism and science writing about the environment; and a wide selection of contemporary ecocritical theory. Primary texts will include works by John Ruskin; Alfred, Lord Tennyson; William Morris; Richard Jefferies; H. G. Wells; Charles Darwin; and others.

**Eng 462:01 Special Topics in the Global South: Mississippi's Marvelous Tales (CAPSTONE)**  
**L. Duck T TH 11:00-12:15**  
**lduck@olemiss.edu**  
**Fulfills the 20<sup>th</sup>/21<sup>st</sup> c. Literature Major Requirement**  
**Fulfills the Capstone Major Requirement**

As a capstone seminar, this class is designed to support students' research into the question, "How can we understand the prevalence of fantastic forms—ghosts, visions, curses, talking animals, time travel, etc.—in stories of

Mississippi?” Attending to analytic models focused on the US South—the “southern gothic” and “speculative souths”—we will focus on critical frameworks concerning the hemispheric Americas. Often citing Oxford’s own William Faulkner as an example, critics from circum-Caribbean and South American countries argue that the “marvelous” realities found in the literature of these regions can be traced to cultural encounters centuries ago between indigenous Americans, colonizing Europeans, and enslaved Africans, as authors seek forms capable of expressing the legacies of that history. In what ways have tales of Mississippi contributed to, diverged from, and expanded beyond this literary project? We will read stories, novels, poems, and graphic novels from William Faulkner, Eudora Welty, Jorge Luis Borges, Margaret Walker, LeAnne Howe, Jesmyn Ward, Tim Fielder, and Kiese Laymon, as well as critical works by Alejo Carpentier, Édouard Glissant, and Sylvia Wynter. We will spend the first two thirds of the semester developing a collective annotated bibliography as well as our analytic/descriptive skills concerning our central question; for the final third of the semester, students will focus on preparing their own research presentations and papers.

**Eng 469:01      Special Topics in African American Literature**  
**D. Harriell      W 3:00-5:30 pm**  
**harriell@olemiss.edu**

**\*\*Cross-listed with African American Studies 469\*\***

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

English/ African American Studies 469 is a course designed for advanced students of literature. Its goal is to nurture and develop your knowledge and understanding of the basic discourses of African American literature framed by a specific topic. In considering trauma in African American literary memoirs, we will familiarize ourselves with recurring themes, tropes, perspectives and narrative styles. We will also explore the historical tradition and accompanying perspectives. Although our primary emphasis will be the literary memoir, we may additionally consider criticism, interviews, novels, and visual representations. Through classroom and small group discussions, we will attempt to complicate our readings while also interrupting our expectations for the traumatic literary memoir. We will consider questions such as: what are the qualities of trauma and or the traumatic narrative? How does trauma manifest in these narratives? What’s the role of catharsis and resolution? How does the historical role of trauma in relationship to the African American experience in America play out? In what ways are race, gender, and the human condition explored? With your full engagement, by the end of this course you will have a greater appreciation for literature as a whole, while also commanding a greater understanding of the traumatic African American literary memoir.

**Eng 522:01      Special Topics in English: Teaching Poetry as Critical Thinking**  
**C. Ellis      W 4:30-7:00 pm**  
**cellis@olemiss.edu**

Designed for graduate students in education, this course will offer an introduction to the reading and teaching of poetry as a site of (and for) critical thinking. Designed not only for those who already love poetry, but equally for those who find poetry opaque and intimidating, this class will focus on the core skills involved in thinking critically with poems, from close reading and working with textual evidence to building an interpretive thesis. Instruction will foreground both directly developing students' skills in these areas, and developing methods for breaking down and teaching these skills to primary and secondary school learners. This will be a writing intensive course with regular short writing assignments and pedagogical exercises, working up towards longer writing and teaching projects at the end of the semester.



University Writing Center Services

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



# Department of English

## Undergrad Course

### Descriptions

#### *Spring 2020:*

#### *Regional Campuses*

#### *DeSoto Campus*

Eng 314:01  
J. Lightweis\_Goff

The Cinematic South  
W 6:00-8:30 pm  
jlg@olemiss.edu

Fulfills the 20<sup>th</sup>/21<sup>st</sup> c. Major Literature Requirement

In 1999, literary critics Dana Nelson and Houston Baker called for a “new southern studies” that challenged notions of the region as unchanging, static, rural, and traditionalist. This course uses film and visual cultures to locate the varyingly “New” Souths that have emerged in the twenty years since Nelson and Baker’s call. We screen film and television not simply for the pleasures of visual spectacle, but to locate popular interventions against fixed notions of the South, with particular interest in the diversity of a region that extends from formerly-small, urbanizing North Carolina mountain towns in Phil Morrison’s *Junebug* (2005) to the crumbling, deindustrialized Memphis of Jim Jarmusch’s *Mystery Train* (1989). Writing for this class includes a single-authored visual analysis of a film or television show, a midterm, and a collaboratively-written final paper that locates “new keywords” for the study of the south.

Eng 341:01

J. Lightweis-Goff

Fulfills the 18<sup>th</sup>/19<sup>th</sup> c. Literature Major Requirement

Studies in American Lit 1860-1900:

Confidence Men in the Land of Opportunity

T TH 9:30-10:45 am

jlg@olemiss.edu

America, we hear, is the land of opportunity, with social mobility and wealth unprecedented among other nations. Yet, it also the birthplace of the land scam (wherein one is sold “swampland in Florida,” “oceanfront property in Arizona,” or “a bridge in Brooklyn”), the cattle rustle, the pyramid scheme, and the confidence man. Indeed, these conditions are mutually inclusive; the trickster and the grifter seize money by playing on the dreams of their marks, and stigmatizing their natural skepticism as naysaying. This course explores “confidence men” – the old phrase that contemporary Americans have shortened to “con men” – through a single nineteenth-century novel, Herman Melville’s *The Confidence Man, His Masquerade*. Better known in his lifetime for *Typee* and, in our time, for *Moby Dick*, Melville chose a similar setting for *The Confidence Man*, his final novel. Like its predecessors, the novel is structured by the “ruthless democracy” of a ship, in this case, a Mississippi riverboat flush with card sharks and traveling salesmen. We explore the art of the con – and, indeed, the art of the deal – with recourse to a novel that the late Philip Roth called, in 2016, the key to understanding contemporary politics. Writing for this class includes a traditional midterm and a research-oriented literary analysis of *The Confidence Man*.

Eng 354:01

P. White

Fulfills the 18<sup>th</sup>/19<sup>th</sup> c. Literature Major Requirement

Survey of Southern Literature

M W 3:00-4:15 pm

pwwhite@olemiss.edu

This course will examine gothic and grotesque themes in contemporary Southern literature. Through our thematic studies, we will explore the ways in which death, absurdity, and otherness shape the American South. Additionally, our readings will evaluate the dominant, yet contentious influences of family, community, and religion on Southern identity. Moreover, we will trace how Southern fiction works to problematize race and class as well as critique normative constructs of gender and sexuality. Finally, we will connect our investigations to Southern Studies, popular culture, and social media discourse. Novels for this course include: *As I Lay Dying* by William Faulkner, *Other Voices, Other Rooms* by Truman Capote, *Bastard Out of Carolina* by Dorothy Allison and *Salvage the Bones* by Jesmyn Ward.

**Eng 361:01 African American Lit Survey to 1920**  
**P. White M W 1:00-2:15 pm**  
**pwwhite@olemiss.edu**  
**Fulfills the 18<sup>th</sup>/19<sup>th</sup> c. Literature Major Requirement**  
**Fulfills the Counter-Canons and Critical Issues Major Requirement**

This course will examine African American literature from the late nineteenth to early twentieth centuries. We will cover a range of genres including fiction, slave narratives, rhetoric, and autobiographies. Our readings will explore the African American experience during key historical moments such as slavery, reconstruction, and early Jim Crow. Moreover, we will evaluate how African American literature instigates and responds to critical conversations about race, class, gender, and sexuality. Lastly, we will connect our investigations to Africana Studies, popular culture, and social media discourse. Primary texts for this course include: Narrative of the Life of Frederick Douglass, by Frederick Douglass, Incidents in the Life of a Slave Girl by Harriet Jacobs, Up from Slavery by Booker T. Washington, The Souls of Black Folk by W.E.B. Du Bois and The Autobiography of an Ex-Colored Man by James Weldon Johnson.

**Eng 450:01-02 Special Topics in 20<sup>th</sup> & 21<sup>st</sup> Century**  
**American Lit: Gender and Genre in**  
**Contemporary Literature**  
**J. Lightweis-Goff T TH 11:00-12:15 pm**  
**jlg@olemiss.edu**  
**Fulfills the 20<sup>th</sup>/21<sup>st</sup> c. Major Literature Requirement**  
**\*\*There is a CAPSTONE option for this course.\*\***

Literary scholars and educators conceptualize time not as a question of numeracy, but as one of categoricity. How do we know that we are in an era? How do we know when we have left one? A syllabus for a class on nineteenth-century British literature may well end with literature written weeks or months before the first shots of World War I were fired in Summer 1914. Though it is not a big round number – the types that generate millennial excitement, decadal reflection, or even a New Year’s resolution – Summer 1914 represents a more significant shift in perspective. This course explores women’s literature through the lens of genre, considering the changing status of women as well as the fluid boundaries of time and genre. Each unit of the class reads one woman writer from the 20<sup>th</sup> and one from the 21<sup>st</sup> century, working in the same genre (a short story, an essay, a novel, a poetry collection) in order to think about when (or if) the twentieth century ended. We think about the changing nature of publishing and reception in the contemporary moment, as well as the stability of distinctions between low, high, and popular literatures. Assignments for the class include a traditional midterm, two

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essays, an annotated bibliography, and, for English majors taking the class as a Capstone course, a syllabus project and essay revision.

## *Tupelo Campus*

**Eng 309: 01 Studies in Genre: Poetry**  
**A. Moore MW 1:00-2:15 pm**  
**amoore@olemiss.edu**

The purpose of this class is to develop an understanding of how a poem works. Upon completion of this course students should: be familiar with many technical aspects of the craft of poetry; be able to recognize major verse forms; gain a more complete knowledge of the history of poetry and poets; know how to read, interpret, and support their readings of a poem; improve their critical reading and writing skills.

**Eng 314:01 The Cinematic South**  
**R. Rea TH 6:00-8:30 pm**  
**rwrea@olemiss.edu**  
**Fulfills the 20<sup>th</sup>/21<sup>st</sup> c. Major Literature Requirement**

**Eng 352:01 Studies in Contemporary Literature: A Literary**  
**Chorus or Cacophony**  
**A. Moore MW 3:00-4:15 pm**  
**amoore@olemiss.edu**  
**Fulfills the 20<sup>th</sup>/21<sup>st</sup> c. Major Literature Requirement**

The purpose of this course is to develop a deeper understanding of various, often tangled, trends in literature from roughly 1950 to the present. Readings in this particular section of English 352 will include short stories and novels from a wide array of authors, including Shirley Jackson, Barbara Pym, J.G. Ballard, Kurt Vonnegut, Tim O’Brien, Sarah Waters, Jesmyn Ward, and others.

**Eng 354:01 Survey of Southern Literature**  
**P. White T 6:00-8:30 pm**  
**pwwhite@olemiss.edu**

This course will examine gothic and grotesque themes in contemporary Southern literature. Through our thematic studies, we will explore the ways in which death, absurdity, and otherness shape the American South. Additionally, our readings will evaluate the dominant, yet contentious

influences of family, community, and religion on Southern identity. Moreover, we will trace how Southern fiction works to problematize race and class as well as critique normative constructs of gender and sexuality. Finally, we will connect our investigations to Southern Studies, popular culture, and social media discourse. Novels for this course include: *As I Lay Dying* by William Faulkner, *Other Voices, Other Rooms* by Truman Capote, *Bastard Out of Carolina* by Dorothy Allison and *Salvage the Bones* by Jesmyn Ward.

**Eng 439: 01-02 Special Topics in Victorian Literature: Charles Dickens and Popular Culture**  
**S. Holt**                    **Tupelo W 6:00-8:30 (Sections 1 and 2; Section 2 only is a CAPSTONE)**  
**shodges@olemiss.edu**  
**Fulfills the 18<sup>th</sup>/19<sup>th</sup> c. Literature Major Requirement**

In her book *Dickens and Mass Culture* (Oxford UP 2011), scholar Juliet John claims that Charles Dickens's popularity has less to do with the continued publication of his books than with "the extent to which Dickens has infiltrated the cultural consciousness of many nations over the last two centuries," making him an author whose cultural presence "is unrivalled by any writer except Shakespeare" (17). Students in this course will learn about not only the life and works of Dickens, but also the impact of Dickens's fiction on the popular culture of the 19th, 20th, and 21st centuries. We will study Dickens's development as a writer through analysis of representative works, and we will explore Dickens's relationship to several pop-culture topics, including film/TV adaptations, musical theater, soap operas, detective/horror fiction, children's fiction, fairy tales, and Christmas celebrations. Works covered will include *A Christmas Carol*, *Oliver Twist*, *David Copperfield*, *The Mystery of Edwin Drood*, and selected short stories, children's literature, and journalism.

Our course will take a transmedia approach to the works studied, considering them in their original historical/cultural contexts, as well as their continuing significance in other cultures and other media (the Internet, television, film, music, graphic novels, video games, etc.). Assignments consist of weekly quizzes, a final exam, and a research project that includes the option to produce an adaptation of a scene from a Dickens work in another medium. 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.

## ***Grenada Campus***

**Eng 352:01                    Studies in Contemporary Literature: A Literary Chorus or Cacophony?**  
**A. Moore                    TH 6:00-8:30 pm**  
**amoore@olemiss.edu**  
**Fulfills the 20<sup>th</sup>/21<sup>st</sup> c. Major Literature Requirement**

The purpose of this course is to develop a deeper understanding of various, often tangled, trends in literature from roughly 1950 to the present. Readings in this particular section of English 352 will include short stories and novels from a wide array of authors, including Shirley Jackson, Barbara Pym, J.G. Ballard, Kurt Vonnegut, Tim O'Brien, Sarah Waters, Jesmyn Ward, and others.