

Department of English

Undergrad Course

Descriptions

Spring 2021

Eng 103:01 **Appreciation of Literature**
B. Spencer **MWF 10-10:50**
 ecspence@olemiss.edu

This hybrid course will cover a wide range of classic and contemporary texts that emphasize the art of joy of storytelling. Through select novels, works of short fiction and memoir we will explore how literature helps us to understand and grapple with the deeper questions and trials of human experience.

Eng 199:01-02 **Introduction to Creative Writing**
B. Spencer **MWF 11:00-11:50 (Section 1)**
 MWF 1:00-1:50 (Section 2)
 ecspence@olemiss.edu

This hybrid 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 199:03-04 **Introduction to Creative Writing**
B. Hobbs **MWF 10:00-10:50 (Section 3)**
 MWF 11:00-11:50 (Section 4)
 vhobbs@olemiss.edu

English 199 (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 199: 05 **Introduction to Creative Writing: Crafting The Courage**
 In Us
J. Nguyen **T TH 9:30-10:45**
 jnguyen6@olemiss.edu

In this introductory-level creative writing course, students will develop the skills for reading, writing, and analyzing the craft of poetry, fiction, and creative nonfiction. Throughout the course, students will be led through generative writing assignments, read a diverse variety of stories, essays, and poems; and learn to develop an editorial eye with their own work, and their peers' work, through workshopping. Students will increase their confidence in how they can unpack literature and learn to write from a deeper perspective of one's individuality.

Eng 220:01-06 **Survey in Literary History: Literature and Economics:**
 Use Value, Exchange Value, Artistic Value
S. Mackenzie **T TH 12:00-12:50**
 smack@olemiss.edu

It is not unusual to assume that measures of economic value and measures of literary value have little or nothing in common. Yet literature is a significant sector of commercial enterprise. It provides employment, renewable productive resources, and flow-on economic impetus (book production, copyright law, film adaptation, and so on). This class will examine both the history of literature's relationships to economics and the ways in which ideas of artistic value have interacted with economic value theory. From the medieval period through the present day, ideas of what constitutes value have evolved through continual interactions between culture, industry, class, environment, and many other factors, all of which literary writers have represented and helped to shape. Readings will include works by Chaucer, Shakespeare, Jane Austen, and Octavia Butler, as well as selections of poetry and brief critical discussions.

Eng 220:07-12 Survey in Literary History: Heroes and Villains
E. Drew T TH 11:00-11:50
eedrew@olemiss.edu

Good and evil, heroes and villains: these are concepts that people have defined, re-defined, embraced, rejected, and interrogated since human beings began writing down stories. But what makes a good guy good, or a bad guy bad? What purpose do such roles serve in stories—and societies? How do the definitions of “hero” and “villain” change over time? This class will begin with the ancient epic, explore the heroes and villains of theatre, poetry, and fiction through the early modern era, and culminate with an exploration of the “good” and “bad” guys of contemporary culture. Texts/authors may include Homer, *Beowulf*, Shakespeare, Milton, Mary Shelley, Octavia Butler, and the Marvel Cinematic Universe.

Eng 221 Survey of World Literature to 1650

Eng 222 Survey of World Literature since 1650

Eng 223 Survey of American Literature to Civil War

Eng 224 Survey of American Literature since Civil War

Eng 225 Survey of British Literature to 18th Century

Eng 226 Survey of British Literature since 18th Century

Eng 299:01-02 Literary Interpretation
K. Lechler T TH 11:00-12:15 (Section 1)
T TH 1:00-2:15 (Section 2)
kalechle@olemiss.edu

English 299 is designed to prepare students for upper-division coursework in English. Using three major literary genres—fiction, poetry, and drama—students will build their critical vocabularies and practice close reading and textual analysis. We will also examine the aims and conventions of the literary critical essay. The 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 301:02 Poetry Workshop
M. Ginsburg T TH 1:00-2:15
mginsburg@olemiss.edu

In this course students will write poetry and critique it following a workshop model. We will 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 read a complete poetry collection, attend poetry readings, and engage in writing exercises designed to inspire creativity and new ways of thinking.

Eng 302:01-02 Fiction Workshop
T. Franklin T TH 11:00-12:15 (Section 1)
T TH 9:30-10:45 (Section 2)
tfrankl@go.olemiss.edu

This course is designed to make students better readers and writers of fiction. This is a reading- and writing-intensive course where students will read published fiction and write original short stories for group critique.

Eng 303:1 Creative Nonfiction
B. Fennelly W 3:00-5:30 pm
bafennel@olemiss.edu

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

Pre-req: ENG 199: Intro to CW, or seek instructor permission.

Eng 316:01 Introduction to Medieval Studies: Medieval Influencers
M. Hayes T TH 11:00-12:15
hayes@olemiss.edu
****This course is cross-listed with MLLL 375****

Before social media, were there celebrities? Before the internet, how did news, ideas, customs, and trends “get likes”? In *Medieval Influencers*, students will get a comprehensive introduction to the Middle Ages (ca. 500-1500) in an unconventional way. Rather than undertake a traditional survey—wherein we would march through a vast expanse of time and space—we will focus on a series of flashpoints, that is, “medieval influencers.” Like today’s influencers, a “medieval influencer” was an individual whose life path positioned them in the

eye of a cultural storm, perhaps even more than one. These influencers participated in definitive intellectual conversations, worked in various media, and crossed geographic and linguistic boundaries. In doing so, they served as multicultural vectors for innovative technologies, artistic forms, approaches to spirituality, and social practices. While undertaking this cross-cultural and multimodal study of the Middle Ages, we will consider how the public profiles of these influencers compares with those of influencers in our contemporary culture.

Our course will attend to figures such as Boethius (c. 477-524), a Roman intellectual who, while imprisoned and awaiting execution, authored a philosophical work on the nature of fortune that would become a “best-seller” for hundreds of years; Alcuin (735-804), an English scholar and teacher so talented that he caught the eye of the emperor Charlemagne, who lured him to his court in modern-day France; Ziryab (c. 789-c. 857), an Islamic-world musician who influenced musical styles as well as cosmetic trends; Hildegard of Bingen (1098-1179), a German nun who wrote on theology, the natural world, and gynecology and chronicled her mystical visions in her visual art, music, and poetry. (Given her vibrant mind, it’s no wonder that Hildegard invented her own alphabet, too!).

This course assumes no prior knowledge of the Middle Ages or experience with medieval studies. The work for this course will include a series of short response papers, a longer final paper, weekly quizzes, a midterm, and a final exam. This course satisfies the pre-1500 requirement for the English major. Additionally, it is the single required course for the undergraduate interdisciplinary minor in Medieval Studies (18 hours total).

Eng 326:01 Renaissance and Early Modern Literature: Humanism and Comparative Literature
A. Friedlander M W 4:00-5:15
ari@olemiss.edu

The goal of this class is to introduce students to the historical and cultural phenomenon called the Renaissance by studying a range of European literature from 14th-century Italy to 17th-century England. This course studies the major texts of the European Renaissance, with an emphasis on the literature of Italy, Spain, France, and England. We will examine important themes of Renaissance literature, including, but not limited to, the rediscovery of the classical past; the place of women in public culture; Love poetry and sexuality; the literary investment in “the self;” the relationship between patronage and friendship, and much more. Along the way, students will explore Renaissance art, history, religion, culture, court politics and philosophy, and will learn to recognize the major trends, figures, and ideas that define the period. Readings will include Petrarch’s Rime, Boccaccio’s The Decameron, Montaigne’s Essais, Cervante’s Don Quixote, and sonnets by Franco, Labe, Wyatt, and Shakespeare, and much more. Written work will include pop quizzes, short papers, and a final.

Updated 10/14/2020

Eng 330:01 Studies in 18th Century Literature: “The Revolution Will Not Be Televised”
S. Mackenzie T TH 9:30-10:45
smack@olemiss.edu

The long eighteenth century (1660–1837) was an era of revolutions, arguably the period during which revolutions in the modern sense arrived in Britain and Western Europe. This class will examine literary responses to revolution, beginning with Edmund Burke’s crucial work, Reflections on the Revolution in France (1791) and tracing connections back and forth across the period, looking at how conceptions of revolution develop, how literary works reflect such events, and how they can be revolutionary, in their own right. The historical period we cover begins at the conclusion of the English Revolution and concludes with the French Revolution. It includes the beginnings of the industrial revolution, the rise of abolitionism, and the emergence of modern concepts of human rights. We will read poetry (including parts of Milton’s Paradise Lost, works by Margaret Cavendish, Andrew Marvell, Alexander Pope, and Thomas Gray); drama (Aphra Behn’s The Rover); fiction, including Behn’s Oroonoko and Ann Radcliffe’s The Romance of the Forest; as well as non-fiction prose by Mary Wollstonecraft, Thomas Paine, Oloudah Equiano, and others.

Eng 338:01 Studies in Victorian Literature: The Victorian City and Urban Environments
D. Kreisel T TH 11:00-12:15
dkk@olemiss.edu

In this course we will read, discuss, analyze, and write about Victorian British literature depicting cities and urban spaces. We will also read theoretical texts (both older and modern) that think through the symbolic significance of these spaces. What does the city symbolize for nineteenth-century British culture? What kinds of utopian hope does it mobilize? How does the traditional “country-versus-city” dichotomy organize ways of thinking about the possibilities of human life? What were the impacts of rapid urbanization and industrialization on British culture? How did the Victorians conceptualize the effects on the natural environment of urban growth and development? How were these impacts experienced differently by different populations: women, children, marginalized “others,” the poor? How did the authors of imaginative literature respond to and shape these fundamental questions?

Eng 347:01 Studies in 20th and 21st Century U.S. Literature: Faith and Belief in Literature
R. Eubanks T TH 1:00-2:15
wreubank@olemiss.edu

This course will study works of literature through the lens of faith and belief. Through novels and short stories rooted in an array of religious traditions, we will examine the ways literature offers multiple perspectives on both faith and doubt. Authors included in the course range from E.M. Forster and Flannery O'Connor to Moshin Hamid and Marilynne Robinson. Although this course will focus on twentieth-century texts rooted in specific faith traditions, those texts will also be contrasted with works of contemporary fiction to explore the question of whether or not there is a growing chasm between faith and art.

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

****This course is cross-listed with African American Studies 342****

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 include James Weldon Johnson, Zora Neale Hurston, Langston Hughes, Richard Wright, Ann Petry, Ralph Ellison, Lorraine Hansberry, Maya Angelou, James Baldwin, Amiri Baraka, J. California Cooper, and Ernest Gaines. Since the volume of African American literary works produced from the Harlem Renaissance to present is too large for a comprehensive survey, the authors we study should be understood as reflecting representativeness. As a whole, this course equips its participants to critically explore how a distinct African American literary tradition gets created and debated throughout the twentieth century.

Eng 366:01 African American Science Fiction Literature
D. Harriell T TH 2:30-3:45
harriell@olemiss.edu

****This course is cross-listed with African American Studies 366****

English/ African American Studies 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

Updated 10/14/2020

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 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 African American Sci-fi/ Speculative-fi literary text.

Eng 367: Web 1-2 Blues Tradition in American Literature
T. Earley ONLINE ONLY
tdearley@olemiss.edu

In this course, we will study the intersections between blues and jazz music and African-American literature through an examination of novels, short stories, essays, plays, documentary film, and the music itself. The course will provide the student with a working background of blues culture and history, explore how the blues are represented in literature and how they correspond to, critique, and reflect important historical, cultural, and literary concerns. Students will develop the close reading and critical thinking skills to interpret literary texts from a variety of perspectives. Texts include August Wilson's *Ma Rainey's Black Bottom*, Toni Morrison's *Jazz*, Zora Neale Hurston's *Their Eyes Were Watching God*, Keving Young's *Blues Poems* anthology, and Ralph Ellison's *Invisible Man*.

Eng 383:01 Studies in Gender and Feminism: Women and Work—
From Sojourner Truth to Notorious RBG
S. Spencer MWF 12:00-12:50
sspencer@go.olemiss.edu

“Feminist revolution alone will not create [a peaceful] world; we need to end racism, class elitism, imperialism. But it will make it possible for us to be fully self-actualized females and males able to create beloved community, to live together, realizing our dreams of freedom and justice, living the truth that we are all ‘created equal.’”

—bell hooks

With the powerful words of bell hooks in mind, this course explores the complex relationship between women and work as well as the evolving nature

of gender identity across the American literary landscape. Occurring at the intersection of African-American literary studies, studies of print culture, Native American studies, Digital Humanities, and Feminist studies, we will examine a variety of media as we probe questions such as: How do women writers define their work? How is “women’s work” discussed in public forums, and how does this vision align (or not) with the visions set forth by women in their own writing, both public and private? How do women writers challenge stereotypes about their labor in their writing, and what subsets of labor manifest across race and class lines? How do women writers dismantle patriarchy in their work? Finally, in what ways does the archive both enhance and impede our understanding of American women’s writing?

Eng 384:01 Studies in Gay and Lesbian Literature and Theory: The Queer Nineties
J. Harker T TH 1:00-2:15
jlharker@olemiss.edu

In 1989, Minnie Bruce Pratt published a collection of poetry entitled *Crime Against Nature*, which explored her loss of custody of her two sons when she came out as a lesbian. It was published by a small feminist press, but it ended up winning one of the most prestigious poetry prizes in the country. This began mainstream interest in LGBTQ+ culture in the 1990s, a phenomenon that I am calling the Queer Nineties. In this class, we will explore the diverse queer cultures that emerged in the 1990, in poetry, memoir, literary criticism, theory, film, music, television, and more. Possible texts include Tony Kushner’s *Angels in America*, Michael Cunningham’s *The Hours*, Jewelle Gomez’s *The Gilda Stories*, Leslie Feinberg’s *Stone Butch Blues*, Dorothy Allison’s *Bastard out of Carolina*, Shay Youngblood’s *Black Girl in Paris*, and essay by Judith Butler, Eve Sedgwick, and Susan Stryker. We will frame these texts with famous queer figures in popular culture, including kd lang, Melissa Ethridge, and Ellen Degeneres, and queer 1990s film, including *Bound*. Course requirements include short papers and a final research project.

Eng 385: Web 1 Women in Literature
M. Hipp ONLINE ONLY
mbhipp@olemiss.edu

This course will focus on poetry, memoir, and fiction by 20th and 21st 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 400:02 Advanced Poetry Workshop
M. Ginsburg T TH 2:30-3:45
mginsburg@olemiss.edu

In this course 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 read a complete poetry collection and attend poetry readings in the community. In this advanced class we will practice in various formal traditions as well as in free verse. We will study the intersections between music, form, voice, and subject that give poetry its immediacy, richness, and depth.

Eng 401:01 Advanced Fiction Workshop
C. Offutt M 3:00-5:30
offutt@olemiss.edu

Due to Covid-19, we will meet via Zoom at our designated class time. I will email you the Zoom log-in link. Please save it! If you lose it, let me know before class time.

The course meets once a week to learn advanced techniques for writing fiction. Each student is expected to complete writing assignments, subject to revision. Class will focus on the formal elements of fiction writing, including but not limited to: structure, dialogue, description, character, setting, language, pace, and tone. You must turn in all assigned writings. There is no limitation for number of pages—manuscripts can be as long as they need to be. There is a minimum of TEN pages for each work of fiction. All work must be new.

Eng 403:01 Advanced Screenwriting
C. Offutt T 3:00-5:30
offutt@olemiss.edu

Due to Covid-19, we will meet via Zoom at our designated class time. I will email you the Zoom log-in link. Please save it! If you lose it, let me know. Students will further their understanding of the strict form of screenwriting, learning how to craft a narrative and dramatic screenplay that communicates information to all facets of production: director, actors, set, props, wardrobe, etc.

Eng 421:01 Literature of Medieval Europe (CAPSTONE)
S. Baechle T TH 1:00-2:15
sebaechle@olemiss.edu

This course is a study of books—not the texts, the narratives and poetry they contain, but of the books themselves. We will examine the culture of the book

in the Middle Ages, from the construction and design of a page, the scribes who transmitted (and often meddled with) authors' works, and the wide range of readers they reached. We will learn the processes of putting books together in the Middle Ages, gain some facility with identifying and reading medieval handwriting, study specific kinds of books and groups of readers in more detail, and finally, consider the significance of the material text in the digital age. How, we will ask, did the form of a book shape the text it contained, and vice versa? What can we know about book owners, readers, and producers from centuries past, based on the texts that they owned? And what can this knowledge tell us about our own book cultures?

This course is a capstone, meaning it will conclude with a significant, research-driven project that draws together the skills you have been honing over the course of the semester. We will spend out final weeks of the Spring crafting these projects, in which you will become an expert on a single medieval book of your choice, which you will encounter in digitized form from the British Library. Your project will ask you to translate this expertise into some new, modern textual form, either creative (a new text object: a blog, a hand-made book, a lavishly illustrated Instagram account, and so on) or scholarly (an article-length paper conducting a sustained, scholarship-informed argument about some facet of your manuscript).

Eng 428:01 Special Topics in Early Modern Literature: Genealogies of Biopolitics
A. Friedlander M W 2:30-3:45
ari@olemiss.edu

In an age of pandemics, quarantines, and renewed focus on public health, it is time to think about biopolitics. How did the modern political state come to exercise power through the management of biological life? What social, political, religious, intellectual, and rhetorical factors combined to help reconceive nations as complex "populations" rather than simple territories? How did this switch shape important contemporary ideas about sexuality, disability, race, class, and literature? In this seminar, we will examine literary and non-literary writings on topics that range from the administration of poor relief, to life under plague, to the management of soldiers, and to the settlement of the "new world."

Eng 431:01 Special Topics in 18th Century Literature: Making "Natures" in the 18th Century
E. Drew T TH 9:30-10:45
eedrew@olemiss.edu

The eighteenth century witnessed an astonishing transformation in the natural world and the way English culture related to it. From the spread of colonial ties to the Caribbean and Asia to the rise of modern science to the early stirrings of animal rights, English culture experienced an influx of new materials, ideas, and

ideologies that challenged and transformed older views of the relationship between humans and nature--and paved the way for environmental challenges we still face today. In this course we will study the depiction of nature in eighteenth-century literature in order to understand better the connections between the eighteenth-century ideas of "nature" and twenty-first century environmental challenges. In light of our rapidly-developing climate crisis, it is especially important to attend to the environmental legacy of eighteenth-century developments like the Industrial Revolution, colonialism and experimental science. By studying eighteenth-century nature writing, students in this course will gain a deeper understanding of the origins and implications of environmentalism and climate change.

Eng 473:01 Prison & the Literary Imagination: African American Literature & The Justice System
P. Alexander T TH 11:00-12:15
pealexan@olemiss.edu

****This course is cross-listed with African American Studies 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 486:01

**Special Topics in Postcolonial Studies:
The Modern Indian Novel (CAPSTONE)**

M. Bhagat-Kennedy

M W 3:00-4:15

mbk@olemiss.edu

****Fulfills Counter-Canons and Critical Issues requirement****

****Fulfills Capstone requirement****

India gained its independence from Britain over seventy years ago, yet ideas about the country's identity, who is Indian, and the future to which it should aspire remain fiercely contested. This course explores the idea of India in five major novels that trace the country's transition from prized British colonial possession to the world's largest democracy. In addition to prize-winning works by authors including Salman Rushdie, Arundhati Roy, and Aravind Adiga, we will examine relevant films, short stories, and poems that reveal how Indians and non-Indians alike have envisioned the country and how these ideas have shifted over time. With particular attention to innovations and experimentations in literary form, we will explore how the modern Indian novel has long served as an adaptable medium through which writers have grappled with the enduring obstacles posed by caste, gender, and religious belonging to the realization of a truly "modern" Indian nation.



University Writing Center Services

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