

Department of English

Undergrad Course Descriptions-

Oxford Campus

Fall 2021

Required hours	Category	Courses offered <i>during Fall 2021</i> that fulfill each category
3	Literary Interpretation	Eng 299
3	Literature of the Medieval Period	Eng 317, 421
3	Literature of the Early Modern Period	Eng 324, 328, 428
3	Literature of the 18th and 19th Centuries	Eng 334, 338, 361, 445
3	Literature of the 20th and 21st Centuries	Eng 310, 349, 352, 372, 375, 450, 460
3	Counter-Canon and Critical Issues	Eng 307, 361, 364, 375, 383, 385, 469
	Capstone Courses	Eng 445, 450

Eng 199:01-02 Introduction to Creative Writing
MWF 9:00-9:50 (Section 1)
MWF 10:00-10:50 (Section 2)

Eng 199:03-04 Introduction to Creative Writing
B. Hobb
MWF 11:00-11:50 (Section 3)
MWF 12:00-12:50 (Section 4)
vhobbs@olemiss.edu

This course is an introduction to creative writing where students learn the vocabulary of poetry and fiction and apply it to selected readings. Writing assignments come from those readings, and your works 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. Among our focus topics are food, art, and animals. Please bring energy, enthusiasm, attention to this class.

Eng 199: Web Introduction to Creative Writing
T. Earley
WEB ONLY
tdearley@olemiss.edu

This course focuses on generative writing exercises and student-created work in poetry and fiction. Students analyze model texts, practice a variety of literary techniques, produce written artifacts in a variety of forms, and develop a critical vocabulary for workshopping their own work and the work of their peers.

Eng 220	Survey in Literary History
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 18 th Century
Eng 226	Survey of British Literature since 18 th Century

Eng 220:01-06 **Survey in Literary History: Children's Literature: From Mother Goose to *Twilight***
M. Hayes T TH 9:00-9:50
hayes@olemiss.edu

This course offers an introductory survey of children's literature from the Middle Ages through present day.

Eng 220:07-09 **Survey in Literary History: Literature and Economics: Use Value, Exchange Value, Artistic Value**
S. Mackenzie T TH 1:00-1:50
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 223:08-10 Survey of American Literatures to the Civil War

C. Wigginton M W 10:00-10:50

cwiggint@olemiss.edu

****Open solely for English majors, English minors, and English Secondary Ed majors****

This course is a survey of American literatures to the U.S. Civil War. Early America, from the European incursions through the American Revolution and beyond, was a place of contradictions. Some sought a new community founded upon religious harmony while violently seizing land from indigenous nations. Others pursued economic prosperity through the enslavement of Africans. Still others touted natural rights and equality while scoffing at the thought that women too might desire escape from tyranny. This course samples American literatures to the Civil War as a story of such contradictions and, in doing so, provides a sense of America's simultaneously hopeful and uncomfortable literary history. Indeed, we will explore how literature functions as a venue where Americans confronted and negotiated these contradictions. We will begin with Christian, African, and Native origin stories and then move on to questions of encounter and settlement. Next, we will examine the revolutions of the eighteenth century, considering their geographic, spiritual, and political aspects. Finally, we will conclude the course by thinking about how antebellum literature imagined national belonging, even as the Civil War, a rupture in that same national belonging, loomed. Throughout, we will emphasize American literatures as being multicultural and contested. If you are not an English or English Secondary Ed and would like to add, please contact me.

Eng 299:01 Introduction to Literary Studies

A. Trefzer T TH 11:00-12:15

atrefzer@olemiss.edu

A gateway course that prepares students for upper-division course work in English by emphasizing the methods of close reading and textual analysis and by developing students' writing and research skills. The course is required for all English majors.

Eng 299:02 Introduction to Literary Studies

A. Pfrenger MWF 10:00-10:50

pfrenger@olemiss.edu

A gateway course that prepares students for upper-division course work in English by emphasizing the methods of close reading and textual analysis and by developing students' writing and research skills. The course is required for all English majors.

Eng 301:01 **Poetry Workshop**
B. Fennelly **T TH 9:30-10:45**
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 301:02 **Poetry Workshop**
D. Harriell **W 3:00-5:30**
harriell@olemiss.edu

Eng 302:01 **Fiction Workshop**
T. Franklin **T TH 8:00-9:15**
tfrankli@olemiss.edu

A reading- and writing-intensive course where students will read and discuss work by published authors and write their own original short fiction to be critiqued by the class.

Eng 302: Web **Fiction Workshop**
M. Hipp **WEB ONLY**
mbhipp@olemiss.edu

This course focuses on storytelling through study of the short story form. In the class, we'll learn how to better choose our words to make our characters and scenes more compelling. We'll have required books, but our main texts will be your work: several short-short writing assignments and, due at the end of the semester, one original, full-length, short story. The class is structured so you'll learn an element of fiction or two per week (plot, characterization, setting, scene, dialogue, etc.), and following that week, you'll critique each other's new stories in a workshop format. This course is your time to write.

Eng 304:1 Screenwriting Workshop
C. Offutt M 3:00-5:30
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. Students may write in any genre they prefer.

Eng 307:01 Introduction to Literary Criticism and Theory: Brainwashing 101
J. Solinger T TH 9:30-10:45
solinger@olemiss.edu

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

This class introduces students to some of the most influential and provocative texts in literary criticism and theory, with a special theme in fall 2021. Our focus is **brainwashing**, and related mind-altering experiences: i.e. **quixotism** (thinking the world is like the romances you've read), **habituation** (getting used to things that are peculiar or nefarious), and **distraction** (becoming scattered and subject to outside control). Although these states of mind may seem to resemble madness, brainwashing is typically understood as a technologically sophisticated operation through which rational people are programmed to think and behave unlike their authentic selves. Notice the passive voice in the last sentence. Who's behind all the brainwashing? We'll investigate, but we'll also expand our field of inquiry in order to assess what it means to be authentic in a media-saturated world. With this in mind, we'll study what literary critics call **interpellation**, the process through which people become themselves through the consumption of culture. Here are a few of the heady questions we'll address. In what ways does pop culture engender social conformity? Can art also be propaganda? How are our perceptions of ourselves and others shaped by books, films, photography, music, etc? What happens to our brains and our bodies when we become engrossed in a book or a film? What tools can we use to critically process the daily onslaught of printed, digital, and aural media? Want to learn more about this course? Text or call Professor Jason Solinger at 662-832-6772. Google these names: Theodor Adorno, Louis Althusser, Walter Benjamin, John Berger, Lauren Berlant, Judith Butler, Frantz Fanon, Rita Felski, Michel Foucault, Edward Said, and Susan Sontag.

Eng 308:01 Introduction to Editing, Writing, and Publishing for the Digital Age
D. Parsons T TH 9:30-10:45
djparson@olemiss.edu

This course endeavors to track the history of literary magazines in America, study techniques for beginning and maintaining a literary magazine, and producing a literary magazine on campus. There will, of course, also be lessons in proofreading and design, avenues for creativity, and time to work as a group to produce the best possible product. During the semester, the class will produce a magazine in print form as well as develop and maintain a website presence and create independent individual work.

Eng 310:01 **Introduction to Cinema Studies**
C. Offutt **T 3:00-6:30**
offutt@olemiss.edu

****Fulfills Literature of the 20th & 21st Centuries Requirement****

Each week we will screen a movie, and discuss it. Most people watch movies merely to be entertained, but filmmaking is a carefully planned and collaborative medium. We will examine the many decisions—both pragmatic and artistic—that go into making a movie, including elements of script, acting, editing, and production design. You will learn to view films with more understanding and greater enjoyment. Before teaching here, I worked in Hollywood for ten years. As a producer and writer, I sat on many sets during production. I learned what each job entailed—director, actor, cinematographer, camera operators, set decoration, hair & makeup, props, and sound. I teach this class from an insider’s perspective and understanding. If the class is full or if you haven’t had the prerequisite, please email me and we can work out a solution.

Eng 310:02 **Introduction to Cinema Studies**
M. Bondurant **F 12:00-3:30**
mrbondur@olemiss.edu

****Fulfills Literature of the 20th & 21st Centuries Requirement****

This course is an overview of cinema history and an introduction to the study of cinema form and criticism. It is a lecture/discussion course with weekly film showings as well as films to be viewed outside of class time. The class will provide each student with an understanding of basic filmmaking in order to apply critical thinking and analysis to movies. Students will learn to view films with more understanding and intellectual engagement. We will watch films 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. Student grades will be based on attendance, class participation, short responses to weekly film showings and outside of class film viewings, as well as a midterm and final exam. No cell phones, iPads, or computers.

Eng 317:01 **Chaucer: The Canterbury Tales**
S. Baechle **T TH 1:00-2:15**
sebaechl@olemiss.edu

****Fulfills Literature of the Medieval Period Requirement****

Geoffrey Chaucer wrote in a time of great social, political, and religious upheaval, a time in which the stakes of English writing were uncertain. This course examines Chaucer’s efforts during that period to create sustained fiction in English through his most ambitious and experimental work, *The Canterbury Tales*. We will learn about earlier forms of English, its sounds, and its poetry, while reading stories ranging from the lascivious to the sacred. Regular close reading exercises will help strengthen your language and translation skills while short

papers and midterm and final exams will allow you to explore and synthesize larger ideas about Chaucer, his times, and his work. Ultimately, we will find out what earned Chaucer the title “Father of English poetry.”

Eng 324:01 Shakespeare
K. Lechler MWF 12:00-12:50
kalechle@olemiss.edu

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

We will read a selection of Shakespeare’s plays from a variety of genres (comedies, tragedies, histories, and romances), along with a sampling of his poetry. 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. Lectures will consider the various contexts influencing the plays’ content, including the literary, historical, political, economic, social and other conditions governing Shakespeare’s England. 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. Students will develop their close reading skills and argumentation in discussions, lab assignments, and through the completion of two short essays. Students will also take a midterm and final exam.

Eng 328:01 Studies in Early Modern Literature
I. Kamps T TH 1:00-2:15
egkamps@olemiss.edu

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

Most of us are familiar with the English Early Modern period primarily through the plays of Shakespeare. The period, however, has a great more to offer, and focusing solely on Shakespeare will give us a skewed view of the enormous range of ideas and literary styles and innovation that circulated through Elizabethan and Jacobean culture. We will engage that culture by studying prose, lyric, narrative, and epic poetry, as well as dramatic texts by some of Shakespeare’s contemporaries.

List of authors: Thomas More, Thomas Wyatt, Elizabeth I, Christopher Marlowe, Philip Sidney, Shakespeare (sonnets), John Webster, John Donne, George Herbert, and Ben Jonson. We’ll conclude the semester with John Milton’s Paradise Lost.

Requirements: class participation, reading quizzes, 2 exams, a term paper.

Eng 334:01 Early American Genres and Forms: Theatre and Drama
P. Reed T TH 1:00-2:15

preed@olemiss.edu

****Fulfills Literature of the 18th & 19th Centuries 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 compact 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 338:01 Victorian Literature: The Victorian City and Urban Environments
D. Kreisel T TH 2:30-3:45

dkk@olemiss.edu

****Fulfills Literature of the 18th & 19th Centuries Requirement****

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 349: 01 Modern/Contemporary Genres: The Neo-Slave Narrative
J. Lightweis-Goff TH 3:00-5:30 pm
jlg@olemiss.edu

****This course is limited to Honors College students only****
****Fulfills Literature of the 20th & 21st Century Requirement****

In 1967, William Styron – a white Virginian and literary darling – won the Pulitzer Prize for *The Confessions of Nat Turner*, which purported to tell the story of the enslaved rebel Nat Turner, who was hanged for leading a rebellion against slavery in Southampton, Virginia in 1831. Turner continues to generate immense interest among literary scholars and filmmakers – note that the 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 wrathful fanatic fixated on interracial sex. In response, the book *William Styron’s Nat Turner: Ten Black Writers Respond* sought to articulate new paradigms for representing slavery in literature. This furor, which emerged during the renaissance of scholarship on slavery in the late 1960s, effectively gave birth to a new genre: the neo-slave narrative. The genre has attracted writers as various as Nobel Prize-winning novelist Toni Morrison and science fiction writer Ben H. Winters. Our class explores the genre with hopes of understanding the contemporary legacies of slavery in America and beyond. Reading for the class includes Styron and the writers who followed and critiqued. We read fictional representations of slavery in different literary genres (including science fiction) and end by considering the international resonance of the neo-slave narrative. Writing for the class includes a collaboratively-written paper as well as a formal analytical essay, based in scholarly research, of one of the four novels we read over the course of the semester.

Eng 352: Web Studies in Contemporary Literature: Appalachian Literature
T. Earley WEB ONLY
tdearley@olemiss.edu

****Fulfills Literature of the 20th & 21st Century 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 engage with the defining elements of Appalachian literature and compose literary analyses from a variety of critical perspectives.

Eng 361:01 African American Literature Survey to 1920
E. Scurlock T TH 9:30-10:45

eyoungmi@olemiss.edu

****This course is cross-listed with African American Studies 361****
**** Fulfills Counter-Canon and Critical Issues Requirement****
****Fulfills Literature of the 18th & 19th Centuries Requirement****

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

Eng 364:01 Studies in African American Literature: We Laugh to Keep from Crying: The Blues and Catharsis in Contemporary African American Literature

D. Harriell MW 1:00-2:15

harriell@olemiss.edu

****This course is cross-listed with African American Studies 364****
**** Fulfills Counter-Canon and Critical Issues Requirement****

English/ African American Studies 364 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 blues literature, 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 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 blues literary text? How does the African American experience play out in these narratives? How does the blues as a musical genre intersect with the literature we'll consider? What is the role of both history and catharsis, and how are they connected? 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 contemporary African American blues literary text.

Eng 372:01 Survey of 20th & 21st Century Irish Literature: Irish Fiction and Drama since 1895
I. Whittington M W 3:00-4:15
iwhittin@olemiss.edu

****Fulfills Literature of the 20th & 21st Century Requirement****

Alternately lyrical and austere, grimly realist and stylistically daring, the literature of modern Ireland includes some of the most vital and dazzling works in the English language. This course offers a survey of some highlights of the past century (and more) of Irish literature, with a particular focus on fiction and drama. We will encounter some familiar names—W.B. Yeats, James Joyce, and Samuel Beckett among them—but also some names that might not be so familiar, including Elizabeth Bowen and Sean O’Casey. In tracing the literary history of modern Ireland we will simultaneously be engaging with the larger history of the island, from the Anglo-Irish ascendancy that still held sway in the late 19th century, through the revolutionary period and the civil war, to the troubles of the late twentieth century. Along the way, we will consider the social and political crises that shaped Ireland: from the place of religion in the state, to the role of women in Irish society, to the search for meaning in a post-Second World War world.

Eng 375:01 [Survey of 20th & 21st Century African Literature](#)
T. Alabi MWF 11:00-11:50
aalabi@olemiss.edu

****This course is cross-listed with African American Studies 375****

****Fulfills Literature of the 20th & 21st Century Requirement****

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

This survey will focus on the significance of orality, race, patriarchy, class, language, colonialism, and globalization in African literature. We will discuss how the selected writers on the course position themselves and their works in relation to the above major issues. The texts for our discussion, selected from various genres and regions of Africa, include Naguib Mahfouz’s *Miramar*, Nadine Gordimer’s *July’s People*, Wole Soyinka’s *Death and the King’s Horseman*, Ngugi wa Thiong’o’s *Matigari*, and Chimamanda Ngozie Adichie’s *Americanah*.

Eng 383:01 Studies in Gender and Feminism
A. Fisher-Wirth T TH 4:00-5:15
afwirth@olemiss.edu

****This course is cross-listed with Gender Studies 383****
**** Fulfills Counter-Canon and Critical Issues Requirement****

Wiki defines “ecopoetry” as “poetry with a strong ecological emphasis or meaning.” As poets all over the world respond to the environmental crisis, ecopoetry is a burgeoning and rapidly changing field. For the purposes of this course, we’ll ask ourselves what a feminist ecopoetics is or might be, and we will explore ways in which several recent and contemporary women poets both in the United States and abroad have responded to environmental issues in their writing. Since the course is new, I have not yet decided on a reading list, but it will likely include work by Lucille Clifton, Camille Dungy, Brenda Hillman, Linda Hogan, Layli Long Soldier, and Mary Oliver from the United States; Elizabeth-Jane Burnett, Alice Oswald, and Harriet Tarlo from England; and Inger Christensen from Denmark. All of these writers are very different from each other, but all share a deep commitment to living in harmony with, and acting to protect, the more-than-human world. The class will emphasize discussion, and will include reading journals, a nature journal, possibly a midterm, and some sort of final project.

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

****This course is cross-listed with Gender Studies 385****
**** Fulfills Counter-Canon and Critical Issues Requirement****

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 400:01 **Advanced Poetry Workshop**
M. Ginsburg **M W 4:00-5:15**
 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 produce at least one poem per week, as well as various generative exercises designed to inspire you and expand the poetic tools you have available. This advanced class will incorporate the study and writing of both formal and free verse poetry.

Eng 401:01 **Advanced Fiction Workshop**
T. Franklin **T TH 11:00-12:15**
 tfrankli@olemiss.edu

A writing-intensive advanced fiction-writing workshop where students present original fiction to the class for critique and revision.

Eng 421:01 **Special Topics in the Literature of Medieval Europe: Plague Tales: The Black Death in Medieval Literature**
M. Hayes **T TH 11:00-12:15**
 hayes@olemiss.edu

****Fulfills Literature of the Medieval Period Requirement****

The COVID-19 pandemic has evoked comparisons with the Black Death, the fourteenth-century plague that killed roughly half the European population. Like COVID-19, the Black Death was a shared cultural experience, evident in the wealth of literature and art that registered its devastation. In this course, we will study portraits of the Black Death by significant medieval writers: Boccaccio, Chaucer, the Pearl-poet, and Petrarch. From this pandemic, subsequent generations of authors and artists inherited a morbid aesthetic, epitomized in the ornamentative use of skulls and bones in the visual arts. The late medieval “literature of death” will be our focus in the course’s second half. This course counts for the pre-1500 requirement for English majors. Additionally, this course counts toward the minor in Medieval Studies.

Eng 428:01 Studies in Early Modern Literature
A. Friedlander T TH 11:00-12:5
ari@olemiss.edu

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

In this course, we will read a number of Shakespeare's plays alongside queer theory in order to examine Shakespeare's negotiation of sexual, gendered, racial, and socio-political order. Questions we will consider include: What kinds of individual and political bodies are found in Shakespeare? What do they desire and fear? How are these bodies discursively constructed through representations of gender, sexuality, disability, and social status? This course will provide students an opportunity to study Shakespeare's plays and the culture in which they were produced, as well as to learn critical methodologies pertaining to the study of sexuality, race, religion, embodiment, class, gender, and disability.

Eng 445:01 Special Topics in 19th Century Literature: Caged Birds Sing: Emily Dickinson and Paul Lawrence Dunbar (CAPSTONE)
C. Ellis T TH 9:30-10:45
ceellis2@olemiss.edu

****Literature of the 18th and 19th Centuries Requirement****
****Fulfills CAPSTONE Requirement****

In this capstone course, which also fulfills the 18th/19th century distribution requirement, we will learn to get comfortable and creative reading the work of two unique and influential 19th century American poets whose writing has inspired generations of authors and artists that came after them. Both of these writers are famous for having worked within and against powerful forms of constraint—ranging from restrictions of poetic form and tradition to limitations imposed by their social and political contexts. Intimidated by poetry? Have no fear. We'll begin the semester by practicing some of the basic strategies for understanding and interpreting poetry. From there we'll dive into the work of each poet in turn, familiarizing ourselves with their stylistic practices and major themes, as well as learning about their biographies, their historical contexts, and the poetry that was popular in their day. We'll also consider their modern-day legacies in literature, music, fine arts, and even television. Since this is a capstone course, your final project will be an independently-designed research project which will be completed with support and guidance. This final research project may take a range of forms, including but not limited to an analytical essay, digital museum display, portfolio of online annotations, teaching curriculum, or a project of your design (with prior approval).

Eng 450:01 **Special Topics in 20th & 21st Century American Literature: Literature and Photography (CAPSTONE)**
A. Trefzer T TH 2:30-3:45
atrefzer@olemiss.edu
 ****Fulfills Literature of the 20th & 21st Century Requirement****
 ****Fulfills CAPSTONE Requirement****

Examining the interrelations between literature and photography, this capstone course engages two forms of representation and follows a roughly chronological program that traces the historical evolution of both fields from the 19th century on by examining sample texts and images. On the way, we will encounter stimulating juxtapositions and get to know the influential writings on photography by Susan Sontag, Roland Barthes, and Walter Benjamin among others. We will examine different literary genres including novel, short story, letter, essay, and poetry as well as different photographic genres including artistic, documentary, and experimental styles including portraits and landscapes, still lives, photomontages and more. The emphasis in the course is mostly on American materials including Edgar Allan Poe, Walt Whitman and the daguerreotype process; realist fiction by Henry James and Theodore Dreiser and documentary photography; Ezra Pound, Carl Sandburg, Gertrude Stein and photographic modernism; poetry by Langston Hughes and photography by Carl Van Vechten; WPA photography and 1930s literature; Richard Wright's *12 Million Black Voices* and Gordon Parks; southern writing and photography including Eudora Welty and Natasha Tretheway. The seminar work will include writing assignments that lead into a final capstone essay.

Eng 460:01 **Faulkner**
J. Watson T TH 4:00-5:15
jwatson@olemiss.edu
 ****Fulfills Literature of the 20th & 21st Century Requirement****

A reading and discussion course aimed primarily at junior and senior English and Southern Studies students but open to other interested undergraduate students as well. We will be concentrating on the high points of Faulkner's "major phase" of 1929-1942. The reading load is difficult not so much quantitatively as qualitatively: *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Light in August* (1932), *Absalom, Absalom!* (1936), *The Hamlet* (1940), and *Go Down, Moses* (1942), about 2200 pages of challenging, experimental prose in 14 weeks—you do the math. Paying close attention to Faulkner's restless innovation with form and style and to his powerful critique of the history, society, and culture of his region and nation, we will also explore his engagements with modernity, race, gender, sexuality, class, family, memory, and literary history. The course grade will be based on a critical essay, a 12-15 page final research project, biweekly reader-response journals, a comprehensive final exam, and class participation.

Eng 469:01 Special Topics in African American Literature
K. Laymon T TH 2:30-3:45
kmlaymon@olemiss.edu

****This course is cross-listed with African American Studies 469****
**** Fulfills Counter-Canon and Critical Issues Requirement****

In this course, we will look at the construction and context of some of the major 21st century Black American comedic and satirical novels and television shows. How have Black American art-makers used comedy and satire to slant the traditional audiences for Black American art?



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.

Department of English

Undergrad Course Descriptions-

Regional Campuses

Fall 2021

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	Capstone Courses	Eng 445, 450

DeSoto Campus

Eng 324:01 Shakespeare
A. Moore T 6:30-8:30 pm
amoore@olemiss.edu

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

In this course students are to gain a general and detailed knowledge of selected plays, an understanding 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 343:01 **Studies in 19th Century Literature: British Gothic**
S. Holt W 6:00-8:30 pm
sholt@olemiss.edu

****Fulfills Literature of the 18th & 19th Centuries Requirement****

Haunted mansions, mad scientists, monstrous doppelgangers, and seductive vampires remain popular tropes of the Gothic narrative genre. This course will introduce students to the history and fundamental motifs of the Gothic through close study of representative works by British authors of the long nineteenth century. We will examine how Gothic tropes in selected fiction articulate concepts of gender, class, racial and national identity, and the connection between the natural and supernatural worlds within the context of nineteenth-century British cultural discourses. We will also consider the intertextual connections of the works we read with Gothic texts produced in other periods, cultures, and media (e.g., neo-Victorian television shows, horror films, steampunk graphic novels, and vampire fiction). Novels for this course include Jane Austen's *Northanger Abbey*, Mary Shelley's *Frankenstein*, Emily Brontë's *Wuthering Heights*, Bram Stoker's *Dracula*, and Oscar Wilde's *The Picture of Dorian Gray*. We will also read a selection of Gothic short stories, occult detective fiction, penny dreadfuls, and poems of the period. Assignments will include weekly reading quizzes, a midterm essay, a research project, and a final exam.

Eng 352:01 Studies in Contemporary Literature: The Neo-Slave Narrative
J. Lightweis-Goff T TH 9:30-10:45
jlg@olemiss.edu

****Fulfills Literature of the 20th & 21st Centuries Requirement****

In 1967, William Styron – a white Virginian and literary darling – won the Pulitzer Prize for *The Confessions of Nat Turner*, which purported to tell the story of the enslaved rebel Nat Turner, who was hanged for leading a rebellion against slavery in Southampton, Virginia in 1831. Turner continues to generate immense interest among literary scholars and filmmakers – note that the 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 mental competence fixated on interracial sex. In response, the book *William Styron’s Nat Turner: Ten Black Writers Respond* sought to articulate new paradigms for representing slavery in literature. This furor, which emerged during the renaissance of scholarship on slavery in the late 1960s, effectively gave birth to a new genre: the neo-slave narrative. This genre has attracted writers as various as Nobel Prize-winning novelist Toni Morrison and science fiction writer Ben H. Winters. This class explores the genre with hopes of understanding the contemporary legacies of slavery in America and beyond. Reading for the class includes Styron and the writers who followed him. We read fictional representations of slavery in different literary genres (including science fiction) and end by considering the international resonance of the neo-slave narrative. Writing for the class includes a traditional midterm as well as a formal analysis, based in scholarly research, of one of the four novels from the syllabus.

Eng 413:01 Special Topics in Media/Cultural Studies: From Photograph to Film
J. Lightweis-Goff T TH 11:00-12:15
jlg@olemiss.edu

****Fulfills Literature of the 20th & 21st Centuries Requirement****

This course explores the convergence of photographic and film history, tracing the evolution of the still camera to the moving picture show. We explore signal political and historical moments that advanced the use of the medium of photography, including the Civil War and subsequent migration to cities that produced an “urban sublime” of crowded streets and bustling sidewalks. Our readings for the class will include important theorizations of the photograph, such as Susan Sontag’s *Regarding the Pain of Others* and Roland Barthes’s *Camera Lucida*. We will ‘view’ and ‘review’ auteurs of film and photography like Matthew Brady and Alfred Hitchcock. Finally, we will consider portable photography at two scales: the vast world of galactic and astronomical photography, and the pocket-sized universe of the culture of the selfie. Assignments for the class will include jointly and singularly-authored visual analyses of film and photography.

Tupelo Campus

Eng 307:01 Introduction to Literary Criticism and Theory

S. Holt T TH 3:00-4:15
sholt@olemiss.edu

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

ENG 307 is an introduction to literary criticism that surveys the major theoretical developments in the study of literature. We will examine theoretical approaches to literature that address such questions as “What is the nature of literature, and what is its value? What is an artist/author? And what are the relationships between literary texts, authors, readers, and society?” A central focus of the course will be on contemporary theories that challenge traditional constructs of the literary canon. In addition to learning the key ideas and terminology of various critical theories, we will engage in literary criticism ourselves by applying these theories to the critical analysis of a selected literary text. In this manner, we’ll practice reading literature from different critical approaches, including Marxist, feminist, gender studies, postcolonial, ecocritical, animal studies, and other poststructuralist perspectives. Students will apply and assess various interpretive theories through class discussions, weekly discussion board assignments, and a research project.

Eng 324:01 Shakespeare
A. Moore T 6:30-8:30 pm
amoore@olemiss.edu

****Fulfills Literature of the Early Modern Period 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 343:01 Studies in 19th Century Literature: British Gothic

S. Holt T TH 1:00-2:15

sholt@olemiss.edu

****Fulfills Literature of the 18th & 19th Centuries Requirement****

Haunted mansions, mad scientists, monstrous doppelgangers, and seductive vampires remain popular tropes of the Gothic narrative genre. This course will introduce students to the history and fundamental motifs of the Gothic through close study of representative works by British authors of the long nineteenth century. We will examine how Gothic tropes in selected fiction articulate concepts of gender, class, racial and national identity, and the connection between the natural and supernatural worlds within the context of nineteenth-century British cultural discourses. We will also consider the intertextual connections of the works we read with Gothic texts produced in other periods, cultures, and media (e.g., neo-Victorian television shows, horror films, steampunk graphic novels, and vampire fiction). Novels for this course include Jane Austen's *Northanger Abbey*, Mary Shelley's *Frankenstein*, Emily Brontë's *Wuthering Heights*, Bram Stoker's *Dracula*, and Oscar Wilde's *The Picture of Dorian Gray*. We will also read a selection of Gothic short stories, occult detective fiction, penny dreadfuls, and poems of the period. Assignments will include weekly reading quizzes, a midterm essay, a research project, and a final exam.

Eng 448:01 Special Topics in 20th & 21st Century British Literature (CAPSTONE)

A. Moore M W 1:00-2:15

amoore@olemiss.edu

****Fulfills Literature of the 20th & 21st Centuries Requirement****

****Fulfills CAPSTONE Requirement****

The revival of historical fiction in Contemporary British Fiction is one of the most notable literary trends found in recent decades. Once considered a lowbrow, overly romantic genre that was chocked full of heaving bodices, oversexed noblemen, creepy castles, and damp moors, historical fiction has emerged anew as a serious literary form. By examining texts from the 1980s to present day, this class will investigate the resurgence of historical fiction, its newfound currency, its arguable connection to postmodernism, and its possible intentions.



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