

# Department of English

## Undergrad Course

### Descriptions

#### *Spring 2010*

|           |   |
|-----------|---|
| 101:01-28 | English Composition I   |
| 102:01-25 | English Composition II  |
| 222:01-12 | Survey of World Literature II   |
| 223:01-09 | American Literature to the Civil War  |
| 224:01-15 | American Literature since the Civil War   |
| 225:01-22 | Survey of British Literature from Beg. to the 18 <sup>th</sup> Century  |
| 226:01-13 | Survey of British Literature since the Romantic Period  |
| 250:01-15 | This course is not recommended for English majors and meets no requirements for the major or minor in English. See ENGL 320 for advanced writing class for English majors and minors. |

**310:01 Women in the South**  
**D. Barker TTH 11:00-12:15**  
**Ext. 7758 [dbarker@olemiss.edu](mailto:dbarker@olemiss.edu)**

We will study a selection of southern women writers, focusing on how gender roles vary according to race, class, historical period, and geographical location. Texts to be read may include: Harriet Jacob's *Incidents in the Life of a Slave Girl*, Margaret Mitchell's *Gone with the Wind*, Harper Lee's *To Kill A Mockingbird*, Alice Walker's *Meridian* and *The Color Purple*, Toni Morrison's *Beloved*, and Sue Monk's *The Secret Life of Bees*.

**311:01 Beginning Fiction Workshop**  
**C. Hayes MWF 11:00-11:50**  
**Ext. 3173 [cphayes@olemiss.edu](mailto:cphayes@olemiss.edu)**

This course will introduce students to the process of writing fiction and the workshop experience. We will read a variety of short stories in order to become familiar with the discourse of "contemporary" fiction, and to become more adept at reading and writing stories. Through the experience of reading, writing, workshopping, and revision, students will work toward two to three final drafts of stories that will make up their final portfolios.

**311:02 Beginning Fiction Workshop**  
**C. Romano TTH 09:30-10:45**  
**Ext. 3173 [cromano@olemiss.edu](mailto:cromano@olemiss.edu)**

This class will focus on the short story. Students will be expected to write two original short stories and workshop them in class. In addition to growing as a writer, students will cultivate their editorial skills by reviewing each other's work, and by reading and examining anthologized stories.

**311:04 (H) Beginning Fiction Workshop**  
**J. Pendarvis MW 02:30-03:45**  
**Ext. 6510 [pendarvi@olemiss.edu](mailto:pendarvi@olemiss.edu)**

This is a workshop for student fiction. Students will learn from great short stories already published (as well as the work of their fellow students) what a short story is, how to write one, and how to edit and revise one with professionalism, exactitude, and grace. **\*HONORS STUDENTS ONLY\***



shelter, valuable commodities and other necessities to millions of people around the world, but also inspiring some of the contemporary world's most beautiful and important works of art. In this Honors seminar, we will take garbage seriously as an aesthetic object, asking what waste, excrement, refuse, and disposability have to do with literary production—with writing, representation, narrative, beauty, and pleasure. How does literary writing deal with waste, and what does it mean to think of literature as itself a form of recycling? What can garbage tell us about the past, about our present, and about the possibilities for a sustainable future? Beginning with *WALL \*E* and its timely reflections on the wasteful consequences of overconsumption, we will read works of literature, films and other artworks from Africa, the Caribbean, Turkey, India and Brazil alongside historical and theoretical perspectives on garbage and recycling, asking questions about ecology, sustainability and humans' relationship to their environment; history, memory and representation; "disposable" populations and political economy; "bricolage" and creativity in everyday life; consumption, consumerism and its excesses; and the politics and aesthetics of recycling. We may take field trips to visit local landfills and recycling centers, and will work to consider the relevance of the course's global literary perspectives for the challenges of waste management in our own backyards.

Course expectations include rigorous preparation and enthusiastic participation; along with a variety of literary-critical genres, including a "keyword" journal; annotated bibliography; and 1-2 research papers.

**\*HONORS STUDENTS ONLY\***

**352:01            Popular Literature: Ghost Stories**  
**J. Pendarvis            TTH 11:00-12:15**  
**Ext. 6510            [pendarvi@olemiss.edu](mailto:pendarvi@olemiss.edu)**

In this reading- and writing-intensive class we will examine how the ghost has evolved as a literary figure, particularly in the past 150 years or so, both as complicated metaphor and convenient plot device (often at once): sometimes to mirror our human insecurities and desires, sometimes to connect us with something greater and more mysterious than ourselves, sometimes just to scare us.

**353:01            Introduction to Film**  
**J. Barbera            T 03:00-06:30**  
**Ext. 7183            [jybarber@olemiss.edu](mailto:jybarber@olemiss.edu)**

The course will meet in the Bondurant Auditorium on Tuesdays from 3 to 6:30 for lectures, discussions and the viewing of films.

During the first weeks we concentrate on the nature of the film medium, and toward the end of the course we consider different approaches to film criticism. At the beginning of the course, we'll view some short films showing famous sequences from feature length films. Probable feature-length films we will see are *Citizen Kane*, *Intruder in the Dust*, *American Beauty*, *The Door in the Floor*, and *Elephant*.

Because the required texts are the films we view in class, no one missing more than 3 classes will pass the course. If you know you will be missing classes, do not take this course. There will be a few short readings placed on reserve, but there is no course text.

The grade will be based on two exams during the semester and a final exam, each worth 1/3 of the total course grade. There will be a chance to earn extra credit by attendance at the Oxford Film Festival.

**362:01-02            American Lit. & the Natural Environment, 1850-present**  
**P. Wirth            Sec 1 = MWF 08:00-08:50; Sec 2 = T TH 8:00-9:15**  
**Ext. 5035            [phwirth@olemiss.edu](mailto:phwirth@olemiss.edu)**

Our main focus will be on the texts we read, but we will pay some attention to the settlement of the American continent, wilderness, farming, urbanization, industrialization, and the environmental crisis of our times. We will begin with two mid-nineteenth-century classics: Nathaniel Hawthorne, *The Scarlet Letter*, with special attention to the forest chapters, and Henry David Thoreau, *Walden*. We will then read works from the twentieth century: poetry by Robert Frost and Kenneth Rexroth; fiction by William Faulkner and Marilynne Robinson; and a book on farming and land use by either Wendell Berry or Wes Jackson. Grade will be based on a midterm examination, a paper, a comprehensive final examination, and frequent quizzes on the reading.

**365:01 Gay and Lesbian Literature and Theory**  
**J. Harker TTH 09:30-10:45**  
**Ext. 3172 [jlharker@olemiss.edu](mailto:jlharker@olemiss.edu)**

Gay and Lesbian Literature and Theory will focus on “The Queer Sixties.” The Sixties were a time of formal, social, and sexual experimentation, and its literary experiments are one of its most interesting legacies. This course will focus on gay and lesbian contributions to this larger movement, both literary and pulp. Writers will include James Baldwin, John Rechy, Christopher Isherwood, Jane Rule, and Rita Mae Brown. We will also read secondary sources, including literary criticism and contemporary articles about camp, hippies, and homosexuality. Course assignments include seven short papers, a longer research paper, and a final exam.

**368:01 Survey of Southern Literature**  
**J. Wylie Hall MWF 9:00-9:50**  
**Ext. 7286 [egjwh@olemiss.edu](mailto:egjwh@olemiss.edu)**

Storytelling, sense of place (and heat!), memory, law and rebellion, race, family, 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, the Agrarian movement, proletarian authors, and grit lit. Of special interest to Mississippians are selections by Larry Brown, William Faulkner, Tennessee Williams, and Augustus Baldwin Longstreet. Harriet Jacobs, Kate Chopin, Richard Wright, Eudora Welty, Ernest Gaines, and others reflect the South's rich tradition of literature by women and African Americans. Three or four single-author books, including a novel by Brown and a poetry collection by Natasha Trethewey, will supplement the anthology *Voices of the American South* (2005), ed. Suzanne Disheroon-Green. Requirements include frequent quizzes, midterm and final essay exams, and reports on the library's Special Collections, the Oxford Conference for the Book (with its focus on Barry Hannah), and one other local literary event.

**376:01 Renaissance and Early Modern Studies**  
**K. Raber MW 1:00-2:15**  
**Ext. 7049 [kraber@olemiss.edu](mailto:kraber@olemiss.edu)**

We will read a variety of classic texts that establish the main ideas and problems that define the period called the “Renaissance” (roughly 1300-

1600), including Dante's *Inferno*, Erasmus's *Praise of Folly*, Machiavelli's *The Prince*, Montaigne's *Essays*, Rabelais' *Gargantua and Pantagruel*, More's *Utopia*, and a Shakespeare play or two. We will also have mini-units on art, architecture, discovery of the new world, religious controversy, and trade and economic expansion. Students will write at least two essays, take a midterm and final exam, and provide occasional assigned written and oral “facilitations” of class discussions. This course is the gateway class for the Early Modern Studies minor, but is open to all students.

**385:01-06 Shakespeare**  
**I. Kamps TTH 09:30-10:20+**  
**Ext. 7439 [egkamps@olemiss.edu](mailto:egkamps@olemiss.edu)**

We will study intensely some of Shakespeare's best known plays, and we will pay close attention to them both as aesthetic documents and as cultural artifacts that afford us a glimpse into early modern society and culture. We will therefore learn more about Shakespeare's historical moment while at the same time work to achieve both a general and a detailed knowledge of Shakespeare's plays and the rich language in which he wrote them.

Plays under consideration for the spring are: *A Midsummer Night's Dream*, *Romeo and Juliet*, *Much Ado About Nothing*, *The Merchant of Venice*, *Henry V*, *Twelfth Night*, *Measure for Measure*, *Macbeth*, *All's Well that Ends Well*, and *King Lear*.

Each week there will be two 50-minute lectures and one 50-minute discussion section.

Requirements: attendance, participation in discussions sections, regular quizzes, 3 exams (including a comprehensive final exam).

**390:01 Junior Seminar: Major Authors of British Literature: The Robinsonade in British Literature**  
**B. Knight TTH 11:00-12:15**  
**Ext. 7674 [wpknigh1@olemiss.edu](mailto:wpknigh1@olemiss.edu)**

One of the most powerful and resonant myths of our time, the story of Robinson Crusoe has generated an entire trail of literary production—rewritings and retellings of Defoe's tale that update it in innumerable directions. What the Germans called “Die Robinsonade” became, by the 19<sup>th</sup> century, a popularly recognized literary genre in English (as well as other European languages), especially in the increasingly popular production of

adventure stories for both children and adults. In this course we'll examine the widespread phenomenon of the Robinsonade, asking questions about its significance as one of the greatest mythical narratives of modernity. We will investigate the ways in which the concerns of the myth change over time—beginning as it does at the birth of attention to economic individualism, by its 20<sup>th</sup>-century retellings, the Crusoe tale is concerned with vastly different things. The fantasy of the desert island works to allow readers to project themselves into a number of imaginary narrative possibilities that “real life” perhaps fails to offer—whether these are fantasies of agency, of freedom from determination, the economic fantasy of unmediated ownership of one's self and one's labor, the fantasy of encounter with absolutely foreign or alien peoples and cultures (often emblemized in these tales by cannibalism), the fantasy of a masculine isolation free from the concerns of sexuality (or femininity). We will examine a number of modes and instances of this mythic fantasy and begin to unravel its importance as one of the most prolific narratives of modernity.

Texts: Defoe. *Robinson Crusoe*; Winkfield, *The Female American*; Wyss. *The Swiss Family Robinson*; Ballantyne. *The Coral Island*; Verne, *The Mysterious Island*; Golding, *Lord of the Flies*; Coetzee, *Foe*; Martel, *The Life of Pi*.

Films: Bunuel's *Robinson Crusoe*; *Mosquito Coast*, *The Beach*, *Cast Away*, *Man Friday*, *Survivor: Borneo*, *Lost*.

**390:02 Junior Seminar: Major Authors of British Literature: The Picaresque Novel**

**B. Knight  
Ext. 7674**

**TTH 1:00-2:15**

[wpknigh1@olemiss.edu](mailto:wpknigh1@olemiss.edu)

The English novel has its origins in part in a picaresque tradition of storytelling that is anything but “cultured” in its concerns. Focused on a wandering outcast who flirts with crime, immorality, decadence, and violence, the literature of the picaresque is a literature of the margins, providing readers with narrative exposure to the unseemly underside of social life. Often this exposure comes in the form of “adventure”—the reader's vicarious experience of hunger, survival, wandering, violence, and crime is, for the mild-mannered member of civil society, perhaps thrilling and ecstatically pleasurable. In this course we will examine the development of the Picaresque narrative in novels and accompany these readings with a look at the way this genre has made its way into film. Through these investigations,

we will ask questions concerning the power of these narratives, their function in social life, and the significance and effects of their treatment of travel, poverty, gender, sexuality, law, hunger, and survival. We will deal primarily with the British tradition of picaresque novel, and the American tradition of picaresque film, allowing these two very different modes to speak to each other as much as they can, even as we observe the differences enabled by the two technologies. Wandering through the literature of the picaresque, we will first make ourselves homeless, academic picaros, unmoored from our certainties about the function of reading, of the effect of novels, of films. We will experience the thrills of bare survival, of wandering, of being cast out. Through this wandering, and through our inevitable return, we will consider what transformative possibilities picaresque narrative proposes. Does it change us? Can it change us? Do we resist its vision of the world, even as we find pleasure in it? Is it merely a fantasy, a way to diffuse and reorient a set of anti-social desires? Or does it serve some more positive purpose, whether this is ethical, political, or merely aesthetic?

Texts: Quevedo and Anonymous. Two Spanish Picaresque Novels; Defoe. *Moll Flanders*; Fielding. *Jonathan Wild*; Dickens. *Oliver Twist*; Kipling. *Kim*; Twain. *The Adventures of Huckleberry Finn*; Saro-Wiwa, *Sozaboy*.

Films: *Badlands*, *Pinocchio*, *My Own Private Idaho*, *Natural Born Killers*, *Pee-Wee's Big Adventure*, *Slumdog Millionaire*, *Thelma and Louise*.

**391:01**

**J. Wylie Hall  
Ext. 7286**

**Junior Seminar: Major Authors of American Literature**

**MWF 11:00-11:50**

[egjwh@olemiss.edu](mailto:egjwh@olemiss.edu)

American literature from various periods and various genres is our focus. Authors include Frederick Douglass, Henry Thoreau, Willa Cather, William Faulkner, Eudora Welty, Cormac McCarthy, and two or three others. Discussion topics range from nature and the American dream to race and the immigrant experience. Grades are based on frequent quizzes, an oral report, a final exam, and five or six 2- to 5-page essays, totaling 15 typed pages. Students will write about course texts, the library's Special Collections, the Oxford Conference for the Book, and possibly a local drama production or Square Books reading. Excellent attendance is essential, along with prompt submission of essays and timely reading of 8 or 9 books.

**391:02 Junior Seminar: Major Authors in American Literature**  
**P. Reed TTH 1:00-2:15**  
**Ext. 6947 [preed@olemiss.edu](mailto:preed@olemiss.edu)**

This course will engage a wide range of American authors and genres, with emphasis on the period to 1860. This course aims to equip students for further study in American literature by reading broadly throughout the body of early American literature. We also, however, will self-consciously engage what it actually means to study literature, to write well about it, to examine its ideas, styles, forms, contexts, and critical traditions. As a seminar, the class will be discussion-based and writing intensive.

**391:03 Junior Seminar: Major Authors in American Literature**  
**B. Fisher TTH 8:00-9:15**  
**Ext. 7672 [bfisher@olemiss.edu](mailto:bfisher@olemiss.edu)**

In this course we'll read representative texts from early times on, to finish with a recent Southern novel. The objective in this course is to provide students opportunities to read representative writings from some of America's representative authors, along with opportunities for discussing the aims and techniques of the writers. There will be a midterm, final exam, and a paper.

**392:01 Junior Seminar: Major Authors of World Literature**  
**A. Alabi MW 9:00-10:15**  
**Ext. 6948 [aalabi@olemiss.edu](mailto:aalabi@olemiss.edu)**

In this seminar, we will study texts from all over the world in relation to the cultural, political, social, and aesthetic concerns of writers and their communities. We will start by studying some terms and concepts for literary analysis. We will then examine the unique qualities of texts produced by different international communities, strategies for studying world cultures through literature, and how texts and authors write and re-write themselves and other cultures. Texts for study will include William Shakespeare's *The Tempest*, Mohsin Hamid's *Moth Smoke*, Gabriel Garcia Marquez's *Love in the Time of Cholera*, Wole Soyinka's *Death and the King's Horseman*, Maya Angelou's *I Know Why the Caged Bird Sings*, and Patrick White's *A Fringe of Leaves*.

**397:01 Junior Seminar: Poetry**  
**B.A. Fennelly TTH 8:00-9:15**  
**Ext. 7914 [bafennel@olemiss.edu](mailto:bafennel@olemiss.edu)**

The aim of this class is to develop and deepen our understanding of what makes a poem work. We will look at technical aspects of craft and engage in a study of prosody. We will survey all the major verse forms and seek to become familiar with the most influential poems of our time. Students will demonstrate their knowledge of the forms and techniques of poetry through a series of four explications spaced throughout the semester, in addition to a mid-term and final. Additional assignments include frequent quizzes, attendance at campus readings, the recitation of memorized poems, and two creative writing assignments so students can "learn by doing" and gain experience with poetry from the inside out.

**397:02 Junior Seminar: Poetry**  
**G. Short TTH 2:30-3:45**  
**Ext. 6642 [gshort@olemiss.edu](mailto:gshort@olemiss.edu)**

The aim of this course is to develop and deepen our understanding of what makes a poem work. We will try to understand the tools used in making a poem—rhythm, sound, metaphor, diction, and voice—using examples from a wide array of poetry. There will be short papers (explications of poems), daily assignments, some creative assignments, and presentations of poems from the books we are reading. Texts (we will probably be reading at least seven books) to be announced.

**398:01 Junior Seminar: Literary Criticism**  
**A. Trefzer T TH 2:30-3:45**  
**Ext. 7685 [atrefzer@olemiss.edu](mailto:atrefzer@olemiss.edu)**

In this course students will carefully examine some of the major theoretical developments in western critical thought. In the first half of the semester, we will analyze classic theories of art and historicize the argument between Plato and Aristotle to reveal the conditions under which these arguments arose. We will discuss Shelley's and Wordsworth's romantic theories of art and the simultaneous rise of Marxist and materialist theories in the 19<sup>th</sup> century. The second half of the semester is devoted to theoretical trends on the contemporary scene. We will discuss different theoretical perspectives such as feminism and gender studies, formalism and structuralism,

deconstruction and postcolonialism. Although this course follows a chronological outline, we will highlight related discursive themes and cultural issues and so initiate a dialogue between different theorists.

**398:02 Junior Seminar: Literary Criticism**  
**D. Robinson T TH 10:00-11:15**  
**Ext. 7678 [djr@olemiss.edu](mailto:djr@olemiss.edu)**

In this course we will be applying a series of theoretical readings from Plato to the end of the nineteenth century (from David Richter, *The Critical Tradition*, 3<sup>rd</sup> edition) to individual short stories by Flannery O'Connor. Weekly response papers and a final research paper.

**398:03 Junior Seminar: Literary Criticism**  
**B. Knight MW 1:00-2:15**  
**Ext. 7674 [wpknigh1@olemiss.edu](mailto:wpknigh1@olemiss.edu)**

### Critical Method

Whether it is asked or ignored, the question of method is fundamental to the act of writing criticism. This course will serve as an introduction to this question of method, offering us a chance to consider what it is that we do when we write about literature. We will survey the field of literary criticism from a beginner's perspective, considering what it means to approach a work of literature with the question of method in mind. We will not forget that our current moment comes after the "end of theory"—we will consider how literary theory's apparent demise allows us to take a new approach to the question of method. Above all, we will investigate method not as a mechanical operation in which an alien framework is applied to an isolated literary specimen, but as the very questioning that allows us to experience literature as literature in the first place—as the ultimate potential of the literary experience. We will make use of three critical texts—Jonathan Culler's *Literary Theory: A Very Short Introduction*; Derek Attridge's *The Singularity of Literature*; and Rivkin and Ryan's *Literary Theory: An Anthology*. We will test our ideas about method through encounters with JM Coetzee's novel *Waiting for the Barbarians*.

**401:01/LING 401:01 Advanced English Grammar**  
**J.R. Hall TTH 1:00-2:15**  
**Ext. 7145 [jrhall@olemiss.edu](mailto:jrhall@olemiss.edu)**

A course devoted to learning, mastering, and evaluating traditional English grammar. Students are expected to study each section diligently, do the exercises assigned, and be prepared to parse sentences and answer grammatical questions in class. Three examinations, each counting a third of the course grade. Text: Pence and Emery, *A Grammar of Present-Day English*, 2nd ed. (New York, 1947/1963).

**405:01 Chaucer**  
**J.R. Hall MWF 1:00-1:50**  
**Ext. 7145 [jrhall@olemiss.edu](mailto:jrhall@olemiss.edu)**

A study of Chaucer's major poetic works, with special attention to the *Canterbury Tales*. Lecture, with some discussion. There will be frequent quizzes on the readings (50% of the final grade), a midterm (10%), a paper (20%), and a semi-comprehensive final (20%). Text: Larry D. Benson, ed., *The Riverside Chaucer*, 3rd ed. (Boston, 1987).

**410:01 The Novel**  
**R. Schroeder TTH 2:30-3:45**  
**Ext. 7673 [egras@olemiss.edu](mailto:egras@olemiss.edu)**

In English 410 ("The Novel") we will study a group of texts that we routinely (perhaps casually) refer to as "novels." This course is neither a historical survey of the novel, nor a survey of the novel's development as a form. Rather, we will concern ourselves with the variety of forms in which novels present themselves to readers. We will consider both traditional examples of novels and some more recent experiments. In particular, we will explore some of the implications of narrative and the forms it may take: what makes up a story; how does it get told; what difference does it make who tells the story or how he or she tells it? Novelists whose works we will read include, among others, Jane Austen, Tim O'Brien, Martin Amis, Truman Capote, and Joseph Heller. Requirements will include a midterm test, a term paper (or possibly two shorter papers), and a final examination.

**412:01**            **20<sup>th</sup> Century Poetry in English**  
**G. Schirmer**            **TTH12:30-1:45**  
**Ext. 7675**            [eggas@olemiss.edu](mailto:eggas@olemiss.edu)

This course will consider the rise of modernist poetry in the first half of the twentieth century in Britain and Ireland. This is an extraordinary period in the history of English poetry, a time in which poets, partly in response to the overwhelming changes in cultural and intellectual life brought about by two horrific world wars, took to heart in various, often radical, ways Ezra Pound's directive to 'make it new'. Writers to be studied are likely to include Thomas Hardy, Gerard Manley Hopkins, W. B. Yeats, D. H. Lawrence, Ezra Pound, Hilda Doolittle, Edith Sitwell, T. S. Eliot, Wilfred Owen, W. H. Auden, and Dylan Thomas.

**419:01**            **Advanced Poetry Workshop**  
**B. Spencer**            **T 6:00-8:30**  
**Ext. 1493**            [ecspence@olemiss.edu](mailto:ecspence@olemiss.edu)

In this course we will study the imaginative works of contemporary poets with special attention to their form, word play, syntax, musicality and voice. Together we will begin to perceive the world as a writer does, exploring, at length, your abilities as a poet, and creating either a bound collection or electronic portfolio of your work as an expression of your authentic imagination. You will challenge yourself and your classmates to produce your very best writing, and practice the language of respectful and thoughtful criticism of each other's work. We will set aside one weekend of the spring semester for a writers retreat at Chewalla, and students will participate in an end-of-semester reading of their best poetry. Texts will include Robert Hass's *Time and Materials*, Beth-Ann Fennelly's *Unmentionables*, Ann Fisher-Wirth's *Carta Marina*, Mary Oliver's *Why I Wake Early*, Gary Short's *Flying Over Sonny Liston*, Sheryl St. Germain's *Make it a Dark Roux: New and Selected Poems*, David St. John's *Prism*, and Scott Wilkerson's *Threading Stone*. We will also read selected poetry from Natasha Tretheway, Judith Ortiz Cofer, Richard Garcia, Joy Harjo, and poetry from current and previous issues of *The Yalobusha Review*.

**424:01**            **Advanced Fiction Workshop**  
**J. Pendarvis**            **MWF 01:00-01:50**  
**Ext. 6510**            [pendarvi@olemiss.edu](mailto:pendarvi@olemiss.edu)

This reading- and writing-intensive course is an advanced workshop for the creation and refinement of new student short stories, though we will also read, discuss, and analyze short stories by established authors. The work is serious. No one will be admitted without having fulfilled the prerequisites. Your old or recycled stories from other classes or times will not be considered.

**425:01**            **Modern American Drama**  
**C. Kullman**            **TTH 1:00-2:15**  
**Ext. 7050**            [egcolby@olemiss.edu](mailto:egcolby@olemiss.edu)

This course will be a historical, thematic, and performance approach to modern American drama beginning with plays by Eugene O'Neill, Lillian Hellman, Tennessee Williams, Arthur Miller, William Inge, Jerome Lawrence and Robert E. Lee and ending with six prize winning plays from the 1990's by Edward Albee, Tony Kushner, David Mamet, Terrence McNally, Wendy Wasserstein, and George C. Wolfe. Also included will be plays by Maria Irene Fornes, Beth Henley, David Henry Hwang, Leroi Jones, Ntozake Shange, Sam Shepard, Neil Simon, and August Wilson. There will be quizzes, a short essay mid-term, six critical papers, and a short essay and longer essay final examination. CAUTION: The subject matter and language of certain of these plays may be offensive to some.

**437:01**            **Major Author of the Twentieth Century: DH Lawrence**  
**P. Wirth**            **T TH 11:00-12:15**  
**Ext. 5035**            [phwirth@olemiss.edu](mailto:phwirth@olemiss.edu)

DH Lawrence is, in Eric Bentley's words, "one of the few great proletarian writers." And a strong case can be made for FR Leavis's judgment: "he is still the great writer of our own phase of civilization." Yet in recent years he has been regularly prejudged and dismissed, particularly in the academic world. It is time for a fresh look.

We will concentrate on the three major novels: *Sons and Lovers*, *The Rainbow*, and *Women in Love*. We will also read a number of poems and perhaps some short fiction or some essays or both.

Grade will be based on a midterm examination, a paper, a comprehensive final examination, and quizzes on the reading.

**441:01 Comparative Black Literatures**  
**A. Alabi MW 11:00-12:15**  
**Ext. 6948 [aalabi@olemiss.edu](mailto:aalabi@olemiss.edu)**

### **From Africa to the Americas: Black Literatures in Dialogue**

This course will examine the question of boundaries (often arbitrary) among African, African-American, and African-Caribbean cultures by discussing their literatures as texts that form a continuum. In addition to the issue of boundaries, we will explore how and why Black authors write and rewrite one another, and how they differ. The course is divided into three parts. The first part will be on selected comparative essays on Black literatures and cultures, including those by Barack Obama, Chinua Achebe, Derek Walcott, and Henry Louis Gates, Jr. While part two will be on the oral antecedents of Black literatures, part three will be an examination of the works of Black writers, including Nobel laureates Wole Soyinka (Nigeria), Toni Morrison (United States), and Derek Walcott (St. Lucia).

**460:01 American Fiction 1919-1940**  
**B. McClelland TTH 9:30-10:45**  
**Ext. 5500 [wgbwm@olemiss.edu](mailto:wgbwm@olemiss.edu)**

American modernism featured a radical break from traditions of the past, an alienated sense of self, an international view of culture, stylistic innovations, and new perspectives on race and gender. In this seminar we will read major American modernist texts. The work of our course consists of reading exemplars of fiction, making critical responses to the writing, and considering the historical and cultural context of the period.

In studying the fiction of nine writers, we will look at each text in and of itself, as a work of art, exploring its aesthetic achievement. In addition, we will explore how each text figures as a part of the cultural tapestry that all of the works weave, the literary context known as American modernism. Beginning with an introduction to the period, we will consider this literary trend, seeking to understand aspects of its fulfillment, as well as currents against or away from it. As we proceed in our reading, we will need to re-assess, or complicate, our beginning ideas about modernism. Included in the authors

we'll read are Edith Wharton, Sherwood Anderson, Jean Toomer, Willa Cather, Ernest Hemingway, Nella Larsen, William Faulkner, F. Scott Fitzgerald, and Richard Wright.

**467:01 (H) The South in Film**  
**D. Barker MW 2:30-5:00**  
**Ext. 7758 [dbarker@olemiss.edu](mailto:dbarker@olemiss.edu)**

Drawing on recent literary and film criticism we will examine the cinematic south, giving special attention to depictions of racial and gender violence and their impact on representations of southern identity. Many of the films to be viewed and discussed are adaptations of novels or plays; therefore we will also read the literary texts on which the films were based and examine the politics of adaptation, analyzing what is added to or omitted from the filmic versions and how this impacts our interpretation of the film. As this year's Faulkner Conference is on Faulkner and Film, we will examine several adaptations of Faulkner's novels. Films examined may include: *Birth of a Nation*, *Gone with the Wind*, *The Story of Temple Drake*, *Sanctuary*, *The Long, Hot Summer*, *The Sound and the Fury*, *The Color Purple*, *Bamboozled*, *Diary of a Mad, Black Woman*.

**\*HONORS STUDENTS ONLY\***

**497:01 Comprehensive Examination Project**  
**J. Harker Test Date TBA [jlharker@olemiss.edu](mailto:jlharker@olemiss.edu)**

Field Test in English/Exit Exam: An exit exam required of all English majors

## **WINTER SESSION 2010**

**463:01 Writers of the American Renaissance**  
**P. Reed M-F 8:00-11:30**  
**Ext. 6947 [preed@olemiss.edu](mailto:preed@olemiss.edu)**

This course will examine the aesthetics and cultural forms of the "American Renaissance," a brief but intense period of literary production. We will read major works from key writers of the American Renaissance—Emerson, Thoreau, Hawthorne, Melville, and Whitman. We will also read a selection of

writers long excluded from the mid-century canon—writers such as Emily Dickinson and Harriet Beecher Stowe, who can help us to understand the American Renaissance’s alternate forms. We will also read and engage critical works such as F. O. Matthiessen’s myth-and-symbol approach in his iconic *American Renaissance*, as well as David Reynolds’s historicist look at the world “Beneath the American Renaissance.” Together, these approaches will help us to evaluate the enduring meaning and significance of interpret a brief but important period of our nineteenth-century cultural past.

## WINTERSESSION 2010

**468:01 American Drama on Page and Film**  
**J. Barbera M-F 1:00-4:30pm**  
**Ext. 7183 [jvbarber@olemiss.edu](mailto:jvbarber@olemiss.edu)**

Each day you will read a major play of the 20<sup>th</sup> or 21<sup>st</sup> century by an American playwright. The next day we start class with a quiz on that play, and then a viewing of a film based on that play. You then write a short journal entry on the differences between the script and the film. The remainder of the class is devoted to a lecture/discussion of the play and film. Your final grade will be based on a quiz grade average (33%), a journal grade (33%), and a final exam (34%). The purpose of the course is to introduce you to some of the best plays written by American playwrights, to improve your ability to express yourself both orally and in writing, and to sharpen your analytical skills.



### 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 Graduate Course Descriptions *Spring 2010*

**605:01 Middle English: The Literature of Medieval Piety**  
**M. Hayes W 6:00-8:30**  
**Ext. 7456 [hayes@olemiss.edu](mailto:hayes@olemiss.edu)**

In this survey of medieval religious literature (ca. 8th-16th century), we will collectively pursue two main lines of inquiry: What kind of relationship between religious heterodoxy and orthodoxy do we perceive in various medieval texts? And, in these texts, how do popular forms of medieval devotional expression both flout and accommodate institutional directives about religious piety?

This course will cover a wide array of genres, such as sermons, religious and secular poetry, songs, hortatory literature, mystical writings, magical charms, civic cycle dramas, morality plays, saints' lives, and inquisitors' manuals.

Texts and authors will include the Anglo-Saxon homilist Ælfric, selections from The Katherine Group and Ancrene Wisse, John Wycliffe, Chaucer, the Gawain-poet, Margery Kempe, Julian of Norwich, *The Second Shepherds' Play*, Thomas More, the *Malleus Maleficarum* (The Witches' Hammer), and *The Sorcery Trial of Alice Kyteler*. Critical readings will include Caroline Walker Bynum's *Fragmentation and Redemption: Essays on Gender and the Human Body in Medieval Religion* and Ruth Mazo Karras's *Sexuality in Medieval Europe: Doing Unto Others*.

This course presumes no prior background in medieval religion and literature. We will read the Old English, Anglo-Norman, and Latin texts in translation. The Middle English texts will be in the original language. These readings will be short and I will make available various aids (glossaries,

notes, etc.) to help you get through them. Students will attend and participate in all class meetings, complete a series of short papers (ca. 2 pages), lead class discussion, and write a critically-attuned final essay (ca. 10-12 pages). N.B. This course helps satisfy the "pre-1800" requirement for graduate students in English.

**617:01 Teaching College English**  
**D. Robinson M 06:30-09:00**  
**Ext. 7678 [djr@olemiss.edu](mailto:djr@olemiss.edu)**

This is the course new graduate students are required to take before they are allowed to be instructors of record in English courses. It is primarily focused on how to teach first-year writing (aka freshman comp), but is also concerned more broadly with pedagogical issues in general. We will begin the semester by reading writing theory for four weeks, then move on to practical pedagogical concerns for the rest of the semester, using Brock Dethier's book *First Time Up*. You will be writing two reviews (of a book of writing theory and of a writing textbook), giving a presentation on each; writing two teaching philosophy statements, one at the beginning and one at the end of the semester; and a syllabus for an ENGL 101 or ENGL 102 course. In addition, you will be student-teaching in a writing course taught by one of our adjunct instructors, and will be submitting your class notes from the class you attend/assist with.

**641:01 Eighteenth-Century Studies: The Politics of (In)decorum**  
**J. Solinger TH 6:30-9:00**  
**Ext. 5837 [jdsoling@olemiss.edu](mailto:jdsoling@olemiss.edu)**

This seminar examines British writing's investment in the profane, obscene and scatological. In an era preoccupied with politeness, what drives the seeming compulsion to cross what Norbert Elias calls "the threshold of embarrassment and shame?" In the wake of Samuel Richardson's coining of the term "indelicate" in *Pamela*, how do breaches of decorum mark the politicized boundaries of good taste and conduct? How are identities, social relationships, and the body politic negotiated in what Daniel Cottom calls "the bowels of Enlightenment"—a world, at times literally, steeped in sh--. We will address these questions and others as we investigate a variety of literary and cultural transgressions in order to understand how decorum serves a regulatory function in eighteenth-century culture, from the regulation of behavior in public places to the standardization of the English language.

Authors include Jonathan Swift, Lady Mary Wortley Montagu, Samuel Richardson, John Cleland, Samuel Johnson, Charlotte Lennox, Frances Burney, Tobias Smollett and Jane Austen.

**657:01**            **Studies in the Victorian Period**  
**N. Schroeder**            **W 3:30-6:00**  
**Ext. 7668**            [nschroed@olemiss.edu](mailto:nschroed@olemiss.edu)

This course will focus on Victorian "Sensation Fiction," and on Victorian popular fiction. We will examine the fiction and consider how it is a reaction to or rebellion against "Victorianism" and trace its influence on subsequent fiction of the nineteenth and twentieth centuries. The books I am considering are: Wilkie Collins, *The Woman in White* (1859-60); Ellen Wood, *East Lynne*; Elizabeth Braddon, *Lady Audley's Secret*; Wilkie Collins, *No Name*; Mary Elizabeth Braddon, *Aurora Floyd*; Dickens, *The Mystery of Edwin Drood*; Ouida, *Moths*; Ouida, *In Maremma*.

**667:01**            **Studies in the American Novel: From the Beginnings to**  
**Edith Wharton**  
**B. Fisher**            **TH 4:00-6:30**  
**Ext. 7672**            [bfisher@olemiss.edu](mailto:bfisher@olemiss.edu)

This course provides a historical-critical survey of the American novel from the beginnings of fiction in this country on through developments and achievements in the novel as a literary form, to culminate with one of the early twentieth century's greatest woman novelists. Two papers are required. The first should run 8-12 pages, the second longer. Each should offer a focus on technique in fiction.

**669:01**            **Studies in 19<sup>th</sup>-Century American Literature**  
**K. McKee**            **T 4:00-6:30**  
**Ext. 7161**            [kmckee@olemiss.edu](mailto:kmckee@olemiss.edu)

This course offers a broad exposure to writing by women in the nineteenth century. We will focus primarily on the novel, but we will also read selected short stories, poetry, and drama. Among our guiding questions will be these: How do race and region influence a writer's fictional negotiation with womanhood? How do nineteenth-century women writers engage issues of nation formation and U.S. imperialism? How do female writers of the

nineteenth century register their awareness of localities outside of the U.S.? Depending upon their availability, we will read works by some or all of the following authors: Catharine Maria Sedgwick, Hannah Crafts, Caroline Kirkland, Harriet Wilson, Harriet Beecher Stowe, Louisa May Alcott, Mary E. Wilkins Freeman, Frances E.W. Harper, Alice Dunbar-Nelson, Sarah Orne Jewett, Augusta Jane Evans Wilson, E.D.E.N. Southworth, Ruth Stuart, Sherwood Bonner, and Constance Fenimore Woolson. Because we will deal with lesser-known writing of the nineteenth century, students should see the instructor in advance for a list of more canonical works that she will expect them to be familiar with *before* the start of the semester. Course requirements will include active participation in discussion, review essays of both articles and books, and a final paper of publishable length and, hopefully, quality.

**670:01**            **Studies in Modern American Literature**  
**J. Scott**            **M 4:00-6:30**  
**Ext. 1479**            [jiscott@olemiss.edu](mailto:jiscott@olemiss.edu)

#### **Troubling Blackness, African American Literature 1980-Present**

We will read literature representative of what cultural critic Mark Anthony Neal identifies as the post-soul aesthetic. Neal and others such as author Trey Ellis have argued that traditional tropes of blackness are dated and meaningless. In light of these claims, we'll begin with a quick survey of the New Negro and Black Arts Movements to trace the evolution of the cultural politics that have defined African American literary production and its criticism. The course will then move to reading novels by Toni Morrison, Ernest Gaines, Percival Everett, Danzy Senna, Colson Whitehead, Andrea Lee, E. Lynn Harris, Paul Beatty Martha Southgate and William Henry Lewis to investigate how contemporary African American authors have troubled blackness. We will pay close attention to questions of authentic blackness, black solidarity, and the gender and class politics that emanate from these ideas in the post-Civil Rights era. Students will be responsible for several presentations, a book review, a short paper (5-7 pages) and a 20-25 page paper.

**676:01**            **Studies in Southern Literature**  
**J. Watson**            **W 3:30-6:00**  
**Ext. 7671**            [jwatson@olemiss.edu](mailto:jwatson@olemiss.edu)

**Southern Pre-nascence: Writing the South, 1898-1918**

Literary histories characterizing the 1920-1950 era as a “Renaissance” in southern letters risk relegating the literature immediately preceding this period to critical neglect—as if every Renaissance demands a “Dark Age” as predecessor and foil. This seminar will attempt to resituate the 1898-1918 period as a “Pre-Nascence” whose fertile texts proved enormously influential in shaping popular conceptions of region and nation. Required texts, subject to availability, will include most and perhaps all of the following: Joel Williamson, *A Rage for Order*; Thomas Nelson Page, *Red Rock*; Sutton Griggs, *Imperium in Imperio*; Pauline Hopkins, *Contending Forces*; Booker T. Washington, *Up from Slavery*; Charles Chesnutt, *The Marrow of Tradition*; Owen Wister, *The Virginian*; Helen Keller, *The Story of My Life*; W. E. B. Du Bois, *The Souls of Black Folk*; Thomas Dixon, *The Clansman*; Paul Laurence Dunbar, selected poetry; John Fox, Jr., *The Trail of the Lonesome Pine*; James Weldon Johnson, *The Autobiography of an Ex-Coloured Man*; Ellen Glasgow, *Virginia*; and D. W. Griffith, dir., *Birth of a Nation*. Secondary readings by Houston A. Baker, Jr., Hazel Carby, Asa Ferrer, Grace Elizabeth Hale, George Handley, Walter Benn Michaels, Riché Richardson, Nina Silber, Richard Slotkin, Mason Stokes, Jane Tompkins, David Whisnant, Joel Williamson, C. Vann Woodward, and others. Writing requirements include online reader-response journals, a 15-25-page research project, and perhaps a shorter essay due earlier in the term.

**680:01**            **Graduate Fiction Seminar I**  
**J. Brandon**            **TH 4:00-6:30**  
**Ext. 6510**            [jbrando@olemiss.edu](mailto:jbrando@olemiss.edu)

*\*Please contact instructor for course description and info\**

**681:02**            **Graduate Fiction Seminar II**  
**T. Franklin**            **T 7:00-9:30**  
**Ext. 7914**            [tfrankli@olemiss.edu](mailto:tfrankli@olemiss.edu)

In this graduate fiction workshop, students will compose original short stories and submit them to the class for intensive critique. In our discussion, we will

focus on global issues such as point of view, structure, characterization, etc. We will also discuss the necessity of revision in fiction writing (and students will be expected to revise accordingly). Finally, we'll work on a local, sentence-by-sentence level, strengthening verbs and nouns, improving details, and editing for clarity. I'll assign readings and offer exercises as well, with a goal of helping students become better writers, editors and readers of fiction. Special guests, to be announced, will visit the class.

**682:01**            **Graduate Poetry Seminar**  
**B.A. Fennelly**            **M 3:30-6:00**  
**Ext. 7914**            [bafennel@olemiss.edu](mailto:bafennel@olemiss.edu)

This class will further students' understanding of how to read, write and revise poetry. Students will have weekly writing assignments, and by the end of the semester, students will have produced a body of publishable poetry prefaced by an introduction. Students will develop critical skills through the close reading of work by others, and they will increase their knowledge of contemporary poetry, especially its techniques, terms, and forms. Class is limited to MFA students or others who have received instructor permission.

**683:01**            **Form, Craft, and Influence**  
**B. Hannah**            **W 3:30-6:00**  
**Ext. 6949**            [hbhannah@olemiss.edu](mailto:hbhannah@olemiss.edu)

*\*Please contact instructor for course description and info\**

**686:01**            **Studies in Genre: 20<sup>th</sup> Century Literature in Translation**  
**G. Short**            **T 4:00-6:30**  
**Ext. 6642**            [gshort@olemiss.edu](mailto:gshort@olemiss.edu)

We will be exploring and examining modern books in translation from around the world. I am particularly interested in texts that transcend normal conventions in their genre, be it fiction, poetry or non-fiction. I am still formulating the booklist—we will be reading at least seven books—some authors I'm considering include a work of fiction by Clarice Lispector (Brazil), poetry by Yehuda Amichai (Israel), non-fiction by Fernando Pessoa (Portugal) and the novel *Woman in the Dunes* by Kobo Abe (Japan). If you think you are going to take the class, I will consider your suggestions for texts. Any assigned papers on the reading will be personal and creative.



## University Writing Center Services

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Graduate students schedule appointments by calling 915-7686. The Writing Center is located in Suite 310, J.D. Williams Library. We look forward to meeting with you!