

FALL 2008 LIBA 102 COURSE DESCRIPTIONS
(Updated 8/22/2008)

Please direct all questions regarding course content to the Department of English at (662) 915-7439. This course list was last revised on July 9, 2008.

LIBA 102, Section 01 — Female Imagery in Hebrew Scripture (Old Testament)
MWF 8:00-8:50

Willa Johnson (Philosophy & Religion)

wjohnson@olemiss.edu, 915-

Female imagery in the Jewish Scripture (Christian Old Testament) is discussed thoroughly. The investigation will focus on the prophetic books of Hosea, Jeremiah and Ezekiel and end with consideration of the Books of Proverbs, and the Song of Songs.

LIBA 102, Section 02 — The Living and the Un-Dead: An Inquiry into Zombies in Cinema and Literature.

MWF 11:00-11:50

Matt Saye (English)

jmsaye@olemiss.edu, 915-3173

What is it about the idea of a zombie that is so deeply unsettling and creates a source of horror for moviegoers and readers? In this course we will delve into why it is that zombies are both horrific monsters but also a source of fascination for audiences. We will also examine how the zombie is used as a trope in cinema and literature for various critiques of society and, in particular, late capitalism. As a class, we will watch several zombie films (prospective students should be warned that these can be rather graphic in nature) and also read zombie literature. We will also spend time dealing with the actual instances of Haitian zombies and attempt to discover how these people were transfigured into the well-known “living dead” zombie of film and literature. Finally, we will examine academic articles on zombies in order to view others’ perspectives on the subject. Students will be expected to maintain a reading schedule, film journal, and produce three papers (two shorter papers and a longer research paper).

LIBA 102, Section 03 — The Civil Rights Movement

MWF 1:00-1:50

Charles Eagles (History)

eagles@olemiss.edu, 915-7733

This course will examine the southern civil rights movement from the 1940s to the 1970s. Two required books will be used: Anne Moody's Coming of Age in Mississippi and Harvard Sitkoff's The Struggle for Black Equality. Topics covered will include the civil rights movement in Mississippi, the Brown decision and other actions of the federal government, protests such as the sit-ins and freedom rides, Martin Luther King and other important individuals, the Little Rock crisis and the integration of the University of Mississippi, campaigns for voting rights, and the development of Black Power. Students will also use Maimon, A Writer's Resource. Weekly writing assignments will be based on the assigned readings and short research assignments. Emphasis will be placed on rewriting essays

LIBA 102, Section 04 — Beyond Protest: Music Affecting Social Change

MW 4:00-5:15

Greg Johnson (Library)

gj1@olemiss.edu, 915-7753

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While music often simply mirrors cultural, societal, and political landscapes of the time in which it is composed, it is also used to affect changes and directly influence societies and institutions. Throughout history, musicians have written music critical of oppressive governments, disagreeable political policies, dangerous societal attitudes, and hypocritical religious leaders or teachings. This course will examine the many varied ways music has been used as an agent of social change throughout history, in various cultures, and through different musical genres. Students will learn about music of the Nueva Canción movement in Latin America; Mapfumo and other protest musicians of Africa; and war protest songs from the American Revolution, Vietnam, and today's war in Iraq. From Victor Jarra to Frank Zappa, Pete Seeger to Green Day, Josh White to Willie Nelson, and Dmitri Shostakovich to Bob Dylan, students will be exposed to a wide array of musical dissent of varying genres and time periods. In addition to critical listening and analytical skills, the student will learn to utilize library resources to improve research quality.

LIBA 102, Section 05 — "Terror and Captivity in Literature"

MWF 10:00-10:50

Sean Ennis (English)

sennis@olemiss.edu, 915-3173

"Terror" is a word that dominates our culture these days, but issues of terror and captivity are not new to our era. In this course, we will explore these issues through a number of artistic mediums and perspectives and time periods. Some of the questions I want to explore: What is terror and who defines it? What can it achieve and what is necessary for its success? What are the personal (as opposed to political) effects of terrorism? How does language (art) affect the way terror is perceived? In what ways does Terror affect issues of race, gender, religion, and the state?

Required Textbooks:

- Women's Indian Captivity Narratives, Kathryn Zabelle Derounian-Stodola (ed), 0140436715
- The Confessions of Nat Turner, William Styron, 0679736638
- Sanctuary, William Faulkner, 0679748148
- American Pastoral, Phillip Roth, 0375701427
- The Road, Cormac McCarthy, 9780307387899

LIBA 102, Section 06 — History of Economic Thought

MW 2:00-3:15

Michael Namorato (History)

hsmvn@olemiss.edu, 915-7488

This course will study the development of economic thought from the classical school to modern times. Students will be exposed to the major economic thinkers and schools of thought from the 17th and 18th centuries on. Each economic thinker will be examined in terms of his/her life, his/her economic writings, and his/her contributions to understanding economic behavior. Special emphasis will also be placed on how each economic thinker and his/her theories are still applicable to today's economic systems.

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LIBA 102, Section 07 — “Youth Culture and the Power of Music: From Bluesmen and Crooners to Gangsters and Pop Divas”

MWF 10:00-10:50

William Mark Franks (Department of Sociology and Anthropology)

wmfranks@olemiss.edu, 234-4671

The power of music grows every day in American popular culture, and the youth market finds itself increasingly influenced by music in a variety of formats, for a variety of purposes. This course aims to improve each student’s ability in the areas of critical thought, responsible research, composition, and oral presentation. Anna Tomasino’s excellent and accessible text, *MUSIC AND CULTURE*, provides a springboard for developing thought-provoking topics, and features critical writing about music and issues, often controversial, that envelop youth culture. We’ll also use Strunk and White’s *THE ELEMENTS OF STYLE*, fourth edition. The goal is to produce students who are more confident, competent, and curious academic thinkers, researchers, writers, and speakers. We will focus on a work rhythm of reading, reasoning, and writing; and the skills acquired in the course will serve all students well in their major fields of study, and beyond. After all, what profession or academic discipline doesn’t seek persons who can frame intelligent questions, responsibly seek answers to those questions, and present their findings in an impressive written or oral format?

LIBA 102, Section 08 — “What is it about Beethoven?”

MWF 10:00-10:50

Linda Pereksta (Music)

pereksta@olemiss.edu, 915-7268

Beethoven’s music and image are ubiquitous not only in our concert halls but throughout our society. (“A Clockwork Orange,” “Peanuts,” “Die Hard,” “Saturday Night Fever,” and “Sun Silk” shampoo commercials are but a few examples.) He is a unique figure among canonical Western European classical composers, having attained substantial success during his own lifetime, as well as unflagging popular and critical esteem throughout the years since his death. He was a pivotal figure in the transition between the Classical and Romantic periods, and the circumstances of his life and career (naive idealism, antagonistic anti-social behavior, a mysterious secret love, triumph over disability) made an indelible impression on succeeding generations of artists and continue to fascinate us today.

This course will use Beethoven’s life, philosophy and music as a framework for a variety of reading, writing, presentation and discussion topics, including:

- Enlightenment ideals versus the philosophy of the Romantics.
- The aftermath of the French Revolution and its effect on 19th-century thought.
- Originality and innovation versus the preservation of tradition.
- The role of the artist in society and the archetype of the troubled genius.
- The role of art criticism, then and now.
- The intersection of the arts and politics.
- The idealization and romanticization of tragedy, including infirmity and unrequited love.
- Public funding of the arts versus artistic entrepreneurship.
- The effects of technology on aesthetic values.
- Portrayals of Beethoven and the use of his music in modern media.

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Prior musical experience is not required for success in this course. The first few class sessions will focus on a small amount of necessary musical terminology and background information.

LIBA 102, Section 09 — Impact of the Internet on Society

MWF 11:00-11:50

Steven Davis (Chemistry & Biochemistry)

davis@briar.chem.olemiss.edu, 915-5981

The advent of the internet has unleashed a tidal wave of information freely available for perusal in the home, school, and workplace. This section of LIBA 102 will discuss the impact the internet has on society and how our lifestyles are evolving to take advantage of this recent phenomenon. Weekly reading assignments will be required from various internet sources. Eight writing assignments will be required with the last being a research paper. Our discussions will include the impact of the internet on news organizations, privacy and security, commerce, academics, and entertainment.

LIBA 102, Section 10 — The Ecology of Food

MWF 11:00-11:50

Richard Buchholz (Biology)

byrb@olemiss.edu, 915-5012

We have always had to eat to survive, but how we obtain our food has changed dramatically over just the past few decades. In this course we will read and write about why we like (or dislike) certain foods, the cultural and social value of food, how food affects our health, the cultivation or capture of plants and animals for food, and the impact of our consumption on the world economy and the Earth's biosphere. Class activities include tasting, investigating the source of your food, and required field trips and watching videos that may occur outside of regular class hours.

LIBA 102, Section 11 — An examination of the thriller novels parts and characters

TTH 11:00-12:15

James Piiparinen (English)

jmpiipar@olemiss.edu, 915-7679

In all good thriller novels there are basic reoccurring characters such as the hero, the villain, and the femme fatale. In this class we will look at these characters, as well as such things as the money and the chase, and examine how they differ from novel to novel. We will read and study the likes of Ian Femming's James Bond and Raymond Chandler's Philip Marlowe to comprehend what is being said about the thriller.

LIBA 102, Section 12 — Southern Perspectives and Perceptions: A Cultural Study of the South

MW 3:00-4:15

James Thomas (Center for the Study of Southern Culture)

jgthomas@olemiss.edu, 915-5993

This course will examine the culture that Southerners, or transplanted Southern residents, experience in our daily lives and in our studies. We will consider the various perspectives of

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Southerners and how those various viewpoints are expressed in literature, music, film, religion, language, and even food. In this class we will attempt to answer such questions as: How has Southern culture evolved over the past 100 years? Has it really changed all that much? What perceptions do Southerners have of themselves? What perceptions do non-Southerners have of the South, and from where do these perceptions originate? Through various interdisciplinary readings and through the lenses of race, class, and gender we will gain a deeper understanding of what it means to be a "Southerner" and to appreciate the differences between us. We will examine various southern films and southern literary texts by authors such as Flannery O'Connor, Larry Brown, Tennessee Williams, William Faulkner, and Richard Wright. Non-Southerners welcome!

LIBA 102, Section 13 — Art of the Last Days: Self-taught Artists of the South
TTH 8:00-9:15
Milly Moorhead West
millymorheadwest@hotmail.com

Students will look at the work Southern self-taught artists who make art despite lack of traditional materials and education.

We will look at the "Passionate Visions" of Howard Finster, the Georgia preacher who preached with every piece of art he produced. "My hands get tired, but never stop," he wrote, and "I measure your soul from bottom to top." He began with silhouette cut-outs of icons from George Washington to Elvis. He painted one side in the likeness of these men and wrote on the other side that "The gates of Heaven would not wait," and "I can't stand to see you late." These and other warnings appear on almost all of his work. Probably the most prolific and famous of southern self-taught artists, his family turned him into an industry. Yet his art remains some of the most informative and prized of the self-taught movement.

Jimmie Lee Sudduth was an Alabama gardener and handyman who started picking up scraps of house paneling and used a mixture of sugar and mud to paint images of people, animals and architectural structures on wood. His most famous paintings are of his dog Toto, who stayed tied up beside his house for so many years that we finally realized we were seeing several generations of Totos. Since his death last year, he and other artists were honored at the Birmingham Museum of Art. He is featured in museums and galleries nation-wide for his contribution to Alabama and southern culture.

We will look at and talk about the work of Mose Tolliver of Montgomery, Alabama, who worked with a flat paint on plywood. He painted many self-portraits (a man with crutches), colorful scenes of life in Montgomery, and playful images characterized by their sexually explicit content. Mose died last year, but his daughter continues in the tradition of her father, telling her stories of dancing, bus rides, family, and her life growing up in Montgomery.

We will meet Water Valley self-taught artist, McArthur Chism, a recent recipient of a Mississippi Arts Commission grant. Chism is known as the bottle cap artist. He uses beer and soft drink bottle caps, and with wire, ties them all together to make everything from frames, to bird houses, to crosses. He lives and works in a public housing apartment in Water Valley.

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These are just a few of the artists we will study. The student will be assigned different artists to research through journals, show catalogues, and collectors guide books such as *Contemporary American Folk Art, A Collector's Guide* by Chuck and Jan Rosenak (1996), and *Passionate Visions of the American South, Self-Taught Artists from 1940-to the Present* by Alice Rae Yelen (1995). No books will be required to buy, but there will be reading assignments from these and others.

*Quote by Howard Finster on the back of one of his cut-out angels.

LIBA 102, Section 14 — Predictions of 1939

TUTH 11:00-12:15

Jessica Stock (English)

jstock@ic.sunysb.edu,

There has been much written on how WWI changed literature and Western culture; many scholars mark it as the beginning of Modernism. However, there is an overlooked literary moment in 1939 on the eve of WWII when many writers sensed another cultural shift. We will look at several novels that predict the failure of nations to stop another "Great War." Along with 1939 literature we will examine art, film, and news articles that remind us that nothing was solved or ended by WWI. As a class we will look into the cultural events surrounding these works, as well as the authors' biographies to try and find an organizing ethos for these texts.

LIBA 102, Section 15 — Current Theories of Foreign/Second Language Acquisition

MW 3:00-4:15

Susan Major (Linguistics)

smajor@vista-express.com, 915-6655

This seminar will address some persistent questions of college students in foreign language classrooms: Why do adults have to work so hard to learn a new language while children just seem to "pick it up" easily? What are some of the extra-linguistic factors operating in adult language learning? Is the Critical Period Hypothesis relevant for second language learning? Readings for the seminar will include topics such as foreign language teaching methods, and their comparative efficacy; language attitudes, motivation, and standards; intercultural communication; societal multilingualism; language planning and policy; and World Englishes. Students will first write short analytical papers on articles of their choice from the class readings. Then each student will focus on one topic and write a research paper.

LIBA 102, Section 16 — "Science in the News"

MWF 9:00-9:50

Gary Gaston (Biology)

bygaston@olemiss.edu, 915-7162

What should a college-educated person know about science? This semester we will discuss current events and science news. Students will read assignments in the news media, participate in class discussions about relevance of the articles in today's world, and pen their interpretations and feelings in writing assignments. Students will be expected to discuss topics in science and put that knowledge to pen with effective writing. Text required: The Cooper Hill Stylebook: A Guide to Writing and Revision, Second Edition

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LIBA 102, Section 17 — The Living and the Un-Dead: An Inquiry into Zombies in Cinema and Literature.

MWF 1:00-1:50

Matt Saye (English)

jmsaye@olemiss.edu, 915-3173

What is it about the idea of a zombie that is so deeply unsettling and creates a source of horror for moviegoers and readers? In this course we will delve into why it is that zombies are both horrific monsters but also a source of fascination for audiences. We will also examine how the zombie is used as a trope in cinema and literature for various critiques of society and, in particular, late capitalism. As a class, we will watch several zombie films (prospective students should be warned that these can be rather graphic in nature) and also read zombie literature. We will also spend time dealing with the actual instances of Haitian zombies and attempt to discover how these people were transfigured into the well-known “living dead” zombie of film and literature. Finally, we will examine academic articles on zombies in order to view others’ perspectives on the subject. Students will be expected to maintain a reading schedule, film journal, and produce three papers (two shorter papers and a longer research paper).

LIBA 102, Section 18 — Woman on the Scaffold

TTH 2:30-3:45

Theresa Starkey-Pendarvis

tstarke@emory.edu,

In this course, we will examine women accused of sensational crimes – especially the ways in which they and their stories have been interpreted and sensationalized by artists, scholars, and the public itself.

Think of the scaffold as both a real and imagined space. It is the jury stand, a stage, both a pedestal and a pillory. It is a focal point that defines boundaries – a threshold. On the scaffold, the female body becomes a source of spectacle, a site on which society’s fears, anxieties and desires are projected and through which they pass as fractured images. Lizzie Borden, Tokyo Rose, Patricia Hearst, and Martha Stewart are prismatic figures, women who have captured the American public’s imagination through real and perceived acts of transgression. They will be our subjects. We begin, however, with a fictional character whose powerful image dominates American perceptions of women on trial.

Hester Prynne, the protagonist of Hawthorne’s *The Scarlet Letter*, functions as a springboard for our discussion of women on display. The image of Hester holding her infant daughter on the scaffold in the center of town is a powerful and haunting one. Hester is both an insider and outsider to her community. She is the *other* woman as well as a reflection of *every* woman in the Puritan imagination.

We will explore the following: class, race, gender, sexuality and power. At what point do these themes intersect? How are issues of the body connected to our discussion? How are ways of seeing and invisibility linked to our discussion of surveillance?

Our approach in this course is an interdisciplinary one. Our texts will include literature, film, music, and secondary sources from various fields - for example, women’s studies, sociology and

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media studies. This is a writing intensive course. From the first day of class to the last we will engage not only with our subjects but also in the act of writing. We will approach each text critically and examine how an author chooses to frame his or her subject. One way to approach this course is to think of yourselves as scholars engaging in a conversation with each other as well as the written page.

Course Assignments

Reading Response Papers:

To help facilitate classroom discussion students are required to write eight short response papers (over the course of the semester) on the readings and films assigned on the syllabus. Students must post their responses on Blackboard and be prepared to read their work aloud in class if called upon.

Textual Analysis & Final Research Paper:

Students will write two short textual analysis papers over the course of the semester, in addition to a final exam/research paper.

Presentation:

Students will accompany the second textual analysis paper with a ten-minute oral presentation of their work.

LIBA 102, Section 19 — Woman on the Scaffold

MWF 2:00-2:50

Theresa Starkey-Pendarvis

tstarke@emory.edu,

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Presentation:

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LIBA 102, Section 20 — Love and magic

TTH 4:00-5:15

James Piiparinen (English)

jmpiipar@olemiss.edu, 915-7679

According to Sappho, "Love is a cunning weaver of fantasies and fables." In this course, we will explore the notion of fables and magic in contemporary literature as it is applied to characters' identities, thoughts, feelings, behaviors, and above all relationships. We'll explore the ways in which characters or their actions work in a world constructed with its own rules, as well as the effects that these constructed parameters limit and shape the individuals and groups involved. We'll examine formal and informal social control mechanisms, learning about the ways magic and fables shape modern story telling.

LIBA 102, Section 21 — Somethin's Happening Here: The History of Student Protest

MW 4:00-5:15

Sparky Reardon (Leadership & Counselor Education)

sparky@olemiss.edu, 915-7248

On April 23, 1968, students at Columbia University seized an academic building and one of the deans inside. A member of the Columbia Students for Democratic Society quipped, "We've got something going on here and now we've just got to find out what it is." What is student protest and how has it shaped higher education and, thus, the United States and the world? What do Thoreau, Ginsburg, Ghandi, and *Mad* Magazine have to do with the student protest movement? Do panty raids, pep rallies, and streaking count as student protest? This seminar will examine the history of student protest from Colonial times to the present. Literary influences, political influences, and social situations will all be studied. Particular emphasis will be given to The

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Sixties and the integration of higher education. Selected readings will come from a variety of texts including *American Insurrection* (Doyle), *Student Protest: The Sixties and After* (DeGroot), *From Camelot to Kent State: The Sixties Experience in the Words of Those Who Lived It* (Morrison), *Student Resistance: A History of the Unruly Subject* (Boren), *Takin' It to the Streets: A Sixties Reader* (Bloom and Breines), and others. In addition, selected video clips, as well as guest lecturers and class discussions, will be utilized. Students will be encouraged to conduct independent research involving student protest, maintain a journal, and make a presentation on their research.

LIBA 102, Section 22 — Italian Culture Through Cinema, Literature & Art
TTH 8:00-9:15

Angela Tumini (Modern Languages)
atumini@olemiss.edu, 915-7298

This course aims at providing the students with a stimulating Italian cultural experience, while improving their composition skills and their ability to think critically. Each section of the course will explore how Italian culture is best expressed through cinema, literature and art, and how these three areas are inter-related. The students will also analyze the importance of these three elements in Italian culture and life and why is Italian identity so strong and so recognizable throughout the world. The students will have the opportunity to deal with an interesting topic with the help of the professor who is a native of Italy, while doing writing based on their understanding of the course material, as well as on their own independent research on the subject.

LIBA 102, Section 23 — It's News to Me: The Role of the Media in Your Life
TTH 8:00-9:15

Robin Street (Journalism)
rbstreet@olemiss.edu, 915-5081

The media inform, educate, entertain and influence us. This class will explore the world of newspapers, magazines, television news, public relations and advertising. We will examine how each medium works and learn the special demands of being a journalist. The techniques, skills and methods of journalistic research and information gathering will be explored. The role of ethics, accuracy, fairness and objectivity will be stressed.

LIBA 102, Section 24— “Social Issues in 20th Century American Musical Theatre”
TTH 1:00-2:15

Rene Pulliam (Theatre Arts)
rpulliam@olemiss.edu, 915-6991

This course is an exploration of Twentieth Century American Musical Theatre and its reflections on the racial, gender, sexual identity, political, and economic issues of the particular eras in which it was written. We will cover basic script/libretto analysis and examine the form as well as the content of each libretto. The musical libretti/script will be examined as literature and theatre, as well as used as a springboard for discussion of current vs. historical American issues. The musicals to be covered are all indicative of the social/political nature of their own historical era, many commenting on prevailing social issues of their time period. Some have either changed the direction of theatre in general or have been awarded for their excellence as literature.

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LIBA 102, Section 25 — The Good Life

TTH 8:00-9:15

George Kehoe (English)

gkehoe@bus.olemiss.edu, 915-5471

Society's long-lived institutions from the campaign trail to the marketplace appeal to perpetuate our concept of the Good Life, and yet when asked for a lively, concrete definition of that concept, we often struggle to move beyond further abstractions and generalities. How do we define the values that shape our decisions and the goals we pursue? Where do they come from and how do they manifest themselves in our everyday lives? Writers throughout time and from all parts of the world have wrestled either implicitly or explicitly with these fundamental questions. With readings (ranging from Cicero's orations to Larry Brown's fiction), class discussion, and writing assignments designed to propel an undogmatic exploration of what constitutes the Good Life, this course considers issues such as friendship, responsibility (to oneself and to others), moral integrity, and contemplative experience.

LIBA 102, Section 26 — Wellness: Facts, Fads and Fallacies

TTH 9:30-10:45

Dr. Michael A. Dupper (HESRM)

mad@olemiss.edu, 915-5564

The seminar will explore the facts, fiction and fads related to health and wellness in our society, from a consumer's perspective. The areas of exercise, nutrition and dietary supplements, surgical enhancement and self-responsibility and informed decision making will be investigated from a pro-active and highly selective and critical approach. Class members will research and review both print and media-produced materials pertaining to the areas of health promotion and lifestyle management in our society.

LIBA 102, Section 27 — Imaginary Journeys

TTH 8:00-9:15

Peter Wirth (English)

phwirth@olemiss.edu, 915-5035

We will read the following books and discuss them, as analytically and as imaginatively as we can:

Sir Thomas More, *Utopia*

Jonathan Swift, *Gulliver's Travels*

Lewis Carroll, *Alice's Adventures in Wonderland and Through the Looking-Glass*

J. R. R. Tolkien, *The Hobbit*

Jorge Luis Borges, *Labyrinths* (selections)

Italo Calvino, *Invisible Cities* Three papers; an oral report; frequent quizzes on the reading, some of which will take the form of impromptu essays.

LIBA 102, Section 28 — Diversity and Socio-ethnic Issues in Contemporary Dramatic Literature

TTH 9:30-10:45

Joe Turner Cantú (Theatre Arts)

jtcantu@olemiss.edu, 915-5745

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This course is an exploration of cultural, ethnic and gender diversity in contemporary dramatic literature. The course explores the contributions to contemporary American drama of women, African Americans, Latinos and Gay Americans. A significant portion of the course of study is devoted to the perspectives of contemporary ethnic/cultural groups and individuals. Students will consider the playwright's use of dramatic action in communicating themes and stimulating emotional and thoughtful responses from an audience. The plays contain mature themes and mature language.

The chosen plays are all indicative of the social nature of the themes they represent, and will develop the student's critical thinking skills to better analyze the playwright's creative choices. The plays have either changed the direction of theatre in general or have been awarded for their excellence as literature. The purpose of this class is not to try to reach a consensus, but have the student develop his or her own opinion and express it through writing essays and one research paper.

REQUIRED TEXTBOOK: A WRITER'S RESOURCE: A HANDBOOK FOR WRITING AND RESEARCH, by Elaine P. Maimon and Janice H. Peritz

REQUIRED PLAYS: *Pulitzer Prize for Drama *The Colored Museum* by George C. Wolfe *Take Me Out* by Richard Greenberg *Marisol* by José Rivera *How I Learned To Drive* by Paula Vogel
* *Angels In America* by Tony Kushner * *Anna In The Tropics* by Nilo Cruz * *Proof* by David Auburn *

LIBA 102, Section 29 — Cognitive Psychology: An Evolutionary Perspective
TTH 9:30-10:45

Matt Reysen (Psychology)
reysen@olemiss.edu, 915-7383

There has recently been a large increase in interest in the application of evolutionary theory to the study of human behavior. Evolutionary psychology is based on the hypothesis that people think, feel, and act in ways that increased the likelihood of their ancestors' reproductive success. The goal of this course is to introduce you to topics such as human mate choice, altruistic behavior, and patterns of violence in families, among others and discuss how such topics relate to principles in Cognitive Psychology.

Throughout the semester, you will receive training in research and academic writing based on current studies in the areas of both Evolutionary and Cognitive Psychology.

LIBA 102, Section 30 – Satire: A Roman Original
TTH 11:00–12:15

Charles Gross (English)
jcgross@olemiss.edu, 915-7679

This seminar will examine the origins of satire among the Romans. Students will read selected satires of Horace and Juvenal as well as the *Satyricon* of Petronius. Johnson's *London*, and Swift's *Gulliver's Travels* will be among some additional readings. Students will do research leading to their selection of some more modern examples of this literary genre. These could include selections from books, the theater, cinema, and television

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LIBA 102, Section 31 — “Growing Old in America: Blessing or Curse?”

MWF 9:00-9:50

Sarah Moses (Philosophy & Religion)

mosessa@bc.edu

The question of whether old age is experienced as a curse or a blessing is one of the most important moral questions facing us today, both personally and socially. For instance, how should contemporary families understand their responsibilities to aging relatives? How do doctors and nurses decide when to withhold or withdraw treatment from elderly patients? How can older people maintain a sense of dignity and purpose even in the context of age-related disabilities? What is a just way for our society to distribute medical resources and retirement income in old age? In order to reflect on the moral challenges of contemporary aging, we will draw upon philosophical and religious texts, personal narratives, literature, and film. This course also includes a community-based learning component: students will be required to visit a senior citizen at a local nursing home and conduct interviews which will culminate in a final writing project (a total of five hours of interviews over the course of the semester). The course will also include shorter writing assignments based on assigned readings and films, including in-class writing exercises and peer editing.

LIBA 102, Section 32 — Contemporary Topics in Multiculturalism on College Campuses

TTH 1:00-2:15

Donald Cole (Mathematics)

dcole@olemiss.edu, 915-1712

The course will consist of writing, speaking, library research, and stylebook assignments on many diverse topics that are of current interest and debate on college campuses. Students will be able to select from a number of topics on which to write (weekly) papers. In addition, a cumulating "Term Paper" will serve as a final project. The course will follow a Standard English Stylebook Handbook and the student must demonstrate mastery of material covered in this text from quizzes and in the writing of short papers on various topics relating to multiculturalism. The papers will increase in length and complexity as the course progresses. Students will be allowed to choose topics from an assigned list. Some of these topics are listed below. Students will be expected to attend several seminars, performances and/or campus lectures related to the course's contents. Many assignments will parallel current debate and editorials regarding multicultural topics in the academy. Student's papers will discuss fact and opinions on these topics.

LIBA 102, Section 33 — Developing Communication Strategies

TTH 1:00-2:15

Jere Littlejohn (Management)

jlittlejohn@bus.olemiss.edu, 915-5728

You cannot *not* communicate. That is a fact. Everyday we face situations in which communication choices produce a wide spectrum of results. From satisfying exchanges with friends or family to a total impasse in workplace politics, we can take the communication process for granted, or we can actively pursue a plan destined for effective outcomes. Students in this seminar will examine the communication process as theorized and practiced in literature and other secondary resources to discover possible strategies. Through the reading, researching,

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writing, and discussing, they will have opportunity to develop their writing and speaking skills in an interactive classroom.

Grading will be based on written and oral critiques. Students will develop papers conveying their own communication hypotheses, validated by their research and critical reasoning. An oral group presentation will be required.

LIBA 102, Section 34 — Western on Film
TTH 1:00-2:15

Whitney Hubbard (English)

wahubbar@olemiss.edu, 915-7718

This section of Liba 102 is intended for film enthusiasts. In this course, we will watch and study Westerns directed by the likes of John Ford, Sergio Leone, and Sam Peckinpah. We will place each film in a historical and present day context, analyzing and writing about their content. We will do the same for each director's cinematic style as it pertains to the way their artistic visions reshaped the genre.

LIBA 102, Section 35 — Woman on the Scaffold
TTH 9:30-10:45

Theresa Starkey-Pendarvis

tstarke@emory.edu,

In this course, we will examine women accused of sensational crimes – especially the ways in which they and their stories have been interpreted and sensationalized by artists, scholars, and the public itself.

Think of the scaffold as both a real and imagined space. It is the jury stand, a stage, both a pedestal and a pillory. It is a focal point that defines boundaries – a threshold. On the scaffold, the female body becomes a source of spectacle, a site on which society's fears, anxieties and desires are projected and through which they pass as fractured images. Lizzie Borden, Tokyo Rose, Patricia Hearst, and Martha Stewart are prismatic figures, women who have captured the American public's imagination through real and perceived acts of transgression. They will be our subjects. We begin, however, with a fictional character whose powerful image dominates American perceptions of women on trial.

Hester Prynne, the protagonist of Hawthorne's *The Scarlet Letter*, functions as a springboard for our discussion of women on display. The image of Hester holding her infant daughter on the scaffold in the center of town is a powerful and haunting one. Hester is both an insider and outsider to her community. She is the *other* woman as well as a reflection of *every* woman in the Puritan imagination.

We will explore the following: class, race, gender, sexuality and power. At what point do these themes intersect? How are issues of the body connected to our discussion? How are ways of seeing and invisibility linked to our discussion of surveillance?

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Our approach in this course is an interdisciplinary one. Our texts will include literature, film, music, and secondary sources from various fields - for example, women's studies, sociology and media studies. This is a writing intensive course. From the first day of class to the last we will engage not only with our subjects but also in the act of writing. We will approach each text critically and examine how an author chooses to frame his or her subject. One way to approach this course is to think of yourselves as scholars engaging in a conversation with each other as well as the written page.

Course Assignments

Reading Response Papers:

To help facilitate classroom discussion students are required to write eight short response papers (over the course of the semester) on the readings and films assigned on the syllabus. Students must post their responses on Blackboard and be prepared to read their work aloud in class if called upon.

Textual Analysis & Final Research Paper:

Students will write two short textual analysis papers over the course of the semester, in addition to a final exam/research paper.

Presentation:

Students will accompany the second textual analysis paper with a ten-minute oral presentation of their work.

LIBA 102, Section 36 — Language and Social Identity

TTH 2:30-3:45

Tamara Warhol (Modern Languages)

twarhol@olemiss.edu, 915-1560

When human beings live within the same speech community, why does it sometimes seem as if children and parents, women and men, and people of different classes, races, and ethnicities speak differently? Does the use of particular language signal membership in a particular sub-group of the community? This course explores how people use different types of talk to identify with particular social groups. Through close reading of and written reflection on case studies, students will investigate the communicative practices of different speech communities and how individuals in these communities use language to present themselves as community members. Students will be expected to produce a series of short-written assignments across a variety of genres including summaries, analyses, and argumentative essays. In addition to these shorter written assignments, students will independently review a case study and present their review to the class.

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LIBA 102, Section 37 — “Youth Culture and the Power of Music: From Bluesmen and Crooners to Gangsters and Pop Divas”

TTH 2:30-3:45

William Mark Franks (Department of Sociology and Anthropology)

wmfranks@olemiss.edu, 234-4671

The power of music grows every day in American popular culture, and the youth market finds itself increasingly influenced by music in a variety of formats, for a variety of purposes. This course aims to improve each student’s ability in the areas of critical thought, responsible research, composition, and oral presentation. Anna Tomasino’s excellent and accessible text, *MUSIC AND CULTURE*, provides a springboard for developing thought-provoking topics, and features critical writing about music and issues, often controversial, that envelop youth culture. We’ll also use Strunk and White’s *THE ELEMENTS OF STYLE*, fourth edition. The goal is to produce students who are more confident, competent, and curious academic thinkers, researchers, writers, and speakers. We will focus on a work rhythm of reading, reasoning, and writing; and the skills acquired in the course will serve all students well in their major fields of study, and beyond. After all, what profession or academic discipline doesn’t seek persons who can frame intelligent questions, responsibly seek answers to those questions, and present their findings in an impressive written or oral format?

LIBA 102, Section 38 — Art of the Last Days: Self-taught Artists of the South

TTH 2:30-3:45

Milly Moorhead West

milymoorheadwest@hotmail.com,

Students will look at the work Southern self-taught artists who make art despite lack of traditional materials and education.

We will look at the “Passionate Visions” of Howard Finster, the Georgia preacher who preached with every piece of art he produced. “My hands get tired, but never stop,” he wrote, and “I measure your soul from bottom to top.” He began with silhouette cut-outs of icons from George Washington to Elvis. He painted one side in the likeness of these men and wrote on the other side that “The gates of Heaven would not wait,” and “I can’t stand to see you late.” These and other warnings appear on almost all of his work. Probably the most prolific and famous of southern self-taught artists, his family turned him into an industry. Yet his art remains some of the most informative and prized of the self-taught movement.

Jimmie Lee Sudduth was an Alabama gardener and handyman who started picking up scraps of house paneling and used a mixture of sugar and mud to paint images of people, animals and architectural structures on wood. His most famous paintings are of his dog Toto, who stayed tied up beside his house for so many years that we finally realized we were seeing several generations of Totos. Since his death last year, he and other artists were honored at the Birmingham Museum of Art. He is featured in museums and galleries nation-wide for his contribution to Alabama and southern culture.

We will look at and talk about the work of Mose Tolliver of Montgomery, Alabama, who worked with a flat paint on plywood. He painted many self-portraits (a man with crutches), colorful scenes of life in Montgomery, and playful images characterized by their sexually explicit content. Mose died last year, but his daughter continues in the tradition of her father, telling her stories of dancing, bus rides, family, and her life growing up in Montgomery.

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We will meet Water Valley self-taught artist, McArthur Chism, a recent recipient of a Mississippi Arts Commission grant. Chism is known as the bottle cap artist. He uses beer and soft drink bottle caps, and with wire, ties them all together to make everything from frames, to bird houses, to crosses. He lives and works in a public housing apartment in Water Valley.

These are just a few of the artists we will study. The student will be assigned different artists to research through journals, show catalogues, and collectors guide books such as *Contemporary American Folk Art, A Collector's Guide* by Chuck and Jan Rosenak (1996), and *Passionate Visions of the American South, Self-Taught Artists from 1940-to the Present* by Alice Rae Yelen (1995). No books will be required to buy, but there will be reading assignments from these and others.

*Quote by Howard Finster on the back of one of his cut-out angels

LIBA 102, Section 39 — Woman on the Scaffold

TTH 5:00-6:15

Theresa Starkey-Pendarvis

tstarke@emory.edu,

In this course, we will examine women accused of sensational crimes – especially the ways in which they and their stories have been interpreted and sensationalized by artists, scholars, and the public itself.

Think of the scaffold as both a real and imagined space. It is the jury stand, a stage, both a pedestal and a pillory. It is a focal point that defines boundaries – a threshold. On the scaffold, the female body becomes a source of spectacle, a site on which society's fears, anxieties and desires are projected and through which they pass as fractured images. Lizzie Borden, Tokyo Rose, Patricia Hearst, and Martha Stewart are prismatic figures, women who have captured the American public's imagination through real and perceived acts of transgression. They will be our subjects. We begin, however, with a fictional character whose powerful image dominates American perceptions of women on trial.

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this course is to think of yourselves as scholars engaging in a conversation with each other as well as the written page.

Course Assignments

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Textual Analysis & Final Research Paper:

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Presentation:

Students will accompany the second textual analysis paper with a ten-minute oral presentation of their work.

LIBA 102, Section 40 — The Perception of Mental Illness in Film

TTH 4:00-5:15

Marilyn Snow (Leadership & Counselor Ed)

mssnow@olemiss.edu, 915-1363

Filmmakers can capture the essence of human experience through sight and sound, and engage the consciousness of the individual experiencing the film. In our society, mental illness is seen as a deviation from the norm and an experience difficult to understand. This course will examine the perceptions of the mentally ill as presented through film. Students will view films that represent psychological phenomena and will examine the experience of mental illness as seen through the eyes of directors. The text for the course will be *Movies & Mental Illness: Using Film to Understand Psychopathology*.

LIBA 102, Section 41 – It's News to Me: The Role of the Media in Your Life

TTH 4:00-5:15

Robin Street (Journalism)

rbstreet@olemiss.edu, 915-5081

The media inform, educate, entertain and influence us. This class will explore the world of newspapers, magazines, television news, public relations and advertising. We will examine how each medium works and learn the special demands of being a journalist. The techniques, skills and methods of journalistic research and information gathering will be explored. The role of ethics, accuracy, fairness and objectivity will be stressed.

LIBA 102, Section 42 — "Philosophy and Writing"

MWF 9:00-9:50

Robert Barnard (Philosophy and Religion)

rwbjr@olemiss.edu, 915-7020

Description: This course will explore the relationship between philosophical thinking and the process of academic writing. Students will read several short philosophical texts. Writing

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assignments will be based upon texts and class discussions. Weekly short papers, two mid-length papers, and one term paper will be required.

LIBA 102, Section 43 — Law and Ogre: The Law and Lawyers in Popular Culture

TTH 1:00-2:15

Jason Derrick (Law)

widerric@olemiss.edu, 915-6879

Using the popular media as our lens, we'll explore the many complex relationships that exist among lawyers, the law, and the rest of us. The course will examine topics including the impact of the ethics crisis facing the legal profession, the law as liberator and oppressor, the influence of pop culture sources on our perceptions of lawyers, and the law school experience. Harper Lee's *To Kill a Mockingbird* will be used as a text. Other selected readings will be provided.

LIBA 102, Section 44 — "Music and Identity"

TTH 9:30-10:45

Matthieu Dessier (Sociology)

mdessier@olemiss.edu, 915-7295

This seminar proposes to stir students' curiosity about the social world through the study of a familiar object.

Contemporary literature in social sciences suggests that music plays a significant role in the construction of our sense of identity. Through the direct experience of music, we place ourselves in imaginative cultural narratives. In other words, the music that sounds good, the musical experience we value, is the one that allows us to construct an ideal perception of social reality. Likewise, if "bad" music is so unbearable, it is because the cultural narrative it embodies is wrong, offensive, even humiliating. By analyzing music as a social phenomenon, students will be encouraged to develop critical thinking skills about the social forces that impact their perception of the world and construction of identity. The material will consist of academic articles and books from cultural studies and social sciences dealing with the production, diffusion and experience of music and its role in the construction of the social self. Throughout the semester, short writing assignments will encourage students to reflect on the concepts encountered in the readings. A final research paper will lead them to apply the material to their own understanding and experience of music.

LIBA 102, Section 45 — Developing the Leader within You

TTH 8:00-9:15

Col. James Shaver/Scott Caldwell(TA) (Military Science and Leadership)

caldwell@olemiss.edu, 915-7085

In a culture confused over the difference between management and leadership, this seminar will focus on what sets "leader-managers" apart from "run-of-the-mill managers." Few of us are natural-born leaders, though fortunately the traits that are the raw material of leadership can be acquired. By focusing on a definition of leadership and exploring leadership defined by five levels of leadership, the student will participate in self-assessments and group interactions to develop and expand their own leadership skills. Throughout the course, students will develop

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reading, writing, and oral communication skills through the study of individual leadership profiles, organizational case studies, video presentations, group practical exercises and assigned readings.

LIBA 102, Section 46 — "Native Americans/ Education's potential as a tool for enforcing cultural conformity"

TTH 5:00-7:15

Jennie Gunn, FNP (Medical Center Oxford Campus)

JGunn@son.umsmed.edu, 915-2049

"Native Americans were quick to realize education's potential as a tool for enforcing cultural conformity" (Columbo, Cullen & Lyle, 2004, p. 138). Despite this resistance, the Native American children were placed in schools to be mainstreamed into American culture. Does education create a homogenous people and are differences discouraged? If we teach to be like us will there be improvement?

LIBA 102, Section 47 — Existential Studies in Literature

MWF 2:00-2:50

Louis Bourgeois (English)

lebourg1@olemiss.edu, 915-1673

In this section of Liba 102, we will explore the creative and philosophical works of some of the major Existential figures, including Sartre, Kierkegaard, Nietzsche, Camus, and others. We will investigate the philosophical themes of these writers as they are found in their novels, stories, plays, etc. To augment our textual analysis, we will also view films and listen to music with Existential themes and motifs.

LIBA 102, Section 48 — Existential Studies in Literature

MWF 11:00-12:15

Louis Bourgeois (English)

lebourg1@olemiss.edu, 915-1673

In this section of Liba 102, we will explore the creative and philosophical works of some of the major Existential figures, including Sartre, Kierkegaard, Nietzsche, Camus, and others. We will investigate the philosophical themes of these writers as they are found in their novels, stories, plays, etc. To augment our textual analysis, we will also view films and listen to music with Existential themes and motifs.

LIBA 102, Section 49 — Western on Film

TTH 11:00-12:15

Whitney Hubbard (English)

wahubbar@olemiss.edu, 915-7718

This section of Liba 102 is intended for film enthusiasts. In this course, we will watch and study Westerns directed by the likes of John Ford, Sergio Leone, and Sam Peckinpah. We will place each film in a historical and present day context, analyzing and writing about their content. We will do the same for each director's cinematic style as it pertains to the way their artistic visions reshaped the genre.

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LIBA 102, Section 50 — Greek Mythology

TTH 1:00-2:15

Ted Capps (Emeritus Professor of Classics)

ecapps@olemiss.edu, 915-7679

The main goal of this section will be to explore what some Greek (and a few Roman) myths, being among the first stories recorded, have to say about human relationships. The assigned readings will be translations of 3 ancient sources of these myths, Hesiod (most of his Theogony and a couple of selections from his Works and Days), many of the Homeric Hymns (the 5 full-length hymns and 4 shorter ones), and the Metamorphoses of Ovid. There will be four papers --2, 3, 4, and 6 pages in length -- counting as 80% of the grade--with the remaining 20% based on class participation including an oral presentation to the class.

LIBA 102, Section 51 — Ideas that changed Christianity

MWF 8:00-8:50

Patricia O'Sullivan (Philosophy and Religion)

posulliv@olemiss.edu, 915-7020

In this section of Liba 102 we will explore ideas that challenged and, arguably, changed the nature of Christianity. In particular we will look at Copernicus's heliocentric cosmology, Erasmus's criticisms of the Church, Spinoza's theory on Biblical authorship, Darwinism, Abolitionism and Feminism. Students will be expected to complete readings each week, compose and complete discussion questions, participate in class discussions, and successfully complete several writing assignments including a research paper that will constitute the final exam grade in the class.

LIBA 102, Section 53 — "Civil War in Virginia: The Road to Appomattox"

MWF 9:00-9:50

Donald Trott (Music)

dtrott@olemiss.edu, 915-6963

First Year Seminar is designed to provide an educational environment of a small class setting to enable the students to have direct interaction between instructor and student. This particular section of LIBA 102 will focus on Civil War history in Virginia, presenting the rise and fall of the Confederacy through examination of various strategic battles fought in Virginia. Emphasis will be given to the following battles; First Manassas, Ball's Bluff, The Peninsula Campaign of 1862 including The Seven Days' Battles, Second Manassas, Fredericksburg, Chancellorsville, Spotsylvania and Wilderness, Cold Harbor and the entire retreat route from Petersburg to Appomattox Court House.