

Department of English

Undergrad Course

Descriptions

Fall 2020

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

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

Eng 103:02 **Appreciation of Literature**
K. Lechler **T TH 9:30-10:45**
 kalechle@olemiss.edu

"It is not down on any map; true places never are."--Herman Melville. In this class, we'll sail the seas of Literature and grapple with the mysterious beasts of Art and Meaning. Our primary text for the semester will be Moby Dick, which we will read slowly and with intense attention. By pairing this classic--called by some the "supreme American novel"--with various (much shorter) texts of all genres and from all time periods, students will be introduced to the enjoyment of reading and interpreting texts, their historical and cultural contexts, and their surprising afterlives. Students will keep a reading journal, take weekly quizzes, and generate a final creative project engaging with some aspect of Moby Dick.

Eng 199:02, 03 **Introduction to Creative Writing**
B. Hobbs **MWF 10:00-10:50 (Section 2)**
 MWF 11:00-11:50 (Section 3)
 vhobbs@olemiss.edu

English 199 (300) is an introduction to creative writing. In this course, students learn the vocabulary of poetry and fiction and apply it to selected readings. Writing assignments come from those readings, and those assignments are discussed in a workshop setting. Each discussion generates ideas for revision,

and students must be willing to revise their work multiple times and learn that writing is as much about the process as it is the product. Please bring energy, enthusiasm, and attention to this class.

Eng 199:04 **Introduction to Creative Writing**
B. Spencer **MWF 1:00-1:50**
 ecspence@olemiss.edu

This course is designed to give the beginning writer exposure to contemporary creative voices. The course also gives the beginning writer freedom to create their own work in three genres: fiction, poetry and creative nonfiction. Through daily assignments and regular workshop sessions, students will become more comfortable sharing their work with a larger community and offering helpful critique for their peers. Students will gain a better understanding of different authors' craft, style and voice through weekly readings and vigorous class discussion. By the end of the semester, students will author a 25-30 page compilation of their own creative work and give a public reading of their poetry, fiction and/or creative nonfiction.

Eng 199:05 **Introduction to Creative Writing**
T. Franklin **TTH 9:30-10:45**
 tfrankli@olemiss.edu

A writing- and reading-intensive course where students will read and write creatively, in different genres.

Eng 199: Web 1 **Introduction to Creative Writing**
T. Earley **ONLINE only**
 tdearley@olemiss.edu

This course focuses on writing experiments across three genres—poetry, fiction, and creative nonfiction. Students will analyze model texts, practice a variety of literary/rhetorical techniques, produce creative artifacts across multiple genres and forms, and develop a critical vocabulary for workshoping their own work and the work of their peers.

Eng 221 **Survey of World Literature to 1650**
Eng 222 **Survey of World Literature since 1650**
Eng 223 **Survey of American Literature to Civil War**
Eng 224 **Survey of American Literature since Civil War**
Eng 225 **Survey of British Literature to 18th Century**
Eng 226 **Survey of British Literature since 18th Century**

Eng 299:01 **Literary Interpretation**
A. Pfrenger **T TH 9:30-10:45**
 pfrenger@olemiss.edu

English 299 is the English curriculum gateway course. Designed to prepare students for upper-division coursework in English, the course introduces students to the methods of close reading and textual analysis and develops the writing and research skills required of literary studies. Students build their critical vocabularies and gain experience analyzing the formal features of fiction, poetry, drama and their subgenres. Think of this as English Major Bootcamp: we are here to learn the basic skills of literary analysis and to practice using those skills to make sustained critical arguments about literary texts. In addition to studying the major genres of literature, we will examine the aims and conventions of the literary critical essay and extend this inquiry to literary studies more generally. Our goal is to better understand the nature and function of literature as well as the types of questions that literary criticism seeks to answer.

Eng 299:02 **Literary Interpretation**
B. Fennelly **T TH 1:00-2:15 pm**
 bafennel@olemiss.edu

ENG 299, as the gateway course to upper-division literature classes, aims to introduce students to the joys of close reading and literary interpretation. We'll examine poems, stories, and essays. We'll build critical vocabularies and examine literary form as a shaping vessel of the human experience. We'll engage in research and deepen our appreciation for the literary critical essay. Our aim is to become better readers, writers, thinkers, and scholars. Our text will be *The Norton Introduction to Literature, Shorter 12th Ed.*, by Kelly J. Mays.

Eng 301:01 **Poetry Workshop**
A. Nezhukumatathil **T TH 2:30-3:45**
 acnezhuk@olemiss.edu

ENG 301 is the continued study of forms and techniques of poetry. This is a studio/workshop class with intensive writing done both in and out of the classroom. Classes will be conducted with a craft exercise/lecture for the first half of the semester, followed by a workshop format. This course is for those who are already comfortable with the workshop model, the concept of revision, and who are ready for honest, constructive feedback. More in-depth reading and intensive writing of poetry is expected in order to further sharpen your editorial and revision skills. The aim is to support you as a writer—both your process and your need to grow and develop through reading, writing, and the study of contemporary poetry. You will maintain and compile a poetry portfolio that celebrates the wide variety and depth of your study of the craft of poetry.

Eng 301:02 **Poetry Workshop**
M. Ginsburg **MW 1:00-2:15**
 mginsburg@olemiss.edu

In this course students will write poetry and critique it following a workshop model. We will also read published poems and approach the texts as writers do, as sources of inspiration and with an eye toward craft—that is, understanding how the thing was made. Students are expected to produce a minimum of 12 finished and revised poems, along with many more rough drafts and generative exercises.

Eng 302:01 **Fiction Workshop**
S. Hundley **T TH 2:30-3:45**
 smhundle@go.olemiss.edu

Students will study and practice the craft of fiction.

Eng 302:Web 1 **Fiction Workshop**
M. Hipp **ONLINE only**
 mbhipp@olemiss.edu

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

Eng 304:1 **Screenwriting Workshop**
C. Offutt **M 3:00-5:30**
 offutt@olemiss.edu

Students will be introduced to the strict form of screenwriting, learning how to craft a dramatic screenplay that also communicates information to all facets of production: director, actors, set, props, wardrobe, locations, etc. We will examine the requirements of feature films, short films, and television. Each student is expected to complete writing assignments of short scenes, each to be re-written after peer and instructor review. Students may write in any genre they prefer.

Eng 308:01 Introduction to Editing, Writing, and Publishing for the Digital Age
D. Parson T TH 1:00-2:15
djparson@olemiss.edu

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

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

This class will provide each student with an understanding of basic filmmaking in order to apply critical thinking and analysis to movies. Most people watch movies merely to be entertained. Students will learn to view films with more understanding and intellectual engagement. Film is a carefully planned and collaborative medium. We will watch films and clips, and discuss the many decisions—both pragmatic and artistic—that go into making a film, including elements of script, acting, editing, and production design, and how those decisions create thematic elements of the movie as a whole. We will discuss the process of implementing these decisions. Students may learn film terminology, camera techniques, types of lighting, and the “insider” jargon that filmmakers use.

Student grades will be based on attendance, class participation, a mid-term paper and a final paper. Students may choose the films to write about for their papers. No cell phones, iPads, or computers. Food, water, coffee or pop are allowed during the movies.

Eng 322:01 Studies in Medieval Literature: Grail Legends in Medieval Literature and Modern Pop Culture
M. Hayes T TH 9:30-10:45
hayes@olemiss.edu

“The Holy Grail” has definitive significance as the cup used at the Last Supper and, to the modern secular mind, any goal that is diligently pursued. Thus, it’s surprising how grail legends, while retaining certain basic elements, differ quite dramatically from each other. Over the course of the term, we will seek to explain the significance behind the legend’s adaptations over the centuries while looking at each version of the legend as part of a larger tradition. To that end, we will work to situate these texts within their cultural contexts, that is, to see where each author is coming from and why they chose the grail legend as the best vehicle for their story. Medieval texts will include the Irish legend of

The Prophetic Ecstasy of the Phantom, Chrétien de Troyes’s Story of the Grail, Wolfram von Eschenbach’s Parzival, and the anonymously-authored Queste del Saint Graal. Modern texts will include Bernard Malamud’s novel The Natural and films such as Monty Python and the Holy Grail and The Fisher King. Evaluations will be based on reading quizzes, short response papers (ca. 2 p.), a longer paper (6p.), a midterm exam, and a final exam. This course satisfies the pre-1500 requirement for English majors. It counts toward the Minor in Medieval Studies.

Eng 324:01-03 Shakespeare
I. Kamps T TH 1:00-1:50
W 10:00-10:50 (Discussion section 1)
TH 9:00-9:50 (Discussion section 2)
W 9:00-9:50 (Discussion section 3)
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 about Shakespeare’s historical moment while at the same time work to achieve both a general and a detailed knowledge of Shakespeare’s play texts.

Plays under consideration for the fall are: Richard II, Henry V, A Midsummer Night’s Dream, Romeo and Juliet, Much Ado About Nothing, The Merchant of Venice, Twelfth Night, Othello, Measure for Measure, Hamlet, Macbeth, and King Lear.

Requirements: attendance, participation, regular quizzes, a paper, 2 exams and final exam.

Eng 347:01 Studies in 20th & 21st Century US Literature: Monstrosity and Humanity in the Anthropocene
A. Hodge T TH 2:30-3:45
ahodge@go.olemiss.edu

Fulfills Counter-Canons and Critical Issues Major Requirement

We are currently living in what many refer to as the Anthropocene—the first epoch in human history in which the earth’s ecosystems and geology have been altered significantly by a single species: homosapiens. Monsters, however, have always existed outside the bounds of the human, standing in for cultural anxieties ranging from immigration to scientific advancement. In light of the increasing awareness of the negative effect humanity has on the environment, this course asks how we define “humanity” and what constitutes “monstrosity” in contemporary fiction. We will survey a range of twentieth and twenty-first century texts—literature, film, television, comics—to consider what makes something or someone “monstrous” and how the definition of “human” is shaped in contrast to the figure of the monster. Although monstrosity is associated with inhumanity, this course explores how often monstrosity actually resides within the human. This course includes readings in cultural studies,

literary theory, and introductory film analysis. Requirements will include regular participation, short reading/viewing responses, a critical analysis and in-class presentation on a monster of your choice, and a research paper. Sample readings/screenings include: *Animosity: Year One* by Marguerite Bennett and Rafael De Latorre, *Child of God* by Cormac McCarthy, *Jurassic Park* (1993), *The New and Improved Romie Futch* by Julia Elliott, *Us* (2019), and *The Walking Dead* (TV show and comics).

Eng 349::01 Modern/Contemporary Genres: “Must the Novelist Crusade?” Civil Rights and Activism in Literature
R. Eubanks T TH 11:00-12:15
wreubank@olemiss.edu

Eudora Welty’s essay “Must the Novelist Crusade?” ponders whether works of literature should take crusading positions. “The novelist works neither to correct nor to condone, not at all to comfort, but to make what’s told alive.” Yet, for Welty, the novel is not an apolitical or morally neutral genre: “Indeed, we are more aware of [the novelist’s] moral convictions through a novel than any flat statement of belief from him could make us.” So, it seems that Welty believes that a novelist can contribute to social change in a way that an editorial or piece of journalism cannot.

Bear in mind that Welty published “Must the Novelist Crusade” two years after her story “Where Is the Voice Coming From” appeared in *The New Yorker*, which some argue is a story that takes a stand. While Welty believed the novelist must not crusade, she did believe that a writer must have a point of view. This course will examine works of literature that have a point of view, whether on the issue of civil rights or a social issue. Welty’s essay will be the point of reference for the study of fiction and nonfiction by a diverse group of writers, including James Baldwin, Richard Wright, Eudora Welty, and Lewis Nordan. One work of nonfiction will be part of the initial reading of the course, to provide historical context for the fiction: C. Vann Woodward’s *The Strange Career of Jim Crow*. Although this is an historical text, it is strong example of history as a narrative text.

In the course of the semester, students will be responsible for writing three critical papers—as part of midterm grades—as well as one in-class presentation. Class participation in discussions will be crucial.

Eng 352: Web 1 Studies in Contemporary Literature: Appalachian Literature
T. Earley ONLINE only
tdearley@olemiss.edu

This course examines the history, culture, stereotypes, social struggles, landscape, music, and dialects of Appalachia through close readings of novels, short stories, and poems by Appalachian writers. The reading list includes Breece D’J Pancake, Ron Rash, Lee Smith, Crystal Wilkinson, Dorothy Allison, Wiley Cash, and members of the Affrilachian Poets group. Students will

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identify the defining elements of Appalachian literature and compose literary analyses from a variety of critical perspectives.

Eng 359:01 Survey of Native American Literature: 500 Nations
A. Trefzer T TH 11:00-12:15
atrefzer@olemiss.edu
Fulfills the Counter-Canons Major Requirement

This course introduces students to some of the best and most well-known Native American writers in a variety of texts including oral storytelling, songs, autobiography, speeches, essays, short stories, poetry, novels, and film. The course stresses not only genre diversity, but also cultural and regional variety among the more than 500 Nations in North America. We will discuss characteristics of Native American literature and shared worldviews more broadly, but also tribally based ideas and specific concepts of communal identity, language, place and time. This course includes traditional sources and materials as well as contemporary writing and ways by which writers from different times and places seek to counter misrepresentations of “Indians.” We will study how Native American writers use the power of words and a sense of place to offer a perspective on history including the realities of land loss and the struggle for survival and the continued need for cultural sovereignty.

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

****This course is cross-listed with African American Studies 361****

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

Eng 380:01 Studies in Literacy Criticism & Theory: Reading for Comfort and Pleasure
J. Solinger T TH 11:00-12:15
solinger@olemiss.edu

This class is for anyone who’s ever got lost in a good book. We’ll study and enjoy the experience of reading for pleasure and comfort. From the eighteenth-century origins of popular fiction to our current golden age of young-adult literature, we’ll examine the histories of addictive, comforting, and escapist reading. In what ways are the pleasures of getting lost in a book similar to and different than other kinds of pleasures? What kinds of reading do people turn to in times of sickness, crisis and war? How and to what extent can we repair our bodies by reading books? We’ll sample some sophisticated literary theory, such as Rita Felski’s *Uses of Literature* and Eve Kosofsky Sedgwick’s essay “Paranoid Reading and Reparative Reading.” And we’ll read some good books, including Jane Austen’s *Pride and Prejudice*, Agatha Christie’s classic mystery *And Then There Were None* as well as more recent, young-adult

fiction. **Want to nominate a text for this syllabus?** Text Professor Jason Solinger at [\(662\) 832-6772](tel:6628326772). Include your name and recommended title: i.e. Professor Solinger, this is John Smith (class of 2022), and I'd like you to include in your syllabus *Harry Potter and the Sorcerer's Stone*.

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

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

Eng 395:01 Studies in Literature: The Problem of Evil
M. Bondurant T TH 9:30-10:45
mrbondur@olemiss.edu

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

Using a selection of mostly contemporary texts, this class will examine the essential philosophical conundrum known as: "The Problem of Evil." We will try to synthesize the various ways in which people have been addressing this issue in literature for hundreds of years, focusing on modern responses, including discussions of the role of faith and belief systems, existentialism, the arts and culture, Postmodernism, and other expressions. To aid our discussion we will study a variety of literature and discuss their merits, with particular attention to the craft of the author and the various aspects of the art of metaphor and storytelling. Along the way we will develop an extensive vocabulary of terms that will give us a language to analyze and explain our experience with literature. We will spend another section of the course discussing the potential of stories, and its relation to human experience, and the power of metaphor and how it shapes our perception and experience of the world. Part of the class will involve multimedia presentations of film, music, and other textual sources. You will also be expected to attend at least one reading/talk outside of class.

Eng 400:01 Advanced Poetry Workshop
A. Nezhukumatathil T TH 1:00-2:15 pm
acnezhuk@olemiss.edu

"Life will break you. Nobody can protect you from that, and living alone won't either, for solitude will also break you with its yearning. You have to love. You have to feel. It is the reason you are here on earth. You are here to risk your heart. You are here to be swallowed up. And when it happens that you are broken, or betrayed, or left, or hurt, or death brushes near, let yourself sit by an apple tree and listen to the apples falling all around you in heaps, wasting their sweetness. Tell yourself you tasted as many as you could." –Louise Erdrich
With this quote in mind, the advanced poetry workshop will 'taste as many apples' of creativity as we can this semester. This class will provide students with a richer investigation of reading as a writer and deeper explorations of the craft of poetry. Students will write a review of a contemporary individual collection of poetry and write a final critical essay of poetics involving secondary research. The orientation of the workshop model will push students past their creative norms, and by semester's end, students will have created and arranged a small but vibrant and varied chapbook of original poems.

Eng 401:01 Advanced Fiction Workshop
M. Ruffin T TH 11:00-12:15
2020-2021 Grisham Writer in Residence

This course is an advanced study and practice of the craft of fiction.

Eng 411:01 Special Topics in Cinema/Media Studies: Native American Film and Media Studies: "Seeing Red"
A. Trefzer T TH 2:30-3:45
atrefzer@olemiss.edu

Representations of Native Americans have a long history in a variety of different discursive forms including in film. In the early twentieth century, images of "Indians" were produced and circulated both as reference points of modernity and as part of the maintenance of narratives of U.S. exceptionalism. Thus early ethnographic documentaries as well as famous Hollywood Westerns used "Indians" to comment on progress, modernity, and nationhood. Recently native produced films have contested long familiar representations of "savage" or "noble" Indians and the accompanying narratives of native "primitivism" and extinction. This class will bring into conversation non-native film productions with films produced and directed by Native Americans. We will analyze the images and underlying ideologies of non-native films and the response and contestation of such images in films produced by Native American filmmakers. Films include, among others, famous westerns and spoofs of the western genre, ethnographic films, early silent black and white films, classic epics, rez crime dramas, and contemporary movies made by Native American directors.

Eng 413:01 **Special Topics in Media/Cultural Studies:
Globalization and Migration in Cinema**
M. Bhagat-Kennedy **M 3:00-5:30**
 mbk@olemiss.edu

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

Eng 418:01 **Advanced Studies in Chaucer**
S. Baechle **T TH 2:30-3:45**
 sebaechl@olemiss.edu

Geoffrey Chaucer wrote in a time of great social, political, and religious upheaval, in which the future of English as a language capable of expressing great literature was uncertain. This course examines Chaucer's efforts during that period to advance English literary culture through his early career, as we work to discover what earned Chaucer the title "Father of English poetry." We will follow his efforts to translate French and Italian genres, to appease powerful patrons, to explore the crises of his time, and to find English a place among the classics. We will learn to read Chaucer's English, and to appreciate its poetics, while reading texts ranging from short lyrics to allegorical dream vision to the sweeping Trojan romance of Troilus and Criseyde. Regular quizzes will help strengthen your language and translation skills while short papers and midterm and final exams will allow you to explore and synthesize larger ideas about Chaucer, his times, and his work.

Eng 431:01 **Special Topics in 18th Century Literature: From the
Ridiculous to the Sublime: What was Funny in the
Eighteenth Century?**
S. Mackenzie **T TH 11:00-12:15**
 smack@olemiss.edu

Modern critics of eighteenth-century British humor tend to see it as harsh, ill-natured, and ruthless. Alexander Pope declared that "the life of a wit is a warfare on earth" and backed up his words with a career of fearless and bloodthirsty satirical slaughter. The drama of the period is frank, bawdy, and populated with unpleasant characters who do not necessarily get any kind of comeuppance; in fact, they often thrive. But eighteenth-century humor is not all bitter satire and exploitation. Given the general dislike for excessive seriousness (what was usually called gravity) and the equal popularity of irony in all its forms, humor was seldom altogether absent from any literary works of the period. In this class we will examine what seems to have made people laugh in the eighteenth-century, what literary forms and influences were particularly effective sources of humor, and how notions of what is funny change over the course of the century. We will supplement our analysis with readings on the theory and philosophy of humor. The authors we will read include Aphra Behn, Jonathan Swift, Alexander Pope, Mary Wortley Montagu, Laurence Sterne, and Jane Austen.

Eng 434:01 **Special Topics in Early American Literature: Early
American Theatre and Drama (CAPSTONE)**
P. Reed **T TH 2:30-3:45**
 preed@olemiss.edu

This class will read and discuss early American plays, their contexts, and scholarship on them. When novels were sometimes hard to come by and television didn't yet exist, Americans went to the playhouse for their entertainment and culture. They went to see and be seen, and to be entertained, but increasingly throughout the pre-Civil War period, they also went to see star actors in plays by Americans, about the American experience. In this course, we will read a selection of early American plays, from *The Contrast*, the young nation's first comedy, to *Uncle Tom's Cabin*, one of the most popular plays of the nineteenth century. We'll examine the cultural contexts from which they come—the rise of American nationalism, the making of American myths, and the highlighting of America's peculiar potentials and problems. In class discussion, written assignments, and in your capstone critical essay, we will explore the kinds of stories Americans acted out, the characters and plots they staged, and ultimately, what it means to perform as Americans.

**Eng 448:01 Special Topics in 20th & 21st Century British Literature:
Blitzed: British Culture of the Second World War
(CAPSTONE)**
I. Whittington T TH 11:00-12:15
iwhittin@olemiss.edu

This capstone course sheds light on a brief and turbulent moment in British literary history: the Second World War. While the 1939-1945 conflict is often remembered as “The People’s War,” in which a plucky island nation banded together to defeat the Nazis and build a fairer society post-war, the truth is more complex. This course will consider how mythologies of wartime solidarity tended to paper over considerable social fractures of region, class, gender, and race, while still providing British citizens with a meaningful future towards which they might labor. Our objects of focus will mostly be prose fiction (by authors such as Elizabeth Bowen, Graham Greene, and Evelyn Waugh) but we will also include some poetry (by Louis MacNeice, T.S. Eliot, and others), film (by directors including Charlie Chaplin and Humphrey Jennings), and radio.

**Eng 468:01 Major African American Writers:
Malcolm/Martin/Barack**
P. Alexander T TH 11:00-12:15
pealexan@olemiss.edu

****This course is cross-listed with African American Studies 468****

Malcolm X and Martin Luther King, Jr. They are two of the most iconic, charismatic, and anthologized Black male orators of the past half century. As we approach the third decade of the twenty-first century, their speeches, autobiographical writings, letters, essays, and political visions continue to make headlines, inspire book manuscripts and mass movements, and expand the field of African American literary studies. Now, at a moment in U.S. history marked by the prizewinning literary production of another alluring Black male orator—the 44th U.S. President Barack Obama—the time is particularly ripe to revisit works by and about Malcolm and Martin with a more critical eye.

In this course, we will analyze the speechmaking techniques and self-writing practices of Malcolm, Martin, and Barack, as well as the reception of these techniques and practices in literary, scholarly, and pop culture discourses. We will examine famous and obscure works by these African American male orators, paying careful attention to how conventional notions of the American Dream, freedom, justice, criminality, racism, racial uplift, nationhood, and Black identity are conceptualized anew in works authored by and about these figures.

Readings and screenings include Malcolm’s speeches, “20 Million Black People in a Political, Economic, and Mental Prison,” “Message to the Grassroots,” and “The Ballot or the Bullet,”

The Autobiography of Malcolm X, and Spike Lee’s film *Malcolm X*; Martin’s speeches, “I Have a Dream,” “A Time to Break Silence,” and “I See the Promised Land,” and Ava DuVernay’s film on King and the Civil Rights

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Movement, Selma; and Barack Obama’s speeches, “The Great Need of the Hour” and “A More Perfect Union,” and his autobiography, *Dreams from My Father*.



University Writing Center Services

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

Department of English

Undergrad Course

Descriptions

Fall 2020:

Regional Campuses

DeSoto Campus

Eng 299 Introduction to Literary Studies
J. Lightweis-Goff MW 1:00-2:15
jlg@olemiss.edu

**** Required course for the English major****

This gateway course prepares students for upper-division course work in English by emphasizing the methods of close reading and textual analysis and by developing students' writing and research skills. The course is required for all English majors. This section of English 299 begins by providing a social history of the "close reading" – the genre developed for literary instruction during the mid-century expansion of higher education in America. Afterward, we practice this skill on Herman Melville's *The Confidence Man, His Masquerade* (1857). Set on April Fools' Day on a riverboat somewhere between St. Louis and New Orleans, this novel is, according to the twentieth-century novelist Philip Roth, the key to understanding American history and contemporary politics.

Eng 310:01
J. Lightweis-Goff

Introduction to Cinema Studies
T 6:00-8:30 pm
jlg@olemiss.edu

****Fulfills Early Modern Literatures Requirement****

The medium of cinema, with a history stretching from the beginning of the twentieth century to the present, shapes our perceptions of history and culture with an influence that far exceeds its comparative youth. This course treats the history and technology of cinema, investigating influential film criticism as well as other visual media with strong relationships to that history (e.g. television, the photograph). Though our course includes, as the University of Mississippi catalog says, lectures and screenings, it also asks that students participate in course conversation and produce strong prose that moves beyond the simple tasks of summarizing and narrating "what happens" at the movies. Assignments for this class ask, instead, that you consider how features like plot and characterization happen on screen through the technology of the close-up, the edit, and the cut. Reading for the class will primarily happen during our weekly meeting, where "social reading" helps us to structure participation and shape our thoughts on the films we experience together.

Eng 322:01

Studies in Medieval Literature: Grail Legends in
Medieval Literature and Modern Pop Culture

M. Hayes

T TH 9:30-10:45
(Broadcast by compressed video)
hayes@olemiss.edu

**** Fulfills Medieval Literatures Requirement ****

"The Holy Grail" has definitive significance as the cup used at the Last Supper and, to the modern secular mind, any goal that is diligently pursued. Thus, it's surprising how grail legends, while retaining certain basic elements, differ quite dramatically from each other. Over the course of the term, we will seek to explain the significance behind the legend's adaptations over the centuries while looking at each version of the legend as part of a larger tradition. To that end, we will work to situate these texts within their cultural contexts, that is, to see where each author is coming from and why they chose the grail legend as the best vehicle for their story. Medieval texts will include the Irish legend of *The Prophetic Ecstasy of the Phantom*, Chrétien de Troyes's *Story of the Grail*, Wolfram von Eschenbach's *Parzival*, and the anonymously-authored *Queste del Saint Graal*. Modern texts will include Bernard Malamud's novel *The Natural* and films such as *Monty Python and the Holy Grail* and *The Fisher King*. Evaluations will be based on reading quizzes, short response papers (ca. 2 p.), a longer paper (6p.), a midterm exam, and a final exam. This course satisfies the pre-1500 requirement for English majors. It counts toward the Minor in Medieval Studies.

Eng 324:01 Shakespeare
S. Holt T TH 1:00-2:15 pm
shodges@olemiss.edu
**** Fulfills Early Modern Literatures Requirement****

In this course students are to gain a general and detailed knowledge of selected plays, an understanding of Shakespeare's language and Elizabethan society, as well as an appreciation of the continuing significance of the plays in current popular culture. The plays we study will include *Much Ado About Nothing*, *The Taming of the Shrew*, *The Merchant of Venice*, *Henry V*, *Hamlet*, *Othello*, and *The Tempest*. Assignments include weekly quizzes, two short papers involving research, and a final exam.

Eng 491:01-02 Special Topics in Gender and Literature
A. Moore M 6:00-8:30 pm
amoore@olemiss.edu
****Cross-listed with Gender Studies 491****
****There is a CAPSTONE option for this course****
****Fulfills Counter-Canons & Critical Issues Requirement****

English 491 is a senior-level course that focuses on the various images of women and men found in literature written by both genders, and on critical theories of sex and gender. Of course, such a broad description is rather impractical as no class can adequately cover all the important works ever written about gender. To narrow the field a bit, this course will concentrate on American and British works written from the 1920s to present day. Because constructions of gender change across time and space we will read both fictional and theoretical works that represent different cultures and regions. Texts include works by Hemingway, Woolf, Gaines, Allende, Winterson, and Eugenides

Tupelo Campus

Eng 299 Introduction to Literary Studies
J. Lightweis-Goff MW 1:00-2:15
jlg@olemiss.edu (Broadcast by compressed video)
**** Required course for the English major****

This gateway course prepares students for upper-division course work in English by emphasizing the methods of close reading and textual analysis and by developing students' writing and research skills. The course is required for all English majors. This section of English 299 begins by providing a social history of the "close reading" – the genre developed for literary instruction during the mid-century expansion of higher education

in America. Afterward, we practice this skill on Herman Melville's *The Confidence Man*, *His Masquerade* (1857). Set on April Fools' Day on a riverboat somewhere between St. Louis and New Orleans, this novel is, according to the twentieth-century novelist Philip Roth, the key to understanding American history and contemporary politics.

Eng 307: 01 Introduction to Literary Criticism and Theory
S. Holt T TH 3:00-4:15
shodges@olemiss.edu

ENG 307 is an introduction to literary criticism that surveys the major theoretical developments in the study of literature. Starting with Plato's and Aristotle's theories of art, we will examine theoretical approaches to literature that address such questions as "What is the nature of literature, and what is its value? What is an artist/author? And what are the relationships between literary texts, authors, readers, and society?" In addition to learning the key ideas and terminology of various theoretical traditions, we will engage in literary criticism ourselves by applying these theories to the critical analysis of a selected literary text—Charles Dickens's novel *Great Expectations*. In this manner, we'll practice reading literature from different critical approaches, including psychoanalytic, Marxist, feminist, postcolonial, ecocritical, and poststructuralist perspectives. Students will apply and assess various interpretive theories through class discussions, weekly discussion board assignments, and a research project.

Eng 322:01 Studies in Medieval Literature: Grail Legends in Medieval Literature and Modern Pop Culture
M. Hayes T TH 9:30-10:45
(Broadcast by compressed video)
hayes@olemiss.edu
**** Fulfills Medieval Literatures Requirement ****

"The Holy Grail" has definitive significance as the cup used at the Last Supper and, to the modern secular mind, any goal that is diligently pursued. Thus, it's surprising how grail legends, while retaining certain basic elements, differ quite dramatically from each other. Over the course of the term, we will seek to explain the significance behind the legend's adaptations over the centuries while looking at each version of the legend as part of a larger tradition. To that end, we will work to situate these texts within their cultural contexts, that is, to see where each author is coming from and why they chose the grail legend as the best vehicle for their story. Medieval texts will include the Irish legend of *The Prophetic Ecstasy of the Phantom*, Chrétien de Troyes's *Story of the Grail*, Wolfram von Eschenbach's *Parzival*, and the anonymously-authored *Queste del Saint Graal*. Modern texts will include Bernard Malamud's novel *The Natural* and films such as *Monty Python and the Holy Grail* and *The Fisher King*.

Evaluations will be based on reading quizzes, short response papers (ca. 2 p.), a longer paper (6p.), a midterm exam, and a final exam. This course satisfies the pre-1500 requirement for English majors. It counts toward the Minor in Medieval Studies.

Eng 324:01 Shakespeare
S. Holt T TH 1:00-2:15 pm
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**** Fulfills Early Modern Literatures Requirement****

In this course students are to gain a general and detailed knowledge of selected plays, an understanding of Shakespeare's language and Elizabethan society, as well as an appreciation of the continuing significance of the plays in current popular culture. The plays we study will include *Much Ado About Nothing*, *The Taming of the Shrew*, *The Merchant of Venice*, *Henry V*, *Hamlet*, *Othello*, and *The Tempest*. Assignments include weekly quizzes, two short papers involving research, and a final exam.

Eng 491:01-02 Special Topics in Gender and Literature
A. Moore T 6:00-8:30 pm
amoore@olemiss.edu
****Cross-listed with Gender Studies 491****
****There is a CAPSTONE option for this course****
****Fulfills Counter-Canons & Critical Issues Requirement****

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Grenada Campus

Eng 299 Literary Interpretation
J. Lightweis-Goff MW 1:00-2:15
(Broadcast by compressed video)
jlg@olemiss.edu

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Eng 322:01 Studies in Medieval Literature: Grail Legends in Medieval Literature and Modern Pop Culture
M. Hayes T TH 9:30-10:45
(Broadcast by compressed video)
hayes@olemiss.edu
**** Fulfills Medieval Literatures Requirement ****

"The Holy Grail" has definitive significance as the cup used at the Last Supper and, to the modern secular mind, any goal that is diligently pursued. Thus, it's surprising how grail legends, while retaining certain basic elements, differ quite dramatically from each other. Over the course of the term, we will seek to explain the significance behind the legend's adaptations over the centuries while looking at each version of the legend as part of a larger tradition. To that end, we will work to situate these texts within their cultural contexts, that is, to see where each author is coming from and why they chose the grail legend as the best vehicle for their story. Medieval texts will include the Irish legend of *The Prophetic Ecstasy of the Phantom*, Chrétien de Troyes's *Story of the Grail*, Wolfram von Eschenbach's *Parzival*, and the anonymously-authored *Queste del Saint Graal*. Modern texts will include Bernard Malamud's novel *The Natural* and films such as *Monty Python and the Holy Grail* and *The Fisher King*. Evaluations will be based on reading quizzes, short response papers (ca. 2 p.), a longer paper (6p.), a midterm exam, and a final exam. This course satisfies the pre-1500 requirement for English majors. It counts toward the Minor in Medieval Studies.

Eng 386:01 Gender on Film
B. Rea M 6:00-8:30 pm
rrea@olemiss.edu
****Cross-listed with Gender Studies 386****

Booneville Campus

Eng 299 **Introduction to Literary Studies**
J. Lightweis-Goff **MW 1:00-2:15**
 (Broadcast by compressed video)

jljg@olemiss.edu

**** Required course for the English major****

This gateway course prepares students for upper-division course work in English by emphasizing the methods of close reading and textual analysis and by developing students' writing and research skills. The course is required for all English majors. This section of English 299 begins by providing a social history of the "close reading" – the genre developed for literary instruction during the mid-century expansion of higher education in America. Afterward, we practice this skill on Herman Melville's *The Confidence Man, His Masquerade* (1857). Set on April Fools' Day on a riverboat somewhere between St. Louis and New Orleans, this novel is, according to the twentieth-century novelist Philip Roth, the key to understanding American history and contemporary politics.

Eng 322:01 **Studies in Medieval Literature: Grail Legends in**
 Medieval Literature and Modern Pop Culture
M. Hayes **T TH 9:30-10:45**
 (Broadcast by compressed video)

hayes@olemiss.edu

**** Fulfills Medieval Literatures Requirement ****

"The Holy Grail" has definitive significance as the cup used at the Last Supper and, to the modern secular mind, any goal that is diligently pursued. Thus, it's surprising how grail legends, while retaining certain basic elements, differ quite dramatically from each other. Over the course of the term, we will seek to explain the significance behind the legend's adaptations over the centuries while looking at each version of the legend as part of a larger tradition. To that end, we will work to situate these texts within their cultural contexts, that is, to see where each author is coming from and why they chose the grail legend as the best vehicle for their story. Medieval texts will include the Irish legend of *The Prophetic Ecstasy of the Phantom*, Chrétien de Troyes's *Story of the Grail*, Wolfram von Eschenbach's *Parzival*, and the anonymously-authored *Queste del Saint Graal*. Modern texts will include Bernard Malamud's novel *The Natural* and films such as *Monty Python and the Holy Grail* and *The Fisher King*. Evaluations will be based on reading quizzes, short response papers (ca. 2 p.), a longer paper (6p.), a midterm exam, and a final exam. This course satisfies the pre-1500 requirement for English majors. It counts toward the Minor in Medieval Studies.



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