

# Department of English

## Undergrad Course Descriptions-Oxford

### Campus

### *Fall 2022*

<u>Required hours</u>	<u>Category</u>	<u>Courses offered <i>during Fall 2022</i> that fulfill the category</u>
3	Literary Interpretation	Eng 299
3	Literatures of the Medieval and Early Modern Periods	Eng 321, 324, 427
3	Literature of the 18th and 19th Centuries	Eng 343, 431, 434
3	Diverse Perspectives	Eng 307, 366, 370, 382, 386, 389, 473
	Capstone Courses	Eng 434, 473
<i>Optional Emphases</i>	Writing, Editing, and Publishing	Eng 199, 301, 302, 308, 400, 401
	Creative Writing	Eng 199, 301, 302, 400, 401
	Literature, Justice, & Society	Eng 307, 366, 370, 382, 386, 389, 473

**Eng 199:1**                    **Introduction to Creative Writing (Honors)**  
**E. Spencer**                    **MWF 9-9:50**  
[espence@olemiss.edu](mailto:espence@olemiss.edu)

This class will introduce students to the joys of writing poems, stories, and essays. We'll seek to become familiar with some classics of the three genres and learn techniques and terms which will help us discuss and produce our own pieces of literature. We'll workshop drafts in class, with a heavy emphasis on revision. Our final project will be a mini portfolio of imaginative writing, and students will be well prepared for single-genre creative writing classes.

**Eng 199:2**                    **Introduction to Creative Writing**  
**Early**                            **WEB**  
[tdearly@olemiss.edu](mailto:tdearly@olemiss.edu)

Students will be introduced to different creative writing genres.

**Eng 199:3**                    **Introduction to Creative Writing**  
**B. Hobbs**                    **T TH 1-2:15**  
[vhobbs@olemiss.edu](mailto:vhobbs@olemiss.edu)

Students will be introduced to different creative writing genres.

**Eng 199:4**                    **Introduction to Creative Writing**  
**E. Spencer**                    **MWF 12-12:50**  
[espence@olemiss.edu](mailto:espence@olemiss.edu)

This class will introduce students to the joys of writing poems, stories, and essays. We'll seek to become familiar with some classics of the three genres and learn techniques and terms which will help us discuss and produce our own pieces of literature. We'll workshop drafts in class, with a heavy emphasis on revision. Our final project will be a mini portfolio of imaginative writing, and students will be well prepared for single-genre creative writing classes.

**Eng 199:5**                    **Introduction to Creative Writing**  
**B. Hobbs**                    **T TH 2:30-3:45**  
[vhobbs@olemiss.edu](mailto:vhobbs@olemiss.edu)

Students will be introduced to different creative writing genres.

**Eng 220:1**                    **Survey in Literary History**  
**J. Solinger**                    **MW 10-10:50**  
[solinger@olemiss.edu](mailto:solinger@olemiss.edu)

A fast-moving interdisciplinary survey of literature focusing on the experiences, ethics, and challenges of leadership from ancient times to the present. We'll study a wide range of texts in different literary traditions, from short stories featuring successful underdogs and unusual heroes to poetry written to inspire and move people to films and plays about bad and dangerous leaders. If you want to become a better reader and leader, take this fun and practical introduction to literary analysis. Questions about the course? Text Professor Solinger at (662) 832-6772.

**Eng 220:2**                    **Survey in Literary History: Literature and Economics**  
**S. MacKenzie**                    **T TH 9:00-10:00**  
[smack@olemiss.edu](mailto:smack@olemiss.edu)

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

**Eng 220:3**                    **Survey in Literary History**  
**Kamps**                    **T TH 12:00-12:50**  
[ekamps@olemiss.edu](mailto:ekamps@olemiss.edu)

This course will explore the emergence of the modern subject or "self" in literature. For some time it has been a topic of considerable debate as to when and how the modern self first emerged. Without assuming in advance that we'll find the definitive answer, we will examine a wide range of texts (lyric poetry, epic poetry, prose, and drama) to see how they approach questions of self-awareness, self-fashioning, doubleness, gender, sexuality, race, religion, and power.

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

Eng 299:1  
Spencer  
Introduction to Literary Studies  
T TH 9:30-10:45  
[espence@olemiss.edu](mailto:espence@olemiss.edu)

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

Eng 299:2  
K. Lechler  
Introduction to Literary Studies  
MWF 11-11:50  
[kalechle@olemiss.edu](mailto:kalechle@olemiss.edu)

Myths and Mythmaking will use classic myths and contemporary retellings as a laboratory for understanding the nature and function of literature, as well as the types of questions that literary criticism seeks to answer. This class, designed to prepare students for upper-division coursework in English, will examine three major literary genres—fiction, poetry, and drama—while building students' critical vocabularies and textual analysis skills. We will also examine the aims and conventions of the literary critical essay. The two associated paper assignments will develop the writing and research skills required of literary studies. Along the way, we will become more creative and critical thinkers, more effective writers, and more resourceful scholars.

Eng 301:1  
B. Hobbs  
Poetry Workshop  
T TH 11-12:15  
[vhobbs@olemiss.edu](mailto:vhobbs@olemiss.edu)

In this poetry class, we will read and write about poetry. Thematically, we will focus on works that are either ekphrastic (poems about art) or works about the natural world (nature frequently appears in art). We will review vocabulary words useful in discussing and crafting poetry, then read and discuss anthologies of poetry. After we enjoy the works of established poets, we will write our own poems and discuss them in workshops. Grades will accumulate through a vocabulary quiz, a midterm review, and a final portfolio which is worth 70% of your grade. For writing content, we will visit the University Museum (likely more than once) for exploring paintings, sculpture, photography, textiles, prints, and ancient artifacts. As a class, we will also build our own digital gallery of animal and plant photography. In terms of learning about prosody, you can expect to write at least two of these metrical forms: sonnet, villanelle, pantoum, ghazal, sestina.

**Eng 302:1**            **Beginning Fiction Workshop**  
**T. Franklin**        **T TH 9:30-10:45**  
[tfrankli@olemiss.edu](mailto:tfrankli@olemiss.edu)

Students will read published short stories and write and critique original fiction.

**Eng 302:1**            **Fiction Workshop**  
**M. Bondurant**      **MWF 11:00-11:50**  
[mrbondur@olemiss.edu](mailto:mrbondur@olemiss.edu)

Students will study and practice the craft of fiction.

**Eng 306:1**            **History of the English Language**  
**M. Hayes**            **MWF 9:00-9:50**  
[hayes@olemiss.edu](mailto:hayes@olemiss.edu)

This course is a general introduction to the history of the English language.

**Eng 307:1**            **Introduction to Literary Criticism and Theory**  
**D. Stout**             **MWF 10-10:50**  
[dstout@olemiss.edu](mailto:dstout@olemiss.edu)

This course is an overview of influential movements in literary criticism and theory.

**Eng 308:1**                    **Intro to Editing, Writing, and Publishing for the Digital Age**  
**D. Parsons**                    **MWF 12-12:50**  
[djparson@olemiss.edu](mailto:djparson@olemiss.edu)

Introduction to Editing, Writing, and Publishing For the Digital Age: 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 310:1**                    **Introduction to Cinema Studies**  
**B. Boyle**                    **T TH 1-2:15**  
[wboyle@olemiss.edu](mailto:wboyle@olemiss.edu)

This course is an overview of cinema history and an introduction to the study of cinema form and criticism. It examines the cultural and psychological effects of movie-watching over the past 100+ years, analyzing a variety of genres and movements within the medium, including German Expressionism, American gangster films, pre-Code cinema, screwball comedies, film noir, French New Wave, Italian neorealism, folk horror, New Hollywood, the L.A. Rebellion, and more. It is a lecture/discussion course with weekly film showings.

**Eng 321:1**                    **Literature of Medieval Europe**  
**S. Baechle**                    **T TH 4-5:15**  
[sbaechle@olemiss.edu](mailto:sbaechle@olemiss.edu)

Students will examine European literary tradition from late antiquity through the late middle ages; works from several different languages will be read in translation.

**Eng 324:1**                    **Shakespeare Updated**  
**K. Raber**                    **MWF 11-11:50**  
[kraber@olemiss.edu](mailto:kraber@olemiss.edu)

In this class we will read a small selection of Shakespeare's plays (*Twelfth Night*, *Othello*, *King Lear*, *Richard II*, *The Tempest*), but we will read them in great depth. Our main objective will be to plumb the plays for what they can say with respect to recent concerns in our world, concerns about race, about sexuality, about the environmental crisis we face, about our political divisions and so on. We will consider not only the plays themselves, but some of the

ways they have been adapted or interpreted recently to address these issues. Students will have options for graded assignments, ranging from traditional quizzes and papers, to more creative efforts.

**Eng 343:1**                    **21<sup>st</sup> Century Jane Austen**  
**J. Solinger**                    **MW 3-4:15**  
[solinger@olemiss.edu](mailto:solinger@olemiss.edu)

Jane Austen fans, aka Janeites!!! People who like to read some of the “great books”!!! Pop culture enthusiasts!!! Social-media mavens and influencers!!! Lovers of comedy!!! Anglophiles!!! Critics of Anglophilia!!! Lovers of satire!!! Lovers of love stories!!! Aspiring podcasters, YouTubers, and BookTokers!!!

If you fall into one of these categories, this literature seminar is for you. We’re going to read three novels by the classic English novelist, Jane Austen: *Northanger Abbey*, *Sense and Sensibility*, and *Pride and Prejudice*. We’ll read some of the best literary criticism focused on Austen, and we’ll both study and dip our toes in the wild waters of 21st-century Austen fan culture. Like the Harry Potter books, the Star Wars films, and the Marvel Cinematic Universe, Jane Austen’s books have long inspired super fans and super-fan experiences. This class will offer students the opportunity to virtually participate in these communities and experiences through Jane-Austen-Society-of-North-America programs. In keeping with our seminar’s unconventional focus, students will have the freedom to produce and disseminate their own, original pop-cultural and literary analysis in print, digital and social media. This is your chance to generate Austen-related content for an expansive audience. Whatever your major is, join us if you crave intellectual stimulation and want to build your resume. Questions about the course? Text Professor Solinger at (662) 832-6772.

**Eng 349:1**                    **Studies in Modern\Contemporary Genres: India in English**  
**M. Bhagat-Kennedy** **MW 3-4:15**  
[mbk@olemiss.edu](mailto:mbk@olemiss.edu)

This course examines the emergence of India as a theme in twentieth-century English fiction. We will consider a range of texts, both fiction and non-fiction, written about India by Indian and non-Indian writers. We will examine the historical contexts for the India-British colonial relationship, particularly the impact of British imperialism. Authors will include Rudyard Kipling, Rabindranath Tagore, M.K. Gandhi, E.M. Forster, Salman Rushdie, Arundhati Roy, among others.

Eng 355:1                   **Studies in Southern Literature: Reading the Immigrant South**  
S. Sundar                   T TH 8-9:15  
[engl@olemiss.edu](mailto:engl@olemiss.edu)

This course explores contemporary voices in immigrant Southern literature. Students will consider the forces of alienation, land, and memory (both in characters' native and adopted communities), as well as the shifting and complex notions of what it means to be a Southerner. Authors will include Gabriela Garcia, Yaa Gyasi, Eric Nguyen, and Monique Truong.

Eng 366:1                   **African American Science Fiction Literature**  
D. Harriell                   T TH 12-1:15  
[harriell@olemiss.edu](mailto:harriell@olemiss.edu)

**\*\* Cross Listed with AAS 366 \*\***

Students will study African American science fiction and speculative fiction.

Eng 370:1                   **Studies in World Literatures**  
T. Alabi                    T TH 2:30-3:45  
[alabi@olemiss.edu](mailto:alabi@olemiss.edu)

In this course, we will study texts from all the continents of the world in relation to the cultural, political, social, and aesthetic concerns of writers and their communities. We will start by studying some terms and concepts for studying world literature. We will then examine the unique qualities of texts produced by different international communities, strategies for studying world cultures through literature, how texts and authors write and re-write themselves and other cultures, and how issues raised in the texts are different and comparable. Since our course covers the whole world, we will be selective in our primary texts. We will discuss some texts and refer to others. Texts for study will include William Shakespeare's *The Tempest*, Mohsin Hamid's *Moth Smoke*, Gabriel Garcia Marquez's *Love in the Time of Cholera*, Wole Soyinka's *Death and the King's Horseman*, Maya Angelou's *I know why the Caged Bird Sings*, Patrick White's *A Fringe of Leaves*, and Keri Hulme's *The Bone People*.

Eng 382                    **Introduction to Gender and Sexuality Studies**  
D. Kreisel                MWF 1-1:50

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

**\*\* Cross Listed with GST 382 \*\***

This course is an introduction to the theory, scholarship, and critical approaches to the study of gender and sexuality studies.

**Eng 386:1**                    **Invisible Women and Difficult Men in the Golden Age of Television**  
**Lightweis-Goff**            **WEB**  
[jlg@olemiss.edu](mailto:jlg@olemiss.edu)

**\*\* Cross Listed with GST 386 \*\***

Cinema was born in the same generation as psychoanalysis. These two seemingly disparate fields are, in the early twentieth century, interested in many of the same questions: how do we look at one another? How do we observe ourselves? With whom do we identify? How does it feel to desire? In 1975, the film critic Laura Mulvey fused these two disciplines by noting their shared interest in gender: "In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female.... The presence of woman is an indispensable element of spectacle in normal narrative film, yet her visual presence tends to work against the development of a story line, to freeze the flow of action in moments of erotic contemplation." In short, cinema – a medium seemingly developed to tell stories – dissolves at the spectacle of women and fails to represent the interior lives. Women become, instead, bodies without minds or consciousness.

This course explores key theories of gender and cinema, extending early writing on film to consider broader thinking about gender, sexuality, and emerging trans\* identities on screen. Our screenings are mostly drawn from the so-called "The Golden Age of Television" (1999 - 2012). Writing for this class includes a collaboratively written essay, a "late-term midterm" (more or less, a combination of a final and midterm), and a final essay. Though our course includes lectures and screenings, it also asks that students participate in course conversation and produce strong prose that moves beyond the simple task of summarizing and narrating "what happens" at the movies. Assignments for this class ask, instead, that we 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 meetings – whether that is in person or on Zoom – where "social reading" helps us to structure participation and shape our thoughts on the films we experience together.

This is a hybrid online class, with a mixture of in-person and virtual meetings. A full schedule will be available on the first day of class, which meets in person. Keeping track of disparate modalities and in-person obligations will require students cultivate organization and self-management. I invite questions at [jlg@olemiss.edu](mailto:jlg@olemiss.edu).

**Eng 389:1**                    **Studies in American Environmental Literature**  
**Nezhukumatathil**        **T TH 11-12:15**  
[anezhuk@olemiss.edu](mailto:anezhuk@olemiss.edu)

We will investigate what is environmental literature by examining major trends that have shaped how writers have understood their environments historically, and we will consider how those trends continue to influence our feelings towards, and understandings of this planet. By using literary analysis and investigating literary history we will use the course texts to distinguish a set of shared tropes and shared concerns that characterize environmental literature. We will identify strategies through which poets, fiction writers, and essayists have addressed environmental questions through the form and content of their works. Finally through the close reading, critical thinking, and analytical writing required in this course, we will investigate the extent to which literary and cultural forms shape the ways that people engage their beliefs about the right and wrong uses of, and attitudes toward, the natural world. From John Muir's riding out a mountain storm in the branches of a lofty Douglas spruce to Robin Wall Kimmerer's exploration of Native American land-wisdom, we will focus on a survey of American nature writing and actual first-hand explorations of nature through various short field experiences.

**Eng 400:1**                    **Advanced Poetry Workshop**  
**Nezhukumatathil**        **T TH 2:30-3:45**  
   [anexhuk@olemiss.edu](mailto:anexhuk@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 401:1**                    **Advanced Fiction Workshop**  
**D. Philyaw**                **T TH 1-2:15**  
   [engl@olemiss.edu](mailto:engl@olemiss.edu)

Taught by the 2022-2023 Visiting Grisham Writer in Residence, Deesha Philyaw. This course is an advanced study and practice of the craft of fiction.

**Eng 427:1**                    **Shakespeare on Film**  
**Kamps**                        **T 4:00-7:00**  
                                      [egkamps@olemiss.edu](mailto:egkamps@olemiss.edu)

Although we commonly read Shakespeare's plays in an academic setting, this class seeks to remind us that the plays are meant to be performed. To that end we'll study and analyze a number of 20th- and 21st century filmic representations of the plays. We'll start in the silent film era and work our way into the 21st century. We will focus heavily on filmic technique: camera techniques, editing, sound, lighting, setting, and effects. Our ultimate objective will be to form a better understanding of how a director's employment of different techniques shapes the meaning of the plays. Some prior knowledge of Shakespeare's plays will be helpful. We'll examine films by Laurence Olivier, Kenneth Branagh, Oliver Parker, Michael Hoffman, Trevor Nunn, Orson Welles, Michael Radford, Rupert Goold, Justin Kurzel, Roman Polanski, Franco Zeffereilli, and others. Plays/films up for consideration are Richard III, A Midsummer Night's Dream, Hamlet, Romeo and Juliet, The Merchant of Venice, Macbeth, Much Ado about Nothing, Othello, Henry V.

**Eng 431:1**                    **Special Topics in 18<sup>th</sup> Century Literature: Ridiculous to Sublime: What was Funny in the 18<sup>th</sup> Century?**  
**MacKenzie**                    **T TH 11-12:15**  
                                      [smack@olemiss.edu](mailto: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 434:1**                    **Literatures of American Exceptionalism**  
**P. Reed**                        **T TH 9:30-10:45**  
                                      [preed@olemiss.edu](mailto:preed@olemiss.edu)

**\*\* Fulfills Capstone Requirement \*\***

This course examines the literary formulations of "American Exceptionalism," the broad idea that the United States has been a unique entity, with its own history, its own rules, and its own political and cultural formations, distinct and above the rest of the world. This class will examine a series of literary and scholarly texts that show and discuss this idea and its implications for American and global cultures. This class will read a variety of literary texts by early Americans, including, for example, John Smith's account of the Pocahontas story, the Puritans' accounts of their "city on a hill," Ben Franklin's account of eighteenth-century self-fashioning, as well as the vigorous rejoinders by Native Americans such as Sampson Occom, African American authors such as

Phillis Wheatley and William Wells Brown, and women writers such as Susanna Rowson, Abigail Adams, and others. Fulfilling the capstone requirement and the 18th/19th-century requirements, this course requires a longer research paper on selected readings and themes from the course.

**Eng 458:1**                    **Southern Environmental Writing**  
**J. Watson**                    **T TH 4-5:15**  
[jwatson@olemiss.edu](mailto:jwatson@olemiss.edu)

A reading and discussion course for English and Southern Studies majors and Environmental Studies minors. We will focus on fiction (including graphic novel and cli-fi), travel writing, memoir, nature writing, podcast, and film from a more than 200-year-old tradition of writing and thinking about the nonhuman and human environments of the U.S. South. Along the way we will tackle such issues as the aesthetic and political challenges of environmental representation; human and nonhuman histories of the land; environmental justice and environmental racism; environmental affect and emotion; queer ecology; and the aesthetics and politics of the Anthropocene. Writing assignments include online reader-response journals, 5-page environmental awareness exercise, 5-7-page critical essay, 10-12-page research project, and a comprehensive final exam. The syllabus will be drawn from the following possibilities (it will not include all of them): John James Audubon, ornithological biographies and portraits from *Birds of America*; John Muir, *A Thousand Mile Walk to the Gulf*; Charles Chesnutt, selected conjure tales; 1927 Mississippi River flood narratives by Richard Wright and William Alexander Percy and “flood blues” songs by Bessie Smith, Memphis Minnie and Kansas Joe McCoy, and Charley Patton; William Faulkner, *Go Down, Moses*; James Dickey, *Deliverance*; Linda Hogan, *Power*; Janisse Ray, *Ecology of a Cracker Childhood*; Chris Neufeld, *A.D.—New Orleans after the Deluge*; Jesmyn Ward, *Salvage the Bones*; Behn Zeitlin, dir., *Beasts of the Southern Wild*; Beth Stephens, dir., *Goodbye Gauley Mountain: An Eco-Sexual Love Story*; Jeff VanderMeer, *Annihilation*; Brian Reed, *S-Town*.

**Eng 473:1**                    **Prison and the Literary Imagination**  
**P. Alexander** T TH 1-2:15  
[pealexan@olemiss.edu](mailto:pealexan@olemiss.edu)

**\*\* Cross Listed with AAS 473 \*\***  
**\*\* Fulfills Capstone Requirement \*\***

With well over 2 million people behind bars in the United States, imprisonment is quickly becoming an ordinary experience “in the land of the free.” In this course, participants explore how writers of twentieth century African American literature depict prison life, and more broadly, how they confront ethical issues related to the U.S. criminal justice system. We will focus on narratives produced about and from peon camps, county jails, state penitentiaries, high-security facilities, plantation prisons, and death row cells from a wide range of narrative forms—including the short story, novel, poem, letter, essay, and autobiography.

We will juxtapose our literary engagement with prison life with photographic and cinematic prison narratives, paying careful attention to how authors of African American literature complicate debates and expand studies on policing, racial profiling, state violence, gendered social control, discriminatory sentencing, indefinite solitary confinement, racialized prisoner abuse, and the increasingly punitive and privatized U.S. prison system. Literary texts that we will study include Chester Himes's short story "To What Red Hell," novels like Richard Wright's *Native Son*, Octavia Butler's *Kindred*, and Ernest Gaines's *A Lesson Before Dying*, the poems of Etheridge Knight, Martin Luther King, Jr.'s "Letter from Birmingham Jail," the prison letters of George Jackson, the autobiographical writings of Malcolm X, Angela Y. Davis, Assata Shakur, and Robert Hillary King, and the essays of Mumia Abu-Jamal. As we read, we will take up the following questions: How do African American literary works challenge and/or reinforce traditional (hi)stories of imprisonment? Juxtaposed with photographic, televisual, and cinematic prison narratives, do African American literary portrayals of prison/prisoner life glamorize, demonize, or humanize the imprisoned? How might African American literature contribute to cross-disciplinary discussions about mass incarceration, radical prison reform, abolition feminism, and prison abolition? To aid us in these queries, we will have the opportunity to examine clips from documentaries on Angela Y. Davis, Robert Hillary King, and Mumia Abu-Jamal, images from Deborah Luster's photographic collection *One Big Self: Prisoners of Louisiana*, selections from an incarcerated women's zine titled *Tenacious*, and essays by two critical prison studies scholars: Angela Y. Davis and Victoria Law.



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