

Department of English

Undergrad Course Descriptions-

Regional Campuses

Fall 2022

Required hours	Category	Courses offered <i>during Semester Year</i> that fulfill each category
3	Literary Interpretation	Eng
3	Literature of the Medieval Period	Eng
3	Literature of the Early Modern Period	Eng
3	Literature of the 18th and 19th Centuries	Eng
3	Literature of the 20th and 21st Centuries	Eng
3	Counter-Canon and Critical Issues	Eng
	Capstone Courses	Eng 411:2

Eng 314:1 **The Cinematic South**
Lightweis-Goff **T 6:00-8:30 (Desoto Campus)**
jljg@olemiss.edu

Course description here.

Eng 314:1 **The Cinematic South**
Lightweis-Goff **M 6:00-8:30 (Tupelo Campus)**
jljg@olemiss.edu

In 1999, literary critics Dana Nelson and Houston Baker called for a “new southern studies” that challenged notions of the region as unchanging, static, rural, and traditionalist. This course uses film and visual cultures to locate the varyingly “New” Souths that have emerged in the twenty years since Nelson and Baker’s call. We screen film and television not simply for the pleasures of visual spectacle, but to locate popular interventions against fixed notions of the South, with particular interest in the diversity of a region that extends from the provincial North Carolina mountain towns in Phil Morrison’s *Junebug* (2005) to the down-and-out Memphis of Jim Jarmusch’s *Mystery Train* (1989). Writing for this class includes a single-authored visual analysis of a film or television show, a midterm, and a collaboratively-written final paper that locates “new keywords” for the study of the south.

Eng 324:1 **Shakespeare**
S. Holt **T TH 1:00-2:15 (Desoto Campus)**
shodges@olemiss.edu

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 324:1 **Shakespeare**
S. Holt **W 6-8:30 (Tupelo Campus)**
shodges@olemiss.edu

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Eng 370:1 **Studies in World Literature**
Moore **TH 6-8:30 (Desoto)**
amoore@olemiss.edu

English 370 is a junior-level seminar that focuses on important world authors and texts. Since this focus is a broad one, with possible texts ranging from antiquity to the present, and from many far-flung geographical regions, we will narrow our focus by looking at works from two specific cultures: India and Africa. By examining works from pre-colonial times, colonial reigns, and the postcolonial era, changing attitudes from within and outside of a region will be evident, along with the shifts in literary themes and styles across time. Texts will include poems, short stories, novellas, and essays from *The Bedford Anthology of World Literature Book 6: The Twentieth Century, 1900-The Present*, Rudyard Kipling's *The Man Who Would Be King & Other Stories*, and *Interpreter of Maladies* by Jhumpa Lahiri.

Eng 370:1 **Studies in World Literature**
Moore **MW 1-2:15 (Tupelo Campus)**
amoore@olemiss.edu

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Eng 411:1 **Special Topics in Cinema and Media Studies: Adapting Literature**
S. Holt **T TH 3-4:15 (Desoto Campus)**
shodges@olemiss.edu

**** Section Two Fulfills Capstone Requirement ****

Since the first silent film adaptations of literary works by authors such as Charles Dickens and Mary Shelley, the film and television industries have continued to turn to literature for source material. This course will introduce students to the theoretical, historical, and cultural issues surrounding the adaptation of literary works for cinema and television. What audience desires are addressed through adaptation, and why do adaptations of literature remain particularly popular with film studios, TV networks, and audiences? How do film and TV producers adapt texts to meet the needs of new media and new audiences? Is it necessary (or even possible) for a successful adaptation to be "faithful" to its literary source? We'll examine the complex intertextuality of film/TV adaptations and their literary sources beyond the issue of fidelity.

Works discussed will include the HBO series based on George R. R. Martin's Game of Thrones novels, as well as selected film and TV adaptations of various plays and poems, and frequently adapted novels such as Frankenstein and Pride and Prejudice. Assignments consist of weekly quizzes, a final exam, and a research project that includes the option to produce a screenplay adaptation of a scene from a literary work. **Students enrolled in section 2 of the course will complete a more extensive research project to satisfy the capstone course requirement for the English major.**

Eng 491:1 **Special Topics in Gender and Literature**
Moore **MW 3-4:15 (Tupelo Campus)**
amoore@olemiss.edu

**** Cross Listed with Gender Studies 491 ****

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.



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