**Spring 2022 Course Descriptions**

**ENG 203**

**H006**
**World Literature**
**Dr. Jameela Lares**
**MW 8:00-9:15**

This course is intended to acquaint you with significant figures and works of world literature, beginning with early lyric poetry in China and The Epic of Gilgamesh in Mesopotamia and moving through time and space to the modern age. We will focus how literature is constructed, how it describes the human experience, and how we can talk about its interrelationships with time, place, culture, and other contexts. Texts: The Norton Anthology of World Literature, Shorter Fourth Edition, 2 vols., and the handy Oxford Dictionary of Literary Terms, 4th edition, ed. Chris Baldick.

**ENG 221**

Fiction Writing I
Dr. Olivia Clare Friedman
TuTh, 1 – 2:15 PM

In this class, you will write your own original fiction. Class sessions will be organized around craft topics, which will include assigned outside readings and writing exercises. You will also write one short story or novel chapter. Craft topics will include: character, dialogue, setting, structure, style, revision, and more.

Required Text:
Writing Fiction, 10th Edition, Janet Burroway, Elizabeth Stuckey-French, Ned Stuckey-French

Short stories and novel excerpts to be distributed in class

**ENG 314**

**Elementary, My Dear Watson: Detective Fiction**
**Dr. Alexandra Valint**
**MW 4:00-5:15PM**

Detective fiction is a genre seemingly obsessed with rules; in fact, the members of the 1920s Detective Club actually took an oath to uphold them. And yet, much of the fun in reading detective fiction is watching authors play with and even upend such rules. In this course, we will weave between reading influential, canonical examples of detective fiction and exploring more contemporary and global examples across different media (literature, film, podcasts, games). We will start with two authors who indelibly shaped the genre and created the stereotypical detective: Edgar Allan Poe’s Dupin and Arthur Conan Doyle’s Sherlock Holmes (along with his sidekick Watson); we will also consider nineteenth-century female detectives, paying particular attention to how the gender of the detective affects the investigation and the narrative. We will read “golden age” authors such as Agatha Christie, as well as the hardboiled fiction of Raymond Chandler. The primary rule of detective fiction is known as “fair play”—the notion that an author must construct the mystery in a way that allows an observant reader to solve the crime; and yet, detective fiction also revels in tricking and misleading the reader through false clues, leads, and suspects. Therefore, throughout the course, we will seek to understand how detective fiction works—its conventions, its moves—and how it works on us—its effects, its thrills, its surprises. We will also be attuned to how issues of gender, class, and race intersect with criminality and its detection.

**ENG 321/421**

**Fiction Writing II and III**
**Dr. Joshua Bernstein**
**TT. – 1-2:15PM**

In this workshop, you’ll practice writing new fiction. You’ll also read and discuss stories from classmates and outside authors, hone your skills at giving feedback, and develop your craft as a fiction writer, especially with characterization, dialogue, pacing, plot, description, perspective, and tone. Both short stories and novel excerpts are welcome. Ours is a supportive space, and students of all backgrounds and abilities are welcome, provided that they’ve satisfied the prerequisite.

Readings:
The Road, Cormac McCarthy, 9780307387899
Additional readings will be distributed in class

**ENG 332**

**Advanced Composition**
**Medical Encounters: Bioethics, Pandemics, and the Public Sphere**
**Dr. Emily Stanback, Dr. Ian Dunkle**
**MW 11:00-12:15**

This course will focus on the bioethical questions raised by pandemics--Covid-19, but also historical pandemics. Our goal will be to explore the ethically-significant sites of tension, and even breakdown, between patient and provider, as well as the public and medicine writ large. We will examine how, why, and when the goals of a physician may be at odds with the goals of the person they are treating; moments when communication is insufficient and neither party can understand one another; moments when healthcare fails to provide care, and even harms the patient. We are especially interested in the conceptual gaps, structural challenges, and biases that complicate medical encounters, and the ways that the current pandemic has called attention to the need to reexamine and possibly restructure our medical system.

This course will be team taught by Dr. Kathryn Anthony (Communication Studies), Dr. Ian Dunkle (Philosophy), Dr. Michelle McLeese (Sociology), and Dr. Emily Stanback (English). Although this course will include lectures, including guest lectures, it will be discussion oriented. Over the course of the semester, students will learn how to assess medical sources, and will complete writing assignments in a variety of genres.

**ENG 335**

**Collaborative Learning & Tutoring Writing**
**Ms. Amy Carey**
**T/TH 1:00-2:15 p.m.**

Do you enjoy helping others improve their writing? Are you interested in tutoring writing or becoming a future teacher?

This course is intended to introduce you to key theories and approaches of peer tutoring, such as facilitating growth mindsets, responding to diverse audiences, scaffolding tasks, navigating ethical dilemmas, and tutoring in online environments. While peer tutoring exists in many collaborative learning contexts, we will focus in particular on the theory and praxis of tutoring in university writing centers. We will explore topics such as linguistic diversity, process-based pedagogies, writing across the curriculum, and new media tutoring as they relate to the work of peer writing tutors. Each topic will be contextualized with writing center scholarship so that you can develop a conceptual foundation for facilitating effective collaborative learning. We will engage in reflective practice to prepare you to apply your knowledge in future opportunities as a tutor, teacher, mentor, or learning advocate in writing center, speaking center, learning center, or other collaborative learning spaces.

**ENG 340**

**Analysis of Literature**
**Dr. Liz Polcha**
**MW 2:30-3:45**

According to contemporary author Ocean Vuong, "every writer is building [their] own Frankenstein's monster." We might ask, then, what is monstrous about writing in the discipline of literary studies?

This course, as a gateway to the English major, investigates the conceptual and methodological cornerstones of writing like an English major. In other words, we will explore what it means to create something as literary scholars—and all of the monstrous, supernatural, and otherworldly facets of literary criticism. Our core text will be Mary Shelley's 1818 edition of Frankenstein, though we will also read poetry and short fiction from a range of authors, including: Ocean Vuong, Akwaeke Emezi, Ursula K. Le Guin, Toni Morrison, and Emily Dickinson.

Together we will practice writing effective thesis statements, fine tuning our skills of rhetorical analysis, and experimenting with the magic of close reading. In exploring these methods, we will ask questions such as: why study literature? What is a canon, and who is included in it? What is a discourse community, and how does theory and criticism shape literary studies today? To that end, we will also survey theoretical approaches in postcolonial theory, feminist theory, queer theory, ecocriticsm, and critical race theory.

**ENG 350**

**H001**
**British Literature I**
**Dr. Jameela Lares**
**MW 9:15-10:45**

A survey of major works of British literature from the beginnings in Old English poetry and prose through the Anglo-Norman, Middle English, and Renaissance periods and into the middle of the eighteenth century. We will focus not only on significant authors, texts, and genres but also on helpful strategies for reading and discussing them. Texts: Norton Anthology of English Literature, 10th edition, vol. 1 (A, B, C) and Oxford Dictionary of Literary Terms, 4th edition, ed. Chris Baldick.

**ENG 365**

**Digital Literacies**
**MW 9:30 – 10:45AM**
**Dr. Shane Wood**

Digital Literacies explores the advantages and disadvantages of technology. We will focus on texts, images, audio, design, access, information, and data. How does technology change the way we read, write, think, and communicate? How does technology influence our behaviors and actions? As a class, we will study various digital mediums and platforms. We will study how information gets produced and circulates in digital environments. We will reflect on how we create, innovate, design, and use images and audio to communicate. Technology is a meaning-making, community-building tool. In this class, we will consider what that means for us and our communities.

**ENG 400**

**Introduction to Modernism**
**Dr. Ery Shin**
**T/TH 11:00-12:15**

What was modernism? Through Stein, Proust, Beckett, Woolf, and Dada as well as surrealist films, this course explores the term as a formal concept, historical period, lifestyle, political sensibility, cultural buzzword, global phenomenon, and so on. The word’s amorphousness—the questions it generates for new and old readers alike—suggests an art of deflection, a certain fondness for evasions is at play, one that provokes us to look longer and more intently at the spaces we claim as our own.

**ENG 400/485**

**Literature of New Orleans**
**Professor Damon Franke**
**W 6:00-9:00PM**
**\*Gulf Park Campus**

Course Objectives: This course will primarily delve into literary portrayals of New Orleans over the course of the 20th Century. We will read Kate Chopin’s The Awakening, William Faulkner’s Pylon, Tennessee Williams’ A Streetcar Named Desire, Natasha Trethewey’s Bellocq’s Ophelia, Nelson Algren’s Walk on the Wild Side, and John Kennedy Toole’s A Confederacy of Dunces. Over the course of the semester, students may “tour” the New Orleans neighborhoods of the Garden District, Bywater, Uptown, and Storyville. Major issues of concern will be the history and culture of these areas as we discuss the communities’ relationship to the Mississippi River and the Gulf of Mexico, the origins and development of jazz, the unique history and legacy of race relations, and the Big Easy’s associations with corruption, depravity, and the occult in the face of, and perhaps as a result of, the ethos of laissez le bon temps roule. This seminar involves intensive reading as preparation for an article-length research paper, and then participation in activities, including a field trip to New Orleans culminating the semester. This is a course about the literature of your metropolis; embrace how others have thought about it and portrayed it. Students in history, film, psychology, education, political science, and interdisciplinary studies can design their own projects according to their interests. The elective version of the course (ENG 485) requires less research and writing.

**ENG 406**

**History of the English Language**
**Dr. Leah Parker**
**ONLINE**

Have you ever wondered why each letter C in “Pacific Ocean” is pronounced differently? Why sometimes you call yourself “I” and other times call yourself “me”? Why you can play a “bass,” but catch a “bass”? Why you can feel the “wind” on your face, but you “wind” down at the end of the day? Why, when the truth comes out, we say: “the cat’s out of the bag”? What cat? What bag?! The answers to these questions and more lie in the wild and weird history of the English language!

ENG 406, History of the English Language, will be fully online and asynchronous—there will be no required full-class synchronous meetings, though office hours and individual or small-group meetings will be available to help students succeed in the course.

In ENG 406, we will trace the history of the English language from its prehistoric Indo-European roots, through sound changes of the Middle Ages, standardization in the era of print, and diversification as a global language in the modern world. You will learn the basics of linguistics; the pronunciation and basic grammar of Old English (spoken ca. 450–1150 CE) and Middle English (spoken ca. 1150–1500); how to fully utilize dictionaries and editions of English texts; and how dialects develop through isolation, imperialism, and human interactions. In addition to learning about the deep history and vast geographical range of English, students will have the opportunity to create an entry in an ongoing online glossary project (which, if accepted, is a publication credit) and will finish the semester analyzing contemporary language debates.

**ENG 413**

**Survey of the Modern Novel**
**Dr. Charles Sumner**
**MW 2:30-3:45**

This class will examine the work of major novelists since the turn of the twentieth century. We will begin with novels from some of the avant-garde movements including Futurism, Vorticism, and Surrealism (by Marinetti, Wyndham Lewis, and André Breton) and work our way to more contemporary works by writers including Anthony Burgess and Don DeLillo.

**ENG 423**

**Nonfiction Creative Writing**
**Professor Damon Franke**
**MW 2:30-3:45**

Course Description:
Creative Nonfiction is a new name for an old genre. Essays, reviews, autobiography, and even history long have held the torch of factual storytelling and analysis. This form of writing often went under the generic moniker “prose.” Now specific subgenres of creative nonfiction exist such as “nature writing,” “sports writing,” the “personal essay,” and the “memoir.” Other forms have simply continued: the book review, the music or performance review, and general cultural commentary. The most common advice given to aspiring creative writers is “read to write.” This course will expose students to esteemed examples of essay, review, and personal expression in order to learn from past practice and develop their own voice. Short exercises in imitation will unveil narrative perspective and literary technique as students cast the borrowed ideas in new contexts. By the end of the semester each student will have written three short essays or reviews and one “feature” article. The successful student will strike a compelling balance between refining their style and voice and integrating details, investigating topics, and absorbing their material. Students will create various forms of creative nonfiction written with particular audiences in mind while incorporating the development of a narrative voice often about a particular place. Students will practice experimenting with form, structure, and style. Above all, students will cultivate their general writing style and practice incorporating facts within a creative framework. Students will be encouraged to draw on literary techniques drawn from fiction and poetry as they cast images into a story or review. The ultimate goal for this course is for each student to secure publication of at least piece of writing. To that end some of our short essays are geared toward niche audiences. Through this last vein of the class, students will learn standard editorial practices.

Please note that this course will be offered face-to-face on the Gulf Park campus and via IVN on the Hattiesburg campus.

**ENG 455**

**Shakespeare, Ecology, and Human Health**
**Dr. Christopher D. Foley**
**M/W 1:00-2:15**

From a historical vantage point informed by an unstable climate, extended disease outbreaks, and unsustainable development practices, Shakespeare wrote a number of plays exploring the interconnectedness of human health and well-being, social stability, and the ecologically vibrant non-human world. In this seminar, we will examine a number of these plays from across the customary spectrum of Shakespearean genres: comedies, problem plays, tragedies, and romances. Throughout the semester, we will attend to the historical and generic dimensions of Shakespeare’s dramatic engagements with the non-human world, while also exploring how his plays inform our present condition in an era of increasingly extreme weather patterns, global environmental degradation, and mass extinction.

Please note that this course will be offered face-to-face on the Gulf Park campus and via IVN on the Hattiesburg campus.

**ENG 468**

**British Women Writers**
**Dr. Nicolle Jordan**
**TR 9:30-10:45am**

How does female identity vary depending on whether it is depicted in a rural or urban setting? Is one setting more congenial to the heroine—or the woman writer—than another? How does a woman’s experience of the country and/or the city vary depending upon her social status? In this course we will read British poetry, closet drama, novels, and letters that imagine female characters in an array of settings, from the bucolic English countryside, to the bustling social season of London, to the foreign cityscapes of Constantinople. We will explore whether a woman’s value, and her values, change depending on the familiarity or strangeness of her surroundings. Featured writers include Jane Barker, Anne Finch, Sarah Scott, Jane Austen, and Virginia Woolf.

**HUM 402**

**Digital Humanities Practicum: Digital Archival Power**
**Dr. Liz Polcha**
**M/W 11:00 - 12:15 PM**

This course offers a deep-dive into digital archives as a cornerstone of the digital public humanities. As a practicum, the class is focused on developing advanced skills in digital humanities methods and theory.

Together we will examine theories of the archive, and explore how librarians, scholars, community organizers, artists, and educators have developed digital archives to bring together various audiences. This class begins with Michel-Rolph Trouillot's claim that archives are shaped by silences and erasure. To that end, we will ask questions such as: how can digital archives address histories of violence and archival absence? What is the history of collecting and documentation as humanistic practices, and how might we understand the legacy of this history in digital scholarship today? What are the social justice approaches to digital archiving? Is it possible to "decolonize" the archive through computational methods? And, relatedly, how has the climate crisis changed the way we understand archives, storage, and sustainability?

Our class activities will involve both discussion of archival theory, as well as experimentation with various methods of digital archiving—such as: writing metadata for archival objects, designing exhibits using web-based platforms, learning the basics of digital project management, and developing good data management practices including writing documentation. We will also review an extensive list of digital archives, meet archivists, and learn from digital scholars who are pushing the boundaries of what a digital archive is.

This course is a combined undergraduate and graduate practicum; Introduction to Digital Humanities is recommended as a prerequisite but not required.