Long before I wrote stories, I listened for stories. Listening for them is something more acute than listening to them. I suppose it’s an early form of participation in what goes on. Listening, children know stories are there. When their elders sit and begin, children are just waiting and hoping for one to come out, like a mouse from its hole.

Eudora Welty
“Listening”
One Writer’s Beginnings

Negro American folk tradition became precious as a result of an act of literary discovery. Taken as a whole, its spirituals along with its blues, jazz and folk tales, it has…much to tell us of the faith, humor and adaptability to reality necessary to live in a world which has taken on much of the insecurity and blues-like absurdity known to those who brought it into being.

Ralph Ellison
“Change the Joke and Slip the Yoke”
Shadow and Act

The art of telling a humorous story—understand, I mean by word of mouth, not print—was created in America, and has remained at home.

Mark Twain
“How to Tell a Story”

I have often been awakened at the dawn of day by the most heart-rending shrieks of an own aunt of mine, whom he used to tie up to a joist, and whip upon her naked back till she was literally covered with blood….The louder she screamed, the harder he whipped;….He would whip her to make her scream, and whip her to make her hush;…it was a most terrible spectacle. I wish I could commit to paper the feelings with which I beheld it.

Frederick Douglass
The Life of Frederick Douglass

I just get in the crowd with the people and if they sing it I listen as best I can and then I start to joinin’ in with a phrase or two and then finally I get so I can sing a verse. And then I keep on until I learn all the verses and then I sing ‘em back to the people until they tell me that I can sing ‘em just like them. And then I take part and I try it out on different people who already know the song until they are quite satisfied that I know it. Then I carry it in my memory….I learn the song myself and then I can take it with me wherever I go.

Zora Neale Hurston
Interview with Alan Lomax
Course Description:

This course focuses on Southern writers and explores how they use oral traditions in their work. We will discuss the nature of oral tradition and how its study can provide a methodology for understanding Southern literature. We will consider how specific folklore genres such as folktales, sermons, and music are used by Southern writers, and we will discuss how such genres provide structure for literary forms such as the novel and the short story.

The seminar begins by exploring the nature of folklore and how its study has been applied to both oral and written literature. We will then consider examples of oral history and how they capture the southern voice. We will discuss how nineteenth century slave narratives by Harriet Ann Jacobs and Frederick Douglass and works by Tennessee Williams and Mark Twain deal with local color and black and white southern voices. After these readings, we will consider a rich selection of twentieth century Southern writers and discuss how they use folklore in their work.

Texts: The following texts for the class are available at Student Stores:

- Ralph Ellison, *The Invisible Man*
- Walker Evans and James Agee, *Let Us Now Praise Famous Men*
- William Faulkner, *The Hamlet*
- William Ferris, *Mule Trader: Ray Lum's Tales of Horses, Mules and Men*
- Ernest Gaines, *The Autobiography of Miss Jane Pittman*
- Zora Neale Hurston, *Mules and Men*
- Randall Kenan, *Let the Dead Bury Their Dead*
- Theodore Rosengarten, *All God's Dangers*
- Lee Smith, *Oral History*
- Elizabeth Spencer, *The Light in the Piazza and other Italian Tales*
- Mark Twain, *Adventures of Huckleberry Finn*
- Alice Walker, *The Color Purple*
- Eudora Welty, *Selected Stories*
- Tennessee Williams, *Cat on a Hot Tin Roof*
- Richard Wright, *Native Son*

Course Requirements:

Each student will choose a writer and will present a 15-minute oral report that will include a dramatic reading of the writer’s work. Students will also write a research paper that discusses how oral tradition is developed in the work of a Southern writer. The length of the paper should be 12 pages for undergraduate students and 24 pages for graduate students and is due before the end of exams. Final grades will be based on: topic assignment (10%), working bibliography assignment (5%), the term paper (60%), class presentation (10%), and class participation (15%).
I. CHOOSE A TOPIC

A one-paragraph description of your topic and reason for choosing this topic (hard copy) are
due in class on Tuesday, February 20th. This portion of your project is worth 10% of your
final grade.

Your paper topic should take a piece of literature we have studies or will study in this class
and link it to a Southern oral tradition or an element of an oral tradition. Be creative with
your topic and feel free to bring in your Southern, literary, and/or storytelling experience.
The optional readings included for each unit in the syllabus provide an excellent source for
paper ideas. A document detailing grading criteria for the final project will be provided early
in the semester.

Some simple examples include:
Huckleberry Finn and the Element of Travel in Country Music Lyrics
Hurston’s Mules and Men and African American Folk Humor
Cat on a Hot Tin Roof and the Southern Art of Conversation
Ray Lum, Mule Trader and the Memorate as Folkoric Form
All God’s Dangers and the Epic Hero in the Southern Storytelling Tradition
Let Us Now Praise Famous Men and My Grandfather’s Sharecropping Memories
The Color Purple and the Role of Women in Shaping Southern Folklore

II. WORKING BIBLIOGRAPHY

Bring a hard-copy list of potential and explored sources to class on Tuesday, March 6th. This
should be a working list of at least 5 sources you will reference for your final paper. This
portion of your project is worth 5% of your final grade. Office Hour meetings will be
scheduled around this time to discuss working paper outlines, as well.

III. FIRST DRAFTS

If you would like Susan to carefully review your first draft, bring a hard copy of this final
draft to class on Thursday, April 12th. It will be returned to you on Tuesday, April 17th
with comments. No draft reading will occur after this time. This exercise is recommended,
but not required.

IV. IN-CLASS PRESENTATION

You will sign up to share your research in an eight-minute presentation on April 24th and
April 26th. Power Point presentations and the use of outside materials are encouraged. (Power
Point presentations should be saved to a CD-R to avoid technical problems). This portion of
your project is worth 10% of your final grade.
V. FINAL PAPERS DUE

Your final papers (hard copy) are due on the last day of class, April 27th, by 5pm in 412 Hamilton Hall. There will be no extensions granted for the final paper. The final paper will be worth 60% of your grade.

VI. CLASS PARTICIPATION

Class participation will be measured by: participation in class discussion and lecture, attendance, and submission of weekly reading questions on Blackboard (this process will be explained in class), and will represent 15% of your grade.
COURSE READING SCHEDULE

The Nature of Oral Literature  (January 11, 2006)

Required Readings:
T.S. Eliot, “Tradition and the Individual Talent”

Optional Readings:
Antti Aarene and Stith Thompson, The Types of the Folktale.
Alan Dundes, “The Study of Folklore.”
William Ferris, Local Color.
Melville and Frances Herskovits, Dahomean Narrative, pp. 1-80.
Daniel Hoffman, Form & Fable in American Fiction, pp. 1-98.
Lord, Singer of Tales
Stith Thompson, The Folktale.
Sol Worth, Through Navajo Eyes.

Folklore and the Writer  (January 16, 2006)

Required Readings:


**Optional Readings:**


Gershon Legman, “The Merry Muses as Folklore,” in *The Horn Book*, pp. 170-238.

Constance Rourke, *American Humor*.


**Folk Autobiography** (January 18, 2006)

*Theodore Rosengarten, All God’s Dangers*.

**Optional Readings:**

Carlos Castaneda, *The Teachings of Don Juan: A Yaqui Way of Knowledge*.


Marcel Griaule, *Conversations With Ogotemmeli*.

**Walker Evans and James Agee, Let Us Now Praise Famous Men** (January 23, 2006)

**Optional readings:**

Walker Evans (New York Graphic Society, Greenwich, CT).


William Ferris, “Interview with Walker Evans.”

Henry Glassie, *Pattern in the Material Folk Culture of the Eastern United States*.


Michael Lesy, *Wisconsin Death Trip*.

Tom Rankin, *Sacred Space: Photographs from the Mississippi Delta*.


William Scott, *Documentary Expression and Thirties America*.


**Film:**

*Walker Evans: America*
**Folk Autobiography** (January 25, 2006)

**William Ferris, Mule Trader: Ray Lum's Tales of Horses, Mules and Men**

Required Reading:

**Mark Twain, The Adventures of Huckleberry Finn** (January 30, February 1, 2006)

Optional readings:
- Leslie Fiedler, “Come Back to the Raft, Huck Honey.”
- Shelley Fisher Fishkin, *Lighting Out for the Territory: Reflections on Mark Twain and American Culture*.
- Mark Twain, “How to Tell a Story and Other Essays,” *Oxford Mark Twain*. Edited by Shelley Fisher Fishkin.
- Victor R. West, *Folklore in the Works of Mark Twain*.

**Zora Neale Hurston, Mules and Men** (February 6, 8, 2006)

Optional readings:
- Carla Kaplan, *Zora Neale Hurston: A Life in Letters*.

**Slave Narratives** (February 13, 2006)

Required Readings:
Optional readings:

Jennifer Lynn Ritterhouse and Robert Gavins, eds. Behind the Veil Project.

**Randall Kenan, Let the Dead Bury Their Dead** (February 15, 2006)

Optional readings:

---------, *A Visitation of Spirits: A Novel*.  
---------, *Walking on Water: Black American Lives at the Turn of the Twenty-First Century*.  
Norman Mauskopf and Randall Kenan, *A Time Not Here: The Mississippi Delta*.

**Ralph Ellison, The Invisible Man** (February 20, 22, 2006)

Optional readings:

Kimberly W. Benston, ed. *Speaking for You: The Vision of Ralph Ellison*.  
Harold Bloom, ed. *Ralph Ellison (Modern Critical Views)*.  
Jacqueline Covo, *The Blinking Eye: Ralph Waldo Ellison and His American, French, German, and Italian Critics, 1952-1971; Bibliographic Essays and a Checklist*.  
Ralph Ellison, “Change the Yoke and Slip the Joke” in *Motherwit*, pp. 56-66.  
---------, *Conversations With Ralph Ellison*.  
---------, *Shadow & Act*.  
“Ralph Ellison: His Literary Works and States” (Special Issue) *Black World*, December 1970.  


Dorothea Fischer-Hornung, *Folklore and Myth in Ralph Ellison's Early Works*.

R. Jothiprakash, *Commitment As a Theme in African American Literature: A Study of James Baldwin and Ralph Ellison (American Black Studies)*.

Kerry McSweeney, *Invisible Man: Race and Identity (Twayne's Masterwork Studies, No 17)*.

Albert Murray, ed. *Trading Twelves: The Selected Letters of Ralph Ellison and Albert Murray*.


Robert G., O'Meally, *The Craft of Ralph Ellison*.


Edith Schor, *Visible Ellison: A Study of Ralph Ellison’s Fiction*.


Joseph F. Trimmer, *A Casebook on Ralph Ellison's Invisible Man*.


**Richard Wright, Native Son** (February 27, March 1, 2006)

Optional readings:


Harold Bloom, ed. *Richard Wright (Modern Critical Views)*.


---------, *Richard Wright*.

R. Corrigan & Charles Davis, *Richard Wright: His Work, His World, and His Influences* (4 vol.).

Michael Fabre, *The Unfinished Quest of Richard Wright*.

---------, *The World of Richard Wright (Center for the Study of Southern Culture Series)*.

Michel Fabre and Ellen Wright, eds. *Richard Wright Reader*.


Joyce Hart, *Richard Wright: Author of Native Son (World Writers)*.


Keneth Kinnamon, ed. *Conversations With Richard Wright (Literary Conversations Series (Paper))*. 

Keneth Kinnamon, ed. *Critical Essays on Richard Wright's Native Son (Critical Essays on American Literature)*.

Keneth Kinnamon, ed. *New Essays on Native Son*. 
Edward Margolies, The Art of Richard Wright
James A. Miller, ed. Approaches to Teaching Wright's Native Son (Approaches to Teaching World Literature (Paper), No 58).
Hayley R. Mitchell, ed. Readings on Native Son (The Greenhaven Press Literary Companion to American Literature)
Hazel Rowley, Richard Wright: The Life and Times.
Margaret Walker, An Interview with Margaret Walker.
Margaret Walker, Richard Wright: Daemonic Genius: A Portrait of the Man a Critical Look at His Work
Robin Westen, Richard Wright: Author of Native Son and Black Boy.
John A. Williams, The Most Native of Sons.
Richard Wright, Bigger Thomas (Major Literary Characters). Designed by Harold Bloom.
----------, Black Boy.
----------, The Long Dream.
----------, Uncle Tom’s Children.
----------, White Man Listen.

Films:
Richard Wright: Black Boy
For My People: The Life and Writing of Margaret Walker

**Lee Smith, Oral History** (March 6, 8, 2006)

**Guest lecturer: Lee Smith, March 8, 2006.**

Optional readings:
Lee Smith, The Last Girls.
----------, Fair and Tender Ladies.
----------, The Christmas Letters.
----------, The Day the Dogbushes Bloomed.
----------, The Devil’s Dream.
----------, Cakewalk.
----------, Fancy Strut.
----------, Family Linen.
----------, Me and My Baby View the Eclipse.
----------, Black Mountain Breakdown.
----------, Something in the Wind.

**SPRING BREAK: March 9-18, 2006.**

Optional readings:

Mary Ellen Doyle, *Voices from the Quarters: The Fiction of Ernest J. Gaines (Southern Literary Studies).*
William Ferris, Interview with Ernest Gaines.
Ernest J. Gaines and John Lowe, eds. *Conversations With Ernest Gaines.* (Literary Conversations Series.)
Ernest Gaines, *Of Love and Dust, Bloodline.*
Ernest Gaines, “Yale Talk.”
George P. Rawick, *Unwritten History of Slavery.*


Optional readings:

Harold Bloom, ed. *Alice Walker.*
Harold Bloom, ed. *Alice Walker's The Color Purple (Modern Critical Interpretations).*
Robert Coles, “To Try Men’ Souls,” in Farewell to the South, pp. 137-141.
----------, “The Revenge of Hannah XXXX.”
Ikenna Dieke, ed. *Critical Essays on Alice Walker: (Contributions in Afro-American and African Studies).*
William Ferris, Interview with Alice Walker.
Henry Louis Gates, ed. *Alice Walker: Critical Perspectives Past and Present (Amistad Literary Series).*
Lillie P. Howard, ed. *Alice Walker and Zora Neale Hurston: The Common Bond (Contributions in Afro-American and African Studies)*
Carol Jago, Alice Walker in the Classroom: ‘Living by the Word.’
Janet J. Montelaro, *Producing a Womanist Text: The Maternal As Signifier in Alice Walker's the Color Purple (Els Monograph Series, No 70).*
Alice Walker, *In Search of Our Mothers' Gardens.*
Alice Walker, *Once & Revolutionary Petunias.*

**Eudora Welty, Selected Stories** (March 27, 29, 2006)

Optional readings:

Harold Bloom, ed. *Eudora Welty (Modern Critical Views: Contemporary Americans).*
Barbara H. Carson, *Eudora Welty: Two Pictures at Once in Her Frame.*
Laurie Champion, ed. *The Critical Response to Eudora Welty's Fiction: (Critical Responses in Arts and Letters).*
---------, *Welty: A Life in Literature.*
Louis D. Dollarhide and Ann J. Abadie, eds. *Eudora Welty a Form of Thanks.*
Jan Nordby Gretlund, *Eudora Welty's Aesthetics of Place.*
Franziska Gygax, *Serious Daring from Within: Female Narrative Strategies in Eudora Welty's Novels. Contributions in Women's Studies,* no. 114.
Carol Ann Johnston, *Eudora Welty: A Study of the Short Fiction (Twayne's Studies in Short Fiction, No 67).*
Michael Kreyling, *Author and Agent: Eudora Welty and Diarmuid Russell.*
---------, *Eudora Welty's Achievement of Order.*
---------, *Understanding Eudora Welty.*
Carol S. Manning, *With Ears Opening Like Morning Glories: Eudora Welty and the Love of Storytelling. Contributions in Women's Studies, no. 58.)*
---------, *The Welty Collection: A Guide to the Eudora Welty Manuscripts at the Mississippi Department of Archives and History.*
Pearl Amelia McHaney, ed. *Eudora Welty: Writers' Reflections upon First Reading Welty.*
Harriet Pollack and Suzanne Marrs, eds. *Eudora Welty and Politics: Did the Writer Crusade?*


Peter Schmidt, *The Heart of the Story: Eudora Welty's Short Fiction*.


Louise Hutchings Westling, *Eudora Welty*.

Ruth D. Weston, *Gothic Traditions and Narrative Techniques in the Fiction of Eudora Welty* (Southern Literary Studies).

Eudora Welty, *Conversations With Eudora Welty*.

--------, *Eudora Welty Photographs*.

--------, *The Eye of the Story: Selected Essays and Reviews*.

--------, “Interview with William Buckley” (PBS) *Firingline*.

--------, “Interview by William Ferris.

--------, One Time One Place: Mississippi in the Depression: A Snapshot Album.

--------, *One Writer's Beginnings*.

--------, On Writing (Modern Library).

--------, “Place in Fiction.”

--------, “Where Is the Voice Coming From?” *New Yorker*, Fall 1972.


--------, *Eudora Welty: Thirteen Essays*.

Films:

*Eudora Welty*  
*Why I Live At the P.O.*  
*Four Women Artists*


Optional readings:

Andre Bleikasten, *The Ink of Melancholy: Faulkner's Novels from the Sound and the Fury to Light in August*.


Cleanth Brooks, *William Faulkner: The Yoknapatawpha Country*
Cleanth Brooks, William Faulkner: Toward Yoknapatawpha and Beyond.
Gwendolyne Chabrier, Faulkner's Families: A Southern Saga.
Martin J. Dain, Faulkner's World: The Photographs of Martin J. Dain.
Don Harrison Doyle, Faulkner's County: The Historical Roots of Yoknapatawpha (Fred W. Morrison Series in Southern Studies).
A. Nicholas Fargnoli and Michael Golay, William Faulkner A to Z: The Essential Reference to His Life and Work.
Frederick L. Gwynn, ed. Faulkner in the University.
Daniel Hoffman, Faulkner's Country Matters: Folklore and Fable in Yoknapatawpha.
Catherine D. Holmes, Annotations to William Faulkner's the Hamlet.
Frederick Karl, William Faulkner.
Judith Lockyer, Ordered by Words: Language and Narration in the Novels of William Faulkner.
------------, Faulkner's Place.
David L. Minter, Faulkner's Questioning Narratives: Fiction of His Major Phase, 1929-42.
------------, William Faulkner: His Life and Work
Wesley Morris, et al. Reading Faulkner (Wisconsin Project on American Writers).
John Pilkington, The Heart of Yoknapatawpha.
Stephen M. Ross, Fiction's Inexhaustible Voice: Speech and Writing in Faulkner.
Kiyoko M. Toyama, Faulkner and the Modern Fable.

**Films:**
*Faulkner Country*
Martin Dain, *Faulkner's Country*
*Faulkner at West Point*
*William Faulkner: A Life On Paper*

**Elizabeth Spencer, The Light in the Piazza and Other Italian Tales** (April 10, 12, 2006)

**Guest lecturer: Elizabeth Spencer, April 12, 2006.**

**Optional readings:**
Elizabeth Spencer, *Jack of Diamonds: And Other Stories.*
-------------, *Landscapes of the Heart: A Memoir.*
-------------, *The Light in the Piazza and Other Italian Tales (Banner Books).* Illustrated by Robert Phillips.
-------------, *This Crooked Way (Voices of the South).*
-------------, *The Night Travellers (Voices of the South).*
-------------, *On the Gulf (Author and Artist Series).* Illustrated by Walter Anderson.
-------------, *The Salt Line (Voices of the South).*
-------------, *The Snare: A Novel.* Illustrated by Peggy Whitman Prenshaw.
-------------, *The Stories of Elizabeth Spencer.*
-------------, *The Voice at the Back Door (Voices of the South)*
Peggy Whitman Prenshaw, ed. *Conversations With Elizabeth Spencer.*
----------------------------------, Elizabeth Spencer. Twayne's United States Authors Series, no. 488.

**Tennessee Williams, Cat on a Hot Tin Roof** (April 17, 19, 2006)

**Optional Readings:**
Catherine M. Arnott, *File on Tennessee Williams (Writers on File)*
Emmanuel B Asibong, *Tennessee Williams: The tragic tension : a study of the plays of Tennessee Williams from "The glass menagerie" (1944) to "The milk train doesn't stop here anymore" (1966)*
Roger Boxill, *Tennessee Williams (Macmillan modern dramatists)*
John Anderson Brayton, *The ancestry of Tennessee Williams*
Senata Karolina Bauer-Briski, *The Role of Sexuality in the Major Plays of Tennessee Williams*
Harold Bloom, *Tennessee Williams (Bloom's Modern Critical Views)*
-------------, *Tennessee Williams's Cat on a Hot Tin Roof (Bloom's Modern Critical Interpretations)*
George W. Crandell, *Tennessee Williams: A Descriptive Bibliography* (Pittsburgh Series in Bibliography)

----------, ed., *The Critical Response to Tennessee Williams* (Critical Responses in Arts and Letters)


Tennessee Williams, Albert J. Devlin, *Conversations With Tennessee Williams* (Literary Conversations Series)

Signi Lenea Falk, *Tennessee Williams (Twayne's United States Author Series, 10)*

orman J Fedder, *The influence of D. H. Lawrence on Tennessee Williams,*

Anne Fleche, *Mimetic Disillusion: Eugene O'Neil, Tennessee Williams, and U.S. Dramatic Realism*

Donahue Francis, *The Dramatic World of Tennessee Williams,*

Alice Griffin, *Understanding Tennessee Williams* (Understanding Contemporary American Literature)


Drewey Wayne Gunn, *Tennessee Williams, a bibliography* (Scarecrow author bibliographies ; no. 48)


Ronald Hayman, *Tennessee Williams: Everyone Else Is an Audience*

Greta Heintzelman, Alycia Smith Howard, *Tennessee Williams A To Z: The Essential Reference To His Life And Work* (Critical Companion)

A Portrait of the Artist: The Plays of Tennessee Williams (Literary Criticism Series)

W. Kenneth Holditch, Richard Freeman Leavitt, *Tennessee Williams and the South*

Esther M Jackson, *The broken world of Tennessee Williams*

Gulshan Rai Kataria, *The Faces of Eve: A Study of Tennessee William's Heroines*

Philip C. Kolin, ed., *The Tennessee Williams Encyclopedia*

----------, ed., *Confronting Tennessee Williams's A Streetcar Named Desire: Essays in Critical Pluralism* (Contributions in Drama and Theatre Studies)

----------, ed., *Tennessee Williams*

Richard F. Leavitt *The World of Tennessee Williams*

Lyle Leverich, *Tom : The Unknown Tennessee Williams -- Volume I of the Tennessee Williams Biography*

Felicia Hardison Londre, *Tennessee Williams* (World Dramatists)

Robert A. Martin, *Critical Essays on Tennessee Williams* (Critical Essays on American Literature)


Brenda Murphy, *Tennessee Williams and Elia Kazan : A Collaboration in the Theatre*

Timothy Murray, *Evolving texts: The writing of Tennessee Williams : catalog of an exhibition at the Hugh M. Morris Library, University of Delaware*

Jacqueline O'Connor, *Dramatizing Dementia: Madness in the Plays of Tennessee Williams*

Nicholas Pagan, *Rethinking Literary Biography: A Postmodern Approach to Tennessee Williams*

Michael Paller *Gentlemen Callers : Tennessee Williams, Homosexuality, and Mid-Twentieth Century Drama*
Grigor Pavlov, Blood and mustard;: A brief look at Tennessee Williams' major themes and technique
Gene D. Phillips, The Films of Tennessee Williams
Dotson Rader, Tennessee: Cry of the Heart/an Intimate Memoir of Tennessee Williams
Harry Rasky, Tennessee Williams: A Portrait in Laughter and Lamentation
Ingrid Rogers, Tennessee Williams: A Moralist's Answer to the Perils of Life (Europaische Hochschulschriften : Reihe 14, Angelsachsische Sprache Und Literatur, V. 44.)
Matthew C. Roudané, ed., The Cambridge Companion to Tennessee Williams (Cambridge Companions to Literature)
Annette J. Saddik, The Politics of Reputation: The Critical Reception of Tennessee Williams' Later Plays
June Schlueter, Dramatic Closure: Reading the End
Irene Shaland, Tennessee Williams on the Soviet stage
Muhammad Shukri, Tennessee Williams in Tangier
Bruce Smith, Costly Performances Tennessee Williams
Donald Spoto, The Kindness of Strangers: The Life of Tennessee Williams
Mike Steen, A Look at Tennessee Williams
Stewart Stern, No Tricks in My Pocket: Paul Newman Directs
Jac Thorpe, Tennessee Williams: A Tribute
Judith J. Thompson, Tennessee Williams' Plays: Memory, Myth, and Symbol
Nancy M. Tischler, Student Companion to Tennessee Williams (Student Companions to Classic Writers)
Nancy Marie Patterson Tischler, Tennessee Williams: Rebellious Puritan
Dennis P. Vannatta, Tennessee Williams: A Study of Short Fiction (Twayne's Studies in Short Fiction, 4)
Ralph F. Voss, Magical Muse: Millennial Essays on Tennessee Williams
G. Weales, Tennessee Williams
Dakin Williams, His Brother's Keeper: The Life and Murder of Tennessee Williams
Edwina Dakin Williams, Remember Me to Tom,
Tennessee Williams, Tennessee Williams: Plays 1957-1980 (Library of America)
---------, The Collected Poems of Tennessee Williams
---------, Memoirs
---------, Five O'Clock Angel : Letters of Tennessee Williams to Maria St. Just, 1948-1982
---------, Where I Live: Selected Essays
---------, Tennessee Williams' letters to Donald Windham, 1940-1965
---------, The Selected Letters of Tennessee Williams, Volume 1: 1920-1945
David Savran, Communists, cowboys, and queers: The politics of masculinity in the work of Arthur Miller and Tennessee Williams
Sandrine Villers, La société américaine dans le théâtre de Tennessee Williams (Collection Critiques littéraires)
Donald Windham, As If: A Personal View of Tennessee Williams
---------, Footnote to a Friendship: A Memoir of Truman Capote & Others
---------, Lost Friendships: A Memoir of Truman Capote, Tennessee Williams, and Others
Maurice Yacowar, Tennessee Williams and Film (Ungar Film Library)
Student Presentations (April 24, 26, 2006)

FINAL PAPERS DUE ON APRIL 26TH BY 5PM, 412 HAMILTON HALL