

Fall 2018 Graduate Seminars (updated 05.07.2018)

MFA Workshops

<p>ENGL 7006 6:00 – 9:00N TH</p> <p>ON HOLD</p>	<p>Fiction Writing <i>Prereq: admission to the MFA program or permission of instructor.</i></p>
<p>ENGL 7007 L. Glenum</p> <p>12:00 – 3:00 TH lglenum@lsu.edu</p>	<p>Poetry Writing <i>Prereq: admission to the MFA program or permission of instructor.</i></p> <p>In this workshop, we will engage in a dynamic exploration of the craft of poetry writing. We will pursue poetry as a vital and potentially radical art form with much to contribute to contemporary cultural dialogue. This class will focus primarily on individual student work and is designed to rapidly develop critical lenses for writing, reading, and editing via a variety of individual and collaborative projects. To make the class as dynamic and flexible as possible, a wide range of workshop models will be offered.</p>
<p>ENGL 7008 F. Euba</p> <p>3:30-6:30N M theuba@lsu.edu</p>	<p>Drama Writing</p> <p>A playwriting workshop designed to expand the student's creative imagination, desires and opportunities of writing for the theatre stage; an organic process resulting in the writing of two one-acts or a full-length. All plays will be read and critiqued in class; no requirement of a formal playwriting experience.</p>
<p>ENGL 7109 M. Kornhauser</p> <p>3:00-6:00N T marik@lsu.edu</p>	<p>Forms of Film Writing: Writing for Television <i>Prereq: admission to the MFA program or permission of instructor.</i></p> <p>Students will study narrative television series, the process of writing for television, and what it is like to be in a writers' room for a network show. In this workshop, students will first write a spec episode for an existing series and then write their original series pilot, bible, and break the story/character arc of a ten-episode season. They will also compile a look book for their series. In addition, we will simulate a writers' room using a web series as well viewing various television series for analysis. Students will critique and read each other's work and be required to write a critical analysis paper based upon the television shows they choose to view.</p>

PhD Seminars

<p>ENGL 7020 J. Kronick</p> <p>12:30 – 3:30 M jkronic@lsu.edu</p>	<p>Proseminar in Graduate Study <i>Required seminar for students entering the MA and PhD graduate study program.</i></p> <p>This course is intended as an investigation into the nature and scope of English as a scholarly discipline. To that end, we will focus on critical theory and, in particular, the relationship between literature and action and English Studies as an institution. While much of our focus will be on literature, attention will be given to rhetorical theory, cultural studies, education, and the ethical and political issues they involve. There will be guest speakers who will present special topics.</p>
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<p>ENGL 7050 K. Cope</p> <p>3:00-6:00 TH encope@lsu.edu</p>	<p><u>Restoration and 18th Century Literature: The Elsewhere Era - The Distant Eighteenth Century</u></p> <p>Popular stereotypes associate the later seventeenth and eighteenth centuries with tight and proximate spaces: with drawing rooms, salons, urban boulevards, and royal bedchambers. A review of the literary, philosophical, and cultural output of this alleged age of interiority suggests otherwise. Works everywhere emphasize that which is elsewhere: what is remote, distant, inaccessible, and beyond detection. Whether in novels, descriptive poems, scientific exploration, philosophical speculation, prospect painting, or travel writing, most everything that is important is happening in some other place. The baroque and neoclassical preoccupation with distance takes myriad forms. Astronomers, opticians, versifiers, and engravers collaborate on lavish renderings of the heavenly vaults; swimmers, scribblers, and first-generation oceanographers render sea floors that they have never visited; travelers—including many still-unsung female adventurers—set up satellite salons in venues ranging from Chile to Mumbai; reports of hermits come from parts unknown; watercolorists daub horizons anchored in infinity; empiricist philosophers veer from tangible experience to explain vast empty space; geologists explain what occurs in volcanic abysses; optimists wonder about life not only on Jupiter and Mars, but on countless undetected planets; safe in their armchairs, novelists jot down all the details of castaway life. This seminar will address many if not quite all aspects of the long-eighteenth-century “elsewhere obsession.” It will include study of both long-lauded classics and recently recovered writers, artists, and “virtuosi.”</p>
<p>ENGL 7221 C. Freedman</p> <p>12:30-3:30 W cfreed@lsu.edu</p>	<p><u>Topics in Critical Theory and Cultural Studies: Marx and 21st-Century Marxist Critical Theory—An Advanced Introduction to Historical Materialism</u></p> <p>This course offers a basic but substantial introduction to Marxist theory. About a quarter of our time will be devoted to the foundational writings of Marx and Engels, with an emphasis on extensive excerpts from the central text of all Marxism, Volume One of CAPITAL. During the remainder of the semester, we will read, study, and discuss later work in Marxist cultural and political theory, concentrating on texts by the most recent figures: senior scholars like Alain Badiou, Fredric Jameson, and Slavoj Zizek, but also younger Marxists like Mark Fisher, Nina Power, and Jodi Dean. A few of the numerous general and particular topics we will have occasion to discuss are the political structure of ethical philosophy; totalitarian aspects of the liberal capitalist regime; the responses of the US left to the 9/11 attacks; capitalism and mental illness; how the military might provide prefigurations of the communist utopia; and the relation of Marxism to feminism. Margaret Thatcher famously proclaimed that there is no alternative to capitalism; in this seminar, we will subject this assertion to some rigorous questioning.</p>
<p>ENGL 7423 C. Ware</p> <p>3:00-6:00 TH cware@lsu.edu</p>	<p><u>Topics in Folklore: Folklore Performances and Meanings</u></p> <p>This course offers an overview of contemporary folklore and its study, with a primary focus on American folklore. We will explore various folklore performances (verbal, material, and customary) and contexts as ways of creating and communicating meaning. Among the topics we will discuss are rumor and contemporary legend (including recent political rumors) as negotiation of belief; public performances such as Mardi Gras celebrations; traditional healing systems; personal experience narratives; and the connections of folklore to specific places and groups.</p>
<p>ENGL 7915 J. Butts</p> <p>Sec. 1 10:30-12:00 TTH Sec. 2 9:00-10:30 TTH</p> <p>jbutts@lsu.edu</p>	<p><u>Teaching College Composition</u></p> <p><i>Prereq: Students must be graduate teaching assistants in the English Department.</i></p> <p>Course is designed for graduate students teaching in the First-Year Writing program. Theoretical and pedagogical issues in the teaching of college writing.</p>

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<p>ENGL 7920 C. Rovee</p> <p>3:00 – 6:00 T crovee@lsu.edu</p>	<p><u>English Seminar: Dissertation Workshop</u> CANCELLED</p>
<p>ENGL 7942 E. King</p> <p>3:00 – 6:00 T emilyk@lsu.edu</p>	<p><u>Topics in Renaissance Literature: Gender, Sexuality, and Power in Renaissance Drama</u></p> <p>By attending to the intersection of gender, sexuality, and power, this graduate course introduces students to the dramatic works of Shakespeare and his contemporaries as well as to contemporary debates in early modern studies. Primary texts include Ford's <i>'Tis Pity She's a Whore</i>, Shakespeare's <i>Coriolanus</i> and <i>Merchant of Venice</i>, Kyd's <i>Spanish Tragedy</i>, Jonson's <i>Bartholomew Fair</i>, Marlowe's <i>Edward II</i>, Webster's <i>Duchess of Malfi</i>, Middleton's <i>The Revenger's Tragedy</i>, and Cavendish's <i>Convent of Pleasure</i>. How might female subjects exert power in a patriarchal world, and what is its relationship to staged representations? How might dramatic texts distort history, and whose power is augmented through that distortion? How do these texts negotiate major economic and hierarchal changes in early modern England? How might disability (e.g., pregnancy) marshal visual power on the early modern stage? And how might unruly desire upset the delicate balance of power in the early modern world?</p> <p>Throughout our semester together, each seminar participant will develop a set of portable academic skills that include: leading discussions, fielding questions, applying to conferences, presenting academic papers, teaching undergraduates, performing formal analysis of visual and literary texts, developing a theoretical vocabulary, constructing research questions, and writing for an academic audience.</p>
<p>ENGL 7971 K. Henninger</p> <p>6:30 – 9:30N W kth@lsu.edu</p>	<p><u>Topics in Southern Studies: Southern Childhood in U.S. Literature and Film</u></p> <p>Little Eva and Topsy in <i>Uncle Tom's Cabin</i>, <i>The Adventures of Huckleberry Finn</i>, Shirley Temple in <i>The Littlest Rebel</i>, <i>Intruder in the Dust</i>, <i>To Kill a Mockingbird</i>, <i>Southerner</i>, <i>Eve's Bayou</i>, <i>Bastard out of Carolina</i>, <i>Beasts of the Southern Wild</i>, <i>Salvage the Bones</i>, <i>Moonlight</i>: the figure of the child is often at the center of America's most beloved representations of "the South." This interdisciplinary course will examine the extraordinary figurative power of southern childhood in U.S. literature and film with regards to constructions of race and nation, and as these intersect with region, gender, class, and sexual identity. In the process, we will bring several fields that have developed substantially in the past two decades—childhood studies, critical race studies, queer theory, and new southern studies—into dialogue. Topics will include childhood as a lens for critiquing and/or perpetuating social structures, "wise cracker" orphans and "Magical Negroes," the queer child and the "quare chile," and new southern pastoralism. Seminar discussion, presentation, required out-of-class film viewings, and research project.</p>

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<p>ENGL 7974 L. Coats</p> <p>12:00 – 3:00 T lac@lsu.edu</p>	<p><u>Topics in American Literature: American Textualities</u></p> <p>This course will focus on early and nineteenth-century American print cultures: the era of the rise of the novel, the burgeoning periodical press, the expansion of the reading public, and the emergence of new technologies for producing words and images on the page. We'll consider how texts were made, circulated, and read, asking questions about the materiality and technologies of print as well as their content. We'll read literary works, mainly novels as well as magazines and print ephemera, alongside criticism in textual studies, book history, and print culture studies. Readings might include works by Susanna Rowson, Harriet Beecher Stowe, Frederick Douglass, Edgar Allan Poe, Harriet Wilson, Benjamin Franklin, Sarah Willis (Fanny Fern), John Ledyard, Helen Hunt Jackson, Sarah Orne Jewett, and Charles Chesnutt, as well as nineteenth-century periodicals (such as <i>Godey's Lady's Book</i>, <i>The Broadway Journal</i>, and <i>Harper's</i>), scrapbooks, and other literary matter. To help us explore these texts and the networks they anchor, students may spend some time in the archives (Hill Library) and with digital methods (no prior experience necessary).</p>
<p>ENGL 7981 B. Kahan</p> <p>3:30 – 6:30 W bkahan@lsu.edu</p>	<p><u>Topics in Modern and Contemporary Literature: The Body in Parts</u></p> <p>In light of theories of the subject that have come to understand the self as fragmentary rather than unified and theories of sexuality that have striven to loosen the body's geographies from the strictures of sexuality, this course will explore the potentialities of a body in parts. Each week we will explore a different body part – big toes, hands, noses, skins, anuses, etc. with the goals of mapping their unique attractions/pleasures and adumbrating non-genital organizations of sexuality. We will attend in particular to Freud's undertheorized concept of sexual aim, asking what aims each of these body parts makes possible. Additionally, we will examine sexual aim in relation to histories of fetishism, foreplay, fantasy, and a range of other topics. Course readings will include: Sigmund Freud, Anne Cheng, Elizabeth Freeman, Georges Bataille, Countée Cullen, Nikolai Gogol, Lucille Bogan, Sherwood Anderson, and many others.</p>

Of Related Interest

<p>CPLT 7010 A. Sikes</p> <p>2:00 – 3:30 MW</p>	<p><u>"History of Literary Theory and Criticism: From Antiquity to Romanticism"</u></p> <p>This course explores the history of literary theory from Antiquity to Romanticism. Students will be instructed in methods of research by engaging in specific projects and with scholarship in comparative literature. This semester's course will have the advantage of looking at the contributions made by drama and theatre in the creation of literature and thought during these periods of study.</p>
<p>CPLT 7120 S. Weltman</p> <p>3:00 – 6:00 T enwelt@lsu.edu</p>	<p><u>"Global Dickens: Adaptation and Appropriation"</u></p> <p>Filmmakers, playwrights, novelists, and composers worldwide find in the work of the Victorian novelist Charles Dickens an abundance of material to reshape into art of their own. This course examines sources and adaptations/rewritings/appropriations side by side for the reciprocal insights each supplies in understanding the other. Adaptation theory will supply a foundation for our inquiry along with historical and cultural context of Dickens and his adaptors. We will also consider Dickens's own representations of the world beyond the industrial cities of England and the ways those reimagining him have interpreted those representations. Texts will include not only Dickens's novels such as <i>Oliver Twist</i>, <i>Martin Chuzzlewith</i>, <i>Great Expectations</i>, and <i>The Mystery of Edwin Drood</i> but also films, plays, novels, and musicals by directors, playwrights, and authors from South Africa, Mexico, India, Australia, France, the United States, etc. Because of this course's global sweep, the students are likely to find and present on adaptations and appropriations that the professor does not yet know, which will add an extra level of excitement to the class experience.</p>

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<p>CPLT 7130 / THTR 7926 F. Euba</p> <p>10:30 – 12:00 TTH theuba@lsu.edu</p>	<p><u>"Seminar in the Drama of Africa"</u></p> <p>A comparative study of the dramatic and theatrical expressions of the black cultures in Africa, identifying, where possible, not only African influences on some of the dramatic works in the diaspora, but also the Western classical influences on African plays. Works include those by Wole Soyinka, Ngugi wa Thiong'o, Efua Sutherland, Ama Ata Aidoo, Tewfik al-Hakim, etc.</p>
<p>CPLT 7140 / ANTH 7909 H. Regis</p> <p>4:00 – 7:00 M</p>	<p><u>"Comics, Travel, and Para-Ethnography"</u></p> <p>From Hergé's <i>Tintin</i> to Goscinny and Uderzo's <i>Asterix et Cleopatre</i> to Joe Sacco's <i>Palestine</i>, to Joann Sfar's <i>The Rabbi's Cat</i>, the graphic novel genre has long employed tropes of travel and mobility to chronicle a characters adventures and growing knowledge of a larger world as well as their own. Other graphic novels emphasize personal growth and mobility as in Allison Bechdel's <i>Fun Home</i> or Marjane Satrapi's <i>Persepolis</i>. Coming of age stories written by authors who are reckoning with their own biographies but also excavate the societal context in which they grew up and from which they have often sought to extricate themselves. <i>Kindred</i> and <i>Black Panther</i>, interrogate African Diasporic histories and futures, as one protagonist (in <i>Kindred</i>) return to antebellum plantations from post-industrial california, while another, (in <i>Black Panther</i>), returns the retro-futurist African country of Wakanda, "the most technologically advanced society on the globe." This class takes a comparative perspective on the graphic novel genre, to consider colonial and postcolonial epistemologies of these comics in historical perspective. The graphic novel form also invites discussions of the visual and the materiality of the books themselves. The para-ethnographic lens (Homes and Marcus 2006) considers how many forms of cultural expression and documentation can be produced by various social critics drawing on distinctive forms of social and historical expertise.</p>