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<th>Course Code</th>
<th>Course Title</th>
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<td>English 7007-1</td>
<td>Poetry Writing – Composition and critical evaluation of poetry; poetic forms and problems of poetry writing.</td>
<td>Prof. Andrei Codrescu</td>
<td>Tuesday 3:00 – 6:00</td>
<td>202 Allen</td>
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<td>English 7009</td>
<td>Advanced Screenwriting - This is a workshop. Students will write and critique each other’s work, with the goal of writing a feature length screenplay. Emphasis is on quality not the quantity of pages; therefore, it is expected that students will edit their work before turning in pages. This course is designed for students who are already familiar with screenplay format and structure. Students will also watch films and read scripts of their choice throughout the semester.</td>
<td>Prof. Mari Kornhauser</td>
<td>Monday 6:00 – 9:00</td>
<td>19 Allen</td>
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<td>English 7020</td>
<td>Proseminar in Graduate Study - Introduction to the profession of English through an examination of the central theoretical issues and institutional questions that currently organize the field and instruction in basic research and pedagogical practices. Readings will include Nietzsche’s <em>The Genealogy of Morals</em>, Sartre’s <em>Search for a Method</em>, Foucault’s <em>The Archaeology of Knowledge</em>, Graff’s <em>Professing Literature: An Institutional History</em>, Showalter’s <em>Teaching Literature</em>, and McGann’s <em>Radiant Textuality: Literature after the World Wide Web</em>. Additional assignments will include reading some literary works and screening at least one film. Students will be required to study and master the most recent edition of the <em>MLA Handbook for Writers of Research Papers</em>. The term project will be to write a research paper that comes as close as possible to being a publishable article.</td>
<td>Prof. Pat McGee</td>
<td>Tuesday 6:00 – 9:00</td>
<td>202 Allen</td>
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**Contact Information:**
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The Short and Long of It
Forms, Extensions and Transformations of the Short Story:
Story, Novella, and Story Cycle
In this class, we will look closely at short story form, and read some writers on short story structure. We will read a group of classic and contemporary short stories, and also read some contemporary novellas. We will discuss how certain authors characteristically approach narrative form at various lengths, comparing the similarities and differences in their approaches. We will also look at short story cycles, in which a group of stories inscribe and imply a larger world, and stories morph into a novel. Classic writers whom we will read include Isak Dinesen, D.H. Lawrence, Franz Kafka, and others. Contemporary writers may include Stuart Dybek, Valerie Martin, Louise Erdrich, Alice Munro, Julia Glass, Edward P. Jones, Allan Gurganus.

www.moiracrone.com
Author of WHAT GETS INTO US from UPM
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MILTON: Emphasis on PARADISE LOST with early poetry (e.g. "Lycidas"), controversial prose (e.g. AREOPAGITICA), and later poetry (e.g. SAMSON AGONISTES) read in relation to the grand epic in English. Questions to focus the course: Did Milton have, in the words of Dr. Johnson, "a Turkish contempt of females"? Or was he a visionary, perhaps even a proto-feminist, re-imagining human sexuality and marriage?

English@lsu.edu
578-0809
Office: 260 D Allen Hall

African-American Literacies
While African-American cultural practices cannot and should not be talked about in singular, monolithic ways, there are traditions of practice that can be traced historically to particular African-American communities. This course will examine such traditions in detail, focusing on language, reading, and writing as they are carried out in specific social contexts. The course will include an overview of the features of African-American Vernacular English (AAVE) including both its grammatical and its performative aspects. We will examine the intersections of class and gender in African American literacy practices, looking at the traditions of women’s reading clubs, religious and political oratory, memoir and autobiography, and folk and popular traditions including the dozens, toasting, blues, and rap. Students will be asked to develop a research project connecting the course topic to their own larger research interests.

sweinst@lsu.edu
578-7880
Office: 43 Allen
Practicum: Analysis and Evaluation of Expository Writing (3) Prereq: Students must be graduate teaching assistants in the English department. Course is designed for graduate students teaching in the University Writing program. Study of writing as process and product; problems of composition instruction. Prereq. Students must be Graduate Teaching Assistants in the English Dept. Course is designed for Graduate Students teaching in the First Year Writing Program.

Ipeckh1@lsu.edu
578-3040
Office: 260 L Allen Hall

Charles Dickens
Called “the Shakespeare of the novel,” for many readers Dickens epitomizes Victorian literature. We will explore as much of the extravagant fun, the evocative prose, the tearful melodrama, and the superabundance of unforgettable characters, and the cultural impact as we can of this prolific novelist, reserving some time for several film, stage, and written revisions of Dickens’s work. Important topics for discussion range among the Victorian cult of childhood; humor; sexuality; industrialization; the empire; the city; size; reform and social criticism; the sexual politics of the “angel in the house”; inheritance; intersections of race, class, gender, and ethnicity; innovations in narrative technique; the effects of serial publication; theater, performance, and theatricality; illustration; film and musical adaptation; Dickens’s life and its connection to his writing; historical context; editorial control; Dickens as non-fiction writer; Dickens’s effect on and reflection of Victorian culture; Dickens’s literary influence; and Dickens’s significance in our own time. We MAY read Oliver Twist, Nicholas Nickleby, David Copperfield, Bleak House, Hard Times, Little Dorrit, Great Expectations, and The Mystery of Edwin Drood as well as a few of Dickens’s short stories and essays; we will also read accompanying critical, biographical, historical, and theoretical material. Although he was revered as “The Inimitable,” we will certainly look at imitations of Dickens. Victorian triple-decker novels can hit 900 pages, so if you have a chance to read any of them over the summer, do it. Requirements include formal and informal oral presentations, an annotated bibliography, short papers, one article-length paper, lots of delightful reading, and active class participation.

Enwelt@lsu.edu
578-2857
Office: 210 D Allen Hall

Shakespeare, Inc.
Roughly midway through the film Shakespeare in Love, Shakespeare and the actors prepare to mount a still unfinished play with the promising title, “Romeo and Ethel, the Pirate's Daughter.” At the start of one of their rehearsals, Shakespeare begins to address his fellow actors. Hugh Fennyman, the play’s financier and a stranger to the public theaters, turns to Philip Henslowe, the play’s resourceful producer, and asks who this man is. "Nobody," Henslowe glibly responds, “that’s the author." What makes the joke funny, of course, is our inability to imagine Shakespeare as an unknown writer. This course will trace some of the important events and texts that contributed to Shakespeare’s transformation from just another playwright on the London literary scene to the mythic status he has achieved.

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Office: 210 D Allen Hall
While we'll begin in the Elizabethan and Jacobean periods with the professional contexts in which Shakespeare wrote and performed, we'll spend the bulk of our time in the 18th and 19th centuries examining how his plays were performed and discussed. We'll read at least four of his plays (likely candidates include *Hamlet*, *Lear*, *Midsummer Night’s Dream*, *The Tempest*, *Merchant of Venice*, *Richard III*, and *The Winter's Tale*), and then consider how they were treated by producers and publishers during this time frame. Moreover, we'll take into account the non-dramatic and non-literary texts in which his characters, and more importantly, Shakespeare himself appeared. As the title of the course suggests, we'll consider how the Shakespearean corpus came together, how people discussed him, and the emergence of the Shakespeare industry. This is a complicated but fascinating process.

Possible topics to include: *The Sonnets* and their general neglect until the 20th century; Shakespearean adaptation; performance and theatrical history; play-going versus reading (stage versus page); the concepts of genius and originality; the authorship controversy; Garrick's Shakespeare Jubilee; the pictorial tradition; and others.

Possible authors to include: Pope, Johnson, Horace Walpole (Castle of Otranto), Coleridge, Hazlitt, the Lambs, Freud, among others.

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**English 7981**  
Topics in Modern and Contemporary Literature  
Prof. Joseph Kronick  
T Th 1:30 – 3:00  
202 Allen

**Modernist Classics: From James to Joyce**  
The term “modernism” has been the subject of much dispute, but it has typically been used to designate an age of great innovation in the arts and upheavals in politics, society, and religion. As Virginia Woolf famously announced, “In or about December, 1910, human character changed.” How it changed, however, is uncertain. Some have seen modernism as subversive and revolutionary, others as elitist and reactionary. We will examine the meaning of modernism as an aesthetic and within a broader cultural history by looking at a closely knit group of writers who produced some of the most remarkable literature of the twentieth century. We will begin with Henry James, who has been frequently acknowledged as a founder of literary modernism. We will conclude with what is now generally regarded as the most important novel of the twentieth century, James Joyce’s *Ulysses*. Between these two Jameses, we will read poetry and essays by Ezra Pound and T. S. Eliot, along with *Mrs. Dalloway* by Virginia Woolf. All three were influenced by James and Joyce. *Mrs. Dalloway*, like *Ulysses*, recounts one day in the life of its protagonist. Pound and Eliot wrote important essays on James and Joyce. Both aided Joyce and read *Ulysses* as it was being written, and *The Waste Land* and the *Cantos* owe a profound debt to Joyce. Special attention will be given to the correspondence between these writers and their essays on one another. We will see how they assessed one another, and we, in turn, will assess their artistic achievements and what it meant for their culture and ours.

*May be taken for a max. of 9 sem. hrs. credit when topics vary.*

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