

Fall 2014 Graduate Seminars

<p>ENGL 7007 L. Mullen 6:00-9:00N T</p>	<p><u>Poetry Writing</u> **MAJORS ONLY OR PERMISSION OF INSTRUCTOR** Please contact lmullen@lsu.edu for more information.</p>
<p>ENGL 7008 F. Euba 3:00-6:00 M</p>	<p><u>Drama Writing (Playwriting Workshop)</u> An organic approach to writing good drama, leading to the writing of at least two one-acts. Course is open to both doctoral and creative writing students with no pre-requisites. Please contact theuba@lsu.edu for more information.</p>
<p>ENGL 7009 Z. Godshall 6:00-9:00N W</p>	<p><u>Advanced Screenwriting Workshop</u> **MAJORS ONLY OR PERMISSION OF INSTRUCTOR** This is an advanced screenwriting workshop, with the focus on writing and structuring a feature length film. This course is designed for students familiar with screenplay format and structure. If desired, a television pilot can be workshopped. Films and scripts will be required viewing and reading.</p>
<p>ENGL 7020 L. Coats 12:00 – 3:00 F</p>	<p><u>Proseminar in Graduate Study</u> This course will introduce graduate students to the scholarly practices of literary criticism. We will survey some of the theoretical and methodological approaches of the discipline, with a focus on the products and production of scholarship. This focus will have us attend to how authors make a literary argument (e.g., how they select and present evidence, formulate a research question, situate their work within or define a field, engage with critics, choose a medium). In addition, we will address several topics under the broad heading of professionalization: learning the research strengths and resources of the department and college, identifying research tools and resources (e.g., archives, databases), writing and presenting scholarship in formats other than the long research paper (e.g., conference proposals, books reviews, digital mediums), using course work to prepare for the general exams and a dissertation, and using your graduate training to prepare for a career.</p>
<p>ENGL 7106 Keija Parssinen Visiting Prof. 12:00 – 3:00 TH</p>	<p><u>Forms of Prose Fiction</u> **MAJORS ONLY OR PERMISSION OF INSTRUCTOR** In this course, students will explore the form of the novel through analysis of several traditional and experimental works, including one novel-in-stories. We will start off by reading E.M. Forster's Aspects of the Novel, as well as A Passage to India, and then transition into an examination of the contemporary novel, focusing on what defines a successful novel today, how and why that definition has changed since Forster's time, and what remains timeless about the form. Students will also have the opportunity to workshop extracts of novels-in-progress or linked story collections, up to an entire manuscript, which we will critique with an eye toward structure: Point of View, World, Pacing and Plot. Due to the course's emphasis on the novel, stand-alone stories will not be workshopped, though students eager to begin a novel are encouraged to enroll and use the class as a springboard into their idea.</p>
<p>ENGL 7221.001 B. Boelhower 12:00-3:00 T</p>	<p><u>Topics in Critical Theory: Shifting Critical Paradigms: Atlantic Studies, Hemispheric Studies, the Global South, World Literature</u> In this course we will investigate the above critical paradigms, and will also read a number of major works in the context of these paradigms to suggest the opportunities and new perspectives they offer. We will read works by Shakespeare, John Smith, Delany, Douglass, Cooper, Melville, and others.</p>

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<p>ENGL 7221.002 C. Freedman 3:00-6:00 Th</p>	<p><u>Studies in Critical Theory: Marx and 21st-Century Marxist Theory</u> The course will begin with a substantial grounding in the works of Marx and Engels themselves--most importantly, major selections from Volume One of Capital--and will then move on to concentrate on important Marxist work of the past decade or two. Authors to be studied may include, for example, Agamben, Badiou, Zizek, Balibar, Jameson, and Eagleton, among others--and also some of the most promising younger Marxist thinkers, like Mark Fisher (Capitalist Realism) and Nina Power (One-Dimensional Woman). Students will be encouraged to think about the concepts studied in connection with the particular areas of literary and cultural studies in which they themselves happen to be most interested.</p>
<p>ENGL 7621 S. Weinstein TBA</p>	<p><u>Research Methods in Composition, Literacy and Rhetorical Studies</u> **PERMISSION OF INSTRUCTOR** This section is only available for those students participating in the Iberville externship program.</p>
<p>ENGL 7783 P. Maciak 6:00-9:00N M</p>	<p><u>Topics in Film and Video Studies: "The Afterlives of Realism: Film, Literature, and Reality"</u> This course will take a comparative approach to a wide variety of "realisms" from the nineteenth century to the present, in theory and practice. Starting with Howellsian "High Realism" and the Actuality tradition of early cinema, this course will move back and forth between literature, film, and even television and video games. Rather than endeavoring to create a streamlined meta-narrative of this term, we will explore the diversity of ways that "realism" has been invoked as a way of categorizing texts and think about what kind of authority it bestows upon those texts that bear its mark. Potential case studies include French poetic realism, Soviet Realism, Italian Neorealism, direct cinema, magic realism, "hysterical realism," Dogme 95, Mumblecore, Reality TV, and the "perceptual realism" of CGI.</p>
<p>ENGL 7915 B. Heifferon 9:00-10:30 TTH 10:30-12:00 TTH</p>	<p><u>Teaching College Composition</u> Course is designed for graduate students teaching in the University Writing program. Theoretical and pedagogical issues in the teaching of college writing.</p>
<p>ENGL 7921 M. Massé 1:30-3:00 M W</p>	<p><u>Topics in Genres: Gender, Age, and the Novel of Development</u> The novel of formation, also known as the apprenticeship novel, novel of development, or the Bildungsroman, is one of the most common narrative forms we use to weave fictions about what identity means. In showing how character develops, these novels often also trace the shift from innocence to experience as characters figure out the meanings of life, love, and work. In this course, we're going to look at the particular differences sex and age can make, not only in the stories we choose to tell ourselves, but perhaps also in how we tell them. Reading will include novels such as Louisa May Alcott's Little Women, Mark Twain's The Adventures of Huckleberry Finn, D. H. Lawrence's Sons and Lovers, Nella Larson's Quicksand, John Fowles's Daniel Martin, Doris Lessing's The Summer before the Dark, Paule Marshall's Praisesong for the Widow, and Marilyn Robinson's Gilead. Discussion format, daily reading journals, several short essays, longer final essay, and class presentation. There is a modified final project option for M.F.A. students.</p>

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ENGL 7943 E. King 3:00-6:00 W	<u>Studies in Shakespeare: “A Very Palpable Hit”: Theorizing Violence in the Plays of Shakespeare</u> Does comedy cut? What makes a threat potent? How might the distortion of history constitute violence? And might physical violence obscure other modes of structural violence? With a focus on aggression and its manifestations, this course introduces students to the dramatic works of Shakespeare and to current debates within early modern studies. As we theorize violence more broadly, we will move from examinations of physical violence to considerations of linguistic, visual, psychic, historical, and even editorial aggressions. Plays include <i>Titus Andronicus</i> , <i>Taming of the Shrew</i> , <i>Richard II</i> , <i>King Lear</i> , <i>Coriolanus</i> , <i>Macbeth</i> , <i>Richard III</i> , <i>The Winter’s Tale</i> , and <i>The Tempest</i> . Ample critical, historical, theoretical, and visual materials will enhance our discussion of these plays. Requirements include weekly blog posts, a book review, a conference abstract, an annotated bibliography, one formal paper of 12-15 pages, oral presentations, and active class participation.
ENGL 7962 S. Weltman 3:00-6:00 T	<u>Studies in Victorian Literature: Performing Dickens: Novels, Plays, Films, and Theories of Adaptation and Performance</u> Along with several of Dickens’s novels and stories (probably <i>Oliver Twist</i> , “A Christmas Carol,” “Cricket on the Hearth,” <i>David Copperfield</i> , <i>Bleak House</i> , <i>Hard Times</i> , <i>Great Expectations</i> , <i>Our Mutual Friend</i> , and <i>The Mystery of Edwin Drood</i>), we’ll discuss a range of important film, television, and stage adaptations from the 1830s until now. These encompass such various cultural productions as stage melodramas performed even before Dickens had finished writing and serializing the original, films directed by David Lean and Alfonso Cuarón, Broadway musicals, and a South Park episode. We will also read relevant criticism, biography, history, and theory. Placing different scholarly, critical, and theoretical traditions of performance, adaptation, literature, theater, and film in conversation with one another will yield important insights. Dickens—inherently theatrical and more frequently adapted than any other author—is an ideal vehicle to consider these issues. Requirements include an annotated bibliography, an oral book review, formal and informal oral presentations, a short paper, one article-length paper, lots of delightful reading, and active class participation.
ENGL 7970 J. Kennedy 12:00–1:30 M W	<u>Topics in American Genres: Strange Land: Narratives and Counter-narratives of the Nation, 1820 – 1870</u> This course will explore the underlying fault lines in US culture that doomed the nation fabricated in 1776, that made federal disunion inevitable, and that to this day complicate our thinking about nationhood and national belonging in a transnational or an emerging post-national context. Students will have special access to chapters from my co-edited <i>The American Novel to 1870</i> for the twelve-volume <i>Oxford History of the Novel in English</i> . Clusters of narratives will suggest contemporary controversies, radical delusions, and seemingly irreparable injustices. All students will read (or reread) a quartet of inescapable, indispensable novels: Cooper’s <i>The Last of the Mohicans</i> , Hawthorne’s <i>The Scarlet Letter</i> , Melville’s <i>Moby-Dick</i> , and Stowe’s <i>Uncle Tom’s Cabin</i> . We will look for signs and symptoms of critical fractures in the body of the nation. One or two other required novels will be added to this list. Smaller teams within the seminar will read and report on an additional 3-4 novels from a long list of narratives, all twisted, bizarre, or violent in different ways. The list of supplemental, investigative texts is not limited to but will include: Tucker, <i>The Partisan Leader</i> ; Simms, <i>Richard Hurdis</i> ; Poe, <i>The Narrative of Arthur Gordon Pym</i> ; Brown, <i>Clotel</i> ; Stowe, <i>Dred</i> ; Child, <i>A Romance of the Republic</i> ; Sedgwick, <i>Hope Leslie</i> ; Bird, <i>Nick of the Woods</i> ; Lippard, <i>The Quaker City</i> ; Hale, <i>Liberia</i> ; Fern, <i>Ruth Hall</i> ; Southworth, <i>The Hidden Hand</i> ; Melville, <i>White-Jacket</i> ; Evans, <i>Inez</i> , Delany, <i>Blake</i> ; Ridge, <i>The Adventures of Joaquin Murieta</i> , etc. Some reading in theories of the nation (Gellner, Hobsbawm, Anderson, Smith, etc) will frame the collaborative research of this seminar.