

Fall 2016 Graduate Seminars (updated 02.22.2016)

<p>ENGL 7006 J. Davis</p> <p>12:00-3:00 TH</p> <p>jenniferdavis@lsu.edu</p>	<p><u>Fiction Writing</u> <i>Prereq: admission to the MFA program or permission of instructor.</i></p> <p>This semester we will engage in a rigorous examination and exploration of our fiction with an emphasis on the revision process. We will slow the workshop tempo to allow us the time to experiment with a variety of revision techniques, study other authors' approaches to revision, and incorporate instructor and peer workshop feedback. Students will have the option of resurrecting and re-envisioning "dead" projects or generating new work (or both), and the course will be structured with a flexibility that accommodates novelists, short story writers, and authors of flash fiction.</p>
<p>ENGL 7008 F. Euba</p> <p>3:30-6:30 M</p> <p>theuba@lsu.edu</p>	<p><u>Drama Writing</u></p> <p>A playwriting workshop. Through a discussion of various topics constituting the creative process, using works of established dramatists, both classical and modern, as illustrations, and sharpening the student's dramatic sensitivity with exercises, each student organically evolves a monologue and two one-acts or a full-length. All developed plays are read and critiqued in class.</p>
<p>ENGL 7009 Z. Godshall</p> <p>12:30-3:30 W</p> <p>godshall@lsu.edu</p>	<p><u>Advanced Screenwriting Workshop</u> <i>Prereq: admission to the MFA program or permission of instructor.</i></p> <p>This workshop focuses primarily on writing, structuring, and revising a feature length film. This course is designed for both beginning screenwriting students and those familiar with screenplay format and structure. Films and screenplays will be required viewing and reading.</p>
<p>ENGL 7020 (HOLD)</p>	<p><u>Proseminar in Graduate Study</u></p> <p>As the title indicates, this course introduces graduate students to the professional and intellectual practices and in the broad field of English studies. We will examine various theoretical and / methodological approaches, attending to processes of production and intellectual products. To do so, we will begin with "text," not only considering the various forms (i.e., novels, poems, conference papers, book review, articles) but also exploring the various ways we work with and produce them. We will focus on ways of reading as well as writing—examining narratives for modes of representation, argument, inquiry, organization, establishing (critical) voice and (disciplinary) presence, extending and beginning conversations and debates.</p>
<p>ENGL 7107 L. Mullen</p> <p>6:00-9:00N T</p> <p>lmullen@lsu.edu</p>	<p><u>Prosody/Poetic Forms</u></p> <p>The Poetry Forms course for Fall 2016 will be an inquiry into Hybridity. Those texts which resist previous understandings of genre categories to include lyric passages beside narrative or documentary impulses will provide our models and inform our writing projects for the class. Required readings will include Cane (Jean Toomer), Dictee (Theresa Cha), and Citizen (Claudia Rankine) and the final project for the course will involve the production of a hybrid work of chapbook length (25-35 pages). Structured exercises will aid students in finding new strategies (potentially multi-modal, but not necessarily) and approaches to their chosen subject matter. The hybrid makes a place for that which might have seemed to belong nowhere, opening a new understanding of what it means to belong and widening our definition of literature.</p>

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<p>ENGL 7170 S. Yang</p> <p>3:30-6:30 W sunnyyang@lsu.edu</p>	<p><u>Ethnic Literature of the U.S.: Ethnic American Literature and the Law</u></p> <p>According to scholars of the legal movement known as “Critical Race Theory,” U.S. law has played a foundational role in producing and maintaining racial inequality. But how exactly has the law created racial differences and hierarchies? And how have people of color responded to or challenged these particular legal constructions? This seminar explores these questions, and others, through pairing nineteenth and twentieth-century legal texts (treaties, statutes, judicial opinions) with literary narratives that “write back” against their claims and assumptions. Topics covered will range from Native American dispossession and Mexican American property rights in California to Japanese internment and school desegregation.</p>
<p>ENGL 7221 C. Freedman</p> <p>12:30-3:30 F cfreed@lsu.edu</p>	<p><u>Topics in Critical Theory and Cultural Studies - MARX AND 21ST-CENTURY MARXIST THEORY: AN ADVANCED INTRODUCTION TO HISTORICAL MATERIALISM.</u></p> <p>This course will not assume any prior work in Marx and Marxism (hence it is an introduction), yet it will attempt to convey more than merely basic knowledge (hence "advanced"). About a fourth of the semester will be spent on the foundational writings of Marx and Engels, with the main emphasis on Volume One of CAPITAL. We will then glance briefly at mid-20th-century Western Marxism (probably as represented by Adorno and Marcuse), and spend the bulk of the semester on recent Marxist work by such towering figures as Badiou, Zizek, Jameson, and Eagleton as well as by younger Marxists like Jodi Dean and Mark Fisher.</p>
<p>ENGL 7915 TBA</p> <p>(HOLD)</p>	<p><u>Teaching College Composition</u></p> <p><i>Sections are assigned by the Director of University Writing Program by permission only.</i></p> <p>Section 1 – 9:00- 10:30 T TH Section 2 – 10:30-12:00 T TH</p>
<p>ENGL 7942 E. King</p> <p>12:30-3:30 M emilyk@lsu.edu</p>	<p><u>Topics in Renaissance Literature: Gender and Power in Renaissance Drama</u></p> <p>Sovereigns and shrews. Saints and avengers. Wallflowers and witches. Bullies and bombshells. Though early modern English drama envisions women in a variety of roles, how does this variety translate into material manifestations of power on and off the stage? Guided by this question, the course will investigate the relationship between gender and power in Renaissance drama and early modern culture. While we will examine power in its traditional mode (i.e., political), we will also explore linguistic, visual, reproductive, aesthetic, and erotic forms as well. Plays include The Duchess of Malfi, The Maid’s Tragedy, The Roaring Girl, Titus Andronicus, Antony & Cleopatra, Edward II, ‘Tis Pity She’s a Whore, and The Revenger’s Tragedy. Ample critical, historical, theoretical, and visual materials will enhance our conversations. Requirements include weekly blog posts, a conference abstract, an annotated bibliography, a formal article-length paper, oral presentations, and active class participation.</p>

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ENGL 7962

S. Weltman

3:00-6:00 TH

enwelt@lsu.edu

Studies in the Victorian Period - Broadway Musicals: Adapting and Performing the Nineteenth Century

We will consider 19th-century literary and popular works along with their 20th- and 21st-century adaptations to the musical stage. Source texts may include novels such as *Oliver Twist*, *Les Misérables*, *Jane Eyre*, *Sweeney Todd*, *The Strange Case of Dr Jekyll and Mr Hyde*, and *Phantom of the Opera* or operas such as *Madame Butterfly* (adapted to Broadway as *Miss Saigon*) and *La Bohème* (adapted as *Rent*). Both operas were of course already adaptations from *Madame Chrysanthèm* and *Scènes de la vie de bohème*. The complex genealogies from 19th-century sources through Victorian melodrama to early film and back to the musical stage will help us to situate these Broadway shows historically and generically. Also of interest is the circulation of plays and actors among France, England, and the United States in the nineteenth century, particularly the significance of politically radical new form of French *mélodrame* in the development of the English and American melodramas and their subsequent impact on the evolution of American musical theater. Theories of adaptation, transmediation, and performance will set the stage for discussion. Creative alternatives (an adaptation of your own) may be substituted for the final paper, with permission.

ENGL 7971

K. Henninger

3:00-6:00 T

kth@lsu.edu

Topics in Southern Studies: "Positioning the South in the Age of Obama"

The presidential tenure of Barack Obama has coincided with, if not directly occasioned, seismic waves in US discourses around race, sexuality, and economic and political power. As the "Age of Obama" comes to an end, we'll chart the rhetorical positioning of the US South in this ever-shifting discursive terrain, as exemplified in literature, film, and popular culture. To what extent does the South still function as what Leigh Ann Duck called "the nation's region," and in what ways? To what extent are current critical formulations of the South (e.g. New Southern Studies) useful for exploring and explaining contemporary representations of the South? Topics may include: Past South, Post-South, Undead South, Tea Party South, Dirty South, Swamp South, Katrina, Charleston, and the new southern pastoralism. What trends (old and new) can we discern in the tropes and texts of the last two terms, and with the "big reveal" of the new president near the end of Fall Semester, what can we expect for "the South" and Southern Studies in the future?

Of Related Interest

CPLT 7010

A. Russo

3:00-6:00 M

History of Theory and Literary Criticism Antiquity to Enlightenment

This course addresses foundations of European Literary Theory from Antiquity to the Enlightenment. Readings include: Antiquity: Plato, Aristotle, Horace, Longinus, Quintilian, Plotinus; Medieval: Augustine of Hippo, Moses Maimonides, Thomas Aquinas, Dante, Boccaccio; Christine de Pisan; Renaissance: Joachim Du Bellay, Sir Philip Sidney; Neo-Classicism to the Enlightenment Pierre Corneille, John Dryden, Giambattista Vico, Boileau, Kant, Hume, Edmund Burke, Lessing, Hegel. Students will be required to prepare an annotated bibliography, 5 to 7 discussion questions and a ten minute (maximum) oral class presentation of two texts, and a 15 to 20 page research paper. Students will work in pairs for the bibliography and the class presentations of the readings. The written versions of the presentations and the bibliography are due the week following the oral presentations.

CPLT 7120

F. Raffoul

1:30-3:00 TTH

Contemporary French Philosophy

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CPLT 7130.001

F. Euba

10:30-12:00 TTH

theuba@lsu.edu

Seminar in African Drama

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.

WGS 7150

P. Rastogi

4:30-7:30N W

prastogi@lsu.edu

Seminar in Feminist and Gender Theory