

# Spring 2016 Graduate Seminars (updated 09.22.2015)

<p>ENGL 7006 J. Wilcox  12:30-3:30 F</p>	<p><b><u>Fiction Writing</u></b> <i>Prereq: admission to the MFA program or permission of instructor.</i> Along with this workshop's intensive writing, we'll also discuss various ways to make our fictional characters multi-dimensional. Where does the illusion of depth come from? Barbara Brown Taylor writes, "...every place has its own spirit, its own character and depth. If I had grown up in the Arizona desert, I would be a different person than the one who grew up in a leafy suburb of Atlanta." Could "place" perhaps add another dimension to our characters—in subtle ways that inform the illusion of depth? Or not? These and other questions will be discussed in the context of our own writing and editing during the semester.</p>
<p>ENGL 7007 L. Glenum  3:00-6:00 TH</p>	<p><b><u>Poetry Writing</u></b> <i>Prereq: admission to the MFA program or permission of instructor.</i> In this workshop, we will engage in a dynamic exploration of the craft of poetry writing. We will work from the premise that poetry is a vital and potentially radical art form with much to contribute to contemporary cultural dialogue. In addition to workshoping student poems, we will develop critical editing skills and practice professional skills needed to bring work to the public via publication and performance. The aim is to give students ample latitude to establish their own personal writing goals for the semester, whether that involves workshoping a series of individual poems, fleshing out nascent projects, or completing projects already underway. Students who are interested will also have the opportunity to workshop manuscripts-in-progress, including MFA theses. The class will culminate with a collective class reading.</p>
<p>ENGL 7106 J. Wheeler  6:30-9:30N W</p>	<p><b><u>Forms of Fiction - The Fake Memoir and Literary Forgery</u></b> How is it that we've ended up with a rash "autobiographical novels" in the last few years? Recent bestsellers by the likes of Ben Lerner, Rivka Galchen, David Foster Wallace and Lydia Davis have been hailed as groundbreaking in their use of the (slightly fictionalized?) author as protagonist, but books like this come out of a long history of fake memoirs and literary forgery. In this class we'll trace the history of the fake memoir from the fall of the Roman Empire through Robinson Crusoe and all the way to the en vogue autobiographical novels of our day in order to understand the techniques by which we can (never mind whether we should or shouldn't) refract our reality in order to craft engaging writing that straddles genre boundaries.</p>
<p>ENGL 7221 L. Coats  12:00-3:00 TH</p>	<p><b><u>Topics in Critical Theory and Cultural Studies – Text +: An Introduction to Digital Humanities</u></b> How does the digital modify, enhance, or contract the humanities? Does the digital complement or oppose the human that is at the center of the humanities? Can we know, or ask, something new about the human when studying humanities digitally? More modestly and disciplinarily, can we know or ask something new about literature and language through the digital humanities?</p> <p>We'll address these epistemological and methodological questions by reading widely in digital humanities scholarship and related criticism, and by examining digital humanities projects. We will focus our attention on what happens when digital environments and computational methods are used to produce, represent, and circulate texts and textual analyses. Balancing theory with praxis, students will not only study but also practice the digital humanities. To do so, we'll learn and experiment with some key digital humanities methods and forms for textual analysis, such as "distant reading," text mining, topic modeling, archive building, visualizations, digital editing, and new modes for scholarly communication. Readings might include Matt Kirschenbaum, Alan Liu, Franco Moretti, Jerome McGann, N. Katherine Hayles, and Donna Haraway. Tools and platforms might include the TEI, Scalar, Voyant, Omeka, WordPress and CommentPress.</p>

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<b>ENGL 7423</b> <b>S. Otero</b>  <b>3:00-6:00 T</b>	<b><u>Topics in Folklore - Global Queer Cultures</u></b> This graduate course will explore transnational manifestations of queer culture in literature, film, folklore, and performance. One of the goals of the course is to trouble monolithic notions of queerness in an international context. Our cross-cultural exploration will necessarily challenge us to re-think notions of the self and community in regards to performing gender and sexuality. Social, historical, and environmental specificity also help us to resist universalizing queer geopolitical realities and movements. We will look at writers, artists, activists, filmmakers, theorists and performers like: Carmelita Tropicana, David Kato, Yukio Mashima, Deepa Mehta, Thomas Glave, Sherman Alexie, James Baldwin, Gloria Anzaldúa, Judith Butler, Beatriz Preciado, Eve Sedgwick, Joseph Massad, Jack Halberstam, José Estaban Muñoz, among others. Works explored will emphasize both the challenge and opportunity of globally situating queer practices and theories.
<b>ENGL 7541</b> <b>B. Heifferon</b>  <b>3:30-6:30 W</b>	<b><u>Topics in Rhetoric, Media, and Representation – Rhetoric of the Flesh</u></b> Rhetoric in the Flesh will explore the body in both images and texts with the major emphasis on visual rhetoric and material culture. To explore some of the visual rhetoric bodily artifacts, we will visit an unusual and little known national museum in a small Louisiana town. Bodies are represented in a multitude of ways, including in sexualized, gendered, artistically rendered, medicalized and diseased forms, all of which we will consider.
<b>ENGL 7621</b> <b>S. Weinstein</b>  <b>TBA</b>	<b><u>Research Methods in Composition, Literary, and Rhetorical Studies: Iberville Externship</u></b> <i>This course is only available to students participating in the Iberville externship.</i>
<b>ENGL 7783</b> <b>J. Catano</b>  <b>12:30-3:30 M</b>	<b><u>Topics in Film and Video Studies - Noir Fiction and Film</u></b> Noir is often conflated/confused with hard-boiled detective fiction. But while a crime is often part of the content, noir is really as much a visual or prose style as a plot and characterization. This course will work with that multiple set of characteristics, along with historical and cultural dynamics that were part of Noir's early 20th century fiction and film hey-day as well as its 60s/70s reappearance and reworking in such French New Wave films such as Godard's Breathless or, even more intriguingly, Alphaville. "Noir from Gaboriau to Godard" makes a nice title, along with a framework for readings to screenings. Suggestions for primary texts, especially more recent works, will be sought from student-colleagues throughout F15 with final choices made on that basis. Weekly forums via Moodle; choice to create in written/visual noir style for one assignment; final project.

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ENGL 7920

K. Cope

3:30-6:30 W

### English Seminar - Dissertation Workshop/Publishing Seminar

*This course is for Ph.D. students who have passed their milestone exam and are working on their dissertations (ABD).*

The preparation and completion of the doctoral dissertation is the most grueling segment of the long journey to qualification as a higher education professional. The last stop on the road to the equivalent of licensing—to conferral of the right to practice the academic arts—the dissertation presents a challenge that only the hardy, the worthy, and the dedicated can overcome. English 7920 will address the many aspects of dissertation writing that challenge new entrants to the profession while also looking at opportunities to draw extra benefits from the dissertation process. Topics will range across the rudimentary (getting started; organizing materials; finding topics; creating chapters); the psychological (maintaining a regimen; partitioning time; morale; physiological and somatic aspects of extended writing); and the complex (collaboration; exploitation of library and other research resources; originality; working with advisors or supervisors). Also included will be discussion of the relationship between the dissertation and other fruits of the academic orchard: the harvesting of journal articles from dissertations (and vice-versa); the challenge of interdisciplinary and interdepartmental dissertation writing; copyright and royalties; the relations of dissertations to both academic and non-academic careers; the influence of personality types of dissertation topic selection; dissertations in relation to resumes and CVs; and the conversion of dissertations into books. The course will follow a workshop format involving review and revision of students' writing; the principal project of the course will be the completion of a large portion of a dissertation chapter.

ENGL 7922

P. McGee

12:00-3:00 T

### Authors Seminar - Beckett and Hitchcock: "Pure" Literature and "Pure" Cinema

This seminar will focus on parallel readings of two significant figures, Samuel Beckett and Alfred Hitchcock, in the transition from modernism to postmodernism, from the despiritualization of the written word to the intellectual autonomy of the visual image. Both Beckett's minimalist writing and Hitchcock's visual logic produced what Deleuze called, with reference to Hitchcock, the mental image, the relation image, or simply the thinking image. After an introduction that will relate these authors and their modernist predecessors to theories of ontological immanence and the emergence of visual ontology, the following works will be considered: by Beckett, Murphy, Watt, Molloy, Malone Dies, The Unnamable, Waiting for Godot, Endgame, Krapp's Last Tape, and How It Is; and by Hitchcock, The Lodger, The 39 Steps, The Lady Vanishes, Shadow of a Doubt, Rope, Strangers on a Train, Rear Window, The Trouble with Harry, The Man Who Knew Too Much, Vertigo, North by Northwest, Psycho, The Birds, and Marnie. Seminar members will make reports and write a term paper related to the subject matter.

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<p><b>ENGL 7951</b>  <b>K. Sandiford</b></p> <p><b>6:00-9:00N TH</b></p>	<p><b><u>Topics in Restoration and 18<sup>th</sup> Century Literature - Circum-Atlantic Diasporas: Transnational Imaginaries, Epistemologies, and Memory</u></b></p> <p>This seminar's focus on diaspora will situate the concept's modern origins in the problematic intellectual and cultural tenets of the Enlightenment, and propel the quest forward into twenty-first century theoreticians' extensions and complications. Grounded in signifiers of scatterings and dispersions, we'll analyze how internal diasporas emerged from the social, political and economic forces of poverty, enclosure, and colonization (Defoe's Tour; Swift's Modest Proposal ); how external diasporas were generated from the impulses and ideologies that motivated and emplaced settler groups in the Americas (Raleigh, Discovery of Guiana; Behn, Oroonoko ), and how these groups displaced indigenous populations in the Caribbean (the accounts of Columbus, Las Casas, and Pane of the Taino, and Rochefort of the Caribs). The diaspora of African slaves will be evaluated through texts representing individual experiences (Equiano, Narrative), racial violence and racial trauma (Earle, Obi). Other constructions will historicize the invention of the Atlantic world by the Scots-Irish (Schaw, Journal), by the Akan, Igbo/Ashanti, Fon/Ewe in their ontologies of marronage, obeah and vodoun (Parravisini and Fernandez, Creole Religions), and by agents of an emerging information order in the advancement of botanical and medical epistemologies (Hans Sloane and his African collaborators). Units will be included on the imbrication of diasporas in the production of imaginaries, and in the valorization of trauma, mourning and cultural memory. Critical and cultural theorists will include Gilroy, Said, Stuart Hall, Clifford, Delburgo and Dew, Glissant, and Tololyan.</p>
<p><b>ENGL 7971</b>  <b>M. Bibler</b></p> <p><b>12:30-3:30 W</b></p>	<p><b><u>Topics in Southern Studies - Slavery, Sexuality, and Materiality</u></b></p> <p>This course explores the historical, theoretical, and literary constructions of sexuality in the U.S. South during the time of slavery. Focusing mainly on pro- and anti-slavery texts by white and black Southerners, we will gain a better understanding of both the literary landscape(s) of the antebellum South, and of the ways that southerners (and, of course, other Americans) imagined and understood forms of sex, desire, and sexuality during this time. We will especially consider how queer theory and recent theories of materiality can help us understand the links between sex, desire, and race in an era before the rise of sexology, psychology, and the modern terms of sexuality that we use today. Most of the literary readings will be from the antebellum era, but we may also read some postbellum reimaginings of the time, too.</p>

## Related Interest

<p><b>CPLT 7120.001</b>  <b>P. Rastogi</b></p>	<p><b><u>Anglophone Versus Francophone: Postcolonial F(r)ictions in Africa Today</u></b></p> <p>12:00-3:00 M</p>
<p><b>CPLT 7120.002</b>  <b>G. Hachmann</b></p>	<p><b><u>Literary Anthropology</u></b></p> <p>1:00-4:00 W</p>
<p><b>CPLT 7130</b>  <b>Q. Li</b></p>	<p><b><u>The Theory and Practice of Literary Translation</u></b></p> <p>3:00-6:00 TH</p>