

Spring 2019 Graduate Seminars (updated 10.01.2018)

MFA Workshops & Forms

ENGL 7001 J. Wheeler 3:30-- 6:30N M jwheeler@lsu.edu	<p><u>Literary Nonfiction Workshop: The Protest Essay</u> <i>Prereq: admission to the MFA program or permission of instructor.</i></p> <p>Our workshop will use the rich and varied history of the essay as a means of exploring how to best translate a process of thought from the brain to the page. The expanse of creative nonfiction is vast (memoir, profile, criticism, investigative journalism, travel writing, nature writing, etc.) and this semester we'll look at many of these forms of nonfiction with a particular focus on the theme of protest. You'll be expected to read widely in the genre of the protest essay, compose about 30 pages of your own high-quality nonfiction within that genre, as well as engage in weekly workshops of your peers' writing.</p>
ENGL 7007 L. Mullen 3:00-- 6:00 T lmullen@lsu.edu	<p><u>Poetry Writing: The Chapbook</u> <i>Prereq: admission to the MFA program or permission of instructor. Interested non-majors are encouraged to contact Prof. Mullen for an exception.</i></p> <p>This graduate seminar is meant to consolidate poetry-writing skills and expand artistic ambitions. The focus of the course will be the writing, reading and critique of poetry. The development of a small book or "chapbook" (25-30 pages) of new and revised work from each student is the goal, and the generation and critique of poems will be our ongoing effort. Locating and elaborating some larger coherence or binding idea for your project is suggested but not required. Each student will also contextualize their work by triangulating the book they plan with two other chapbooks of their choosing and make a short presentation to the class on the subject of chapbook presses. Attention will be given to publication questions and reception issues, but the focus will be on each writer's creative vision.</p>
ENGL 7106 R. Frumkin 6:00 -- 9:00N TH rfrumkin@lsu.edu	<p><u>Forms of Prose Fiction</u> <i>Prereq: admission to the MFA program or permission of instructor.</i></p> <p>Writing in the New Yorker, Ian McEwan called the novella "the perfect form of prose fiction...the beautiful daughter of a rambling, bloated, ill-shaven giant (but a giant who's a genius on his best days)." Beautiful and awkward, the novella is too slim to be a novel and too long to be a short story. It's a formal in-between, sometimes messy, sometimes taut, always intriguing. In this class, we will read novellas old and new, from Franz Kafka to James Baldwin to Nnedi Okorafor. We will puzzle over the boundaries between the long novella and the short novel, the short novella and the long story. We will write and workshop novellas of our own. And we will discover once and for all what makes these odd chunks of prose so readable.</p>

PhD Seminars

ENGL 7920 F. Ife 6:00 -- 9:00N T ife@lsu.edu	<p><u>English Seminar: Dissertation Workshop</u> <i>Limited to Ph.D. students who have passed the general exam before the start of the semester.</i></p> <p>This writing workshop is designed to support English PhD students as they begin and advance their dissertation projects. Although we will talk about a variety of academic written genres, the core of this workshop is your dissertation. My primary aim this semester is in helping you refine your individual projects with support of your classmates who will read and offer suggestions for continued development throughout our time together.</p>
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<p>ENGL 7030 R. Godden</p> <p>12:00 – 3:00 T rgodden1@lsu.edu</p>	<p><u>Medieval Literature: Medieval Romance and the Nonhuman</u></p> <p>The genre of medieval romance derives much of its narrative verve from the encounter with the nonhuman, bringing the hero into confrontation with monsters, magical objects, anthropomorphized animals, and otherworldly landscapes. To approach the nonhuman in medieval romance, scholars have increasingly looked to the critical discourses of ecocriticism, critical animal studies, and thing theory. This seminar considers several ways of thinking about the nonhuman in medieval literature and culture: What is the relationship between object and subject? Between human and animal? How are humans entangled with landscapes and objects? What kinds of ethics emanate from a non-anthropocentric point of view? We will read widely in medieval romance, including <i>Sir Gawain and the Green Knight</i>, Chaucer, The Lais of Marie de France, the fairy romance <i>Sir Orfeo</i>, and the crusader romance <i>Richard Coeur de Lion</i>, and we will also consider texts outside the genre like the <i>Travels of Sir John Mandeville</i> and the dream vision <i>Pearl</i> that nevertheless draw on the imaginative potential of medieval romance.</p> <p>Throughout our semester together, each seminar participant will develop a set of portable academic skills, including leading discussion, presenting academic papers, teaching undergraduates, developing a theoretical vocabulary, conducting research, and writing for an academic audience.</p>
<p>ENGL 7050 K. Cope</p> <p>6:30 -- 9:30N M encope@lsu.edu</p>	<p><u>Restoration and 18th Century Literature</u></p> <p>This course provides a general introduction to and overview of the major and memorable as well as undeservedly overlooked works of the first half of the British Enlightenment. Examining a variety of genres (poetry, prose, essays, and journalism) and occasionally venturing into art, architecture, philosophy, science, religion, and even forestry, the course will expose students to the extraordinarily broad range of “Augustan” culture. Although intended to acquaint students with the most frequently researched and taught works of the period, the course will also occasionally swim into the eddies and whirlpools alongside mainstream baroque-to-neoclassical literature. Geology, oceanography, aviation, arctic studies, vulcanology, beachcombing, tourism, bathing and swimming, culinary science, gambling, landscape design, and navigation may well come into view. No previous experience in the period is required; textbook expenses will be minimal owing to abundant use of database resources.</p>
<p>ENGL 7963 R. Crump</p> <p>12:30-3:30 F rump2@lsu.edu</p>	<p><u>Topics in 19th Century British Literature: The Voice of Spiritual Crisis in 19th Century British Literature</u></p> <p>A close analysis of various literary expressions of spiritual crisis set against the backgrounds of political, social, and religious upheavals in the nineteenth century. Texts will include such works as <i>The Prelude</i>, <i>In Memoriam</i>, <i>David Copperfield</i>, <i>Sartor Resartus</i>, <i>Hard Times</i>, <i>Jane Eyre</i>, <i>Wuthering Heights</i>, <i>The Mill on the Floss</i>, <i>Far from the Madding Crowd</i>, and <i>Apologia pro Vita Sua</i>. Other works may be added after consultation with seminar participants.</p>
<p>ENGL 7972 B. Costello</p> <p>12:30-3:30 W bcostell@lsu.edu</p>	<p><u>Topics in Southern Literature: Comics and the South</u></p> <p>This course will double as an introduction to the burgeoning academic field of comics studies and an exploration of the already flourishing field of southern studies. In addition to investigating comics as an aesthetic form with particular properties that emerge in different ways across a variety of historical eras and publishing models, we will examine how cartoonists have utilized the unique capacities of comics to represent, interrogate, and construct the South.</p>

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<p>ENGL 7974 L. Coats</p> <p>12:00 – 3:00 TH lac@lsu.edu</p>	<p><u>Topics in American Literature: American Textualities</u></p> <p>Books have long been used for more, and less—than a technology of communication: they decorate shelves, instigate revolution, prop open doors, signal cultural capital, imagine worlds.... In this class, we will use the material instantiation of texts as an entry point into the cultural networks that create and value them. We'll consider how texts were made, circulated, and read, asking questions about the materiality and technologies of print as well as their content. Our temporal focus will be 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, the emergence of new technologies for producing words and images on the page. We'll read literary works—mainly novels as well as magazines and print ephemera—alongside criticism in textual studies, cultural studies, and book history. Readings may include works by Susanna Rowson, Harriet Beecher Stowe, Frederick Douglass, Benjamin Franklin, Sarah Willis (Fanny Fern), John Ledyard, William Dean Howells, 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) in addition to more traditional textual production (seminar papers).</p>
<p>ENGL 7975 I. Lavender</p> <p>12:30 – 3:30 M isiahl@lsu.edu</p>	<p><u>Topics in African-American Literature: Critical Race Theory and Science Fiction</u></p> <p>Science fiction often presents a monochrome vision of the future where white people are the only ones that matter. I am basing this course on the analogy between the principle, articulated by Critical Race Theory, that American law is influenced by a culture in which the reality of racial difference is subsumed by a default whiteness, and the tradition in science fiction that situates white people as the default standard of what it is to be a people. With a CRT focus, we will examine selected subgenres of science fiction as they filter through the periods of science fiction's American tradition beginning with the pulp era and extending through the golden age, new wave, feminist explosion, cyberpunk, and ending with the current colored wave. The subgenres include: space opera, alternate history, science fictional satire, and cyberpunk.</p>
<p>ENGL 7981 J. Berman</p> <p>3:00 – 6:00 TH jberman@lsu.edu</p>	<p><u>Topics in Modern & Contemporary Lit.: Haunting and the Orient - Empire, Liberalism, and Islamophobia in the 21st Century Global Novel</u></p> <p>This class examines the revivification of Gothic themes in contemporary novels about the War on Terror. In novels written by American, Iraqi, Egyptian, Syrian, Pakistani, and Libyan authors Gothic tropes recognizable from a 19th Century Western romantic tradition closely associated with Orientalism re-appear in both familiar and unfamiliar guises. These tropes often speak directly to questions about the transformation of liberalism into neo-liberalism, imperialism into neo-imperialism, and Orientalism into Islamophobia. The class endeavors to identify what new aesthetic vernaculars are being produced in this turn towards an old aesthetic form.</p>

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<p>ENGL 7983 P. Rastogi</p> <p>3:30 – 6:30 W prastogi@lsu.edu</p>	<p><u>Topics in Ethnic & Postcolonial Literature: The Great Global Novel: 1980 to Present</u></p> <p>This course will focus on contemporary Global Anglophone/postcolonial fiction that has acquired world-wide cachet, or an incontrovertible status, as a “great” novel. Our discussions will center on the iconic debates in English literary studies: what makes a novel great? Who has the power and the authority to attribute greatness to a text? How much of greatness itself is a Western concept, with Western texts often constituting the center of what we call Great Works? The tentative reading list includes Salman Rushdie’s <i>Midnight’s Children</i> (India), J.M. Coetzee’s <i>Disgrace</i> (South Africa), Zadie Smith’s <i>White Teeth</i> (England), Arundhati Roy’s <i>God of Small Things</i> (India), Chimamanda Ngozi Adichie’s <i>Americanah</i> (Nigeria, USA), Mohsin Hamid’s <i>Exit West</i> (Pakistan), Ali Smith’s <i>Autumn</i> (England), Laila Slimani’s <i>Lullaby</i> (Morocco, France) among others. Each novel will be paired with a theoretical article so that theory and fiction open a window of understanding into Global Anglophone/postcolonial studies in general. Students are welcome to email the professor with suggestions to add to the reading list, for both theory and fiction. Requirements for class include attendance in body and mind, active class participation, one in-class group presentation, and one 20- page research paper written in increments of 5, 10, 15, and 20 pages and revised after professorial and peer review of each iteration.</p>
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<i>Of Related Interest</i>	
<p>CPLT 7120 / FREN 7410 F. Raffoul</p> <p>3:00 – 6:00 W</p>	<p><u>French Deconstruction: Jacques Derrida and Jean-Luc Nancy</u></p> <p>French deconstruction, in particular the work of Jacques Derrida and Jean-Luc Nancy, has had a major impact on the Humanities in the Anglo-American world. It has had a transformative effect on various fields such as literary theory, comparative literature, political theory and historiography, theories of meaning, cultural studies and literary criticism, gender theory and feminism and environmental studies. We will explore French deconstruction by addressing the following issues: the senses of deconstruction and “differance”; subjectivity and “touch”; the critique of humanism and the question of animality; ethics and responsibility; death, the secret, and the other; law, forgiveness and hospitality; community and being-with; the world and globalization. Texts will include (for Jacques Derrida): “Differance,” <i>Positions, Points, Paper Machine, For What Tomorrow...</i>, <i>The Animal that therefore I am, Of Hospitality, Force of Law, On Cosmopolitanism and Forgiveness, On Touching—Jean-Luc Nancy</i>. From Jean-Luc Nancy, we will read among other essays such texts as “Of Being-in-Common,” <i>Being Singular Plural, Who comes after the Subject?, Justice, Legality and World, The Creation of the World of Globalization, The Truth of Democracy, and Identity</i>.</p>
<p>CPLT 7130 S. Otero</p> <p>3:30 – 6:30 T</p> <p>solimar@lsu.edu</p>	<p><u>Creating Place: Embodiment, Gender, and Ritual</u></p> <p>This course explores the relationship between embodiment, gender, and ritual in literary, cinematic, and cultural production in Latin America, the Caribbean, and the African Diaspora. Of particular focus will be the manner in which form illustrates the connections between ontology and ritual in gendering creativity and place. Authors and artists explored include Ana Maurine-Lara, Julie Dash, Mayra Santos-Febres, and Edna Brodber, among others.</p>

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<p>CPLT 7130 A. Gourdine 12:00 – 3:00 T agourdi@lsu.edu</p>	<p><u>Ecologies of Travel: Performing and Embodying the Caribbean</u> This course will use literature from the Spanish speaking, Francophone, and Anglophone Caribbean to explore the identities created and enabled by the mobility of travel. We will explore travel in its various iterations—including but not limited to tourism, fieldwork/research, and the act of cross-cultural reading—as a ritualistic means of both cultural production and consumption. This course is interdisciplinary, so in addition to literary narratives, our work will include ethnographies, travel narratives, visual media, and other related cultural artifacts.</p>
<p>CPLT 7140 K. Henninger 12:00 – 3:00 F kth@lsu.edu</p>	<p><u>American Gothic</u> A comparative, multi-media examination of the haunted houses, dark woods, ghostly traces, demonic possessions, monstrous madness and doppelgangers that continue to obsess the American imaginary, at home and abroad. Through a series of case studies from 19th-century to contemporary literature, photography and film, we will trace historical connections between Gothic texts and tensions within discourses of U.S. nationalism, religion, gender, race, slavery, and imperialism, and as these have been used to support, to resist and to reconfigure “American” ideologies in domestic and international contexts. To register our own role in these dynamics, we’ll pay special attention to the ways critical understandings of the American Gothic have changed over time. Specific areas of interest will include the female Gothic, southern Gothic, queer Gothic, Gothic childhood, the new black Gothic, and the ways American Gothic has been represented in non-U.S. texts, specifically as they engage the workings and legacies of U.S. power. Authors/artists may include: Crevecoeur, Hawthorne, Jacobs, Stowe, Hitchcock, Faulkner, O’Connor, Morrison, Kenan, von Trier, del Toro, Sally Mann, and Jordan Peele.</p>
<p>WGS 4500.001 E. Castro 1:30 – 3:00 TTh</p>	<p><u>Global Trans: Conversations on National, Queer, and Transgender Studies</u> <i>Course description forthcoming by instructor. Please check with WGS for more information.</i></p>
<p>WGS 7500 B. Kahan 4:30 – 7:30 W bkahan@lsu.edu</p>	<p><u>The Sexual Scene of the Harlem Renaissance</u> This course will explore the éclat of early twentieth century Harlem with its cross-currents of slumming, interracial sex, prostitution, queerness, cross-dressing, and a range of other sexually and socially transgressive formations. We will locate Harlem both within the life of New York City itself as well as within the larger networks of blackness around the globe, meeting such fascinating figures as sweetmen and sheiks, chocolate babies and bulldaggers, numbers runners and gangsters. In addition to examining the literature, music, and culture of the Harlem Renaissance, we will also read important works of queer of color critique thinking about how the Renaissance functions as important site for theorization in these texts and asking what additional possibilities it might continue to animate. In particular, we will be concerned with the warping effects that race has on sexuality and vice versa. Readings will include texts by Zora Neale Hurston, Langston Hughes, Ma Rainey, Wallace Thurman, Taylor Gordon, Anita Reynolds, and Claude McKay.</p>
<p>SW 7406 E. Maccio 12:30 – 3:30 M</p>	<p><u>Social Work with LGBTQ People</u> The purpose of this course is to enhance students’ professional competence with lesbian, gay, bisexual, and transgender (LGBT) people. Content explores social work practice at the micro, mezzo, and macro levels and across social, political, and economic realms.</p>

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<p>ANTH 4909 M. Rahder 1:30 – 3:00 TTh</p>	<p><u>Cyborg Anthropology</u> In her 1985 <i>Cyborg Manifesto</i>, Donna Haraway wrote: “we are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs.” Haraway’s feminist conception of the cyborg helped reframe theories of identity and politics in the late 20th century, and has been taken up, resisted, and altered in many texts. In this course, we will engage with cyborgs as both material and metaphorical objects that combine bodies, minds, and machines, breaking down barriers between nature and culture, self and other, biology and technology, and between disciplines. In particular we will look for ways that cyborgs — both Harawayan and others — have altered many questions central to the anthropological project.</p>
<p>HIST 4195 A. Alam 3:00 – 6:00 M</p>	<p><u>Gender and Empire</u> The course emphasizes a trans-national approach to sexuality, race and power relations in the era of modern imperialism.</p>