

Fall 2015 Graduate Seminars (updated 04.29.2015)

ENGL 7001 J. Wheeler 3:30-6:30 W	<u>Nonfiction Workshop</u> <i>Prereq: admission to the MFA program or permission of instructor.</i> The great lexicographer Samuel Johnson defines essay as "a loose sally of the mind." Isn't that awesome? While the expanse of creative nonfiction is vast (memoir, profile, criticism, technical and travel and nature writing, etc.), all of this writing shares an imperative to communicate a process of thought about a particular subject. And nowhere in literature is the process of human thought laid bare quite like it is in the tradition of the essay. Our workshop will use the history of the essay to investigate how to best translate a process of thought from the brain to the page. Each week we'll read a loose sally from Seneca or De Quincy or Borges and then we'll write our own loose sallies in response. Beyond the weekly exercises, you're expected to write about 30 pages of high-quality nonfiction (workshopped as a single long essay or two shorter essays). While the essay genre is our focus, feel free to write whatever kind of nonfiction your loose sally leads you to.
ENGL 7006 J. Davis 12:00-3:00 T	<u>Fiction Writing: Prose and Performance</u> <i>Prereq: admission to the MFA program or permission of instructor.</i> This seminar will follow the familiar format of workshop: participants will submit two fiction manuscripts for class critique. In addition to workshop, we will focus on the performance of our fiction, refining our public reading skills by watching live and recorded readings of prose, practicing the delivery of our own prose, and experimenting with different reading styles.
ENGL 7007 L. Mullen 6:30-9:30N W	<u>Poetry Writing</u> <i>Prereq: admission to the MFA program or permission of instructor.</i> Think "old school" poetry workshop for this fall's seminar. 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 portfolio of new and revised work from each student, and the discussion of contemporary poems leading to the generation of particular exercises will be on-going. In addition students will each be responsible for detailed critiques of the work of other students in the class. Each student will also attend a poetry reading and make time for a conference with the professor, to arrive at a strategy for the publication of their poems--taking time to consider their future as writers.
ENGL 7009 M. Kornhauser 6:30-9:30N M	<u>Advanced Screenwriting Workshop</u> Students will write and critique each other's work, with the goal of writing a feature length script. Emphasis is on quality not quantity of pages; therefore, it is expected that students will edit their work before turning in pages. This course is designed for students familiar with screenplay format and structure but will quickly tutor those who are not. Students will also watch films and read scripts of their choice, culminating in an oral presentation about subject/genre chosen at end of semester.

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<p>ENGL 7020 L. Coats 12:00-3:00 TH</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 7050 K. Cope 6:00-9:00N T</p>	<p><u>Restoration and 18th Century Literature: OBSERVATION: AN AUGUSTAN IMPERATIVE.</u> Observation and related ocular actions such as spectating, viewing, and perceiving may, to contemporary readers, seem more or less passive engagements that involve the expenditure or no more than a few volts of neural power. During the "long" eighteenth century, however, observation took a more dynamic, entrepreneurial, and even aggressive form, whether as the climax of a harrowing journey of discovery or as the first step toward the creation of compositions or as an element in the conduct of science. The genres in which observation operated included not only poetry and prose but also pictorial art, statuary, and even architecture; disciplines such as microbiology, geology, and astronomy extended the purview of observation across all scales of experience; and philosophers of an empirical kidney (for example, Locke, Berkeley, and Hume) regarded observation as the cornerstone of human knowledge. This course will consider both the fundamental texts related to the cult of observation and some of the more creative extensions of the observational habit. Readings will include a lively variety of materials, whether periodical essays or topographical poems or explorers' journals or philosophical treatises or picaresque novels (and more). Seminar members will also venture occasionally into artistic and musical offerings of the period.</p>
<p>ENGL 7137 M. Richardson 2:00-3:30 MW</p>	<p><u>Chaucer</u> <i>The Canterbury Tales</i> (in Middle English) will be the focus of the seminar, with visits to some of Chaucer's shorter poems. Besides those interested in Medieval and Early Modern Studies, the seminar should be of special interest to those who will be teaching Chaucer as part of survey courses (i.e., everyone focusing on British literature) and those interested in the history of rhetoric, which will receive special attention.</p>
<p>ENGL 7222 S. Weinstein 12:30-3:30 F</p>	<p><u>Topics in Literacy Studies: Researching Community Literacies</u> How do people use reading and writing, broadly defined, to act within and upon their everyday lives? The living room book club, the open mic stage, the digital message board, the prison theater performance, the Bible study meeting – these are the kinds of sites we study when we study community literacy practices.</p> <p>Students in this seminar will be encouraged to conduct research in community sites, though course projects may focus on either primary or secondary sources. If students want to conduct research with a community site for this seminar, they are strongly encouraged to make contact with potential sites prior to the beginning of fall semester. Contact Dr. Weinstein to discuss potential sites.</p>

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ENGL 7423 C. Ware 3:00-6:00 T	<u>Topics in Folklore: Louisiana Folklore and Folklife</u> Louisiana Folklore and Folklife (ENGL 7423) offers both a graduate-level introduction to the interdisciplinary field of folklore studies and its various theoretical approaches, and an overview of Louisiana cultural groups and traditions. We'll approach folklore as a dynamic form of artistic communication that may be verbal, material, or customary. Among the topics we will discuss are festive traditions such as various Mardi Gras customs, foodways, music, folk healing, and narrative traditions. Readings will primarily be ethnographic descriptions and analyses of folklore, but we will also draw on some literary sources and films.
ENGL 7541 A. Gourdine 3:30-6:30 M	<u>Topics in Rhetoric, Media and Representation: Color Rhetoric: Signifying Race, Class and/on the Body</u> <i>Words are acts.</i> This course will not only explore color as a mark, carried upon the body, but also the discourse that make this mark legible as an indicator of race, class, and privilege. Relying (slightly) on <u>critical race theory</u> , we will query corporeal, literary, visual, and lyrical texts for contemporary (and historical) strategies of naming, packaging, and policing bodies.
ENGL 7623 M.K. Callaway 12:30-2:00 MW	<u>Topics in Professional Writing: Publishing in the Digital Age</u> This seminar is designed to help students gain a fuller understanding of the modern publishing process, with a view toward exploring possible careers, bringing their own work into print, and interacting with publishing houses. We will begin with an overview of American publishing in the 20th century, focused mainly on scholarly publishing, to explore how we arrived at modern publishing practices including digital rights issues, ebook vs. print decisions, online marketing opportunities, and seeking grants/funding. As we delve into detailed dissections of the current state of publishing, we will examine every stage of book and literary journal production. Students will have the opportunity to interact directly with the operations of a university press. Readings will range broadly to elucidate an understanding of the topics above and will include modern fiction, scholarly works, and journal pieces. Periodic writing assignments and weekly Moodle discussions will focus on understanding specific components of publishing: past, present, and future. Final project will be an analytical essay or a visual presentation on some aspect of publishing.
ENGL 7915 TBA (HOLD)	<u>Teaching College Composition</u> <i>Sections are assigned by the Director of University Writing Program by permission only.</i> Section 1 – 9:00- 10:30 T TH Section 2 – 10:30-12:00 T TH

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ENGL 7922
R. Moreland
3:00-6:00 TH

Authors Seminar: Faulkner and DuBois

Although Faulkner declined Du Bois's challenge to a debate on the courthouse steps where Emmett Till's murderers were acquitted by an all-white jury, versions of this debate and its many possible dimensions can be traced throughout both writers' work. This will be our goal.

Of Related Interest

WGS 4500.002
M. Massé
1:30-3:00 TTH
248 Woodin

Special Topics in WGS: Teaching Gender/Gendered Teaching

College teaching once seemed to be the placid step-sister of scholarship, accomplished through the spontaneous overflow of knowledge. Feminist theory has been central to a reconsideration of what, how, and why we teach, as well as who teaches and who learns. We'll look at influential statements on gender and pedagogy, as well as critiquing them. What combination of subject matter, explicit pedagogical assumptions, mode of presentation, instructor's stance, or students' expectations identifies a class as "feminist"? What particular issues do we have to think about in teaching courses whose content is about gender and sexuality studies? What difference does the sex, race, or orientation of someone standing before a class make, regardless of the class's topic? The design of the syllabus will be partially decided by the interests of students who enroll for the class, but format will be discussion. Reading journals, two short essays, longer final essay, and class presentation. This course fulfills Department of English graduate credit requirements, and there is a modified final project option for M.F.A. students.

WGS 4500.001
B. Kahan
10:30-12:00 TTH
119 JC Miller

Special Topics in WGS: Gay Autobiography

What kind of theory of biography does queer theory need? What is the relationship between an individual's memory of a gay life and gay history? In this course, we will read a range of twentieth gay and lesbian autobiography in relation to queer theory (a field which describes itself as fundamentally anti-identitarian). We will ask questions about the nature of autobiography: What are the generic features of an autobiography and how do we know when something is autobiographical? And we will ask questions specific to gay autobiography: What can gay lives from the past tell us about the present? What makes for a gay life? How does one narrate such a life? This course will introduce students to the fundamental questions of queer theory and the theories of autobiography and authorship. Primary text readings will include: David Sedaris, Langston Hughes, Gertrude Stein, Mary MacLane, Ralph Werther, and Glenway Wescott. We will also read work by Eve Sedgwick, Michael Warner, and Philippe Lejeune.

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LIS 7000

E. Benoit

100% WEB

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Information and Society

Are you looking for an interesting elective course that complements your program of study? Consider enrolling in LIS 7000: Information & Society for Fall 2015. This course is offered 100% asynchronously online for 3 semester hours, and is open to any LSU graduate student.

The Information & Society course identifies information as a concept and explores its uses and meanings in contemporary global society. Students will engage relevant readings in online discussion, lead a weekly discussion, and complete a final research paper over the semester. Upon satisfactory completion, a student will be able to:

- Define "information"
- Explain how different segments of society utilize information to achieve goals and objectives
- Describe the power dynamics of information creation, dissemination and consumption
- Identify the different types of information agencies and their varying missions, goals, and purposes
- Demonstrate an understanding of public policy and law in regard to intellectual property and copyright, privacy, freedom of information, equal access, etc. in an increasingly digital world

THTR 7920

F. Euba

**10:30-12:00 TTH
193 M&DA Bldg**

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Seminar in Drama of the African Diaspora

A study of the dramatic and theatrical expressions of the black cultures of the New World (North and South America, and the Caribbean), identifying, where possible, comparable connections with African counterparts. Works include those by August Wilson, Suzan-Lori Parks, Aimee Cesaire, Abdias do Nascimento, and Derek Walcott.