

LSU Department of English - Spring 2022 Course Offerings

ENGL 7006 – Prose and Performance

12:00 – 3:00 PM Thursday

J. Davis

This course will be hybrid in structure. In addition to being a traditional workshop, we will focus on the performance of our prose. We will analyze recorded author readings, fiction podcasts, and other digital fictions. Students will also work on their own performance techniques. Students can expect to workshop twice (class size permitting), give a presentation on a prose performance of their choice, and complete a final performance project individually or collaboratively, such as producing a podcast featuring student writing. Though the class will focus primarily on fiction, the course will be designed to make room for other prose writers. *(Departmental approval req'd for non-MFAs)*

ENGL 7007 – Poetic Commune, (Spoken Verse)

3:00 – 6:00 PM Thursday

F. Ife

In this open genre/hybrid forms workshop we will study and practice at least two or more genres including (and not limited to) poetry, lyrical essay, fiction, music, film, digital collages, and performance. As we share our works-in-progress with each other (for feedback, for encouragement) we will also consider published works by people like Jenny Xie, Renee Gladman, Dawn Lundy Martin, Ben Lerner, Eileen Myles, taisha paggett, Maggie Nelson, Sigur Rós, Terence Nance, and Fred Moten (this is just a general idea for the type of experimental, hybrid leaning works we will engage, and this list of people will likely change). Though I cannot project an anticipated page count for weekly readings prior to meeting you, please anticipate the following: expect to write/create continuously throughout the semester. Expect to submit your works-in-progress to readers in our workshop. Expect to engage material submitted by people in our workshop. Expect to engage published works. Expect to listen to interviews with poets and other artists. Expect to feel many, many, emotions as we deepen our craft together. *(Departmental approval req'd for non-MFAs)*

ENGL 7107 – Poetry, Magic, Activism

12:30 – 3:30 Wednesday

L. Glenum

The Mexican Nobel Prize-winning poet Octavio Paz writes, "The conception of poetry of magic implies an aesthetics of action. Art ceases to be exclusively representation and contemplation; it becomes an intervention into reality." In this class, we will investigate the poet as political activist and occult medium, conjuring visions from the beyond that explode our political, historical, and cultural realities. We'll read a broad spectrum of contemporary poets, alongside critical articles that consider poetry's relationship to magic ritual.

Approximate weekly reading load and content: One book of contemporary poetry per week, plus two critical articles. Poets we'll read include Etal Adnan, Aime Cesaire, jos charles, Don Mee Choi, CA Conrad, Kate Durbin, Edgar Garcia, Bhanu Kapil, Lucas de Lima, Joyelle McSweeney, Chelsey Minnis, Morgan Parker, M. NourbeSe Philip, Tommy Pico, and Georg Trakl.

Anticipated assignments: Students will be given weekly creative assignments related to each week's reading; some of these will be collaborative in nature. Each student will give a class presentation that expands our understanding of the concept, history, and practice of magic, particularly as it relates to poetry and art. Students will also compile a final portfolio of their work. All students (whether MFA or PhD) who prefer to undertake academic assignments and/or critical projects are welcome to do so.

ENGL 7109 – Forms of Screenwriting: Interactive Storytelling

6:00 – 9:00 PM Tuesday

J. Buch

How do you tell a story when you don't control the protagonist? This course is an examination and workshop of different forms of interactive storytelling, including interactive fiction, video games, smartphone apps, augmented and virtual reality, and more. It will cover examples from popular branching narratives like Black Mirror: Bandersnatch to AAA video games, self-guided documentaries to 360-degree video experiences, and hypertext fiction to generative worlds. We'll look at how technology can merge with storytelling and the challenges that presents to the artist. The course will introduce students to the tools that are available to allow them to incorporate interactivity into their own work no matter their comfort level with technology. Students will work on a semester-long interactive project of their own creation, which will be pitched, workshopped, written, and built by the end of the course. Background in programming or graphic design is not required. (*Departmental approval req'd for non-MFAs*)

Approximate weekly reading load and content: The course will generally involve looking at one interactive experience per week outside of class. The length and time spent will vary, though should generally fall into a 2-4 hour range accounting for multiple passes through some of the content to experience different outcomes.

Anticipated assignments: Students will provide written responses to each interactive experience, present on one interactive experience of their choosing, present a pitch for their interactive project, submit an initial prototype, and a final version (or final prototype, depending on the scale of their project), as well as feedback on the other students' projects.

ENGL 7137 – Chaucer and the Contemporary

3:00 – 6:00 PM Tuesday

R. Godden

Geoffrey Chaucer (c. 1340-1400) wrote texts that are perplexing, funny, somber, fragmentary, deceptive, surprisingly modern and also bewilderingly alien. In our class, we will consider how Chaucer's writings are at once achingly familiar in their treatment of recurring themes such as love, death, community, and power, but also how they are the product of their own times, a turbulent era of social and political upheaval. We will not only learn about the medieval world in which Chaucer wrote and worked, but we will also explore how Chaucer's poetry can shed light on our own contemporary questions and concerns. We will focus on his masterpiece, *The Canterbury Tales*, a fragmentary and unfinished collection of texts supposedly told on a ride to a Saint's Shrine.

Approximate weekly reading load and content: We will cover approximately 1-2 tales a week and 1-2 critical essays.

Anticipated assignments: Anticipated assignments include weekly forum posts, a conference presentation, a seminar length paper, and a pedagogy assignment.

ENGL 7221 – Textual Circulation and Reception

12:30 – 3:30 PM Monday

S. Weinstein

This will be an exploratory seminar in which we investigate various ways of thinking about/analyzing the ways texts circulate and are received by audiences of various kinds (intended or not). Analyzing circulation and reception can reveal important functions of a text that may have little to do with authors' and publishers' intentions for the work. Participants will be encouraged to identify specific texts upon which to apply the theories and methods we encounter. Readings may include all or parts of: *Reception Histories: Rhetoric, Pragmatism, and American Cultural Politics* by Mailloux, *Privileged Spectatorship: Theatrical Interventions in White Supremacy* by Snyder-Young, *Killing Poetry: Blackness and the Making of Slam and Spoken Word Communities* by Johnson, *Publics and Counterpublics* by Warner, *Text+Field: Innovations in Rhetorical Method* by McKinnon et al., and *Close Listening: Poetry and the Performed Word* by Bernstein.

Approximate weekly reading load and content: We will generally one book, or 2-3 articles/chapters, each week.

Anticipated assignments: include one reading presentation (@15-20 minutes), weekly forum posts, one project proposal (5-8 pages), and one final project (15-20 pages).

ENGL 7920 sect. 1 – Dissertation Workshop**3:30 – 6:30 PM Monday****C. Rovee**

This workshop will focus on writing the dissertation and documents adjacent to it (prospectus, articles, talks, and so forth). Students will complete and workshop at least one chapter, or a comparable piece of writing, during the semester, as well as one smaller piece (whether a conference presentation, article, or the beginnings of another chapter). In addition to learning writing and research strategies and honing one's prose and argumentation, students will also work on becoming supportive and inspiring readers of others' written work. (*Students must be preparing for or have passed the General Exam to enroll*)

Approximate weekly reading load and content: Students will read and comments on approximately forty pages of their classmates' writing per week.

Anticipated assignments: Students will share their writing with the class. Workshop time will be dedicated to constructive feedback.

ENGL 7920 sect. 3 – English Seminar: Comic Studies - An Introduction**12:30 – 3:30 PM Friday****B. Costello**

This course will introduce graduate students to the burgeoning academic field of comics studies. We will consider the formal properties of comics, the history of the medium and its most common genres (memoir, superheroes, journalism) and formats (the graphic novel, the comic book, the comic strip, et cetera), the contexts that shape comics' production and reception of comics, and the ways in which comics studies intersects with fields such as literary studies, gender and sexuality studies, African American studies, et cetera. We will also examine how our understanding of "comics" has been shaped by the evolution of "comics studies" as a field. No prior experience as a reader of comics is necessary.

Approximate weekly reading load and content: One "graphic novel" or equivalent selection of individual comics per week along with 2-4 critical essays.

Anticipated assignments: Weekly short analysis papers (with at least one skip week at individual student's discretion), two presentations, a seminar paper or critical essay in comics form.

ENGL 7975 – Black Autobiography: From Slave Narrative to Social Media

12:00 – 3:00 PM Tuesday

A. Gourdine

Guided by the tenet “literacy equals freedom,” we will examine the tradition of black literary letters through black autobiography. Beginning where the genre began, the slave narrative, we progress through twentieth century memoir to end our work considering how (and if) social media and information technologies have influenced black autobiography. In addition to conventional literary concerns of aesthetics, structure, and genre, we will also engage the cultural, historical, political and social import of black people narrating their own lives. The concepts (and theories) of memory, race and narrative will contextualize exploration of both the consumption and production of African American narratives of African-Americaneity.

Approximate weekly reading load and content: 150 – 200 pages per week

Anticipated assignments: Oral presentation, archive project, annotated bibliography, book review, critical essay and/or creative project (digital or other)

ENGL 7981 – Topics in Modern & Contemporary Literature: Baldwin’s Queer South

3:30 – 6:30 PM Wednesday

M. Bibler

This course reads several key works by James Baldwin in conversation with the works of many of his queer southern contemporaries, including Tennessee Williams, Truman Capote, Carson McCullers, and Lillian Smith, as well as some of his literary “heirs,” including Ann Allen Shockley and Robert Jones Jr. While we will explore Baldwin’s treatment of the South and, of course, the Civil Rights Movement in his fiction and essays, we will also ask how this wider literary context of queer writers helps us better understand his representations of race, region, gender, sexuality, religion, and politics.

Approximate weekly reading load and content: About a novel a week, though some of those novels are very long. We will also read some critical essays and books.

Anticipated assignments: Student presentations and discussion leading, a book review, bibliographies, and a final paper. A creative option is available with permission.