

SPRING 2019
English GRADUATE Course Descriptions
Course offerings, places, and time subject to change
PLEASE CHECK ULINK FOR COMPLETE COURSE OFFERINGS

403	001	English Novel I	TR 2:00 – 3:15	Leah Orr
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EXPERIMENTAL FICTION IN 18TH CENTURY. Before Joyce and Nabokov, there was Sterne. This course will examine the origins of experimental fiction in the eighteenth century. At a time when fiction had not yet settled into conventions of plot and character, writers were free to experiment wildly with narrative form and the nature of fiction itself. Eighteenth-century fiction writers often challenged the most basic tenets of fictional practice by speaking directly to the reader, challenging the limitations of the page, and incorporating true and semi-true elements to blur the boundary between what was real and what was fictional. Readings may include critical essays by Addison and Steele, Samuel Johnson, and Clara Reeve; and fictional works by Defoe, Swift, Richardson, Fielding, Smollett, Sterne, and Walpole.

417	001	Survey of Medieval English Literature	MWF 9:00-9:50	Christopher Healy
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The literature of the Middle Ages can seem very unfamiliar at times, but can then suddenly appear very modern. For instance, in the readings for this course are pieces of conservative religious orthodoxy and items that are essentially dirty jokes—and pieces that combine the two. As a survey of several centuries of medieval literature, this course serves as an introduction to peculiarly medieval genres—romance, fabliau, etc—and an insight into medieval thought. Most readings will be in the original Middle English, which can be intimidating at first, but with practice the ability to read these texts can be a rewarding achievement. Along the way, students will become acquainted with language change and Middle English dialects, although that topic is not the central focus of the course. Included in the readings are two poems by the masterful *Pearl*-poet, excerpts from Langland's *Piers Plowman*, and the *Second Shepherds' Play*—all important texts, so this is a Major Figures course.

423	001	Shakespeare: Early Plays	TR 11:00 – 12:15	Jennifer Vaught
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In this course we'll begin with Doctor Faustus, a tragical history by Shakespeare's contemporary Christopher Marlowe. We'll then turn to several of Shakespeare's history plays, including Richard III from his first tetralogy and Henry IV, Part One from his second tetralogy. We'll also analyze several of his comedies, A Midsummer Night's Dream, The Merchant of Venice, and Twelfth Night. We'll end with his tragedy Othello. Focal in the course will be careful, close readings of these plays and class discussion of historical and theoretical issues relevant to them. We'll also make use of current, rich resources for analyzing Shakespeare on film. Requirements for the course are a midterm and final exam, a shorter paper (5-7 pages), and a longer research paper (10-12), and periodic reading quizzes.

433	001	Approaches to African Amer Lit in US	TR 12:30 – 1:45	Maria Seger
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AFRICAN AMERICAN NOVELS OF THE “NADIR.” This seminar will survey African American novels of the period that scholars have often called the “nadir” of African American history, including novels by such authors as Frances E. W. Harper, Charles W. Chesnutt, David Bryant Fulton, Pauline E. Hopkins, Sutton E. Griggs, James Weldon Johnson, and Paul Laurence Dunbar. This period following the failure of Reconstruction—from roughly 1890 through 1920—witnessed the rise of Jim Crow laws, the Ku Klux Klan, minstrelsy, scientific racism, the Great Migration, and spectacle lynching. But African American novels responded in kind, expressing resistance to structural and individual forms of oppression through genres such as sentimentalism, realism, romance, utopianism, historical fiction, and speculative and science fiction. Through an exploration of the ways in which African American novels represent the past, present, and future of black experience at the nadir, this seminar will introduce a variety of methodological approaches to the field of African American literary studies, including American cultural studies, gender studies, and critical race and ethnic studies.

440	001	Folklore & Literature	TR 12:30 – 1:45	Shelley Ingram
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FOLKLORE AND MURDER: Myths. Murder ballads. Urban legends. Crime fiction. This course will explore the ways that folklore interacts with crime – in legend, in song, in fiction, in life. Folklore has been defined as “fugitive knowledge,” knowledge that thrives outside of institutionalized conduits of knowledge. Outlaw knowledge, if you will. It follows, then, that folklore – as a thing performed by people and as a thing engaged by artists – is often integral to the ways that we as humans tell stories of crime. Our texts will include novels and short fiction by writers like Jess Kidd, Matt Wesolowski, Agatha Christie, and Tana French; podcasts like Criminal; and traditional texts and performances of legends, myth, and murder ballads.

446	001	Fiction Workshop	T 3:30 – 6:20 PM	John McNally
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If you are an undergraduate who hopes to take this class, you must submit a manuscript of 25 double-spaced pages of your most recent prose fiction (in a Word attachment) to consider by December (exact date TBA). Please submit your fiction sample to jxm6389@louisiana.edu

458	001	Investigating Text & Talk	M 6:00 – 8:50 PM	Clai Rice
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Application of linguistic principles to analysis of texts and verbal interaction.

459	001	Lit Theory & Practical Criticism	TR 9:30 – 10:45	Yung-Hsing Wu
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This course will be taught one of two ways: **Option 1.** This course would be driven by a survey of concepts that have preoccupied literary studies and its deployment of theoretical discourses: authorship and reading, conventionality and competence, meaning and signification, identity formation and subjectivity, ideology, power/politics and resistance. The impulse would be not to take a tour of “movements,” but to encounter the ways in which (for instance) psychoanalysis and Marxism tussle over ideology, or the ways in which Foucault’s author function speaks to Barthes’ account of the author god. **Option 2.** This course would focus on cultural studies, asking a series of questions about its critical practice. The impulse would be to address with some depth a critical practice that remains current in the wake of its long history (from the Frankfurt School and the Center for Contemporary Cultural Studies to its manifestations in the U.S.). Why does it continue to exert such a hold? What about it is so appealing? Why is it not simply the study of popular culture, even if its investments lie with understanding populist cultures? Where did it come from, and how is it distinct from other current critical practices? And: how does one do it? You can expect to encounter its intellectual history, the ways in which scholars tend to deploy it now, and its impact on the work of interpretation, not to mention its affinities with politicized scholarship.

460	001	Themes & Issues in Children Lit	MW 1:00 – 2:15	Jennifer Geer
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CHILDREN’S LITERATURE AND FILM. This course will explore the relationships between children’s/young adult stories and their film adaptations. As children’s and adolescents’ entertainment becomes increasingly tied to multimedia forms, scholars, teachers, and parents need to become informed readers of the ways printed novels and tales are adapted into films. Some questions we’ll be asking in this class include: How do the requirements and conventions of different media affect the ways stories are told? How might those different forms affect reader/viewer response to these stories? What happens when a novel or tale is adapted for the needs of an audience in a different time, place, or nation? What might these differences tell us about changing views of childhood and adolescence? Text/film groupings will probably include *Snow White*, *The Wizard of Oz*, *Coraline*, *Howl’s Moving Castle*, *Stand By Me*/"*The Body*", *Harry Potter and the Prisoner of Azkaban*, and *Emma/Clueless*.

462	001	Special Projects in Professional Writing	ONLINE	Keith Dorwick
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BEYOND WEBPAGES: MOVING TO CONTENT MANAGEMENT SYSTEMS DEVELOPMENT. In this project-based course, students will plan for, install and build a website NOT using HTML and single (if linked) webpages but rather a CMS from start to finish including: 1. Finding and setting up a webhost account 2. Installing a Basic Drupal 8 Site 3. Developing a Unique and Personalized Theme through CSS 4. Installing Drupal Modules for Added Functionality 5. Development of Content and Its Installation/ Uploading 6. Site Maintenance and Update/Keeping Your Site Safe. This project may be, for instance, a new business website, a zine, a scholarly project, or anything that would be useful to you and your work. No particular technical skills are necessary except a willingness to learn and an ability to learn on your own. There will be fees payable to the webhost but this can be quite minimal for the first year. Online only. Additional fees apply.

467	001	Modern British Lit & Culture	MW 2:30 – 3:45	Jonathan Goodwin
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SATIRE AND THE COMIC TRADITION IN (MOSTLY) TWENTIETH-CENTURY BRITISH FICTION.

Texts will include: Beerbohm, *Zuleika Dobson*; Powys, T. F., *Mr. Weston's Good Wine*, Firbank, *Valmouth*; Warner, *Lolly Willowes*; Waugh, *Decline and Fall*; Wodehouse, *Right Ho, Jeeves*. Gibbons, *Cold Comfort Far m*; Pym, *Excellent Women*; Amis, *Lucky Jim*; Naipaul, *The Suffrage of Elvira*; Quin, *Berg*; Smith, *White Teeth*. With some selections from Douglas Adams, Terry Pratchett, Saki, Christine Brooke-Rose, Brigid Brophy, and others.

501	001	Teaching College English	TR 2:00 – 3:15	
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520	001	Seventeenth Century Studies	ONLINE	Elizabeth Bobo
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EUROPEAN RENAISSANCE Early Modern English literature developed out of classical traditions that flourished in Italy, France and Spain. In this course we read translated selections from representative authors: Francesco Petrarch, Dante Alighieri, Michel de Montaigne, Molière, Ignatius of Loyola, Lope de Vega, Sor Juana Ines de la Cruz, and Miguel de Cervantes. Additionally, we examine the visual arts of the Italian Renaissance to consider how English literary works function within these larger contexts. The translated texts and works of art will be paired with English texts by William Shakespeare, Lady Mary Wroth, Amelia Lanyer, Jane Lead, John Donne, George Herbert, John Milton, and Aphra Behn. Incorporating a wide range of media resources, we read poetry, prose, and drama; listen to audio recordings; and watch video clips relating to the primary works. Students submit weekly homework, participate in discussion forums, and synthesize ideas included in two annotated bibliographies. They write two papers, one of which may be a creative project, and one of which will develop into a seminar paper, an abstract of which will be submitted as a conference proposal or manuscript for publication. In addition to preparing students to take the traditional Renaissance Literature qualifying exam or an open topic exam in World Literature, this course counts towards the coursework exams in either of these areas.

531	001	Folklore in Culture	MW 1:00-2:15	John Laudun
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NARRATIVE STUDIES. Stories feature prominently in our lives and in discourses about our lives. Children ask parents to tell them a story; we swap stories as adults in order to get to know each other; and, increasingly, doctors and lawyers describe the work they do in terms of stories. This seminar is designed to familiarize participants with the wide range of scholarship and science that treats stories. Our goal will be to refine our own working definition of narrative both to understand its nature but also, for those interested in creative projects, to refine our practice. It should be clear from this description that this seminar is open to a wide range of interests: creative, literary, folkloristic, rhetorical, and linguistic.

533	001	Studies in Ethnic Lit	TR 9:30-10:45	Laurel Ryan
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STORIES FROM TURTLE ISLAND. “The truth about stories,” Cherokee author Thomas King argues, “is that’s all we are.” The power of stories to shape us is not always benign: King’s words are a warning about the transformative power of storytelling. We all make mistakes, he suggests, but “it’s best not to make them with stories.” This course will consider literary, cultural, and aesthetic approaches to the art of telling stories in the literatures of several 20th and 21st-century Indigenous North American nations, ranging from the Inuit in the Canadian Arctic to the Polynesian peoples in the Pacific. We will consider the relationships between mythology and national identity, as well as those between personal narratives and self-identity. We will look at the ways in which telling stories both reinvents and reinscribes tradition. This course takes seriously the mandate of intellectual as well as political sovereignty for Indigenous nations. To that end, we will read each of our primary texts in the context of scholarship that engages directly and respectfully with each national tradition.

551	001	Studies in Twentieth Century American Lit	T 3:30 -6:20	David Squires
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OBSCENE MODERNISM. The twentieth century witnessed a broad deregulation of print media in the United States and, with it, the emergence of profoundly new understandings of censorship, obscenity, and literary value. This course will track the contentious process of deregulation through five major case studies concerning works by Theodore Dreiser, James Joyce, D.H. Lawrence, Henry Miller, and William S. Burroughs. Our approach will privilege access and audience—rather than production and authorship—to understand how the US legal system redefined the value of literature through specific conceptualizations of the reader as a privileged entity. In addition to reading the literature in question, this course will necessarily require reading around the literature to put literary analysis in conversation with legal history, law enforcement, cultural criticism, publicity and marketing,

classification methods, visual media, and the wide range of public debate concerned with controversial reading materials in a modern democracy. Although the historical scope of print deregulation ends in the early 1970s, this course will end by looking forward to some of the implications of the legal history for reading in an age of print's waning cultural dominance. Students in any area of concentration are welcome. Course requirements will include in-class discussion, a presentation, and a 15-to-20-page seminar paper.

556	001	Seminar in Rhetoric	TR 11:00-12:15	Clancy Ratliff
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WHAT IF FIRST-YEAR WRITING WEREN'T REQUIRED? This seminar will offer some history of the universal first-year writing requirement starting in the nineteenth century. As early as 1890, scholars were calling for an end to required composition, and this critique recurred in further iterations over the next century and beyond. This debate reveals a lot about the purposes of teaching writing and the pedagogical theories that make up Rhetoric and Composition Studies as a field. We will delve into this history and bring it to bear on the steady erosion of the first-year writing requirement we're seeing now: recent years have seen a new test of first-year writing's resilience, this time an economic one: state cuts to higher education's budgets and the student debt crisis, both of which have called for colleges and universities to make getting a degree faster and cheaper. One way to shave off some time and cost has been a push to give more students automatic credit for first-year composition via high scores on standardized tests; another has been an increase in institutions' dual enrollment course offerings, which provide credit for FYC classes for high school students. Competency-based education (CBE) and prior learning assessment (PLA) are other credit-granting mechanisms that are on the rise in the wake of the economic crisis. We will discuss these as well as institutional maneuvers to preserve writing instruction in higher education: creating sophomore-level required writing courses with no means of exemption; bolstering Writing Across the Curriculum and Writing in the Disciplines programs; increased attention to Technical Writing and upper-division writing courses, as well as Creative Writing; and integrating writing into First-Year Experience courses. We'll also explore the implications for Basic Writing programs and English as a Second Language programs. These issues are relevant and consequential to anyone pursuing an academic career in English Studies, as they will affect the types of faculty positions advertised in the coming years as well as the number of positions. This seminar will help prepare students for several possible futures of writing instruction in higher education.

561	001	Syntax, Morphology, Semantics for ESOL Teachers	MW 4:00-5:15	Mark Honegger
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562	001	Applied Phonetics and Pronunciation Teaching	T 6:00 – 8:50	Mark Honegger
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570	001	Seminar in Children & YA Lit	MW 2:30-3:45	Jennifer Geer
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THE CHILD FIGURE IN C19 BRITISH LITERATURE. British literature of the long nineteenth century—whether for children or adults—is full of iconic child figures. Wordsworth's infant "Seer blest". Alice talking to the Cheshire Cat. Young Jane Eyre huddled in the Red Room. Oliver Twist crying, "Please, sir, I want some more." Mowgli learning the jungle's Law. Peter Pan flying off to the Never Land. Mary Lennox discovering the secret garden. In part, this prominence of literary children reflects demographic realities: the British birth rate was at historically high levels for much of the century. The child also became an immensely resonant cultural figure, a symbol writers could use to explore the leading issues of the age. This seminar will study the ways in which nineteenth-century British writers' views on childhood intersect with the period's broader conceptions of (and controversies about) nature, gender, empire, and the artist. Texts will probably include selections from William Wordsworth, Maria Edgeworth, Mary Wollstonecraft, and Anna Barbauld, Blake's *Songs of Innocence and of Experience*, Dickens's *Oliver Twist*, Charlotte Brontë's *Jane Eyre*, Elizabeth Barrett Browning's "The Cry of the Children," Christina Rossetti's "Goblin Market," Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, Robert Louis Stevenson's *Treasure Island*, Pater's "The Child in the House," Wilde's *The Happy Prince and Other Stories*, Kipling's *The Jungle Books*, and Barrie's *Peter Pan*. Would satisfy C19 British literature distribution requirements for seminars, and would be of value to those wanting to take Ph.D. exams in Children's Literature or C19 British Lit.

580	001	Advanced Creative Writing Workshop	R 3:30 – 6:20	Henk Rossouw
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This advanced creative writing workshop emphasizes reading multiple texts as the delta where inspiration begins. The first half of each class time focuses on poetics and discussion of assigned readings; the second half focuses on workshop of new creative work. Assigned readings will focus on contemporary North American poetry (U.S., Canada, Mexico) as well as poetics essays. Reading load will be approximately one book of poetry and one essay per week. Depending on class size, workshops will be structured so that each student will gain feedback on new work at least twice, if not more. Prompts for writing experiments will be offered. Graded portions include a final portfolio of new work, participation in class presentations and advocate workshops, and writing a review of a contemporary poetry book.

581	001	Creative Writing Pedagogy	W 6:00 – 8:50	Dayana Stetco
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