### English 7006
Prof. James Wilcox  
**Fiction Writing**  
3:00 – 6:00 M  
202 Allen

This workshop in fiction writing will place an emphasis on narrative tension. Plot often provides a major element of tension in genre fiction. In literary fiction maintaining this tension can be more problematic. Students in this seminar will develop a feel for where a story or novel excerpt sags and fails to hold a reader’s interest. Knowing what scenes to cut can be useful. But students will also develop an eye for fine tuning the perfunctory sentences that can lessen the narrative drive. Between the first and last sentences of a story, a delicate bridge must maintain a certain tensile strength to withstand the many distractions a reader brings to a manuscript. *This seminar is primarily designed for MFA students.*

Jwilcox1@lsu.edu  
211 Allen Hall  
578-3049

### English 7007
Prof. Rodger Kamenetz  
**Poetry Writing**  
6:00 – 9:00 M  
212 C Allen

The course will focus on the writing of poetry. Students will propose an individualized writing project to produce a coherent sequence of poems. There will be readings of model poems. Students will critique one another’s work.

kamenetz@gmail.com  
212 L Allen Hall  
578-2984

### English 7020
Prof. Brannon Costello  
**Proseminar in Graduate Study**  
Noon – 1:30 T, Th  
202 Allen

Introduction to graduate study in English literature, with focus on professionalization, research method, and literary theories. The course ranges from the very practical (finding professional venues for your work; learning to use print and electronic research tools) to the more theoretical (understanding the limits of those tools and the critical epistemologies they imply; studying particular literary theories).

The chief goal is for you to leave the course a knowledgeable, confident researcher with a professional sense of the many ways in which excellent literary scholarship and criticism can be done.

bcostell@ls.edu  
212 A Allen Hall  
578-2867
# English 7106
**Prof. Jeanne Leiby**  
**Forms of Prose Fiction**  
3:00 – 6:00 Tu  
202 Allen Hall

**Text:**
- required the first week of the semester: Narrative Design: Working with Imagination, Craft, and Form (Madison Smartt Bell, 2000)
- required the first month of the semester: Burning Down the House: Essays on Fiction (Charles Baxter, 1998)
- required all semester: The New Yorker Magazine (available weekly at your local newsstand)
- Other required books TBA

This course will focus on the narrative shape and design of short fiction, from classic short stories to the most contemporary. We will articulate the “rules” of fiction (or at least what we’ve learned to be rules); we will master these rules, challenge them, and then break them with deliberate artistic intent. There will be written responses to all reading assignments as well as several creative projects including mimics, adaptations, and reinventions.

Jeanne Leiby  
jleiby@lsu.edu  
Old President’s House  
578-5108

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# English 7109
**Prof. Mari Kornhauser**  
**Forms of Film Writing**  
6:00 – 9:00 W  
212 C Allen

**Forms of Screenwriting – Writing original screenplays or teleplays, understanding narrative film structure, examining the changing entertainment industry and the role of the writer within it. This is an introductory course in screenwriting for graduate students interested in learning the form. An examination of film, television, and screenwriting; concentrating on character driven drama.**

Kaynine82@hotmail.com  
244-C Allen Hall  
578-3183

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# English 7137
**Prof. Jesse Gellrich**  
**Chaucer**  
1:30 – 3:00 T, Th  
212 C Allen

**English 7137: Focus on the Canterbury Tales, with some readings in Chaucer’s other poetry and translations. Attention to the schools and traditions of Chaucerian scholarship, with emphasis on recent developments in criticism. Consideration of interdisciplinary approaches to Chaucer, particularly medieval visual art studied through on-screen illustrations.**

jgellri@lsu.edu  
202 Old President’s home  
578-2825

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# English 7182
**Prof. Pallavi Rastogi**  
**Postcolonial Literature**  
12 – 1:30 MW  
212 C Allen

**Introduction to Post-colonial Theory and Fiction**

This course will introduce students to the key concepts, themes, debates, and texts in post-colonial studies. In addition to establishing the parameters of literary post-coloniality, we will also interrogate the viability of “post-colonialism” as an interpretive category. Do the experiences and legacies of colonialism adequately encapsulate the diversity of cultural production in areas as different as South Africa, the Caribbean, Nigeria, Kenya, Bangladesh, Pakistan, India, the Middle East as well as post-colonial diasporas in the US and the UK? How do geography, gender,
race, religion and class complicate post-coloniality? Topics and themes covered will include colonial discourse analysis, national allegory, post-colonial feminism, Eurocentrism, nationalism, transnationalism and diaspora, language, hybridity, mimicry, magic realism, Negritude, decolonization, alterity, etc.

We will read John McLeod’s Beginning Postcolonialism in the first week of class in order to comprehend, in very basic terms, the history of colonialism and the scope, range, and meaning of post-colonialism. We will then proceed to read more advanced theory, always pairing each theoretical text with a work of fiction. Theory, then, will not only help us develop a broad sense of the contours of the field, but will also open a window of understanding into the world of post-colonial literature.

Theorists will include Frantz Fanon, Edward Said, Ngugi wa Thiong’o, Homi Bhabha, Gayatri Spivak, Sara Suleri, Aijaz Ahmad, Frederic Jameson, Chandra Mohanty, Aimee Cesaire, Ella Shohat, and Rey Chow among others. Fiction will probably include V. S. Naipaul’s A House for Mr. Biswas (Trinidad), Salman Rushdie’s Midnight’s Children (India), Monica Ali’s Brick Lane (Bangladesh/England), Ama Ata Aidoo’s Our Sister Killjoy (Ghana), Ngugi’s Devil on the Cross (Kenya), J.M. Coetzee’s Disgrace (South Africa), Mariamma Ba’s Scarlet Song (Senegal), Sahar Khalifeh’s Wild Thorns (Palestine), Bapsi Sidhwa’s Cracking India (Pakistan), Merle Hodge’s Crick Crack Monkey (Trinidad), and Chinua Achebe’s No Longer at Ease (Nigeria). Please contact me by email (prastogi@lsu.edu) if you would like to see the final reading list when it is ready. Students will be expected to write two 10-page papers and conduct class presentations in groups.

prastogi@lsu.edu
212-G Allen Hall
578-2879

English 7221
Prof. Carl Freedman
Topics in Critical Theory and Cultural Studies
3:00 – 6:00 W
202 Allen Hall

Marx and 21st-Century Marxist Critical Theory—An Advanced Introduction to Historical Materialism
This course is designated an introduction because it presupposes no prior experience with the subject; “advanced,” because it aims to help the students attain not an elementary but a substantial (though of course not complete) knowledge of it. About a quarter of the semester will be spent on the foundational works of Marx and Engels, the remainder on major works of Western Marxism—with some attention to the “classic” theorists of mid-century (notably Adorno and Althusser) but with a certain emphasis on more recent figures like Balibar, Jameson, Eagleton, Spivak, and of course the “ABZ” of contemporary theory (Agamben, Badiou, and Zizek). Lest all this sound a bit forbidding, we’ll also watch some Hollywood movies and have some fun.

egs@lsu.edu
249B Allen Hall
578-7803
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<th>Course</th>
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| ENGL 7423    | Prof. Carolyn Ware  | **Topics in Folklore: Festivals and Other Display Events (ENGL 7423)**  
This course explores a variety of traditional festivals and related performances in Europe, the West Indies, and North America, including Carnival, mumming, a Catalonian fire festival, second line parades, and saints’ day processions. It draws on classic studies by folklorists Roger Abrahams, Dorothy Noyes, Henry Glassie, and Jack Santino; anthropologist Victor Turner; and literary critic Mikhail Bakhtin to examine festive performances and their situated symbolic meanings. We will also examine “inorganic” festivals such as the Whitetop Mountain Music Festival and the Smithsonian’s Festival of American Folklife to help us understand the politics of cultural presentation. | Cware1@lsu.edu  
212-S Allen Hall  
578-3022 |
| ENGL 7915    | Prof. Irvin Peckham | **Analysis and Evaluation of Expository Writing (3) Prereq.: Students must be graduate teaching assistants in the English Department. Course is designed for graduate students teaching in the University Writing program. Theoretical and pedagogical issues in the teaching of college writing.**                                                                                                                                 | Ipeckh1@lsu.edu  
260-L Allen Hall  
578-3040 |
| ENGL 7951    | Prof. Keith Sandiford | **Topics in Restoration & 18th Century Literature: Reaction, Radicalism, and Revolution 6:00 – 9:00 Th**  
This seminar will invite students to think about the project of eighteenth century British literature and culture through three successive (sometimes concurrent) analytical lenses. The lens of reaction will enable them to explore the complicated ideologies of order that animated the poetry of Dryden and Pope, the one privileging monarchy and hereditary rule, the other a neoclassical aesthetics of “nature” bound indivisibly to the essential virtues of “sense,” “genius” and “taste.” The lens of radicalism will offer them some theoretical strategies for interpreting ideologies of counterorder, placing the politics of Burke (Reflections on the French Revolution, for example), Paine (Common Sense) and Godwin (Caleb Williams) in active debate. The rise of Jacobinism, the revolutions in America and France, and the growth of abolitionist and anti-slavery ideologies will focus the third lens, revolution. Some other authors will be positioned along and between to represent anxieties about the continuing validity of criteria such as blood (Walpole, Otranto), race, privilege and empire (Equiano, Narrative, and Blake, America: A Prophecy) and class (Gay, Polly). Methodologies will include readings from literary, cultural, postcolonial and Atlanticist theories. Besides offering the depth and focus of a topic-defined seminar, this one will also satisfy significant content coverage needs for students offering Restoration and 18th century as one of their General Exam areas. | Ksandif@lsu.edu  
212-V Allen Hall  
578-3026 |
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<tr>
<td>English 7971</td>
<td>New Directions in Southern Studies</td>
<td>Prof. Katherine Henninger</td>
<td>3:00 – 6:00 Th</td>
<td>202 Allen</td>
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<td>English 7971</td>
<td>Interdisciplinary consideration of recent scholarship on the U.S. South and the texts—filmic, literary, visual, musical, and critical—on which it draws. Topics will include studies in sexuality and gender, labor, postcolonialism, transnationalism and transregionalism, visual culture, canon politics, modernism and postmodernism, violence, and love.</td>
<td><a href="mailto:kth@lsu.edu">kth@lsu.edu</a></td>
<td></td>
<td>245-C Allen Hall</td>
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<td>English 7974</td>
<td>Topics in American Literature: The Modern Novel and Religion</td>
<td>Prof. John May</td>
<td>6:00 – 9:00 Tu</td>
<td>212 C Allen</td>
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<td>English 7974</td>
<td>O’Connor, Percy, Bellow, Updike, Roth, and DeLillo. Despite persistent efforts to avoid the religious association, insisting that they were simply novelists, the writers that we will read in this seminar are invariably associated with the religion they were either born into or converted to. Curiously enough their lives coincide with the development of interdisciplinary studies in (and the interdiscipline of) religion and literature. Supported by theories resulting from seminal essays by T.S. Eliot, Paul Tillich, and R.W.B Lewis (et.al.), we will examine what influence, if any at all, their religious cultures (Judaism, Catholicism, Protestantism) had on their fiction by analyzing a characteristic novel or two by each.</td>
<td><a href="mailto:Jmay2@lsu.edu">Jmay2@lsu.edu</a></td>
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<td>229-C Allen Hall</td>
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