### English 7006-001 Fiction Writing  
**Prof. Jennifer Davis**  
**Th 3:00 – 6:00**  
212C Allen Hall

7006 Fiction Writing. Prereq: admission to the MFA Program or permission of the instructor. May be taken for a maximum of 12 hours of credit. Intensive composition and critical evaluation of fiction; fictional techniques and forms.

### English 7007 Poetry Workshop  
**Prof. Laura Mullen**  
**W 6:00 – 9:00**  
212C Allen Hall

This is a graduate-level craft course for students committed to becoming stronger poets, as well as better readers and teachers of writing. There will be assigned exercises and readings to widen the range of models and formal strategies available as resources (INSPIRATIONS), and each member of the class will be involved in an intensive teaching/writing practice (OBSTRUCTIONS). The emphasis of the course is on process (not product), and the goal is to challenge assumptions about creativity and to open new ways to proceed as poets.

### English 7008 Drama Writing Workshop  
**Prof. Femi Euba**  
**M 3:00 – 6:00**  
212C Allen Hall

Workshop focuses on the creative process of playwriting. It will discuss various topics constituting the process, using works of established dramatists (both classical and modern) as illustrations of form and style. Class exercises, to sharpen students' dramatic sensitivity and inventiveness, will lead to the writing of two one-acts or a full-length play.

### English 7020 Proseminar  
**Prof. Benjamin Kahan**  
**T 3:00 – 6:00**  
212C Allen Hall

This course will introduce graduate students to the major theoretical schools and methodical approaches to the study of literature organized through the prism of “styles of literary criticism.” Rather than opposing style to substance (understanding it as a veneer easily removed), we will
attend to the substance of critical styles. In particular, we will train our attention on essays which have striking or unusual styles of argument, considering how they demarcate and use evidence, set their arguments in motion, cull examples, respond to critics, manage adjacent fields, deploy footnotes, and execute a range of other mechanical and stylistic practices. In addition to these readings, we will discuss a number of topics under the broad heading of professionalization: writing conference papers, applying to fellowships, using course work effectively to prepare for the dissertation, utilizing electronic resources and databases, thinking about how to engage in critical dialogue in a crowded field, thinking about how to engage in critical dialogue in an emerging field, and a variety of other topics.

English 7109 Forms of Film Writing  
Prof. Rick Blackwood  
Th 7:00 – 10:00  
117 Allen Hall

This is fundamentally a writing course, with supporting theory. It introduces graduate students to screenwriting and allows them to complete a screenplay project in one semester. On a more theoretical level, attention is directed toward the socioeconomic organization of the society that makes the American film business: what it is that defines the relationship between the film artist in America and his/her artistic circumstances. Both writing and supporting theory illuminate the place of the screenwriter in the contemporary film marketplace. The course is divided into three parts: a) Presenting the concept, with emphasis on forming concepts that offer artistic possibilities as film; b) Writing the first act, with emphasis on introduction of characters and the central dramatic dilemma; c) Writing acts two and three, examining the relationship between concept and the central action of a film story.

English 7174 (Survey African-American Literature) Jay Z to Harriet Jacobs: “Are You My Mother?”  
Prof. Angeletta Gourdine  
M 6:00 – 9:00  
212C Allen Hall

We will consider the slave narrative as genre and trope, as we thematically survey African American literature from texts ranging from Harriet Jacobs’ Incidents to Jay Z’s Decoded. Guided by the tenet that literacy equals freedom, we’ll progress from the traditional slave narrative to urban fiction, examining basic aspects of narrative from aesthetics to structure and engaging the cultural, historical, political and social import of “narrative” to African American writers. We will necessarily direct our attention to theoretical and pragmatic investigations of race, gender, culture and history. Course assignments may include a book review, a seminar paper, a response to seminar paper, and an annotated bibliography.

English 7221 (Topics in Critical Theory and Cultural Studies) Literature/History  
Prof. Elsie Michie  
M/W 12:00 – 1:30  
212C Allen Hall

Theories of the relation between literature and history. Begins by considering New Historicism and classic approaches to history like those of Michel Foucault and Fredric Jameson in relation to recent critiques of those approaches in Special issues of Representations on “Surface Reading” and of New Literary History on “Context?.” The rest of the course will be divided into three sections. The first, “Time,” will explore different ways of thinking about temporality in essays by Walter Benjamin, Reinhart Koselleck, F. R. Ankersmit, and Helena Michie, as well as David Scott’s Conscripts of Modernity. The second, “Feelings,” will ask how taking emotion into account changes our understanding of literature’s relation to facts. It will deal with reparative as
opposed to suspicious readings and include Heather Love’s *Feeling Backward*, Eve Sedgwick’s *Touching Feeling*, as well as essays by Dominick Lacapra and others. The third, “Facts,” will consider modern rethinkings of the fact. Readings will include Andrew Miller and Catherine Gallagher on counterfactuals, Bruno Latour’s *On the Modern Factish Gods*, and selected essays. The course aims to think about the history of how literature and literary criticism have thought about history, to identify where we are in an era that involves a return to Formalism and when Rita Felski can write an essay entitled “Context Stinks,” and to explore new ways of conceiving the relation between literary form and historical event. Writing will include two short seminar papers and a longer final project.

**English 7222 (Topics in Literacy Studies) Verbal Art as Performance**  
Prof. Susan Weinstein  
T 6:00 – 9:00  
212C Allen Hall

The special topics title for this course is taken from a book by Richard Bauman. In it, he connects the work of performance studies to the specific contexts of folk narratives and other verbally focused performance events. Similarly, in this course, we will look at a range of verbal arts and at how the “performance register” contributes to their construction and their meanings. To some extent, the readings in the course will reflect the professor’s particular interests in poetry, hip-hop, and African American Studies, but students will be encouraged to bring their own research interests to the course project. Readings for the course will include examinations of the now-debunked Great Divide theory of orality vs. literacy and of the field of performance studies, as well as books including (but not be limited to) the following: Bauman, R. *Verbal Art as Performance*; Foley, M. *How to Read an Oral Poem*; Lott, E. *Love and Theft: Blackface Minstrelsy and the American Working Class*; Perry, I. *Prophets of the Hood: Politics and Poetics in Hip Hop*; Scott, J. *Domination and the Arts of Resistance: Hidden Transcripts*; Somers-Willett, S. *The Cultural Politics of Slam*.

**7541 (Topics in Rhetoric, Media, and Representation) HYPERBOLIC RHETORIC: Literacy on the Technological Brink**  
Prof. Bridwell-Bowles  
W 3:00 – 6:00  
212C Allen Hall

We shall investigate particular moments in the history of literate technologies (the invention of writing in several cultures, the printing press, McLuhan’s Global Village via TV, the Internet’s invention and evolution, the rise of blogs, wikis, and ebooks, mass destruction of libraries, and prospects for the future of literacy. We shall also interrogate the status of the humanities (i.e., “digital humanities”) in the context of hyperbolic rhetoric. Literature, literary history, literary criticism, and the future of literature are very important parts of ongoing conversations about digital humanities, making the course useful for students of literature, cultural studies, and creative writing, in addition to those interested in rhetoric, mass communication, and communication studies. Participants will respond to common readings and prepare a seminar paper on one of the historical moments or on a particular concept that reverberates in the rhetoric about reading and writing. Participants will have access to (and contribute to) a private wiki where I have stored significant numbers of materials. I also have an extensive reference list that should jump-start new inquiries.

**English 7915.1 and .2 (Practicum) Teaching College Composition**  
Prof. Barbara Heifferon  
T Th 9:00 – 10:30 or T Th 10:30 – 12:00  
Allen Hall

This course is designed for graduate students teaching in the University Writing program,
particularly those teaching ENGL 1001 for the first time. Theoretical and pedagogical issues in the teaching of college writing.

English 7922 (Authors Seminar) Antebellum Print Culture & the Literary Life of Edgar Poe, Esq.
Prof. Gerald Kennedy
T/Th 12:00 – 1:30
212C Allen Hall

This seminar will follow the trajectory of Poe’s strange career, his oppositional role in national culture, and his obsession with designating the American literati—all in the context of what Meredith McGill has called the “culture of reprinting” that typified the 1830s and 1840s. We will of course read through Poe’s complete poetry and fiction, reconstructing the problematic connections between this writing and the controversies that pervaded Jacksonian America. But we will also examine Poe’s writings as a critic and cultural pundit, especially his “Autography” surveys of American authors, his “Literati of New-York City,” and his unfinished “Literary America.” We will be reconstructing the back-stories of Poe’s literary contemporaries.

Throughout, we will be reading—and sharing reports on—provocative recent studies of US print culture and the literary world, including books by McGill, Terence Whalen, Trish Loughran, Leon Jackson, Isabelle Lehuu, and others. Other reports may focus on US economic or cultural history and works by scholars such as Charles Sellers, Sean Wilentz, or David Reynolds. Our aim will be collective, communal scholarship to achieve fresh insight into Poe’s ploys and mystifications, his toils in the “magazine prison house,” and the messy print culture that defined his creative matrix.

Inevitably we will draw upon online Poe scholarship, discussing the digital humanities and their future as well as producing materials for potential inclusion in the electronic archive Antebellum Print Culture, under development at LSU.

English 7942 (Topics in Renaissance Literature) Early Modern Poetry and Visual Culture
Prof. Chris Barrett
T/Th 1:30 – 3:00
212C Allen Hall

7942 (Topics in Renaissance Literature) Space, Place, and the Renaissance City
The Renaissance saw both the continued growth of cities and a revolution in mapping. This course explores how maps and texts imagined the early modern city—especially from the perspective of the English. How did the city appear as an idea and as a lived, daily reality? What kinds of strategies did the map and literature deploy to capture the urban environment? How was the city imagined to be different from other spaces? What kinds of stories happened only in the metropolitan streets? We’ll look at three urban spaces. In the first part of term, we will focus on literary and cartographic representations of London. In the second, we’ll look at how English writers and European mapmakers imagined Venice. And last, we’ll look a series of real-and-imagined Renaissance cities—both utopias and New World locales, places that blurred the line between the real and fantastic. This course will help you develop a geocritical vocabulary and cultivate a sensitivity to the representation of space and place in literature and visual culture. We’ll incorporate formal analysis of early modern literary texts (especially poetry) and visual artifacts, while looking also at the work of twentieth- and twenty-first century theorists.

English 7983 (Topics in Postcolonial Literatures) 21st Century Post Colonialism
Prof. Pallavi Rastogi
M/W 1:30 – 3:00
212C Allen Hall

Something has happened to post colonialism in the 21st century. No longer a clash between Europeans and non-Europeans, it is an ontological process in which multiple cultures traffic, collide, and fuse with each other creating something different from the East-West hybrid
celebrated by post-colonial literary studies. Post-colonial interaction, in other words, is routinely presented as taking place between white colonizer and non-white colonized, especially concentrating on how Europeans have represented non-Europeans and how non-Europeans have attempted to “write back” to the European center. This class will reorient—as it were—the postcolonial gaze in the 21st century. We will read cutting-edge theory and fiction published in the last 12 years in order to arrive at an understanding the full diversity of postcolonial encounters today: among others, Ato Quason on the ex-centric, Michael Hardt and Antonio Negri’s *Empire*, Suman Seth on post-colonialism and science, Elleke Boehmer on “postcolonialism and terror” and Achille Mbebe’s “Necropolitics.” Novels will include Chika Unigwe’s *On Black Sisters Street* (Nigeria and Belgium), Tea Obrhet’s *The Tiger’s Wife* (Balkans, USA), and Abraham Verghese’s *Cutting for Stone* (Ethiopia, India). Short story collections include Daniyal Mueenuddin’s *In Other Rooms, Other Wonders* (Pakistan) and Petina Gappah’s *An Elegy for Easterly* (Zimbabwe). Students will write a 20-page research paper, in multiple drafts through the semester and revised after professorial and peer review.