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<th>Course Number</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>English 7001-1</td>
<td>Literary Non-Fiction Workshop</td>
<td>Prof. Rodger Kamenetz</td>
<td>Monday 6:00 – 9:00</td>
<td>212 C Allen</td>
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<tr>
<td>English 7006-1</td>
<td>Fiction Writing</td>
<td>Prof. James Bennett</td>
<td>MWF 11:30 – 12:30</td>
<td>202 Allen</td>
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<tr>
<td>English 7007-1</td>
<td>Poetry Writing</td>
<td>Prof. Laura Mullen</td>
<td>Thursday 6:00 – 9:00</td>
<td>202 Allen</td>
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**Literary Non-fiction workshop**

This will be a course on writing in depth. In weekly exercises students will write brief non-fiction pieces with special attention to discovering depth in writing through the poetics of image and metaphor. A second area of focus will be on acquiring self-editing skills. In addition students will complete a final project of 20-25 pages on a topic of choice.

kamenetz@aol.com  
R@kamenetz.com  
Office: 212-L Allen  
578-2984

**Fiction Writing**

Intensive composition and critical evaluation of fiction; fictional techniques and forms.

jgbenne@lsu.edu  
Office: 237-D Allen  
578-3164

**Poetry Writing**

This is a graduate level poetry writing workshop for serious practitioners eager to improve skills and knowledge while developing their "voice" or relationship to the medium and widening the possibilities of the art form. Students will be expected to write at least 12 new poems during the course of the semester, and to take at least three of those poems through an intensive process of revision. Students will also be responsible for producing a short but thoughtful critical assessment of the work of a class member, as well as a brief "poetics" statement and a list of influences, and will use an informal in-class presentation to introduce the class to a contemporary journal or review the student feels we all should know. There will be in-class exercises and suggestions to open up new approaches and strengthen writing muscles, and it's likely that there will be some assigned reading(s). The final project involves either the submission of 5 poems to an established journal for consideration or the starting up of a new journal.

lmullen@lsu.edu  
Office: 244-C Allen  
578-3183
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<tr>
<td>English 7050-1</td>
<td>Restoration and 18th century literature</td>
<td>Prof. Kevin Cope</td>
<td>Tuesday 6:00 – 9:00</td>
<td>202 Allen</td>
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**Restoration and 18th century literature** –
This course will acquaint students with the sometimes competing, often complimentary literary traditions during the “long” eighteenth century. Beginning with such pillars in the literary temple as John Dryden and John Bunyan, the course will lead students into conversations with many if not all the “greats” as well as with a great diversity of wits, from the salacious Earl of Rochester to the witty Alexander Pope and on to an assortment of novelty scribblers, from the sweetly singing Edmund Waller to the snappy Tobias Smollett. Hybrid texts such as philosophical dialogues or music-enhanced pantomimes will be included. The course will be conducted in the spirit of buoyantly skeptical anti-scholasticism that characterized the period, i.e., critical idols will be allowed to find their own ablutions while archives are zealously explored.

*plushtoy@bellsouth.net*
Office: 210-J Allen
578-2854

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<tr>
<td>English 7109-1</td>
<td>Forms of Film Writing</td>
<td>Prof. Rick Blackwood</td>
<td>Monday 3:00 – 6:00</td>
<td>117 Allen</td>
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**Forms of Film Writing** –
Writing original screenplays; understanding film structure; examining the power relationships of the film business, and the role of the film writer in the society in which he practices his art. An introductory course on film writing for graduate students with a background in prose, fiction, or poetry.

*rblackw@lsu.edu*
Office: 219-B Allen
578-3174

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<tr>
<td>English 7221-1</td>
<td>Topics in Critical Theory and Cultural Studies</td>
<td>Prof. Jacob Berman</td>
<td>Tuesday 3:00 – 6:00</td>
<td>212 C Allen</td>
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**American Orientalism** –
How did Orientalist tropes get deployed in the American milieu? How were these tropes utilized and processed by a population whose colonial interests were not in the Orient, but rather on their own continent? What did Orientalism look like when it was employed by subaltern populations such as African-Americans? Is it possible that in the American context, Orientalist imagery could have anti-hegemonic and anti-imperial affects?

In the last five years a number of critical studies have emerged in the field of American Studies exploring the topic of American Orientalism, Egyptomania and American Islamism. This class will examine this emerging critical field and interrogate its premises. We will focus on three critical moments of contact between the American nation and the Islamic Orient in the nineteenth-century; The Barbary Wars that ushered in the nineteenth century, American travel in the Near East and the phenomenon of Holy Land mania during the middle of the nineteenth century and American Renaissance Orientalism, both literary and pictoral. We will also discuss the emergence of a trans-national African association with ancient Egyptians and its influence on the politics of African-American identity.

Critical texts will include seminal literary criticism on Post-Colonialism and Orientalism from writers such as Edward Said and Homi Bhabha, as well as emerging critical literature on American Orientalism.

Primary texts will include Royall Tyler, barbary captivity narratives, John
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<tr>
<td>English 7521-1</td>
<td>Topics in the History of Rhetoric and Poetics</td>
<td>Prof. Lillian Bridwell-Bowles</td>
<td>Thursday 3:00 – 6:00</td>
<td>212 C Allen</td>
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<td>History of Rhetoric –</td>
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<td>Students in this seminar will investigate the history of rhetoric through one or more contemporary lenses of their choosing. It is not possible to read rhetorical history without noticing the relative absence of women, people of color, non-Judeo/Christian/Greco-Roman traditions, and much more. The core readings will be primary rhetorical texts, along with a series of “starter” theory pieces that will illuminate these texts from particular vantage points—e.g., feminist, gendered, postcolonial, political. The course can serve as a beginning point for understanding rhetorical theory and history and for the theories through which we will examine rhetoric. Students can focus their lenses with one or more theories, and a background in them, while helpful, is not required. Finally, as a collective group, we will also attempt to fill in some of the gaps with readings from contemporary collections that have endeavored to read rhetorical history in new ways.</td>
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<tr>
<td>English 7921-1</td>
<td>Topics in Genres</td>
<td>Prof. Michelle Zerba</td>
<td>T Th 9:00 – 10:30</td>
<td>202 Allen</td>
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<td>Tragedy and Literary Theory -</td>
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<td>This course will study forms and theories of tragedy through select plays chosen from Greek antiquity, the English Renaissance, and European drama of the nineteenth and twentieth centuries. We will begin by pairing three influential theories of tragedy with the plays that inspired them: Aristotle’s Poetics and Sophocles’ Oedipus the King; portions of Hegel’s Phenomenology of Spirit and Sophocles’ Antigone; and Nietzsche’s Birth of Tragedy and Euripides’ Bacchae. From there we will move to explore the viability of traditional generic categories in Marlowe’s Dr. Faustus, Shakespeare’s Othello and Macbeth, Ibsen’s Hedda Gabler, Sartre, No Exit, and Beckett’s Endgame. The class will focus on developing skills in close reading and careful theoretical analysis. Requirements will include two short papers to be presented in class and a final research paper.</td>
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<tr>
<td>English 7926-1</td>
<td>British Novel</td>
<td>Prof. Elsie Michie</td>
<td>Wednesday 6:00 – 9:00</td>
<td>212 C Allen</td>
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<td>Topics in the British Novel -</td>
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<td>How Novels Think. Current scholarship in the Victorian novel is interested in how novels think about the issues that are raised in non-fictional discourses like political economy, psychology, and anthropology. In this course we will set novels against examples of those discourses (taken from both nineteenth-century and contemporary essayists) and explore how the novel works through political, economic, psychological, and anthropological</td>
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issues in terms that are both similar to and different from the way those issues are addressed in non-fictional forms. Because a number of these approaches involve thinking about the novel allegorically (i.e. arguing that certain characters or plot structures represent issues other than the ones they seem directly to be addressing) the course will begin with a consideration of allegory. We will read nineteenth-century fictional texts in relation to selections from Spenser's _The Faerie Queene_ and theorists of allegory, including Jameson, Halpern, Benjamin, and Baucom. We will then read Victorian novels in relation to psychological discourse, including Freud, the nineteenth-century psychologists who preceded him and critics who read the Victorian novel in terms of psychology (Jacobus, Dames, Shutttleworth, Taylor). We will explore the novel in relation to politics and economy, reading Adam Smith as well as other nineteenth-century political economists and the critics who read the novel in this context (Anderson, Hadley, Gagnier, Baucom, Gallagher). We will end by exploring the novel in relation to anthropology, reading nineteenth and twentieth century anthropologists, including Levi-Strauss, McLellan, Morgan, and Maine, as well as the critics who use them (Herbert, Psomiades, Marcus, Gallagher, Buzard). The Victorian novelists dealt with in the course will include but not be limited to: the Brontes (both juvenilia and later novels), Jane Austen, Charles Dickens, and Anthony Trollope. Students will write two short papers they present in class and a longer final research project.

enmich@lsu.edu
Office 210-G Allen
578-2859

English 7934-1
Medieval Literature
Prof. Lisi Oliver
M W 1:30 – 3:00
212 C Allen

Arthurian Literature -
A survey of the main works of Arthurian literature from the early Middle Ages to the late Monty Python era. Concentration will be on the medieval foundations of the legends. Some readings in Middle English. (No prior knowledge of the language necessary).

lolive1@lsu.edu
Office: 236-C Allen
578-3047

English 7972-1
Topics in Southern Literature
Prof. Brannon Costello
Wednesday 3:00 – 6:00
202 Allen

Topics in Southern Literature: Plantation South(s) -
In The Mind of the South, W.J. Cash argued that, despite the vast social changes sweeping the South in the wake of the Civil War, “the plantation remained the single great basic social and economic pattern of the South.” Cash’s characterization of the plantation as a monolithic institution is typical of much scholarship on the South. Is it a mistake, however, to speak of the plantation (to say nothing of the South), given the different versions of the plantation that characterize different regions, crops, and historical moments? This course will survey literary and critical texts ranging from the earliest accounts of the plantation in the New World to those which examine the role of the plantation in the post-South. We’ll consider how the historical plantation and its myths—if indeed we can even separate them—have served as a means of organizing and understanding race, labor,
class, history, gender, and even literature itself in the South. Assignments
will include a major research essay, in-class presentations, and regular short
writing assignments.

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578-3031

English 7974-1
American Literature
Prof. J. Gerald Kennedy
Tu Th 1:30 – 3:00
202 Allen

Topics in American Literature -
Special Studies in American Literature. What Is Remembered: Representing
the American War for Independence in an Era of National Revolutions.
This seminar will focus on the radicalism of the American Revolution and
the “unknown” war-within-a-war unfolding in Revolutionary American
culture as represented--and misrepresented--in the strangely forgetful
narratives produced under literary nationalism. Readings of definitive
historical studies by Gordon S. Wood and Gary Nash will frame our
consideration of a handful of Revolutionary novels by Cooper, Child,
Simms, Sedgwick, Lippard, and Melville. These fictional reconstructions of
colonial and Revolutionary culture betray the cultural pressures and
controversies of the antebellum era; they also help us understand American
ambivalence about contemporary revolutions in the Americas and
ultimately about the republican revolutions of Europe in 1848. Lester
Langley’s The Americas in the Age of Revolution will provide context for
understanding hemispheric rebellions, and Margaret Fuller’s Tribune
letters as well as William Wells Brown’s American Fugitive in Europe offer
provocative accounts of revolutionary Europe that strategically evoke the
American War for Independence. Students will be encouraged to discover
“lost” novels related to the seminar’s focus: we will make extensive use of
the Early American Fiction electronic database now available at LSU.

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