English 7006 NONFICTIONAL FICTION.
Truman Capote called "In Cold Blood" a "non-fictional novel," thereby launching two directions in American letters: New Journalism (Hunter Thompson, Tom Wolfe) and the Literary Memoir (Dave Eggers, Barbara Ehrenreich, Kathy Acker). The genre has precedents that dwarf the names above, such as Marcel Proust and Robert Musil, to name only two, and it may be that pure "fiction" is non-existent, just a fiction itself, as Borges would quickly second.
But: this is a writing course based on contemporary American practice.
Students will research a story and give each detail the kind of attention reserved for "fiction," in order to rise above (or dig deeper) than journalism would. A complete 15 page "non-fictional fiction" is expected.
Required reading:
"In Cold Blood" by Truman Capote,
"Fear and Loathing in Las Vegas" by Hunter Thompson, "A Heart-Breaking Work of Staggering Genius" by Dave Eggers, "Nickel and Dimed" by Barbara Ehrenreich, "Kathy in Haiti" by Kathy Acker.
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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tr>
<td><strong>English 7008: Drama Writing</strong></td>
<td>Workshop on the technique and practice of writing drama for the stage. Class critique of written plays.</td>
<td><a href="mailto:theuba@lsu.edu">theuba@lsu.edu</a> 578-2863 Office: 223-F Allen</td>
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<tr>
<td><strong>English 7107: Hybrid Forms</strong></td>
<td>Issues of diversity and dissatisfactions with &quot;His&quot;-story in our post-modern condition necessitate revisions in our sense of both what the 'tale of the tribe' is and how the tale gets told: a single voice or unified technique seems a small part of social truth(s) increasingly understood as multi-faceted and dialogic. One response to these recognitions involves placing the boundary lines between discourses and genres under strategic question. This seminar (primarily a workshop) provides a hands-on laboratory in which students consider and create works that combine approaches and subject positions we are used to encountering in segregated presentations (critical and creative prose, and poetry). Extensive in-class involvement is required: various writing exercises will be subjected to further procedures, and you will turn in questions for and or propositions about the texts you read. These questions, propositions and exercises will be part of your process toward the ‘final’ project of a (15-20 page) cross-genre work (presented to the class in our last weeks). Prerequisites: admission to the MFA program or permission of the Instructor.</td>
<td><a href="mailto:lmullen@lsu.edu">lmullen@lsu.edu</a> 578-3023 Office: 212 T Allen</td>
</tr>
<tr>
<td><strong>English 7321: Topics in Gender Theory</strong></td>
<td>Course Title: Caribbean Women’s Literature &amp; Postcolonial Theory  Course Description: This course is designed as an advanced study of Caribbean women’s literature (focusing primarily but not exclusively on the novel) and postcolonial theory, evaluating works defining contemporary movements in the Anglophone, Spanish, and Francophone Caribbean. Specifically, students will gain an understanding of the indigéniste, négritude, nationalist and feminist movements beginning in the 1920s to date through close analysis of the literature and the theories they have spawned. Typically, we will read one novel (or primary text) every one to two</td>
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weeks along with condensed versions of theoretical essays in the field of postcolonialism. Our aim in reading these latter secondary sources will be to ascertain the extent to which theory has informed Caribbean literature or, conversely, how literature in this area has produced theory; we will also aim to uncover how women have intervened or expanded upon national and masculinist discourses in the area by reading one or two primary texts by male Caribbean writers. By the semester’s end, students will have acquired an overview of major strands in postcolonial theory and a specific catalogue of achievements in the corpus of Caribbean women’s literary output. The intent of the course is also to assist graduate students in developing advanced theoretical analyses of literary works in this specialized field with the opportunity for developing their own theories and testing original vantage points in their written work. Students will also gain an understanding of the wide range of cultural experiences in the Anglophone, Francophone, and Spanish Caribbean. Possible authors: Kincaid, Brand, Nourbese Philips, Condé, Césaire, Danticat, Brodber, Garcia Marquez; Films: Rue Cases Nègres; Sometimes in April; Sisters in the Struggle;

7522-1
Topics in Rhetorical & Poetic Theory
Prof. Brooke Rollins
Th. 6:00-9:00 pm
212C Allen

English 7522: The Classical Roots of Postmodern Rhetoric

In this class, we will explore the ways that texts by poststructuralist thinkers (Derrida, Deleuze, Foucault, Butler, and Blanchot) reanimate Classical rhetorical texts by Plato, Isocrates, Aristotle, Lysias, and Demosthenes. We will focus on how the poststructuralist texts help make explicit rhetorical formulations of otherness already present in their ancient counterparts. For example, we will read Demosthenes alongside Foucault to examine how disciplinary practices form subjects, and Lysias alongside Derrida to explore how rhetorical subjectivity is spectral. The class, while providing a focused study of rhetorical ethics, will give students a solid grounding in Classical Greek rhetoric and a specific vein of (primarily ethics oriented) poststructuralist theory. Conducted as a seminar, the class will require rigorous attention to the course texts and regular participation in class discussions. The goal of this approach is to help students develop a course paper that, with some guided revision, is suitable for scholarly publication or presentation.
### Representative Readings:

### Assignments:
Short weekly response papers (about 500 words) to guide class discussion, a course paper, and a brief in-class presentation of the course paper.

brollins@lsu.edu  
578-2982  
Office: 212J Allen

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<th>Course Code</th>
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<tr>
<td>7724-1</td>
<td>Topics in Feminist Theory and Criticism</td>
<td>Prof. Kristen Hogan</td>
<td>T, Th 10:30 – 12</td>
<td>202 Allen</td>
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**English 7724: Topics in Feminist Theory and Criticism: Feminist Literary Public Sphere**

A handwritten note from Carolyn Heilbrun on the occasion of National Feminist Bookstore Week 1997 points out that the feminist revolution “is a revolution that has written more in 20 years than most do in 200 years.” What happens after the writing? This course invites you to map out possibilities for using public sphere theory, history of the book, and feminist theory to make sense of the locations and moments in which readers interact with literature. Understanding these moments may be key to understanding the role of literature in social change. Ultimately, this course will provide a foundation for graduate students using public sphere theory as well as for those examining feminist publics and women’s literature. We will begin the semester by exploring public sphere theory (and its trouble with power and critique) with a focus on the literary public sphere. Our readings here include Jürgen Habermas, Lauren Berlant, Michael Warner, Rosa Eberly, Rita Felski, Maylei Blackwell, and others. In connection with these readings, we will explore writers on the feminist public sphere, including Seyla Benhabib, Mary P. Ryan, Nancy Fraser, and Patricia Hill Collins. From these beginnings, we will explore the work of women’s literature within what we will call the feminist literary public sphere. Looking to theorists including Gloria Anzaldúa, Kathryn Thoms Flannery, Elizabeth McHenry, Elizabeth Long, and Cathy N. Davidson, we will investigate feminist literary publics including feminist journals, bookstores, conferences, reading rooms, libraries, readings, and performances. We will find out what we can make of these spaces using public sphere theory and what this understanding suggests about possibilities for feminist literature in the changing book market.

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**English 7783: Topics in Film and Video Studies**

**The Subjective/of “I” from Montaigne to McElwee**

This course looks at written and film/video representations of "I"--as construct and/or performance in light of current critical-studies’ concern with agency, subjectivity, power, and so on, especially as they relate to late-twentieth century documentary film’ and video’s "break" with tradition via the self-reflexive, performative mode, as described by Nichols, Renov, Bruzzi, et al. We will use written non-fiction texts from Montaigne to Thurber to Barthes; film/videos from Mekas’s *Lost, Lost, Lost* to McElwee’s *Sherman’s March* to Caouette’s *Tarnation*. Critiques and criticism will range from psychoanalysis to cultural studies/neo-Marxist critiques, and from Lopates’s *Art of the Personal Essay* to Renov’s *The Subject of Documentary*. Students will choose a final project from among 3 options: 1) written critique, 2) non-fiction essay 3) self-reflexive video. Blends of the three are also possible. Production techniques and equipment will be addressed and provided for those choosing the video option.

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**English 7920: Atlantic Diasporics: Cultures, Histories, and Environments**

**Purposes of the Seminar**

To develop the theory and practice of an Atlantic Diasporics by exploring the interplay of cultures, histories, and environments within the context of Louisiana’s place in the South, the Caribbean, and the Atlantic worlds.

To read in current critical theory and methodologies that will contribute to the construction of an Atlantic diasporic approach to Louisiana’s place as a stratified series of sites and circulations within the greater Atlantic ecumene.

To produce a research paper – of publishable quality - that will advance the seminar’s goal of conceptualizing an Atlantic Diasporics.

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<th><strong>Departments</strong></th>
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<th><strong>Professor</strong></th>
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<tbody>
<tr>
<td>English</td>
<td>7920-001</td>
<td>Boelhower</td>
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<tr>
<td>History</td>
<td>7970-001</td>
<td>Hoffman</td>
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Set-up of the seminar

Each class will be divided into two periods with a 10 minute break in the middle. During the first half of each class, a topic will be introduced either by one of the seminar leaders or an invited speaker. During the second half, the students, alternating according to discipline, will be asked to make brief presentations on a designed topic. There will be 14 meetings in all, 12 of which devoted to the designated topics.

The topics for the presentations are – in the order they will be considered – as follows: 1) Idiographic and nomothetic practices, 2) Scale, 3) Site and circulation, 4) Archive. Each of these topics will be discussed from the three disciplinary perspectives of the course. They have been chosen not only for their theoretical import but also for their practical usefulness in developing a research paper. The construction of an Atlantic Diasporic approach requires a multidisciplinary competence based on an understanding of culture, history, and geography as well as an interdisciplinary sensibility that will lead us to bring these skills to bear in the researching and writing of the seminar paper.

Readings

Readings will be posted by mid-October on the Atlantic Studies website, under the course title.

Authors Seminar - James Joyce

This seminar will concentrate on two major works by James Joyce: *A Portrait of the Artist as a Young Man* and *Ulysses*. These texts will be studied with reference to their historical contexts and theoretical significance. Students will also be required to read documents from the Irish cultural context during the period in which Joyce was writing as well as some of the more significant recent criticism of Joyce. These two works will be used to test and challenge contemporary understandings of the modern, the postmodern, and the postcolonial situations.
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<tr>
<th>7975-1 English 7975: Topics in African-American Literature – James Baldwin and 20th Century American Discourse</th>
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<td>One of the great writers of the 20th century, James Baldwin’s writings cover issues of poverty, racism, religion, struggles for identity, social justice, class consciousness, as well as the need for social and political transformation in America. We will critically examine Baldwin’s work, paying special attention to the social, emotional, and political factors that informed his literary aesthetic and his political consciousness. We will also situate him within the context of 20th century intellectual thought. We will explore Baldwin’s life and art – focusing on issues/themes including, but not limited to, Pentecostalism, segregation, racism in the 20th and 21st centuries, homophobia, exiles, queer theory, the Civil Rights Movements, the turbulent 1960s, Black Power, white privilege, black identity, American identity, the role of the writer in civil society, and the persistence of “racial contracts” in America.</td>
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<td><a href="mailto:ebirthw@lsu.edu">ebirthw@lsu.edu</a></td>
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<td>578-2983</td>
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<td>212K Allen</td>
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