### English 7001
**Prof. Brenda Osbey**  
Non-Fiction Workshop  
*M 3:00 - 6:00  
212C Allen*

**English 7001: Creative Nonfiction**  
(Literary Non-Fiction Workshop)

This is the graduate seminar and workshop in creative non-fiction – prose writing that combines the literary techniques of poetry and fiction (heightened language, wordplay, interior voice/commentary, character development, scene, dialogue, detailed description) and the practical skills of research and reporting.

bosbey@lsu.edu  
212-Q Allen  
578-3020

### English 7006
**Prof. Jim Wilcox**  
Fiction Workshop  
*T 3:00 - 6:00  
202 Allen*

**English 7006: Fiction Writing**

This workshop in fiction writing will focus on perspective, the stance we take that filters the way a story is told. As we discuss point of view, we’ll see how the basic plot itself in a narrative can be influenced by the choice of who is telling the story. Perspective also involves the particular slant given to ordering and interpreting sensory input. As scientists continue to map the brain, locating specific sites for memory and learning, a pattern emerges of two different ways of processing information in the brain’s left and right hemispheres. This difference correlates roughly with the Apollonian and Dionysian impulses in creative work. These insights will help us understand how the most compelling fiction often merges the distinctive abilities of both approaches in ordering and processing information.

jwilcox1@lsu.edu  
211-A Allen  
578-3049

### English 7007
**Prof. Lara Glenum**  
Poetry Workshop  
*Th 3:00 - 6:00  
202 Allen*

**English 7007: Poetry Writing**

While substantial class time will be given over to critiquing individual student poems, students can also expect to have the opportunity to workshop manuscripts-in-progress. Students will also select one of their writing projects and convert it into a multimedia project by the end of the semester (i.e. a sound or visual installation, digital media, or performance piece). Additionally, students will devise their own individual reading lists for the course and will post a micro-review of each book to the class blog, with the expectation that at least one longer, publishable review will come out of this process.

lglenum@lsu.edu  
244-B Allen  
578-3182
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<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>English 7009</td>
<td>Advanced Screenwriting Workshop</td>
<td>Prof. Mari Kornhauser</td>
<td>M 6:00 - 9:00</td>
<td>212C Allen</td>
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<tr>
<td>English 7137</td>
<td>Chaucer</td>
<td>Prof. Malcolm Richardson</td>
<td>MW 1:30 - 3:00</td>
<td>202 Allen</td>
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<tr>
<td>English 7221</td>
<td>Marx and 21st-Century Marxism</td>
<td>Prof. Carl Freedman</td>
<td>T Th 12 - 1:30</td>
<td>212C Allen</td>
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**English 7009: Advanced Screenwriting Workshop**

This is a workshop. Students will write and critique one another’s work with the goal of completing a feature length script (about 85 pages). Because emphasis is on quality, not quantity, of pages, it is expected that students will edit their work before turning in pages. This course is designed for students who are already familiar with screenplay format and structure. Students will also watch films and read scripts of their choice throughout the semester.

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578-3183

**English 7137: Chaucer**

The seminar will focus on the *Canterbury Tales*, with some readings in Chaucer’s other poetry, especially *Troilus and Criseyde*, as time allows. My assumption, based on previous seminars, is that the research interests of nearly all students will be in more modern literature or in creative writing. (If I’m wrong, adjustments will be made.) I also assume that many students will subsequently teach some Chaucer in survey courses. Since this will therefore be the only medieval seminar for many, the seminar will cover as much as possible other late medieval literature, application of modern critical approaches to medieval literature, medieval literary criticism itself, and the intellectual, cultural, and historic background to the period. Among other assignments, students will be asked to prepare a bibliographical essay on an aspect of late medieval culture and a critical paper on Chaucer. These essays will be presented formally to the class, as if at a professional conference. Students will also be required to read Chaucer aloud frequently and with enthusiasm.

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578-3161

**English 7221: Marx and 21st-Century Marxism**

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, and most of the remainder on such major figures in current Marxist theory as Balibar, Jameson, Eagleton, and of course the omnipresent "ABZ" of thinkers today: Agamben, Badiou, and Zizek. We’ll also watch some Hollywood movies, and we’ll certainly have some fun.

Cfreed2780@gmail.com  
212-D Allen  
578-2878
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<tr>
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<th>Course Title</th>
<th>Instructor(s)</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>English 7222</td>
<td>Literate Technologies (Topics in Literacy Studies)</td>
<td>Prof. L. Bridwell-Bowles</td>
<td>W</td>
<td>3:00 – 6:00 PM</td>
<td>212C Allen</td>
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<td>In this seminar we'll survey technological tools for verbal and visual information and art, from clay tablets in the classical rhetorical period to wikis and tweets in the 21st century. While we know that the printing press, like the invention of the alphabet, changed conceptions of literacy and the way humans think, other forms of material culture are still changing what we define as literacy, how we produce knowledge and art, and how we read—including current instantaneous forums for collaboration and response via Web 2.0 technologies. Topics, to be determined by participants’ research interests, may include the following: research on the effects of technology on production, distribution, and reception in particular historical moments; the future of the book and other print media; the future of traditional and digital presses; Web 2.0 and “convergence cultures”; how-to’s on emerging digital media, particularly related to creativity, research, and scholarship in the humanities; 21st century libraries, and the cognitive effects of various media. Participants will discuss relevant theorists from rhetorical, cultural, and technological perspectives: e.g., Plato, Aristotle, Ong, Birkerts, Benjamin, Foucault, and more.</td>
<td><a href="mailto:Lilbrid2@lsu.edu">Lilbrid2@lsu.edu</a></td>
<td>212C Allen</td>
<td>578-7843</td>
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<tr>
<td>English 7521</td>
<td>Modern Rhetorical Theory (Topics in the History of Rhetoric and Poetics)</td>
<td>Prof. Brooke Rollins</td>
<td>T</td>
<td>6:00 – 9:00 PM</td>
<td>212C Allen</td>
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<td>This thematic survey of major thinkers, works, and concepts will introduce students to rhetoric, a theoretically rich, interdisciplinary and versatile field; give them practice in engaging with challenging and exciting theories of language; and help them produce journal-length articles for publication. Our themes will include ethics, subjectivity, agency, the rhetorical situation, power, performativity, and the force of language. Representative readings will include works by Nietzsche, Saussure, Burke, Austin, Derrida, Butler, Levinas, Foucault, Bakhtin, Deleuze and Guattari, Bitzer, Vatz, Consigny and Biesecker, along with secondary materials to explain and situate primary texts in the field. Each student will write short weekly response papers (about 500 words) to guide class discussion, a review and presentation of a journal in the field of rhetoric, and a course paper in which they'll be encouraged to bring some aspect of rhetorical theory to bear on their own research interests.</td>
<td><a href="mailto:brollins@lsu.edu">brollins@lsu.edu</a></td>
<td>212C Allen</td>
<td>578-2982</td>
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<td>English 7921</td>
<td>Arab Poetry and Poetics (Topics in Genres)</td>
<td>Prof. Jacob Berman</td>
<td>W</td>
<td>6:00 – 9:00 PM</td>
<td>202 Allen</td>
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<td>This class will take a selective look at a tradition of Arab poetics beginning with the pre-Islamic bards, moving through Golden Age poets such as Abu Nuwas and Ibn Arabi, and continuing into contemporary material from poets such as Mahmoud Darwish, Adonis and Sami al-Qassam. Finally, the class will consider how an</td>
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aesthetic tradition of Arab poetics influences articulations of Arab national identity as well as negotiations with Arab-American identity. An organizing thematic will be questions of cultural translation.

Poetry readings will all be in English or in translation (with Arabic facing), and we will listen to poems recited in Arabic, as well. Critical readings include Adonis’ “Introduction to Arab Poetics,” Walter Benjamin’s “Task of the Translator,” Abdelfattah Kilito’s “Thou Shall Not Speak My Language,” as well as selections from Homi Bhabha and Edward Said.

For poets and other MFA candidates, final projects may be a collection of poems or a longer single piece of poetry, after consultation with the instructor.

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**English 7922**  
*Prof. Pat McGee*  
*Wm. Blake & Philosophy*  
*Th 6:00 - 9:00*  
*202 Allen*

**English 7922: William Blake and Philosophy**  
*(Authors Seminar)*

This course will focus on the major works of William Blake as the expression of revolutionary thought. These works include “Songs of Innocence and of Experience,” “Visions of the Daughters of Albion,” “The Marriage of Heaven and Hell,” “America,” “Europe,” “The Book of Urizen,” and the long poems, “The Four Zoas,” “Milton,” and “Jerusalem.” We will read Blake's works comparatively with a set of philosophical texts that postulate constitutive ontology and ontological politics: Spinoza's “Ethics,” Nietzsche's “The Antichrist,” Negri’s “Kairòs,” “Alma Venus,” “Multitudo,” and some selections from Badiou's “Logics of Worlds.” This is not a study of intellectual influence, but of the parallels and intersections in the history of emerging thought. Revolutionary historical contexts, past and present, will be explored through these literary and philosophical texts.

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**English 7971**  
*Prof. Gerald Kennedy*  
*Southern 19th Century*  
*T Th 1:30 – 3:00*  
*202 Allen*

**English 7971: Southern Exposure: Slavery, Deception, and Conflicting Nationalisms**  
*(Topics in Southern Studies)*

In the most famous chapter of the best-known slave narrative, Frederick Douglass demystifies the trickery practiced by “The Snake,” Mr. Covey. James Scott’s *Domination and the Arts of Resistance* illuminates the strategies of deception that slaveholding created. Did this ethos of deceit penetrate the mythos that apologists drew on in Southern “plantation” novels? Why did fugitive slaves acknowledge their own strategies of resistance and reveal their awareness of white ploys to dominate them? What kind of “South” emerges from a cross-reading of plantation novels, slave narratives, abolitionist novels, and northern pro-slavery narratives? This seminar explores the rise of Southern nationalism and black nationalism in American nation-building, and it looks at several lightning-rod figures as well as the texts that incited indignation from 1829 to 1853. Avoiding simplistic characterizations of race or region, we will seek a fuller understanding of the cultural conflicts that threatened to

**English 7971.2**  
*Prof. Katherine Henninger*  
*Topics in Southern Studies*  
*T 3:00 – 6:00*

Focusing on the twentieth century to the present, this course examines the role of the South in U.S. national imaginaries, with special emphasis on issues of race, gender, and sexuality. Over the past ten years Southern Studies has made a decisive turn from an obsession with regional distinctiveness to dissecting how and why those notions of distinctiveness came to be. Southern exceptionalisms like Donald Davidson's "autochthonous ideal" are slowly giving way to analyses of how concepts of southernness are constructed through fields of representation and how those concepts operate in trans-regional and transnational frames. Examining texts from *Birth of a Nation* to Hurricane Katrina, we’ll consider how “the South” is formed and re-formed on the national stage through literature, film, music, and political and critical discourse, and to what ends.

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