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<th>Course Code</th>
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<tr>
<td>ENGL 7006</td>
<td>J. Davis</td>
<td>3:00-6:00 T</td>
<td>Fiction Writing</td>
<td>This workshop will focus on the novel. All forms of fiction are permitted for workshop submission, but students are strongly encouraged to submit novel chapters or linked short stories. We will study the elements and structure of the novel, as well as investigate the novel writing process. In addition to critiquing each other’s work, we will read and discuss several contemporary novels of varying styles and structures (including at least one novel-in-stories), and students will give a presentation on an undervalued publishing venue and/or an issue that engages the larger literary conversation.</td>
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<td>ENGL 7007</td>
<td>L. Glenum</td>
<td>12:00-3:00 W</td>
<td>Poetry Writing: Inspirations and Obstructions</td>
<td>In this class, we will pursue poetry as a vital and potentially radical art form with much to contribute to contemporary cultural dialogue. While substantial class time will be given over to critiquing individual student poems, we will also be undertaking a variety of other activities. We will be reading around in contemporary poetry and poetics and practicing poetry as collaboration &amp; performance. Anyone with a manuscript (thesis) or long poetic sequence in progress will have the opportunity to have it workshopped in class. Each student will devise and carry out a text-based multimedia project to be completed by the end of the semester.</td>
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<td>ENGL 7009</td>
<td>M. Kornhauser</td>
<td>6:00-9:00 N M</td>
<td>Advanced Screenwriting Workshop</td>
<td>This is a workshop. Students will write and critique each other’s work, with the goal of writing a feature length screenplay. Emphasis is on quality not the quantity of pages; therefore, it is expected that students will edit their work before turning in pages. The workshop will probably be run at a beginning and advanced level, adjusted to student need. Students will also watch films and read scripts throughout the semester, with some analysis of films and film syntax discussed. Students will be expected to write an analytical paper and/or do an oral presentation of what they have discovered from their research.</td>
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<td>ENGL 7221</td>
<td>S. Bickmore</td>
<td>4:00-7:00 M</td>
<td>Topics in Critical Theory and Cultural Studies: Culture, Capitalism, and the Contemporary Literary Market</td>
<td>Guided by the works of Adorno and Eagleton we will look at multiple iterations of themes that transcend time, genre, medium, and class/taste to embed themselves into our cultural DNA. We will interrogate works (of literature and film/TV) that have success in the traditional, market-driven sense looking for the roots of what makes them appealing and successful. The course incorporates art/literature from all periods; but, with attention to examples from young adult literature (Oates, Patterson, Hiaasen and Green), science fiction and fantasy (Kirkman, Moore, and Adlard’s The Walking Dead and Brooks’ World War Z), and the “new” western (Gilligan’s Breaking Bad and Leonard’s Justified) that are having significant market success and/or critical attention. Students will have the freedom to explore current strands of “literary” culture on their own; for example, Victorian/steampunk elements in contemporary YA literature or narratives of race/gender in prison by comparing canonical works of prison literature with Orange is the New Black or Oz. Others might consider how the contemporary detective is portrayed in fiction, television, and film against the work of an earlier generation or how zombies, vampires, werewolves, and fallen angels seem omnipresent in the fantasy genres of young adult literature, television, and film.</td>
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<td>ENGL 7423</td>
<td>Topics in Folklore: Gender, Sexuality, and Ritual in Caribbean Literature</td>
<td>S. Otero</td>
<td>3:00-6:00 W</td>
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<td>ENGL 7521</td>
<td>Topics in the History of Rhetoric and Poetics: Classical Rhetoric</td>
<td>L. Bridwell-Bowles</td>
<td>12:00-3:00 M</td>
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<td>ENGL 7541</td>
<td>Topics in Rhetoric, Media, and Representation: The Rhetorics and Poetics of Disability and Medicine</td>
<td>B. Heifferon</td>
<td>3:00-6:00 Th</td>
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<td>ENGL 7623</td>
<td>Topics in Professional Writing: Publishing in the Digital Age</td>
<td>M K Callaway</td>
<td>12:00-3:00 F</td>
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This course explores the roles that gender, sexuality, and ritual play in framing Caribbean and Caribbean diaspora literature. We look at how authors construct representations of gender, sexuality, and race through writing about vernacular religious practices like folk Catholicism, Santería, Vodou, and Obeah. Authors covered include, but are not limited to: Junot Díaz, Reinaldo Arenas, Mayra Santos-Febres, Thomas Glave, Achy Obejas, Mayra Montero, Virgilio Piñera, Edwidge Danticat, Maryse Condé, Giannani Braschi, Nancy Morejón, and Zoe Valdés. The social and historical contexts of the Caribbean and the African diaspora also make this course a site for the examination of transnational, post-colonial, and creolized cultural production.

This seminar is designed as an entry point into classical rhetoric for students with a range of interests, e.g., those interested in Rhetoric and Composition or the history of rhetoric, students of literature who seek to add to their interpretive repertoires, students of literacy who wish to examine the ways reading and writing (and the teaching of them) are intertwined with rhetorical history, those engaged in media studies who wish to ground their inquiries with historical study. We will focus first on reading primary classical texts in translation, including texts from key figures such as Isocrates, Plato, Aristotle, Cicero, and Quintilian, as well criticism regarding critical reception of these classical texts. Of major concern will be the ways their legacies (e.g., in the medieval period or the renaissance) have both limited and informed thinking in western traditions. A second focus will be on some of the supplements and correctives to these traditions, e.g., feminist, modern, postmodern, and global re-readings, re-conceptions of rhetorical theory, and challenges to the classical canon. The third focus will be on application; the content of meetings during this phase will be determined by the special interests of the participants.

This course will introduce graduate students to the field of Disability Studies through a number of lenses, some more rhetorical and some more literary. In addition, we will be reading theoretical work that will help us frame our inquiries: work by Robert McRuer, and the Feminist Science Theorists Sandra Harding and Donna Haraway, among others. Such work will also help us consider such disability issues as prosthetics and representation of those who are differently abled in our and other cultures. Some of the literary work we will take up includes Nancy Mairs, Jean-Dominique Bauby and Temple Grandin. Brenda Jo Brueggemann’s work on deaf culture will also be valuable and will offer great insight into issues of representation by those who are not differently abled and claim to represent those who are. Disability is an important “emerging” field that we need to engage in critically and with careful awareness.

This seminar is designed to help students gain a fuller understanding of the modern publishing process, with a view toward exploring possible careers, bringing their own work into print, and interacting with publishing houses. We will begin with an overview of American publishing in the 20th century, focused mainly on scholarly publishing, to explore how we arrived at modern publishing practices including digital rights issues, ebook vs. print decisions, online marketing opportunities, and seeking grants/funding. As we delve into detailed dissections of the current state of publishing, we will examine every stage of book and literary journal production. Students will have the opportunity to interact directly with the operations of a university press. Readings will range broadly to elucidate an understanding of the topics above and will include modern fiction, scholarly works, and journal pieces. Periodic writing assignments and weekly Moodle discussions will focus on understanding specific components of publishing: past, present, and future. Final project will be an analytical essay or a visual presentation on some aspect of publishing.
## Spring 2014 Graduate Seminars

### ENGL 7783

**Topics in Film and Video Studies: Adorno and Hitchcock**  
In this seminar, we will engage in the careful reading and study of Theodor Adorno’s *Aesthetic Theory*, which we will test with the cinema of Alfred Hitchcock. We will try to answer the following questions: What is the significance of Adorno’s theory for art in the age of mechanical reproduction, to use Walter Benjamin’s formula? Is it possible for works of mass culture to be works of art? What does a popular filmmaker like Hitchcock have in common with a canonical literary figure like Samuel Beckett? How do our answers to these questions change our understanding of art and the aesthetic process?  
On a separate evening, there will be screenings of a selection of Hitchcock’s films, including the 1934 version of *The Man Who Knew Too Much*, *The 39 Steps*, *Shadow of a Doubt*, *Notorious*, *Strangers on a Train*, *Rear Window*, the 1956 version of *The Man Who Knew Too Much*, *Vertigo*, *North by Northwest*, *Psycho*, and *The Birds*. In addition to *Aesthetic Theory*, there will be occasional short readings from Adorno and other theorists and critics (such as Alain Badiou and Jacques Rancière) that relate to the topic.

**P. McGee**  
6:00–9:00 T N

### ENGL 7920

**English Seminar: Poetry: The Idea of Difficulty in Baton Rouge**  
This course introduces scholars and writers to the problem of “difficult” poetry (inherited from Modernism), in order to discover effective creative, critical, and pedagogical strategies that can effectively counter the feeling that contemporary poetry is somehow “not for me!” Our work will involve finding ways to make a more accommodating space (both in the literature classroom and the creative writing workshop) for the “difficult” poem: shifting the emphasis away from “mastery” and toward attention and a space of responsiveness. The goal of the course is to be able to enjoy and share, discuss and teach, works of literature that seem equally exciting and daunting, confidently welcoming challenges and diversity.

**L. Mullen**  
6:00-9:00 W

### ENGL 7970

**Topics in American Genres: Engendering Nineteenth-Century Fictions of Community**  
CANCELLED

**M. Massé**  
12:00-3:00 T

### ENGL 7974

**Topics in American Literature: Race, Nation, and Childhood in American Literature**  
This course will examine the extraordinary figurative power of childhood in American literature with regards to constructions of race and nation, and as these intersect with region, gender, class, and religious identity. At once innocent, natural, independent, charmingly ignorant AND dangerously ignorant, uncivilized, queer, and vulnerable, the child is, as Caroline Levander has argued, an “interpretive site” all the more compelling because it embodies so many competing, even opposing claims. Topics will include childhood as a lens for revealing social injustice, sentiment and its effects, orphans and “originality,” the knowing child, and the queer child and the “quare chile.” Authors may include: Harriet Beecher Stowe, Mark Twain, Pauline Hopkins, Henry James, James Baldwin, J. D. Salinger, Randall Kenan, Dorothy Allison, Toni Morrison, Jonathan Safran Foer, Natasha Trethewey, Jesmyn Ward. Seminar discussion, presentation, required out-of-class film viewings, and research project.

**K. Henninger**  
12:00-3:00 Th
ENGL 7981
J. Berman
6:00-9:00N Th

Topics in Modern and Contemporary Literature: Terror, War, and Anxiety: The Literature of 9/11 and Beyond

It has been over a decade since the events of 9/11/2001 but the term still circulates in American discourse as a marker of a shift in the nation's historical, cultural, and national identity. Whether or not 9/11 actually 'changed everything,' as the phrase often goes, public discourse in the United States repeatedly and consistently insists on the date's significance. This class will examine the discourse around 9/11 through the medium of literature. How has literature treated the event and its aftermath? What might literature, as an artistic form that seeks to make sense of social phenomenon, teach us about the event's larger cultural significance? What might 9/11 teach us about literature in general, and American literature in particular?

The class will consist of three different types of reading. One section will focus on the 9/11 novels written by canonic American authors such as Don DeLillo, John Updike, and Jonathan Safran Foer. Another section will focus on post 9/11 Arab American literature and include novels, plays, and poetry that dramatize the experience of being Arab in America during a period of national anxiety, fear, and bellicosity. Finally, we will look at the literature that comes out of the Iraq War, specifically war memoirs, war journalism, and a performance art piece by an Iraqi American. Taken together these readings should give us a varied and nuanced vocabulary of the American experience of 9/11 and its aftermath. We will use this vocabulary to try to think through an informed critical response to the continued evocation of 9/11 in American politics, media, and social discourse.

The class is open to PhD and MFA students alike. For MFA's there will be a creative writing option in lieu of a critical analysis final paper.