

Literary Nonfiction Workshop

**Prereq: admission to the MFA program or permission of instructor.**

(re)writing, profiles, sallys, doctored, nonfictional, creative, journal, sally, of, writing, and, what, the, experience, of, creative, nonfiction, has, in, common, the, imperative, to, communicate, a, process, of, thought, about, a, particular, subject. And, nowhere, in, literature, is, the, process, of, human, thought, laid, bare, quite, like, it, is, in, the, tradition, of, the, essay. Our, workshop, will, use, the, history, of, the, essay, as, a, means, of, exploring, how, to, best, translate, a, process, of, thought, from, the, brain, to, the, page, in, our, own, creative, nonfiction. Each, week, we'll, read, a, loose, sally, from, the, long, tradition, of, the, essay, and/or, from, the, genre's, rich, contemporary, resurgence. And, we'll, write, our, own, loose, sallies. You'll, be, expected, to, compose, about, 30, pages, of, high-quality, nonfiction, as, well, as, engage, in, weekly, workshops, of, your, peers' work.

ENGL 7006  
J. Davis

Fiction Writing (Reading & Writing First Books: Fiction Wo01 Tw T -0207.84 384.12 Tm (W)S0 c25oop4 298.8 602.04 96.36 re W n BT 12 -0 0

12:30-3:30 W  
[jenniferdavis@lsu.edu](mailto:jenniferdavis@lsu.edu)

forms and experiments) but not restricted; students from other genres and disciplines are encouraged to enroll.



# Spring 2018 Graduate Seminars (updated 10.03.2017)

ENGL 7423

S. Otero

3:30-6:30 T

[solimar@lsu.edu](mailto:solimar@lsu.edu)

## Topics in Folklore (Transculturation in Global Literatures)

How does literature create place and imagined communities transnationally? What kinds of subjects and audiences are generated through literary transculturation? This graduate course looks at how transculturation informs representations of cultural admixture and appropriation in global literatures.

# Spring 2018 Graduate Seminars (updated 10.03.2017)

ENGL 7783

J. Catano

12:30-3:30 W

[catano@lsu.edu](mailto:catano@lsu.edu)

## Topics in Film and Video Studies (Noir to Neo Noir: Fiction and Film)

*Noir* is often conflated/confused with hard-boiled detective fiction. But while a crime is often part of the content, noir is really as much a visual or prose style as a plot and characterization. This course will work with that set of characteristics, along with historical and sociocultural dynamics that were part of *noir's* early 20<sup>th</sup> century fiction and film hey-day as well as its 60s/70s reappearance and reworking in French New Wave films and re-releases of such classics as *The Postman Always Rings Twice*. Ongoing issues we'll explore include gender roles and sexuality, class, violence, place/regionalism, and others. Suggestions for primary texts, especially more recent works, will be sought from course members for final text selections. Weekly forums via Moodle; choice to create in written/visual noir style for one assignment; class presentation; final project.

ENGL 7920

C. Barrett

12:30-3:30 M

[cbarrett@lsu.edu](mailto:cbarrett@lsu.edu)

## English Seminar (Dissertation Workshop)

*Limited to Ph.D. students who have passed the general exam or are taking exams in the Spring semester.*

In this seminar, we will share the process and products of writing in a few advanced academic genres, including (but not limited to) the dissertation prospectus, the journal article, and the dissertation chapter. Remaining committed to the individual research agenda of each seminarian, we will consider several dimensions of the research process: identifying stylistic, methodological, and theoretical models; developing familiarity with the key journals and presses in your specific field(s); discerning your writing process style and developing strategies to build on your strengths and address areas of opportunity; writing in effective, efficient ways in different windows of time; refining your skill in writing advanced academic prose; honing your skill in both offering generative critique to colleagues and making the most of the generative critique offered to you; sharpening your appetite for, and success at, thorough revision; creating and sustaining productive momentum by integrating reading, thinking, composing, teaching, and revising; and practicing expressing your research project(s) in short and long forms, both written and oral. By the end of the term, you will have achieved the writing goal you set for yourself in this seminar (drafting a prospectus, e.g., or revising a chapter, etc), and you will contribute to the success of each of us in this seminar.

# Spring 2018 Graduate Seminars (updated 10.03.2017)

ENGL 7971

M. Bibler

12:00-3:00 T

[mbibler@lsu.edu](mailto:mbibler@lsu.edu)

## Topics in Southern Studies (Queer Theory/Southern Studies)

This seminar will focus on some of the key theories and methodologies of Queer Studies, concentrating foremost on recent scholarship as well as some foundational works by Eve Sedgwick, Jose Esteban Munoz, John Howard, and others. Our aim is to map the landscape of this critical/theoretical terrain in order to ask how a study of U.S. southern culture(s) might illuminate and reshape that terrain further. We will especially concentrate on developments in Queer of Color critique to help us foreground and understand the multiracial dynamics of the Queer South.

# Spring 2018 Graduate Seminars (updated 10.03.2017)

CPLT 7140 / HIST 7975

S. Andes

3:00-6:00 TH

## Biography of Latin America

This course will investigate identity and representation through historical biography and memoir. Our subject is Latin American figures both well-known and otherwise. We will mainly be reading works concerning the post-1810 era. We will read a book a week. Students will have several critical writing assignments. History as biography is truly ancient. As far back as humans have told their story, the deeds and misdeeds of exemplary Men and Women were told. This class is NOT about looking at the Great Men of History. Our task is to look at the genre of biography in relation to history writing, memory and identity. How and why do people write about individuals? What do biographies tell us that other approaches to history don't tell