

ENGLISH UNDERGRADUATE COURSE DESCRIPTIONS, Spring 2017

This list includes courses with a special emphasis.

Go to the LSU catalog for general course descriptions not listed here.

See schedule booklet or web page for last minute updates.

Course/Sect.	Course Title	Course Description
2000-85, 99, 103 Sharon Andrews	English Composition <i>Writing for Community Action & Advocacy</i>	<i>Includes a Service-Learning component.</i> This is a special emphasis course with a focus on the use of language, especially written language, as a tool for empowerment within the community and includes a Service-Learning requirement. Students will be challenged to think about their role in the community and the use of writing to inspire and affect change. In addition to traditional assignments, students will do field research with a community partner throughout the semester and will work collaboratively. Students will maintain a Reflection Journal, and actively participate in class workshops and activities.
2000-65, 67, 75, 98 Jean Rohloff	English Composition <i>Music and Culture</i>	Students will explore and write about the intersection of music and culture. The major assignments will move the students from focusing on their own experiences as “consumers” of music to broader considerations of the interplay between music and race, gender, sexuality, law, economics, etc.
2000-78, 96 June Pulliam	English Composition <i>Style Code: The Meanings Behind How We Fashion Ourselves</i>	Students will consider fashion as both an artifact and artifice. The choices that we and others make about how to display ourselves are not neutral decisions, but part of a code that tells others how we see ourselves and where we stand in an elaborate social hierarchy. Fashion can tell onlookers about our gender, our religion, our affiliation with a social group, and even our aspirations. Too, fashion does not denote only clothing, but includes hair, cosmetics, and other types of body modification such as acrylic nails, tattooing, piercings, and cosmetic surgery. Students in Style Code will consider the history of fashion as well as the labor and resources required to produce it while developing a sophisticated understanding of verbal and visual rhetoric.
2000-6, 7, 26, 33 Jean Witherow	English Composition <i>Writing About Global Issues</i>	We will focus on issues of responsibility and ethics in a globalized world. What responsibility do we have to cultures outside our borders? To the health of the planet? To future generations? Students will explore the complexities of a globalized world; an insight into implications of their own actions; an understanding of how decisions based on ethics and responsibility can improve their world; and the ability to articulate their findings.
2000-10, 24, 72 Laurie Drummond	English Composition <i>Animal Welfare & the Natural World</i>	<i>Includes a Service-Learning component.</i> Students will explore what our responsibilities are to animals and the natural world and how writing can be a tool to convince, persuade, inspire, and create change in the community. Our service-learning partner is the local “open intake” animal shelter, Companion Animal Alliance. You will be writing a Petfinder Bio and creating a PSA video for CAA, in addition to writing two research papers on an issue you choose that is related to the course emphasis.
2000-105 Sarah Webb	English Composition <i>Literacy and Social Justice</i>	<i>Includes a Service-Learning component.</i> We will examine the significance of diverse reading and writing practices in various social justice initiatives. We will question, challenge, and advance our concepts of “literacy” and “social justice.” Throughout the course, students will reflect on and develop their own literacy practices (research and writing) as they pertain to social issues.

2000-3,49,80 Mary Pat Viguerie	English Composition <i>Validating the Choice</i>	Validate your career choice by writing in your own field. Explore controversial issues in your chosen career. Interview a practicing member of your future profession. Create a multi-media presentation for a professional audience. Write an argumentative paper on a field-specific topic that uses the documentation style preferred by your future profession. In short, prepare yourself to enter the professional conversation of your future career. Writing in your own field should validate (or perhaps call into question) your career choice.
2000-35 Saundra Granger	English Composition <i>Icons, Adverts, Shopping and Gaming: Twenty-first Century Investigations</i>	The course focuses on investigating topics of importance to twenty-first century citizens and consumers. Through researching iconic images, advertising strategies, products, and consumer needs, students should gain an understanding of the techniques with which they are bombarded daily and develop methods of controlling, evaluating and empowering their responses to these messages. This course is laptop friendly.
2000-30 Nolde Alexius	English Composition <i>Biking in Baton Rouge</i>	<i>Includes a Service-Learning component.</i> Transportation in Baton Rouge, which affects the LSU community as well as the Capitol Region, will be the focus of volunteer service. Map routes, repair bikes, and advocate for improved transportation infrastructure. Community engagement will inform your nonfiction written communication assignments structured to achieve various argumentative aims. Inquire. Empathize. Persuade. All majors, those who own a bike or those who prefer other modes of transportation, will find this course meaningful for developing excellent interpersonal and communication skills.
2000-27, 61, 77, 87 Dylan White	English Composition <i>Sports and Society</i>	Students will explore and write about issues in the world of sports. Attention paid to such issues will provide an informed perspective on sport as both an institution that provides entertainment and inspiration, and one that is not immune to corruption, excess, violence and divisiveness. Ultimately students will abandon the idea of sports as a passive viewing experience and engage with it as one that provides valuable lessons about society and ourselves.
2000-79, 92, 111 Christina Armistead	English Composition <i>Cultural Exchanges</i>	<i>Includes a Service-Learning component.</i> Students will be asked to think globally. You will research and compose arguments about issues with a global impact and will consider how understanding cultural context can help us solve them in a manner that respects the multiple national interests involved. To help you do this effectively, you will participate in a service-learning partnership that asks you to engage one-on-one with an international student. Through one-hour meetings each week, you will help your partner improve his/her spoken English and you will sharpen your ability to engage with and understand cultural perspectives beyond your own.
2005-1 Daren Dean	Introduction to Writing Short Stories <i>Dangerous Writing</i>	<i>“Dangerous writing is not serial killers or speed-crazed race car drivers. What makes writing dangerous is something much more personal. To write dangerously is to go to parts of ourselves that we know exist but try to ignore—parts that are sad, sore; parts that are silent, and heavy. Taboo. Things that won’t leave us alone.”—from Dangerous Writing, Poets & Writers, Jan/Feb 2016, Tom Spanbauer</i> Students in this course will learn about the building blocks of fiction writing including setting, plot, point of view, and characterization. Students will begin to read as writers who pay attention to form, organization, technique, and voice and learn to recognize innovation and invention in structure. Because the workshop is an essential part of the class, students will practice critiquing each other’s stories and consider the critiques of their own work. Most importantly, students will be encouraged to see writing as a process of creation and continual revision. The goal here is to produce, through the revision process, stories that demonstrate artistry, technical proficiency, and authorial control.
2007-1 William Moran	Introduction to Writing Poetry	Writing poems for workshop criticism; practice in both open and closed forms; emphasis on contemporary techniques and prosody. This workshop will imagine the poem not only as investigation and report, but also as a space of work and becoming. We will consider, having walked through the “hallway” of the poem, how the poet and poet’s world are changed at the other end, and how to include our audience in the process. To this end, we will discuss and practice performance of our poetry, including how to vocalize our poems, and how to employ (or even resist) more outward “slam” elements.

2009-1 Mari Kornhauser	Beginning Screenwriting	We will watch films and discuss the language of character driven screenplays, as well as learn the 3-act structure of a feature length film. You will be required to, among other things, keep a log of the films and scripts you read outside of class and write a series of exercises, which culminates in the writing of the first act of your feature length screenplay.
2009-2 Jason Buch	Beginning Screenwriting	Students will learn the fundamentals of screenwriting, including format, structure, and storytelling. The class will watch movies and read screenplays as examples of the form. Students will complete a short film script and the first act of a feature film script in a workshop environment.
2024-1 Josh Wheeler	Critical Strategies <i>History of the Essay</i>	This course will track the evolution of creative nonfiction with a particular focus on ancient influences in the American tradition of the essay.
2025-3 Christina Collins	Fiction <i>Magical Realism</i>	Students will focus on magical realism, a major contemporary movement in literature. While magical realism is often identified with the Latin American Boom, it is a distinct style that appears in major works from across the world. We will read critical texts that define the style of magical realism and will discuss what is meant by the "fantastic" and its relatives, the "strange," the "marvelous," the "surreal," the "uncanny," as alternatives to narratives of the representational or of what is in nature. Required reading will include works by Gabriel Garcia Marquez, Isabel Allende, Jorge Luis Borges, Toni Morrison, Randall Kenan, Karen Russell and others.
2025-5 Alison Grifa	Fiction <i>Fiction, Food, and Power</i>	Students will examine the role of food and hunger in various works of fiction from the 1800s to the present. Reading traditional as well as hybrid forms, we'll discuss food in the context of celebration, security, resistance, and the macabre. Authors will include: The Brothers Grimm, Lahiri, Cisneros, Truong, McCann, McCarthy, and others.
2025-6 Rachel Stevens	Fiction <i>Young Adult Literature</i>	What is YA? Since its rise in popularity, YA's definition--and literary value--has sparked debate and discussion among scholars, critics, and fans of the genre. This class will attempt to answer that same question through close examination of a diverse cross-section of YA novels, including dystopian, fantasy, and classic works. We will also explore literary criticisms, as well as the genre's historical and cultural contexts in order to see how YA novels both influence and reflect their times. As Time magazine recently put it, we are in "a golden age of young-adult literature." Let's find out why.
2025-7 Kelly Vines	Fiction <i>Is This Real Life? Truthful Fictions and Fictional Truths</i>	This section of English 2025 focuses on texts that blur the line between fact and fiction: fake memoirs, historical novels, and alternative histories. We will question the nature of truth and how truth is represented in fictional texts. Central questions guiding our inquiry will include the following: Why is representing the truth important in some fictional texts? How do authors create a sense of truth or authenticity? And what are the consequences of misrepresenting reality?
2025-8 Kieran Lyons	Fiction <i>Beyond Realism in Global Contemporary Fiction</i>	Students are asked to question the limits of realism by reading and critiquing recent global fiction that steps beyond conventional literary realism. Using so-called magical realism as a starting point, we will cover a wide variety of international fiction ranging from Borges to Black Panther. We will address questions such as: how does "unrealistic" fiction reflect personal, cultural, political, or spiritual realities? Can rejecting realism be a form of resistance? And what is realism, anyway? Students will learn to approach literature and culture from a transnational perspective while developing the skills of close reading and synthesis.
2025-9 Eric Kennedy	Fiction <i>Rough America: Working-class Literature & Regionalism</i>	The title of this course is a play on the term "Rough South," which is typically used to describe gritty Southern literature about the working-class. This course will take the defining features of this literature beyond the South. With a focus on topics such as a gender and masculinity, representations of violence, and issues of race students in this course will look toward determining the cross-sections, similarities, and differences of these topics in working-class literature from separate regions of the country. Some writers that will be considered include Harry Crews, Dorothy Allison, Raymond Carver, and Walter Mosley.

2025-10 William Jones	Fiction <i>Paranoia and Conspiracy Fiction</i>	We will look at fictional representations and the real logics of how everyone's out to get you and they're all working together. We'll cover the most famous American conspiracy in the JFK assassination, Philip K. Dick's sci-fi paranoia, Pynchon's pointless secret societies, and Robert Anton Wilson's underwater pyramid monsters, among others.
2025-11 Trey Strecker	Fiction <i>Consciousness and Fiction</i>	This course will explore the representation of human consciousness in fiction in light of recent investigations in the new sciences of mind, driven by developments in artificial intelligence, neuroscience, and evolutionary biology. Some questions we will address include the following: How do fictional texts represent consciousness? How does fiction challenge scientific conceptions of the self? What implications does the fertile intersection of consciousness and narrative carry for fiction's traditional building blocks (character motivation, plot structures, narrative architecture)? How has fiction absorbed or contested the influence of neuroscientific thought?
2025-12 Amandine Fauchaux	Fiction <i>Feminist Science Fiction</i>	Students will delve into futuristic, dystopian, and outer-space narratives to examine the intersections of race, class, gender, sex & sexuality. We will read classic works from Margaret Atwood, Octavia E. Butler, Ursula K. Le Guin, and Marge Piercy as well as more contemporary writers.
2025-13 Jack Mallard	Fiction <i>American Crime Fiction</i>	American Crime Fiction - We will attempt to trace America's relationship to violence, family, nation, and labor through crime fiction, beginning with the atomic anxiety and Red Scare of the post-World War II environment and into the early 21st century. Together we will look at how style, voice, and the tension between so-called high and low art in these works produced exciting, troubling, and ambivalent responses to the American century. Required readings will include Jim Thompson, Patricia Highsmith, stories from EC Comics' classic crime titles, Elmore Leonard, Walter Mosely, and others.
2027-1 Sharon Andrews	Poetry <i>Social Issues and Poetry of Witness</i>	<i>Includes a Service-Learning component and is Communication-Intensive.</i> This course is designed as a study of selected poets, poems, and poetry movements as "poetry of witness" with a dominant focus on specific social issues including poverty, race and class, violence, gender, family and relationships. We will also look at the current movement in performance poetry and discuss the distinction between "personal" and "political" poetry. This section carries a required service-learning component and is certified as Communication-Intensive.
2027-2 Dotty McCaughey	Poetry <i>Hero in Poetry</i>	Students will explore epic heroes of Homer, Dante and Milton. Besides reading The Iliad, The Odyssey, Dante's Inferno and Milton's Paradise Lost, students will study short lyric poems about Homeric heroes.
2027-3 Andy Trevathan	Poetry	This course covers poetry from William Shakespeare to Tupac Shakur including the basic approaches to reading and interpreting poetry. We will discuss how music, especially rap and hip hop, intersects with poetry and how poetry is used in our everyday lives. Students will learn to analyze meter, form, identify themes, and place poems in a larger context. Readings will include a variety of genres, forms, and time periods. Requirements include weekly online responses, one major research paper, and a few smaller projects.
2123-1 Brodrick Hampton	Studies in Literary Traditions and Themes <i>Heroes in Classic and Modern Media</i>	A survey of "the hero" throughout the history of literature and media—from Perseus to Superman to HALO's Master Chief. Topics include classic and modern definitions of the hero in relation to current-day, real-world concepts of heroism; the heroic journey; common themes across stories and genres; antiheroes and villains; and the psychological, social, and moral context surrounding our depictions of heroes...and how we respond to those depictions! Note: Credit will not be given for both this course and ENGL 2823.
2123-2 James Catano	Studies in Literary Traditions and Themes <i>Noir Fiction and Film</i>	Noir is often conflated/confused with hard-boiled detective stories in fiction and film. But while crime is often central, noir is really as much visual or prose style as plot and characterization. This course will work with those characteristics, along with historical and cultural dynamics that were part of Noir's early 20th century fiction (Cain, Chandler, Hemingway) and film hey-day (D.O.A., Double Indemnity, The Killers) as well as its 60s/70s reappearance and reworking in such French New Wave films such as Godard's Breathless and Truffaut's Shoot the Piano Player. Weekly forums via Moodle; short papers; final project.

2123-3 Taylor Orgeron	Studies in Literary Traditions and Themes <i>Videogames and Literature</i>	In his famous dismissal of videogames as art, Roger Ebert writes, “No one in or out of the field has ever been able to cite a game worthy of comparison with the great dramatists, poets, filmmakers, novelists and composers.” Students will unpack and explore the validity of this statement, as we encounter games that aspire to be literature and literature that aspires to be game-like. In examining the relationship between videogames and literature, we will attempt to answer the following: what can literary studies contribute to videogame studies, and vice versa?
2123-4 Brandon Katzir	Studies in Literary Traditions and Themes <i>Literary and Rhetorical Themes between Athens, Jerusalem, and Mecca</i>	Literary and rhetorical texts have been the conduits of cultural production for thousands of years; literature and rhetoric tell us about how societies view themselves, others, and the world around them. In this course, we will investigate the history of literary and rhetorical texts in Ancient Greece, Israel, and the Arab world. Reading texts (and excerpts from texts) like the <i>Iliad</i> , <i>Phaedrus</i> , <i>Joshua</i> , Megilat Esther, the Qur'an, and <i>One Thousand and One Nights</i> , we will investigate literary and rhetorical themes that function across cultures.
2220-1 Elizabeth Gilliland	Major British Authors	We will look at a variety of female British authors, ranging from Jane Austen to J.K. Rowling, and adaptations of their work. This course will look critically at these authors, their works, and the literary periods in which they were writing, as well as drawing on feminist literary theory. We will also explore a broad range of adaptations, from films to YouTube series to radio dramas, to think critically about adaptations and their relationship to the original source texts.
2220-3 Olanike Lawore	Major British Authors	Students will focus on the relationship between literature and society, specifically how British literature mirrors its society through its portrayal of virtues and vices. Authors to be discussed include William Shakespeare, Henry Fielding, George Eliot, George Orwell, William Golding.
2231-1 Lisa Nohner	Reading Film as Literature <i>Remaking and Reviving our Monsters</i>	This course will explore questions of gendered representation in the horror film across the span of several decades. Students will screen iconic horror films and remakes (or franchise revivals), paying special attention to both the fixed and transient cultural fears they reflect.
2231-2 Michael Von Cannon	Reading Film as Literature <i>Adaptation</i>	From Georges Méliès's <i>Cinderella</i> (1899) to Tate Taylor's <i>The Girl on the Train</i> , set to be released in October 2016, adaptations of literature have been fundamental to cinema. You will develop a mastery of film language through formal, cultural, and theoretical approaches to adaptations. We will view, discuss, and write about various adaptations as well as analyze their source material, which will include short stories, graphic novels, video games, and even other films.
2270-2 Christina Rothenbeck	Major American Authors <i>Chasing the American Myth</i>	At its base, a myth is a shared narrative that explains a cultural belief; the American Myth, then, is the story we tell about America as a country and a culture. American literature is often concerned with this shared narrative and a crucial question: What is America? This course will trace how authors attempt to answer that question throughout America's history, and helping to create an American story or critiquing prevailing ideas of what America is and can be. We'll study authors including Emerson, Hawthorne, Whitman, Cooper, Cather, Fitzgerald, and Steinbeck, examining both their literary styles and shifting ideals about America.
2300-2 Matthew Tougas	Interpreting Discourse <i>Rhetorical Mischief</i>	This course will examine the robust ways in which language consistently works to reinforce power and ideology. By unpacking rhetorical features ranging from subtle syntax to structures writ large, we will investigate the various avenues for discursive infiltration—in other words, the possibilities for intervention, disruption, and most of all, mischief.
2593-1 Christine Jeansonne	Images of Women: An Introduction	Images of Women will examine gendered rhetorics that have contributed to historical and contemporary images of women. We will read a range of rhetorical women who have used rhetoric to counter the dominant culture and in effect broaden our understanding of gender.
2710-1 Jeff Smith	Descriptive Grammar of English	Descriptive Grammar of English is an introductory syntax course that examines the unconscious knowledge of language that all native speakers of English possess.
2823-1 Keel Geheber	HONORS: Studies in Literary Traditions and Themes <i>Continental Coming of Age</i>	Continental Coming of Age: Revolutionary movements, gambling spendthrifts, golden-hearted prostitutes, and aesthetic theories to make sense of it all! We'll read examples from Russia, Ireland, Britain, France, and Germany (in translation) of late 19th and early 20th-century novels of development as well as its subgenre, the artist's novel, to investigate how the

		genre developed in modernity. Focus will be on how modern novelists represent adolescence in these different national and temporal contexts, and how these young adults struggle to make their careers in an increasingly complex world.
2824-1 Sharon Weltman	HONORS: Critical Analysis of Literature	We all know that we can interpret a novel or movie or song or poem or a Broadway musical or—well, any art object—more than one way. But is that all there is to it? In this course we'll look at a variety of exciting texts from multiple perspectives, considering how theorists of adaptation, performance, sexuality, psychology, empire, race, disability, gender, economics, aesthetics, and the environment help us to understand and to write about literature, film, and other cultural artifacts.
3022-1, 2 Rebecca Crump	British Literature II: <i>Romantics, Victorians and Moderns</i>	Survey of British literature from the French Revolution through the Industrial Revolution into the 20th century.
3101-1 Lindsay Head	Legal Writing <i>Writing for Legal and Professional Communications</i>	Are you concerned about privacy and freedom of speech rights on the internet? Should the government have backdoor access to your cellphone? In this course, students will explore these and related topics while being introduced to the writing situations they will encounter in legal and professional fields. Discussions and assignments are tailored to forms of writing common in law and law-related fields. However, the course emphasizes clear, effective, and precise prose and focuses on objective and interpretive analytical skills instrumental for students considering numerous professions both inside and outside the law.
3222-1 Sue Weinstein	Survey of Popular Genres <i>Popular Poetries: Spoken Word, Hip-hop, and more</i>	This class explores popular poetry genres - those that develop and thrive outside of traditional literary and academic spaces. We will study particular genres, starting with spoken word poetry and hip-hop as exemplars, but students will be encouraged to explore whatever popular poetries they find compelling. We will also trace the fraught historical relationship among the artistic, the popular, and the commercial.
3674-1 Fahima Ife	Survey of African-American Literature <i>Black Girl Magic Across Time and Space</i>	What do Harriet Jacobs, Ida B. Wells, Alice Walker, Zora Neale Hurston, Audre Lorde, Toni Morrison, Alexis De Veaux, Octavia Butler, Jamila Woods, Mia McKenzie, and Nayyirah Waheed have in common? How do Black Feminist ideas of intersectionality connect with contemporary understandings of #BlackGirlMagic? We will address all of this and more in a multigenre and multimedia survey of African American literature titled, "Black Girl Magic Across Time & Space," focusing on the literary and media contributions of Black women writers from the 19th century through the present.
3716-1 Jeff Smith	Dialects of English	Dialects of American English is a course in which differences in the pronunciation, vocabulary, and syntax of major dialect areas are studied.
3930-TBA TBA	Internship in English	Permission of instructor and department. Various faculty by individual agreement. Work, learn, and earn 1-3 hours course credit in a position related to writing and critical analysis, such as editing, publishing, film production, grant writing, youth poetry program development, and community literacy education. Includes program of study, research project, book discussion, conferences with faculty mentor, and permission of department. Normally open only to juniors and seniors.
4000-1 Randolph Thomas	Special Projects for Creative Writing Majors <i>Literary Print Journal Production</i>	Interested in how a literary magazine is edited and produced? Looking for an excellent, practical addition to job and grad school applications? This practicum explores the ins and outs of literary print journal production, including hands-on training with <i>Delta Undergraduate Journal</i> , LSU's undergraduate literary magazine. Projects will include reading and editing submissions, proofreading, copy editing, layout, production, and marketing--skills that will make students more marketable in the publishing industry.
4007-1 Laura Mullen	Writing Poetry <i>Multi-Model Poetry Workshop</i>	We'll be making poetry movies, sound installations, maps, and exploring other exciting hybrid and inter-disciplinary possibilities. No previous multi-media experience necessary, as this class will build on skills you already have and readily available technology. Evidence of enhanced creativity and proficiency with a range of media is a real boost on the job market, and you'll have fun finding out all you can do with poetry. See catalogue for course pre-requisites, and contact the professor if you have questions.

4009-1 Mari Kornhauser	Advanced Screenwriting	Practice in advanced screenwriting; students will be required to scene card and write a feature length screenplay, critique each other's work, and present an analysis of the films watched over the semester.
4009-2 Jason Buch	Advanced Screenwriting	Students will explore advanced topics in screenwriting, including how to revise a screenplay, how to strengthen characters, write meaningful dialogue, and focus on a theme or themes. We will watch, read, and discuss movies, and students will complete and revise their feature film scripts in-progress.
4027-1 Lara Glenum	Studies in Lyric, Epic & Other Poetic Forms <i>Poetry, Revolution & the Occult</i>	In <i>Children of the Mire</i> , Octavio Paz writes, "The conception of poetry as magic implies an aesthetics of action. Art ceases to be exclusively representation and contemplation; it becomes an intervention into reality." In this class, we will investigate the role of poet as medium, conjuring visions from the beyond that explode our political, historical, and cultural realities.
4040-1 Emily King	Studies in the Age of Elizabeth <i>Gender and Sexuality in Renaissance Drama</i>	Sovereigns and shrews. Saints and avengers. Wallflowers and witches. Bullies and bombshells. Though Renaissance drama envisions women in a variety of roles, how does this variety translate into material manifestations of power on and off the stage? This course will investigate the relationship between gender, sexuality, and power in Renaissance plays that include <i>Edward II</i> , <i>'Tis Pity She's a Whore</i> , <i>The Revenger's Tragedy</i> , and <i>The Duchess of Malfi</i> . While we will examine power in its traditional mode (i.e., political), we will also explore linguistic, visual, reproductive, aesthetic, and erotic forms as well.
4104-1 Rick Moreland	Capstone Seminar in Literature	<i>Includes a Service-Learning component.</i> Capstone seminar designed for English majors near graduation in literature concentration. Reading, discussion, and writing (building toward a research paper) will focus on writing by William Faulkner and selections from other writing on similar issues, along with reflection on students' education as English majors and plans after graduation. Students will work a total of twelve hours on one of several possible service-learning projects with members of the Louisiana Delta Service Corps (http://www.ladeltacorps.org/), many of whom are recent humanities graduates exploring possible careers.
4104-2 Angeletta Gourdine	Capstone Seminar in Literature <i>Two Tickets to Paradise: A Conversation with Toni Morrison & John Milton</i>	This courses uses Morrison's <i>Beloved Paradise</i> and <i>a Mercy</i> to make sense of John Milton's freedom project. This course uses John Milton's <i>Samson Agonistes</i> , <i>Areopagitica</i> . <i>Doctrine and Discipline of Divorce</i> and portions of <i>Paradise Lost</i> to understand Morrison's relation to Modernity. We will explore the humanist architecture constructed by Morrison's invocations of Milton and Milton's influence on Revolutionary thought, particularly around matters of dominion, liberty, and moral(s) of justice.
4148-1 Kathryn Will	Studies in Shakespeare <i>Visualizing Shakespeare</i>	Have you ever seen a beast with two backs? Ten thousand drowned men being eaten by fish? A man who's been turned into a donkey? If not, Shakespeare can help you out. This course will focus on images and vision in Shakespeare's plays; it will also discuss Shakespeare's work as visual media by discussing Renaissance art and performance, modern Shakespeare films, and other multimedia adaptations.
4300-1 Lillian Bridwell-Bowles	Studies in Rhetorical Theory <i>Gendered Rhetoric</i>	Investigations of the ways gender is represented rhetorically via ethos, logos, pathos, audience analysis, argument, kairos, etc. Students will read gender and rhetorical theories and interpret selected texts from classical materials to 21st century digital media in order to uncover cultural presuppositions about gender.
4493-1 Solimar Otero	Women and Folklore	This course explores how authors, poets, artists, filmmakers, tradition bearers, and folklorists use creative expression to represent gender, sexuality, and culture. Some subjects explored include body image, fairy tales, Chicana traditions, Chinese immigrant women's lives and folklore, Cuban-American literature and religion, post-colonial African women's experiences, the role of traditional narrative in creating gender roles in society, as well as other topics.

4593-1 Elsie Michie	Studies in Women and Literature <i>The Brontes</i>	Students will become experts on the Brontes, reading all the novels the three sisters wrote and a Victorian biography that captures the strangeness of their lives.
4674-1 Sunny Yang	Studies in African-American Literature	According to scholars of "Critical Race Theory," U.S. law has played a foundational role in producing and maintaining racial inequality. But how exactly has the law created racial differences and hierarchies? And how have African American writers responded to or challenged these legal constructions? In this seminar, we will read legal texts such as Supreme Court opinions and legislation alongside literary and personal narratives that "write back" against their claims and assumptions. We will explore topics ranging from slavery and desegregation to mass incarceration and contemporary race relations. Authors will include Charles Chesnutt, Ntozake Shange, Claudia Rankine, and Michelle Alexander.
4712-1 Al Camp	Roots of English	This course provides a historical overview of the English language up to the time of Chaucer (at which point the language begins to look fairly familiar). Students will begin by learning about the form of the reconstructed ancestor language, Proto-Indo-European (PIE). Then, students will trace the developments of PIE into Germanic, Old Norse, and Old English. Simultaneously, this course will trace the developments of PIE into Latin, through Vulgar Latin and Norman French, which arrives in the British Isles with the Norman Conquest. The course ends by examining the interactions of the Germanic inherited language and the Romance language of the invaders as they intertwine to create Middle English.
7714-1 Irina Shport	Topics in Sociolinguistics <i>Investigating Sounds</i>	This course is focused on the phonetics and phonology of English sounds with a special emphasis on Southern English. Course requirements include discussions of readings, speech analysis practice, and paper. Undergraduate students with credit in at least one linguistics course, 75 semester hours, and 3.5 GPA are welcome to join this seminar and develop an individual or group research project. Email Ashley Thibodeaux athib13@lsu.edu if you'd like to enroll.