

ENGLISH UNDERGRADUATE COURSE DESCRIPTIONS, Fall 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
1001-22, 25, 108 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.
2000-9, 10, 12 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.
2000-18, 28, 38, 50 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.
2000-33, 36, 47 Trey Strecker	English Composition <i>Meme Machines</i>	This course will foster what Cindy Selfe describes as a "critical technological literacy," studying issues of information, technology, and communication through a rhetorical focus on argument. Students will research the social, political, and historical contexts of different information technologies and modes of communication to enhance their understanding of how these forms and conditions affect communication. Students will compose in multiple modes to improve their writing skills while gaining a more complex understanding of audience, form, and the contexts that inform effective argument.
2000-6, 7, 23 Keel Geheber	English Composition <i>Food for Thought: Argumentative Writing About Food</i>	Food is at once life-sustaining, culturally symbolic, and, best of all, tasty. But are we aware of the many issues surrounding how our food gets to our plates? Where does our food come from? Who produces it? And is it good for us? This course examines such questions using food studies as a lens to advance students' writing skills in a variety of academic, professional, and public genres, with an emphasis on research and argumentation. Writing assignments will range from the technical, a recipe, to the public, a restaurant review, to a well-researched argument about a current food-related issue.
2000-16, 17 June Pulliam	English Composition <i>Style Code: The Meanings Behind How We Fashion Ourselves</i>	The choices that we make about how to fashion ourselves are not fully individual decisions, but part of a code that shows viewers who we think that we are and where we stand in an elaborate social hierarchy. Too, style is not limited to clothing, but includes hair, skin, teeth. Style also transcends the visual--many of our choices include replacing our natural scents with others that are considered more hygienic. Students in Style Code will develop a sophisticated understanding of verbal and visual rhetoric in order to view style and fashion through a multi-disciplinary perspective.

2000-1, 4, 5, 8 Jean Witherow	English Composition <i>Media & Society in the Information Age</i>	This course will focus on ways of thinking about media and society; dynamics of interaction; and progress in media research. We will explore how media reflects social attitudes and concerns of our times. We will examine whether media maintains existing power structures or creates new ones. How does media help us shape a sense of reality? Or does media reinforce our existing stereotypes?
2000-11, 14, 26 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.
2000-27, 29, 45, 51 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.
2005-1 Daren Dean	Introduction to Writing Short Stories <i>Dangerous Writing</i>	We will engage in writing a type of minimalistic fiction (including "Dirty Realism"), writing that utilizes many literary techniques writer Tom Spanbauer refers to as "Dangerous Writing" pioneered by such writers as Raymond Carver, Amy Hempel, Tobias Wolff, Richard Ford, Larry Brown, Carson McCullers and others. The emphasis is on writing "dangerously", that is, writing what personally may frighten the author in order to explore and artistically express those fears honestly and get to the emotional truth in our stories.
2005-2 Alicia Dennis	Introduction to Writing Short Stories	The short story can take a number of colorful forms, and this course aims to introduce students to a diverse variety with an emphasis on what makes them work: why do some stories stick with us long after we've read the last line? Students will study stories by both established and emerging authors, and engage in weekly exercises to develop their own writing voices. Each writer will workshop and revise at least one short story, and learn how to deliver thoughtful, constructive criticism to their peers.
2005-3 Mary Sellers	Introduction to Writing Short Stories	Through close study of magical realist works by authors such as Gabriel Garcia Marquez, Karen Russell, and Kelly Link, students will develop the fundamentals of writing fiction. We will focus on how fiction is written through readings and in-class, craft-based exercises. We will discuss publication of fiction generally while focusing specifically on the fairy tale, the fable, and the weird. With the workshop model, students will learn to write and refine their own writing through revision and peer critique.
2007-2 Vanessa Saunders	Writing Poetry	In this introductory course students will write and read widely, exploring various aspects of poetic craft. Students will also examine a number of poetic traditions. Through peer critique, students respond closely to the work of fellow writers in a supportive workshop. Writers at all levels of experience and comfort with poetry are welcome. Students do not need to be English majors to take this class.
2008-1 Femi Euba	Introduction to Writing Drama <i>Playwriting</i>	As an introduction to playwriting, the course attempts to inspire interested students to writing creatively and dramatically by opening up their imaginative and inventive resources. It will focus on factors essentials to drama to enable students to write their first plays. No background experience necessary; no prerequisite; no burden of required texts; but the student's interest is essential.
2009-1 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.
2009-2 Mari Kornhauser	Beginning Screenwriting	Students will learn the fundamentals of writing a feature film script by writing a series of short scripts and the first act (with the rest of the script outlined) of a feature script. Films will be watched and studied, in and out of class, culminating in a short critical paper or film. Other forms of writing, such as collaborating with writing partners, writing for web-series and television, may be discussed and/or practiced. Students will workshop their scripts and critique each other's work.

2012-1 Cynthia Dennis	Practical Grammar/Usage	Practical Grammar focuses on gaining a deeper understanding of the rules of English, its usage and punctuation; making effective word choices and sentences; eliminating common errors; and introducing current language controversies and regional/social variations.
2024-1 Ann Martin	Critical Strategies	Students will learn several different ways of interpreting a story. Which ways come naturally to you? Which ones will you grow to like? Which ones just don't make sense to you? The semester will offer you a tour, and you can use your favorites to interpret a story of your own choosing and a movie chosen by the class. The final project can either be a multimedia project or a "straight" English paper.
2025-1 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.
2025-2 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.
2025-3 Trey Strecker	Fiction <i>Wider than the Sky: Fictions of Mind</i>	This course will explore the intersection of psychology, neuroscience, and literary studies. We will study fictional works and contemporaneous theories of mind in order to consider how fictional texts represent consciousness and the self. Students will read a wide range of fiction alongside brief selections from neurologists and psychologists that allow us to address the following questions: How does fiction challenge scientific conceptions of the self? How does contemporary neuro-rhetoric address the wealth of experience that was once the novel's uncontested domain? What implications does the intersection of neuroscience 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?
2025-4 Brodrick Hampton	Fiction <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 <i>HALO's</i> 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!
2027-2 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.
2027-6 Laura Fallon	Poetry <i>Poetic Rebels</i>	Students will learn to identify and evaluate form(s) and function(s) of poems that express cultural and/or political divergence. A wide range of primary texts, from King Akhenaten's "Hymn to the Sun" to M.I.A.'s "Bad Girls," will be used as the basis for discussion and critical response. Though students will employ close reading strategies in all written assignments, they will also complete a brief unit on distant reading, and will use digital tools to explicate the texture and sound of at least one work.
2085-1 Isiah Lavender	Science Fiction Studies <i>Counterfactual Americas: Science Fiction and Alternate History</i>	What if the Confederacy had won the Civil War or slaves had successfully revolted? What if the Aztecs had defeated the Spanish? What if the US had never dropped the bomb on Japan or America had made a deal with Hitler to stay home? Science fiction has often speculated about alternative courses of history, presented stories of worlds exactly like our own, until some historical event happened differently. This course explores a variety of ways in which a counterfactual America arises as we consider the political and social ends of "roads not taken".

2123-1 Michael Bibler	Literary Traditions & Themes <i>“Woke” Southern Literature</i>	Discovery, Understanding, Awareness, Freedom? This course examines a counter-tradition of radical southern literary works that call out and resist systems of oppression and exclusion. We will ask: How are these representations of slave rebellions, civil rights protests, labor strikes, struggles over women’s rights, and LGBTQ activism “Woke” in the modern sense? How do they also try to make their readers “Woke” and join the struggle? Can such radical texts even count as a literary “tradition”? Through exciting readings and innovative assignments, we may never see “the South” the same way again.
2123-2 Laurie Drummond	Literary Traditions & Themes <i>Personal Essay and Graphic Memoir</i>	Since the beginning of time, humans have shared true stories about their lives and insights. We will analyze literature with diverse perspectives about the human experience, grounded in an author’s individual experience, thoughts, and beliefs. We will read both short and long works, from Seneca and Sei Shonagon to Baldwin and Didion to the graphic memoirs of Satrapi and Bechdel, and investigate films adapted from memoirs.
2123-3 Angeletta Gourdine	Literary Traditions & Themes <i>Race and Satire from Harlem to “the Boondocks”</i>	Satire is provocative genre, employed for its social and political power as a polemical, but tinged with humor. This course will focus on the tradition of African American satire from the Harlem Renaissance to “the Boondocks” (aka Black Twitter; JK). African American satire debates the presentation of blacks in the body politic and its cultural media. As a means of resistance against human folly and vice, satire is recuperative and restorative. Yet, as with all things, race complicates the matter. Through an interdisciplinary framework, including both critical and creative narratives, this course will explore the African American literary tradition of satire, informed by music, film, and television
2220-1 Malcolm Richardson	Major British Authors <i>London in Literature</i>	The Literature of London. London has dominated the British literary scene like it’s dominated the British social and economic scene, and for over 600 years. This course covers old and new classics of literature and film, showing London not as an unchanging tourist monument but as a city always changing, with its “golden age” just out of reach in the past. This is the town of Chaucer’s pilgrims, of Shakespeare’s Globe, of Pepys’ scandalous diary, of Dickens’ Scrooge, of the Blitz, and today’s dazzling multicultural mix of Zadie Smith and Monica Ali.
2231-1 Phil Maciak	Reading Film as Literature	Students are introduced to the formal, historical, and cultural analysis of film and TV through attention to works—from <i>Rear Window</i> to <i>The Wire</i> —that represent the perils and possibilities of surveillance.
2231-2 Clay Weill	Reading Film as Literature <i>American and World Cinema as Literature</i>	Students will interpret assigned films, study story structure, and analyze character archetypes. In addition, students will track various cultural, political, and literary trends through the works of specific writers and directors. A research project is required.
2231-3 Lisa Nohner	Reading Film as Literature <i>Witches in Film</i>	This course examines how femininity and fear intersect in contemporary witch films. We will examine how witches in film often articulate gendered cultural anxieties and crises. Students will explore these anxieties and crises as they relate to issues of gender, sexuality, and feminism. The course will pay close attention to the ways witch films represent and reconfigure notions of female sexuality and gender and the ways they reinforce and/or challenge social norms.
2270-2 Josh Myers	Major American Authors	This course will survey a range of authors and literature from America’s origins to the present. The readings will illustrate varied conflicts and controversies of America’s history that have prompted literary reflection. Investigating our readings with scholarly discourse, we will form critical interpretations about how American authors are shaped by concepts such as time period, region, and genre, while further exploring individualized perceptions and experiences of America that comprise a diverse national narrative.
2593-1 Christina Rothenbeck	Images of Women: An Introduction <i>Literary Bad Girls</i>	Rebels and anti-heroines are women we sometimes love and sometimes love to hate—from Katniss Everdeen to Lindsay Lohan. What does it mean to be a “bad girl,” a rule-breaker? This course will examine depictions of “bad girls” in literature: women who break rules and transgress social norms and taboos. By reading these works as well as criticism rooted in gender studies, we will work to discover what they can tell us about literary conventions and social norms, as well as resistance to those norms and the price that some women pay for that resistance.

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.
2824-1 Sharon Weltman	HNRS: Crit. Analysis of Literature <i>Multiple Perspectives</i>	We all know we can interpret a novel like Jane Eyre or a painting or song or poem or a web series or a cartoon or a Broadway musical like Hamilton or—well, any art object—in more than one way. But is that all there is to it? In this course we'll look at a variety of exciting books, films, shows, etc. from multiple perspectives, considering how theorists of adaptation, performance, sexuality, class, psychology, empire, race, disability, gender, economics, aesthetics, and the environment help us to understand and to write about literature, cinema, theatre, and other cultural artifacts.
3015-1 Andy Trevathan	Composition Tutoring	Learn peer-tutoring strategies, practices, and theories related to composition. Includes lab portion where students will apply these practices in a peer-tutoring environment.
3020-1 Chris Barrett	British Literature I <i>British Literature to 1800: A Thousand Years of Sex and Death</i>	A whirlwind tour of one thousand years of English literary experiments, innovations, and adventures, from the medieval period through the eighteenth century. We'll cover some of the most <i>famous—thrilling—bizarre</i> works in literature, with attention to the often surprising historical context of these texts and authors. Who was a playwright by day and spy by night? What exactly was the deal with Queen Elizabeth I's fungus? How did Shakespeare's Globe Theater really burn down? And how many dragons can you squeeze into one poem? Emphasis on developing the communication and analytical skills employers look for in new hires.
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.
3024-1 Joseph Kronick	Criticism	Western criticism begins with Plato's attack on poetry. Everything since can be said to be a defense or apology for poetry. We will be concerned with efforts to define poetry and justify its existence. Our broader questions include, what is literature? What is literary theory? What value does either have? Our readings will cover major statements about literature from Plato to Virginia Woolf.
3072-2 Rick Moreland	American Literature II	This course is designed to develop our abilities to read, write, and think about a wide range of representative examples from U.S. literary history since 1865, with writing assignments and discussion building especially toward an understanding and appreciation of the variety, general features, and changes in modern American literary history. Note: at least one General Education course in reading and writing about literature is usually a necessary preparation for this upper-division course.
3084-1 Carl Freedman	Modern Criticism	Among the major modes of literary and cultural analysis to be studied will be formalism, structuralism, post-structuralism, deconstruction, psychoanalysis, historical materialism, feminism, and others. No prior acquaintance with this material will be assumed; but an eager willingness to tackle some quite difficult conceptual prose is an absolute necessity.
3101-1 Lindsay Head	Legal Writing <i>Writing for Legal and Professional Communications</i>	Students will explore contemporary legal "hot 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 legal studies. 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 field of law.
3223-1 June Pulliam	Adolescent Literature	We will discuss a variety of novels, short stories, and graphic novels to understand how the genre both helps teens work through problems as well as how the genre reinforces a particular idea of adolescence that has its roots in the 19th century. While I will select some primary works for us to read at the beginning of the semester, the class will determine what we will be reading for the rest of the term. Students will demonstrate their learning with a final project due at the end of the semester, as well as through a midterm and final exam.
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.

3821-1 Sharon Weltman	HONORS: Seminar <i>Victorians Performed: Adaptations of Victorian Literature to Stage, Screen, and New Media</i>	How many versions of <i>Oliver Twist</i> , <i>A Christmas Carol</i> , <i>Jane Eyre</i> , <i>Sweeney Todd</i> , or <i>Dr. Jekyll and Mr. Hyde</i> do you know? What makes these Victorian stories so attractive to film-makers, graphic novelists, Broadway audiences, choreographers, and composers? In “Victorians Performed: Adaptations of Victorian Literature to Stage, Screen, and New Media,” we’ll examine 19th-century British literary texts alongside their adaptations, considering sexuality, religion, identity, gender, science, race, myth, empire, art, and more.
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 Mari Kornhauser	Special Projects for Creative Writing Majors <i>Writing for Television</i>	Students will learn how to write narrative television series and what it is like being in a writers’ room. In this workshop, students will write their own series pilot, bible, and break the story/character arc of a ten-episode season. They will also compile a look book for their series. In addition, we will simulate a writers’ room using a web series as well viewing various television series for analysis. Students will critique and read each other’s work.
4001-1 Josh Wheeler	Writing Creative Nonfiction <i>Personal Essays</i>	This class will focus on reading and writing personal essays. We’ll spend part of the semester reading through the tradition of personal essays in the South, then you’ll get to write and workshop your own personal writing.
4006-1 Jennifer Davis	Writing the Novel	This class will focus on the process of writing a novel. Although workshop will be a part of the class structure, it will not be its focus. Rather, we will be studying the fundamentals of novel writing: structure, character development, plot, narrative arc, theme, etc. We will write, and then we write some more. Some of this writing will be shared with the class and the professor, but the goal is to generate new, raw material with an eye toward developing our novel writing skills. By the end of the semester, you will have produced a synopsis, a working outline, and seventy-five pages of a novel manuscript.
4007-1 Lara Glenum	Writing Poetry	We will engage in a dynamic exploration of the craft of poetry writing. Collectively, we will pursue poetry as a vital and potentially radical art form with much to contribute to contemporary cultural dialogue. To that end, we will engage in a wide variety of individual and group writing experiments and produce several text-based multimedia pieces. We will also read widely among contemporary poetry and explore other nooks and interstices where literary dialogue and exchange take place: print journals, online magazines, and social media.
4040-1 Chris Barrett	Studies in the Age of Elizabeth	Spenser is best known as the author of the knight-and-dragon, swashbuckling epic <i>The Faerie Queene</i> (from the 1590s), but his works also offer a lens for thinking about early modern understanding of science, ecology, and network—three phenomena very much at the heart of our contemporary, 21st-century experience. This course will be a plunge into Spenser’s freewheeling, sometimes hilarious, sometimes bizarre, always entertaining writings, with an eye to how he explores the concepts of nature, species, inter-connectedness, entanglement, climate, materiality, and poetry itself in works written hundreds of years before the modern, Internet, Anthropocene age they anticipate.
4071-1 Jacob Berman	Studies in American Literature since 1865 <i>Contemporary Arab and Arab American Literature</i>	The course will cover novels, short stories and poetry written by Arabs and Arab Americans since 2001 with special attention paid to questions of cultural and religious identity.
4133-1 James Catano	Studies in Nonfiction Film and Video <i>Activist Films</i>	On the documentary spectrum, activist films lie between journalistic/objective documentaries and autobiographical “personal essay” forms. “Editorial” in stance, activist documentaries reveal their filmmakers’ opinions—and sometimes the filmmakers themselves. Practitioners include Kopple, Morris, Minh-ha, Folman, Moore, Mohammadi. The course will examine a range of activist films—some subtle, some blatantly opinionated. We will view examples, study styles, write about some and produce our

		own. No skills in video production are needed. A desire to have your voice heard—and to hear those of others—is a plus. Students will be asked to suggest films to study.
4140-1 Angeletta Gourdine	Studies in Major Authors <i>Toni Morrison</i>	This course will focus the opus of Nobel Laureate Toni Morrison. Collectively, Morrison's characters confront a wide range of challenges and social crises: infanticide, intimacy within and outside of traditional relationships, "family", and various dimensions of survival. Morrison's novels are a gloss on the African-American literary tradition, however they are also deeply rooted in a humanist ethic and project. While Morrison is most known for her novels, we will also examine her critical writing and her short story. The presentation of her novels in trilogy form, her contributions to the genre of historical fiction will be considered. We will explore the author's stylistic innovation and expansion of the novel form as well as the genres within which her novels fit. Of course, we will discuss how her consistent place as an "Oprah Book Club" selection broadens the interpretive spaces within which her novels read.
4148-1 LeRoy Percy	Studies in Shakespeare <i>Tragic Histories</i>	Shakespeare's turn to British, Roman and Danish history in fully half of his plays also led to probing experiments in the genre of tragedy. Exploring the ways such plays dramatize the themes of destiny, heroic action, redemption, sacrifice and revenge for audiences caught up in the turmoil of the transition of political power and religious controversy will be the focus of study.
4234-1 Sunny Yang	Studies in Literature and Politics <i>Gender & Sexuality in Asian American Literature and Culture</i>	This course will explore depictions of gender and sexuality in Asian American literature and culture, focusing on both creative and critical texts. We will foreground the connections between race, gender, and sexuality to consider how constructions of femininity, masculinity, and sexuality have mediated Asian American understandings of race, migration, and national belonging. Our discussions of Asian American identity formation will be framed in the context of legal histories, racial ideologies, global migrations, and military conflicts. Texts covered will include <i>The Woman Warrior</i> , <i>M. Butterfly</i> , <i>The Book of Salt</i> , as well as films such as <i>Saving Face</i> .
4302-1 Sue Weinstein	Studies in Literacy <i>Spoken Word Poetry and Pedagogy</i>	We will explore the world of youth spoken word poetry and the ways it has motivated and supported intensive engagement with literacy among diverse youth globally.
4304-1 Lillian Bridwell-Bowles	Capstone: Rhetoric, Writing, and Culture <i>Rhetorics of Race, Class, and Gender</i>	What's an English Major to do in a post-print world? In this capstone course, students will interrogate their Rhetoric, Writing and Culture major: What have I studied that I will always cherish? What do I need to read or know in the future? How will my print-based knowledge and skills morph in a post-print world? What can I do after I graduate? Readings will include contemporary fiction and nonfiction that address the impact of rhetoric and technology on culture, historically and into the 21st century. We will use our interpretive skills to chart a way forward, post-graduation.