

Fall 2019 English Undergraduate Course Descriptions

*This list includes courses with a special emphasis. Go to the online LSU catalog for general course descriptions not listed here.
Refer to the online Schedule Booklet for course times, classrooms, and last minute updates.*

Course/Sect.	Course Title	Course Description
1001-45, 60 Christina Armistead 1001-48, 67, 77 Josef Horacek	English Composition <i>Cultural Exchanges</i>	<u><i>Includes a Service-Learning component.</i></u> This course will ask you to think globally. You will research and analyze issues relevant to countries outside the U.S. to deepen your understanding of the world beyond North America. 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.
1001-1, 3, 6 Laurie Drummond	English Composition <i>Animal Welfare & the Natural World</i>	<u><i>Includes a Service-Learning component.</i></u> Dogs and Cats and Pigs--Oh My! Students will explore how writing can be a tool to convince, persuade, inspire, and create change in the community. Our service-learning partners are the local "open intake" animal shelter, Companion Animal Alliance and the local rescue Friends of the Animals. Students will help promote adoptable animals and create various materials for our community partners in addition to writing a research paper on an issue of their choice related to the course emphasis.
2000-11, 14, 25 Rachel Stevens	English Composition <i>Food Literacies and Cultures</i>	<u><i>Includes a Service-Learning component.</i></u> What can we learn from how we eat? This service-learning composition class chews on that question—and others—through studying food-based issues and discovering connections between food, culture, and identity. As we explore these different connections, we will also address issues of food inequity in the LSU student community and serve the needs of the community by volunteering with the LSU Food Pantry. Along the way, we will reflect on these issues, needs, and connections through writing about our service work and crafting persuasive arguments about how food shapes us. Bon appetit!
2000-12 Sharon Andrews	English Composition <i>Writing for Community Action & Advocacy</i>	<u><i>Includes a Service-Learning component.</i></u> 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.

2000-22, 26, 41 Corrie Kiesel	English Composition <i>Understanding "Home"</i>	<u>Includes a Service-Learning component.</u> What does "home" mean to you? Is it a physical space? A feeling of belonging? In this course, we will consider the concept of "home" from multiple perspectives as we connect research and writing related to students' major fields to issues we observe in the community. We will investigate the social, political, geographic, and economic factors, among others, that contribute to having a home or that lead to homelessness. We will serve the community through projects with the St. Vincent de Paul homeless shelter or Habitat for Humanity. This course counts toward the LSU Engaged Citizen Program requirements.
2000-4, 8, 10, 20 Jean Rohloff	English Composition <i>Music and Culture</i>	Students will explore the relationship between music and culture by producing writing projects that will move from a focus on students' experiences as "consumers" of music to broader considerations of the interplay between music and race, gender, sexuality, law, economics, etc.
2000-19, 32, 35, 39 Nolde Alexius	English Composition <i>Our Built Environment</i>	These sections seek to ideate, reinvent, and design yourself as a writer. The study of argumentative aims and accessibility to information will guide our work together. You will come to see the English language and argumentative aims of the humanities discipline as useful for solving any societal problem that relates to <i>Our Built Environment</i> . A popular Podcast assignment will engage you in Research as Conversation. Having sought what is relevant to your goals you will examine how to better function within and contribute to the ongoing pursuit of an accessible, connected, and beautiful built environment that intends its citizens to be unified, thriving, healthy, and prosperous.
2000-29, 33, 36 Lisa Nohner	English Composition <i>The Language of Horror</i>	Do you like scary movies? We will explore America's longest standing love affair: the horror genre. Students will study an array of both classic and contemporary horror texts, identifying and analyzing their use of rhetorical strategies and appeals. Through studying arguments found within horror advertisements, literature, film, and critical theory, students will develop a critical lens they can apply to their own analytical discussions and arguments. While students can expect to learn a great deal about the horror genre, this course is primarily concerned with the study of rhetoric, which is essentially the study of how we argue and what makes an argument effective. Students will gain effective reading, writing, research, and analysis strategies for the college environment. Students will practice various kinds of analytical and persuasive writing, from poster analysis and television reviews, to a final argumentative essay about a horror film.
2008-1 Femi Euba	Writing Drama	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 pre-requisite; no burden of required texts; but the student's interest is essential.

2025-1 Trey Strecker	Fiction <i>Crime Fiction</i>	This course will explore the literary, social, political, and cultural significance of crime fiction. We will analyze the evolution of the crime/detective genre from Poe to Pynchon, considering how these fictions take on epistemological concerns about how we know what we know and how the desire for certainty and order may be limited by the forms of our experience. Our discussions will center on how these novels of mystery, suspense, criminality, and violence depict the individual's place in society, issues of race, class, and gender, and tensions between the literary and the popular.
2025-3 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 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 them!
2025-6 Rachel Howatt	Fiction <i>Points of View: Response Novels and Writing Back</i>	Have you ever heard of the madwoman in the attic? Bertha Mason, an antagonistic character in Charlotte Brontë's <i>Jane Eyre</i> is described as being animal-like, dangerous, and deranged. But that is only from Jane's perspective. What if the story could be read from Bertha's point of view? Turns out, it can be; Jean Rhys' response novel, <i>Wide Sargasso Sea</i> functions as a response to <i>Jane Eyre</i> in that it takes the canonical story and flips it on its head, offering a new perspective to the Victorian novel. Our class will act as an introduction to the concept of fiction and writing back. We will focus on the novel as a form and genre while looking at various pairings of original works with their responses. In this course, students will be encouraged to build their reading knowledge of multiple writing backgrounds (time period and cultures, for instance) through the reading and analysis of various novels and their responses. This will allow students to not only see what was important at the time of the "canon" piece of literature's writing, but also what themes have been brought to the forefront in the responses to the "canon" pieces.
2027-1 Sharon Andrews	Poetry <i>Social Issues and Poetry of Witness</i>	<u><i>Includes a Service-Learning component and is Communication-Intensive.</i></u> This course is 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.
2123, sects. 1-6 Katherine Henninger	Studies in Literary Traditions and Themes <i>Childhood in Literature</i>	For centuries, writers have given us images that shape our idea of what it means to be a child. Popular characters such as Peter Pan grew out of debates which go back to Shakespeare and the Romantic era. The course examines some even deeper roots and goes forward into our own time. What does it mean to be a child, at least according to literature? What is childhood, and to whom does it belong? In what ways have the answers to these questions changed over time, and why? What do fictions of childhood tell us about who we are, where we've been, where we're going, and what we care about? Who are we anyway?

2123-7 Michele Turner	Studies in Literary Traditions and Themes <i>Post-Civil War Southern Literature</i>	This course will present a representative sample of Southern American Literature written after the Civil War. Students will learn the necessary vocabulary for discussing literature; students will then think critically about the various themes present in Southern Literature, such as issues of race, women, family, justice, community, and social class. We will examine each piece through a variety of contexts and perspectives, such as cultural, historical, psychological, religious, and political. The course will consist of short stories, novels, and a play—each filled with the beauty and the struggles of our southern traditions.
2123-8 Alison Grifa	Studies in Literary Traditions and Themes <i>Ghosts, Ghouls, and Grits</i>	Students will examine the tradition of ghostly storytelling in fiction, poetry, and film. Through our frightful texts, we will wander from ancient Babylon, through Gothic Europe, to the bushlands of Africa, the islands of the Caribbean, the haunted houses of Latin America and East Asia, all the way to our present-day U.S., and our very peculiar Baton Rouge.
2148-7 LeRoy Percy	Shakespeare <i>Shakespeare In/On Love</i>	This section of Shakespeare concentrates on his plays that portray the comic and tragic consequences of being in love and being loved.
2231-1 Josh Leibner	Reading Film <i>Gender and Cinema</i>	Gender and Cinema focuses on how specific constructs of Male and Female have been examined in American and international cinema. How have expectations of gender "created" the characters and situations in these films? How are characters "trapped" by their genders and how do they attempt to break out from societal norms? Is there such a thing as a "girl" story? A "boy" story? A "straight" story? A "gay" story? What do those definitions entail and how has cinema both shaped and smashed those constructs? We will examine how various filmmakers create gendered characters and how history and culture affect their narratives. There will be a close examination of cinematic language of structure, editing and cinematography in shaping our films.
2231-2 Josh Leibner	Reading Film <i>The Seven Deadly Sins (and Virtues!)</i>	The course will be an examination of these Eternal Human characteristics have been demonstrated in the characters and plots of American and international cinema. We will examine how artists have been inspired and depicted Gluttony, Greed, Sloth, Wrath, Lust, Envy and Pride and Chastity, Temperance, Charity, Diligence, Patience, Kindness. For each sin and virtue, we will dissect a specific movie, exploring that theme and why the good and bad things we do and feel hold us captive. The class will also focus on the cinematic language of structure, editing and cinematography in shaping these films.
2231-3 Lisa Nohner	Reading Film <i>Gender and Horror</i>	This course examines how femininity, masculinity and fear intersect in contemporary horror films. We will examine how the genre articulates cultural anxieties and crises during specific historical moments. Students will explore these anxieties and crises as they relate to issues of gender and sexuality. The course will pay close attention to the ways horror films represent and reconfigure notions of sexuality and gender and the ways they reinforce and/or challenge social norms. Key questions at the heart of the course include: How have women and men been imagined and visualized within these texts? What kinds of social expectations and ideologies of gender and sexuality do they reflect? What "cultural work" has this genre done with regard to gender, and what does it continue to do? As the semester progresses, students will have the opportunity to further shape these and many more questions.

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; in other words, the American Myth is the story we tell about America as a country and a culture. American literature is often concerned with this narrative and its crucial questions: What is America? What does it mean to be American? This course will trace the ways authors attempt to answer these questions by reading a range of American writing, from documents that predate the nation to works written in the 21st century, from writers who shape our cultural ideology to writers who challenge these beliefs.
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.
2716-1 Irina Shport	Language Diversity, Society and Power	This course explores the intimate connection between language use and social identity. We will look at how region, gender, ethnicity, age, and social class influence identity performance. Sample topics include: Do they speak really bad English down South and in NYC? How are femininity and masculinity expressed in speech in your culture? How did dialect prejudice influence Rachel Jeantel's testimony about Trayvon Martin? Why is the way the Kardashians speak criticized for having a creaky voice and upspeak? Is txtng ruining our language? Learning how language functions in society helps to understand the sources of language variation and language attitudes. It also helps to eliminate negative group stereotypes, empowering us to address issues such as linguistic profiling in daily life.
2823-1 Kathryn Will	Honors: Studies in Literary Traditions and Themes <i>Drowned Worlds: Flood Narratives</i>	Floods are part of life in Louisiana and the Gulf South; they're also a foundational element of multiple religious and cultural traditions, making them both a rich site for literary study and a personally resonant topic for many LSU students. By reading fictional and non-fictional flood narratives from ancient Greece through the present day, we'll learn about the many factors that shape people's flood predictions, experiences, and memories. After exploring the racial and political effects of floods throughout American history including New Orleans after Hurricane Katrina and Baton Rouge and surrounding areas' Great Flood of 2016 we'll look to the future. The course's final unit will tackle both literary and scientific warnings about the destructive consequences of climate change, including coastal erosion, culture and species loss, and national and global security threats.
3072-2 Benjamin Kahan	American Lit II: Coming of Age	Students are introduced to the breadth and depth of American literature, focusing on texts which represent particular historical events and formations while at the same time attending to what we might think of as the disassembly of American literature. Over the course of the 19th and 20th centuries, the very signifier America is free floating. It refers to a protean cartography encompassing island nations, Latin and South America and shifting populations. This course will thus explore inconsistencies and blind spots within national narratives at the same time that we chart those canonical narratives.

3086-1 Michelle Massé	Contemporary Fiction	What does "contemporary fiction" mean besides a slice of time? What are the forms/ideas/issues that mark fiction as "contemporary"? We'll read and talk about texts from the last twenty years such as <i>Americanah</i> (Chimamanda Adichie), <i>In the Time of the Butterflies</i> (Julia Alvarez), <i>House of Leaves</i> (Mark Danielewski), <i>Claire of the Sea Light</i> (Edwidge Danticat), <i>IQ84</i> (Haruki Murakami), <i>Runaway</i> (Alice Munro), and <i>Infinite Jest</i> (David Foster Wallace), along with texts suggested by class members. The format will be primarily discussion of these fascinating texts.
3101-1 June Pulliam	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.
3716-1 Greg Johnson	Dialects of English	Dialects differ from 'Languages' only in their relative social power. We will investigate how modern linguists have come to such a bold conclusion via examples of English dialect variation. We will see that language evolution in any dialect follows natural laws upon examination of sociolinguistic standards in conjunction with English sound systems, lexical inventories, and syntax.
3930-TBA TBA	Internship in English	<u>Permission of instructor and department. Various faculty by individual agreement.</u> 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.
4104-1 Richard Godden	Capstone Seminar in Literature <i>Literature and Disability</i>	This course will introduce you to Disability Studies and to the study of disability in literature. We will consider varied representations of disability, including physical, cognitive, and sensory impairments. Often viewed merely as moral symbols or instances of sentimentality and pathos, we will explore how figures of disability challenge and interrogate such familiar concepts as normal or human. What do these terms mean? Who decides? We will pay special attention to how disability intersects with gender and race, and examine related concepts, such as monstrosity and post-humanism. We will have a broad scope in this course, considering works like Shakespeare's <i>Richard III</i> and Katherine Dunn's <i>Geek Love</i> . We will also explore short stories, film, novels, and the personal essay.
4148-1 William Demastes	Shakespeare <i>Shakespeare Our Contemporary</i>	Shakespeare our Contemporary: A look at major comedies and tragedies from a 21st-century perspective.

<p>4680-1 Pallavi Rastogi</p>	<p>Post-colonial Literature and Culture <i>Books with Buzz</i></p>	<p>Look at the best books lists for 2018 that proliferate on the internet and on literary forums: those books have received buzz! Take a look at the most anticipated novels of 2019: those books are receiving buzz! We will read the newest of new novels in this class, some of which haven't been published yet! Focusing primarily on Global Anglophone/Postcolonial and Multi-ethnic American fiction, the class will be guided by the question of what makes a novel, particularly from another nation or an ethnic minority, catch the public eye. Buzzy books from 2018 may include <i>A Place for Us</i> by Fatima Mirza (India, USA), <i>Washington Black</i> by Edi Edugyan (Canada, Barbados), <i>My Sister: The Serial Killer</i> by Oyinkan Braithwaite (Nigeria). Buzzy books from 2019 may include <i>Unmarriagable (Pride and Prejudice in Pakistan!)</i> by Soniah Kamal, <i>The Old Drift</i> by Namwali Serpell (Zambia), <i>The Other Americans</i> by Laila Lalami (Morocco, USA), <i>Gun Island</i> by Amitav Ghosh (India). The class will be structured as a literary conversation about the novels we are reading and focused on student-centered discussion rather than a lecture-driven format.</p>
<p>4710-1 Irina Shport</p>	<p>Intro. to Linguistics</p>	<p>This course will introduce you to the nature and structure of human languages, as well as to some basic methods of cracking the language code. The course is framed in terms of three guiding questions: How do human languages work? What does it mean to know a language? How do we know what we know about languages? To begin answering these questions we will look at the structural components of any language—sounds, morphemes, words, and phrases. Linguistic knowledge and language analysis skills are practically useful in many occupational areas—writing and editing, forensics and law, language learning and teaching, marketing and user experience research, to name a few.</p>
<p>4712-1 Al Camp</p>	<p>Roots of English</p>	<p>This course provides a historical overview of the English language up to the time of Chaucer (at which point the language begins to look 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.</p>
<p>4715-1 Greg Johnson</p>	<p>Semantics</p>	<p>This course investigates theories of how meaning is generated in human language. We will investigate the role of context in meaning generation and how language meaning is handled compositionally at the word, phrase, and sentence levels. We will also consider how such models of meaning are instantiated in the mind.</p>