

Fall 2020 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 updates.*

Course/Sect.	Course Title	Course Description
1001-3, 22 Laurie Drummond	English Composition <i>Animal Welfare and the Natural World</i>	<i>Includes a Service-Learning component.</i> 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.
1001-10, 42 Christina Armistead	English Composition <i>Cultural Exchanges</i>	<i>Includes a Service-Learning component.</i> Students 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.
2000-3 Sharon Andrews	English Composition <i>Writing for Community Action and Advocacy</i>	<i>Includes a Service-Learning component.</i> We will discuss the use of language, especially written language, as a tool for affecting change within the community. You will be challenged to think about your role in the community and the use of writing to persuade, inspire and affect change.
2000-4, 10, 12, 14 Nolde Alexius	English Composition <i>Our Built Environment</i>	The class seeks to draw your attention to manmade environments, to the problems therein, and to the essential interdisciplinary approaches that solve manmade problems. If we are to understand the problems we have created, then we must understand ourselves. Persistent curiosity about the nature of man, represented by academic disciplines, has the potential to create solutions. The study of argumentative aims and accessibility to information will guide our work together this semester. You will come to see the English language and argumentative aims of the humanities discipline as useful for solving any societal problem. You will develop something to be critical of using a humanities approach. Your topics will pertain to Our Built Environment.
2000-8, 11, 21, 24 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 consideration of the interplay between music and race, gender, sexuality, law, economics, etc.

<p>2000-18, 23, 26 Lisa Nohner</p>	<p>English Composition <i>The Language of Horror</i></p>	<p>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.</p>
<p>2000-9, 13, 20 Corrie Kiesel</p>	<p>English Composition <i>Understanding Home</i></p>	<p><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.</p>
<p>2000-16, 17, 19 Rachel Stevens</p>	<p>English Composition <i>Food Literacies and Cultures</i></p>	<p><u>Includes a Service-Learning Component.</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 appétit!</p>
<p>2000-31 Victoria Bush</p>	<p>English Composition <i>Ecologies of Writing</i></p>	<p>What are the environments in which we imagine, construct, and share writing? This class considers the constellation of systems that can be found in texts, media, art, environment, and everyday life. We will explore not only how we are influenced by the world, but how the world is influenced by our writing and thinking. Further, as we settle into the era of the Anthropocene, we will ask if and how our rhetoric and writing can disrupt the ongoing climate crisis. What sort of writing exists during a crisis? How do our contextualized individual identities (race, class, gender, sexuality, species) allow us to approach problems in writing with fresh ideas? We will evaluate how and when located writing can be collaborative. Why do we think of writing as a solitary art form, after all? Different media will be analyzed and discussed in our search for genuine interactions as earthlings, both silly and serious.</p>
<p>2009-1, 2 Mari Kornhauser</p>	<p>Writing Screenplays</p>	<p>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. In addition, 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.</p>

2025-2 Sarah Rosser	Fiction <i>Family in All Its Forms</i>	Explore and commiserate with the many forms, functions and failings of family in literature.
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 "Social Issues and Poetry of Witness," with a dominant focus on specific social issues such as poverty, social class, violence, gender and ethnic identity. We will examine the ways in which poetry reflects cultural realities, sometimes inspiring personal and political change.
2123-1 Brodrick Hampton	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 Gilgamesh 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; and the psychological, social, and moral context surrounding our depictions of heroes...and how we respond to those depictions!
2123-2 Alison Grifa	Literary Traditions and Themes <i>Ghosts, Ghouls, and Grits</i>	Considering fiction, poetry, film, and drama, this class examines the evolution of ghostly storytelling over the course of human (and unhuman?) history and geography. From ancient Babylon, through Gothic Europe, to the bushlands of West Africa, the islands of the Caribbean, the haunted houses of Latin America and East Asia, all the way to the present-day U.S., we will encounter different kinds of ghosts and ghouls. What is the purpose of these stories, and why do they persist over the ages? Could it be the ghosts know something that we don't?
2231-1 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 in which 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 regarding 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.
2270-1 Trey Strecker	Major American Authors <i>Mystery and Murder in American Fiction</i>	This course will examine how narratives of mystery, murder, and madness express the cultural anxieties of America's psychogeography, as well as ethical, material, psychological, and political aspects of human life. Class discussions will center on how these stories of mystery, suspense, violence, criminality, and criminal insanity depict the individual's relationship to society, issues of race, class, and gender, and tensions between the literary and the popular. The purpose of this course is to enhance students' reading, writing, and analytical skills through the study of narrative fiction. Students will learn to analyze structure, identify themes, and place literary work in larger cultural and historical contexts.

2593-1 Christina Rothenbeck	Images of Women <i>Bad Girls of Literature</i>	Rebels and anti-heroines are women we sometimes love and sometimes love to hate—from Katniss Everdeen to Lindsey Lohan. This course will examine depictions of “bad girls” in literature: women who transgress social norms and taboos. By reading texts along with 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.
2593-2 Anna McGill	Images of Women <i>An Introduction to Witches, Mystics, and Magic Women from the Middle Ages to Modernity</i>	We will focus on selected portrayals of witches, mystics, and magic women in popular and literary texts spanning the last millennia, including literature from Marie de France, Shakespeare, and Zora Neale Hurston as well as Madeline Miller’s recent book, <i>Circe</i> , in addition to modern short stories, film, and YouTube series. Course discussion will focus on comparing these texts across time and cultures, highlighting the different roles witches and magic women play in their narratives. We will be considering how otherness and community are constructed and portrayed in these texts through their representations and treatments of magic women, and how these ideas intersect with constructions of race, class, religion, nationality, and sexual and gender identity.
2823-1 Rick Godden	HONORS: Literary Traditions and Themes <i>The Monstrous Imagination</i>	This semester, we will explore a series of primary texts depicting the monstrous, including <i>Beowulf</i> , Shakespeare’s <i>The Tempest</i> , Shelley’s <i>Frankenstein</i> , and Atwood’s <i>Oryx and Crake</i> . Real or imagined, terrifying or attractive, destructive or instructive, monsters destabilize categories. They are visions of embodied possibility that is at once horrifying and exhilarating. Though we tend to see them as un-natural, outcast Others, more often they reflect some evil within us, some disfigurement that is a product of our culture; or, they reflect some deep personal or cultural anxiety that we project onto the figure of the monstrous. In this class, we will consider the monstrous imagination, and what it reveals about ourselves.
3020-1 Chris Barrett	British Literature I	A whirlwind tour of 1000 years of English literary experiments, innovations, and adventures. We’ll cover some of the most famous/thrilling/bizarre 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, and on thinking about how these centuries-old texts continue to resonate today.
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 extraordinary novels, short stories, and graphic novels from around the world that were written since 2000 such as <i>A Visit from the Goon Squad</i> (Jennifer Egan), <i>My Favorite Thing is Monsters</i> (Emil Ferris), <i>Sea of Poppies</i> (Amitav Ghosh), and <i>A Tale for the Time Being</i> (Ruth Ozeki). The format will be primarily discussion of these fascinating texts.

3930-TBA TBA	Internship in English	<i>Permission of instructor and department. Various faculty by individual agreement.</i> 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.
4007-1 Laura Mullen	Writing Poetry	Multi-modal poetry workshop. Students will be reading and writing poems, making poetry videos, and exploring other hybrid, inter-disciplinary possibilities. Our goals include evidence of enhanced creative and critical skills as well as improved ability in writing, revising, and reading poetry. Pleasure and productive delight in collaboration with others as well as in your individual creation, and an enjoyment of process informing further work will result. No previous multi-media experience necessary, as this class will build on skills you already have and readily available technology.
4104-1 Brannon Costello	Literature Capstone <i>Comics as Literature?</i>	In recent years, comics—especially “graphic novels”—have come to be taken seriously as a legitimate form of literature, with comics increasingly taught in English courses and reviewed in high-profile literary and cultural magazines. This course will ask what is at stake for our understanding of the concept of literature, and for our understanding of comics, in treating comics as literature. We will read contemporary comics of all sorts—memoirs, “literary” fiction, journalism, superhero comics, science-fiction tales, self-help comics, and self-produced zines—in order to examine how the idea of “comics as literature” both enables and limits our understanding of the history and form of comics, and we'll see how tracing the process by which comics became “literature” helps us understand just what that term means. Course texts may include comics such as Alison Bechdel’s <i>Fun Home</i> , Adrian Tomine’s <i>Killing and Dying</i> , Jaime Hernandez’s <i>The Love Bunglers</i> , Tillie Walden’s <i>On a Sunbeam</i> , Christopher Priest et al.’s <i>Black Panther</i> , Lynda Barry’s <i>What It Is</i> , Ben Passmore’s <i>Your Black Friend</i> , John Porcellino’s <i>King-Cat</i> , and others.
4147-1 Chris Barrett	Studies in Milton <i>Ecology, Environment, and World</i>	This is a course about John Milton, who shattered the limits of poetry and defined a startling new kind of liberty the world would spend the next four centuries exploring. A political activist and revolutionary, and a radically original thinker, Milton simultaneously destroyed and perfected every literary and political genre he touched. We’ll spend the term exploring this writer’s intricate, audacious, challenging, life-changing writing, and consider why he is often called “the first American” for his politics and writing. All the assignments for this class are ultimately geared toward sharpening the top three skills every employer looks for: communication skills, writing skills, and analytical skills.
4148-1 LeRoy Percy	Studies in Shakespeare <i>Shakespeare’s Tragic Histories</i>	Shakespeare’s unique dramatic entertainments that combine tragedy and history resonate powerfully in our own politically charged culture. The course probes his theatrical treatment of such themes as power, identity, gender and sexuality, and cultural diversity.

4231-1 Katherine Henninger	Studies in Literature and Film <i>The South in Film and Literature</i>	We will examine films about the U.S. South and the works of literature that have inspired and informed them. We'll explore how the South has been represented in these works, and why. What stories make up "the South," for southerners and the nation? How do literary "pictures" and their motion picture cousins differ? What gets lost—or gained—in translation? And to what end? Paying special attention to questions of identity, race, class and sexuality, we'll analyze the role of "the South"—in all its hegemonic, manipulatable, subversive glory—in America as reflected in U.S. literature and film.
4300-1 Jonathan Osborne	Studies in Rhetorical Theory	ENGL 4300 is a special topics course devoted to rhetoric and rhetorical theory. In Fall 2020, it will be taught by Jonathan Osborne, a new professor who specializes in the field of rhetoric. Further details about this course will be circulated when it becomes available.
4302-1 Sue Weinstein	Studies in Literacy <i>Language, Power, and Pedagogy</i>	We will explore how power dynamics drive acts of reading, writing, and speaking, especially in school settings. What kinds of English we use, how we frame our arguments, and how we communicate our ideas to others are based on our own choices and experiences, but also on the expectations and judgments of the people around us. Through the field of New Literacy Studies (NLS), we will dig into these power dynamics, reading ethnographies of literacy practices and identifying the ways people navigate reading and writing for specific purposes. Students in this course will be challenged to reflect on and analyze their own approaches to producing and consuming verbal texts.
4674-1 Angeletta Gourdine	Studies in African-American Literature	This course examines how black writers walk the tightrope between speaking into the void of blackness on "American" history and engaging the material realities through the power of fiction. From historical and speculative fiction to autobiography and satire, we will explore the forms, functions, strategies, tradition, and means of black storytelling.
4710-1 Albert Camp	Introduction to Linguistics	The purpose of this course is to familiarize students with the basic principles of the science of linguistics. Through the study of phonetics, phonology, morphology, syntax and other topics in linguistics students will acquire a basic understanding of language from a scientific linguistic perspective. Students will also deepen their understanding of their own native language. Have you ever had someone ask you why we do something in English, and you said, "I don't know. We just do."? This class will help you find the answer to many of those questions.