

# SPRING 2019 ENGLISH UNDERGRADUATE COURSE DESCRIPTIONS

*This list includes courses with a special emphasis. Go to the LSU catalog for general course descriptions not listed here.  
See schedule booklet for last minute updates.*

Course/Sect.	Course Title	Course Description
2000-14, 25 Christina Armistead	English Composition <i>Cultural Exchanges</i>	<u><i>Includes a Service-Learning component.</i></u> 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.
2000-43, 62, 91 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!
2000-116 Sharon Andrews	English Composition <i>Writing for Community Action &amp; 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.
2000-5, 7, 21 Laurie Drummond	English Composition <i>Animal Welfare &amp; 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.
2000-3, 17, 23, 32 Corrie Kiesel	English Composition <i>Understanding "Home"</i>	<u><i>Includes a Service-Learning component.</i></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.

2000-44 Natalie Sheppard	English Composition <i>Children's Media Shaping the Future</i>	<i>Includes a Service-Learning component.</i> What did your favorite book or movie as a kid teach you about growing up? Media has an enormous influence on all of us, but particularly on children, who are still figuring out what it means to be a human in the world. We will look at not only books, but movies, television, comics, games, toys, and playgrounds as rhetorical spaces for influencing and educating children. In this course, you will have the opportunity to explore how your favorite piece of children's media helped shape you as an adult, and how children's media today is helping to shape the future.
2000-6, 9, 22, 30 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.
2000-50, 52, 67, 98 Christy Foreman	English Composition <i>Reading and Writing in Context</i>	This course will focus on developing ethnographic research strategies, stressing the relationship between telling stories, developing thoughtful social analysis, and synthesizing existing scholarly literature. Each student will select a community to closely observe, interact with, analyze, and write about throughout the semester. Reviews of literature, fieldwork, and qualitative research will be put into practice in workshops that emphasize the exchange of ideas and the process of planning, drafting, and revising original research.
2000-108 Jiwon Min	English Composition <i>K-Pop Explained</i>	In this course our reading, writing and discussion will be using K-Pop as a tool to write about a specific cultural movement. By going over iconic moments of K-Pop, students will examine different Idol groups, use abundant music and video clips, incorporate discussions based on academic articles, and will be asked to write about how they are related to issues such as tradition, aesthetics, politics and identity, and to interpret, analyze, and share ideas concerning how K-Pop participate in the global circulation of culture, identity, tradition, and modernity. Prior knowledge to K-pop or the Korean language is not necessary to be enrolled in this course. However, many of the class lectures, activities and discussions may presume that the average student has an interest in K-Pop.
2000-26, 34, 38, 45 Nolde Alexius	English Composition <i>Our Built Environment</i>	This class seeks 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 Our Built Environment. Having sought what's 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, 51, 63 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.
2000-97, 124, 125 Michele Turner	English Composition <i>Nutrition and the Food Industry</i>	This course will examine the history, marketing, and revolving controversies of the American food industry. We will also explore how nutritional choices may be linked to various physical and mental diseases as we research and evaluate documentaries, web sites, social media, and scholarly sources.

2000-92 Nick Alexandre	English Composition <i>The Rhetoric of Comedy</i>	Like to laugh? Want to learn more about how comedy works while improving how you write and think? Then join us in The Rhetoric of Comedy, where we will view and critically analyze your favorite hilarious stand-up specials, TV episodes, Onion articles, memes and more. We will read a variety of theories on rhetoric and humor to help us make arguments about how our funny multimedia texts create meaning, and how that meaning produces and is produced by culture at large. Come write, debate, and laugh with us!
2000-119 Kieran Lyons	English Composition <i>Unnatural Writing</i>	This course questions the assumptions that lie beneath the idea of "writing naturally." To that end, we will engage in a variety of "unnatural" approaches to composition that will give students the tools to become more versatile, resourceful writers. Students will discover that chaotic writing processes can lead to polished pieces which would please the strongest stickler for topic sentences, while rigid adherence to rules can produce lyrical prose and surprising, fleet-footed arguments. Reading and writing assignments will also question our assumptions about nature. What is nature, anyway, and what is our relationship to it? What's so bad about artificiality? Is there anything left that's untouched by human influence? Does nature still exist? Has it ever existed? Students will work through these questions and more with a diverse range of writing and reading assignments which ask them to take part in global conversations about the relationship between humans and our world.
2004-001 Josh Wheeler	Introduction to Writing Nonfiction <i>Writing Creative Nonfiction</i>	Introduction to Writing Creative Nonfiction. Got a story to tell? A heroic story? Sad story? Funny story? Of course you do. Everyone has a story that's worthy of being told. You will learn how to turn your true stories into great writing. Whether you want to write a memoir, do magazine journalism, or make a documentary film, this class will give you the tools and the practice necessary to craft and share your best true stories.
2007-1 Phil Spotswood	Introduction to Writing Poetry	WHAT A MESS! In this course, we'll wade into the mess of language and how it relates to our self & the world around us. We'll explore poetry as a highly adaptable genre, capable of forming around the questions & answers of our desires. We'll read from a wide range of contemporary artists, poets who insist on hybridity like: Douglas Kearney, Anne Carson, Ronaldo Wilson, Bhanu Kapil, and more. Ultimately, though, we'll write. We'll talk about writing, and we'll talk about others' writing. We'll make a mess of things using a variety of techniques and experimentations, all while defining (or refusing to define) ourselves as writers.
2009-1, 2 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.
2025-3 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 proto-YA 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.
2025-4 Eric Kennedy	Fiction <i>Lowlife Fiction</i>	Scouring the gritty and dark pages of fiction, this course will explore lowlives and low lives. We will read about characters whose lives are both criminal and tragic across a diverse selection of texts. Ultimately, we will explore what these works reveal about our cultural values. Discussions will be wide-ranging, with focus on views of criminality, issues of socioeconomic class, issues of race and discrimination, and representations of subcultures. Authors we will read include Carson McCullers, Fyodor Dostoevsky, Chester Himes, and Donald Ray Pollock.
2027-1 Sharon Andrews	Poetry <i>Social Issues and Poetry of Witness</i>	<u>Includes a Service-Learning component and is Communication-Intensive.</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.

2027-6 Carly Rubin	Poetry <i>Prosody &amp; Poetic Forms</i>	What's in a rhythm? A meter? A rhyme? Where does a poem begin, and where does it end? This course will introduce us to poetry through its different forms and formulations, covering all kinds of territory. We'll talk about the rules and, more importantly, how to break them! How do poets play with language, space, and time? What do they lead us to expect, and how do they defy our expectations? We'll look at poetry from all sorts of histories and traditions into the present day, and develop our skills as both readers and writers.
2029-1, 2 Eric Mayer-Garcia	Drama	This course introduces students to dramatic literature through a survey of twelve plays from varying historical and cultural contexts. We analyze texts from the Spanish Golden Age, nineteenth-century Europe and United States, alongside contemporary works by a diverse range of U.S. American playwrights. The course is structured around genres, conventions, styles and aesthetics central to contemporary U.S. American theatre and performance, including comedy, melodrama, tragedy, realism, musicals, postmodernism and vernacular performance forms. Students complete in-class assignments, play responses, a final paper, and a group research project to interpret one of the texts studied for a stage production.
2123-1 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 those depictions!
2123-2 Laurie Drummond	Studies in Literary Traditions and Themes <i>Truth Telling: Memoir &amp; Narrative Nonfiction</i>	From cave paintings to comics, we've been telling true stories about our lives by exploring our experiences, thoughts, concerns, and ultimately, our humanity. 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 Sean Weaver	Studies in Literary Traditions and Themes <i>The Empire Writes Back</i>	This course invites students to explore the effects of colonization and imperialism on the formation of community, nation, history, and self. Students will read both literature from major authors across the globe including: Africa, The Caribbean, South Asia, and the Middle East/North Africa. By reading broadly, and narrowly, across these regions, students will evaluate the ways imperial expansion has shaped, and reshaped, global and national boundaries through their representations in literature of empire.
2220-1 Molly Porter	Major British Authors <i>Re-viewing Monstrosity</i>	Students will examine the ideas underpinning monstrosity in British literature. We will explore definitions and forms of monstrosity in literature, using it as a lens through which to scrutinize the ideas underpinning the traditional British canon. Examining monstrosity—what it means to be monstrous as well as what is framed as such—is a way of gauging the broader concerns and anxieties of British culture; if a concept (or person) is threatening to the status quo of British society, it is more likely to be depicted as monstrous. We will look at the work of four major British authors---Shakespeare, Shelley, Brontë, and Dickens—as a means of examining these themes. We will also consider works from contemporary writers who could be considered British and whose work responds to and counters the canonical texts in order to reexamine and, perhaps, shed new light on the monstrous characters of the British canon.
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. We'll 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, you will have the opportunity to further shape these and many more questions.

2231-2 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.
2231-3 Josh Leibner	Reading Film <i>Bad Guys (and Gals) in Cinema</i>	This course is an examination of how villains--bad guys and gals--have been portrayed in American and international cinema. We will examine what makes for a powerful force of evil and why such forces appeal to movie-goers. What does our enthusiasm for and fascination with sociopaths mean for human nature? Why are we drawn to the dark side? We will examine how various filmmakers create these characters and how history and culture affect their narratives. There will be a close focus on the cinematic language of structure, editing and cinematography in shaping our 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; 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.
3101-1, 2 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 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	<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.
4000-1 Randolph Thomas	Special Projects for Creative Writing Majors <i>Delta Journal</i>	Interested in how a literary magazine is edited and produced? Looking for an excellent, practical addition to job and graduate school applications? This practicum explores the ins and outs of literary print journal production, including hands-on training with Delta Journal, 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.
4008-1 Femi Euba	Writing Drama	A fun workshop set-up, which equips students with the fundamentals and skills for writing good drama for the stage. Generates the writing of two one-acts through organic stimulation of the imaginative and creative potential, and preliminary examination of selected established works. All submissions will be read and critiqued in class, in readiness for possible future workshops, staged readings and/or competitions. Prerequisites: either a 2000-level in creative-writing or in dramatic literature, or a burning interest/curiosity in writing plays. Requires no purchased texts or previous playwriting experience.

4009-1 Jason Buch	Advanced Screenwriting Workshop	Continue work on an in-progress feature film script, focusing on Acts II and III with a goal of completing the script by the end of the semester. The course will include workshops and will look at advanced outlining techniques, scene work, character, dialogue, and the analysis of successful screenplays.
4027-1 Lara Glenum	Studies in Poetic Forms <i>20<sup>th</sup> &amp; 21<sup>st</sup> Century Poets</i>	Why do 20th and 21st Century poets use ancient mythology as material for poems that address pressing, contemporary concerns? What is the point of revisionist myth-making? If myths often re-inscribe traditional social values, how does the poet use myth to subvert cultural norms? This seminar will focus on 20th and 21st Century poetry that engages, rewrites, and transforms inherited mythologies. Poets studied will come from a range of nationalities and mythic traditions. For their final project, students will have the opportunity to pursue either a critical or a creative project
4102-1 Laura Mullen	Capstone in Writing Poetry	This capstone consolidates poetry-writing and reading skills. Students in this course should have some knowledge of tradition(s), a real interest in contemporary trends, and significant experience and skill as well as the ability to plan and execute a body of work in this genre. Goals include the development of a poetry portfolio of new work and the discussion of contemporary poems leading to experiments, exercises and revisions. In addition, students will complete a chapbook or submit revised work for consideration to the editors of an appropriate literary journal or create a zine or perform their work for an audience—your choice!
4104-1 Michael Bibler	Capstone in Literature <i>Southern Gothic</i>	From Edgar Allan Poe to True Detective, let's reconsider some of the earliest roots of southern gothic literature during slavery and explore its ongoing influence in literature, film, and popular culture in the 20th and 21st centuries. We will pay special attention to questions of race, violence, queerness, and freakishness as the South and the Nation simultaneously try to confront and avoid the undead legacies of America's greatest sins: Native genocide and African slavery.
4104-2 Sharon Weltman	Capstone in Literature <i>Charles Dickens</i>	This course examines several works of Charles Dickens (such as <i>Oliver Twist</i> , <i>A Christmas Carol</i> , <i>David Copperfield</i> , <i>Hard Times</i> , <i>Great Expectations</i> , and <i>The Mystery of Edwin Drood</i> ) along with a range of film, television, dramatic, musical theater, graphic novel, and web adaptations from the 1830s to 2019 and theories of adaptation and appropriation. Dickens wrote while acting his characters in front of a mirror, laughing aloud along the way. All his novels appeared on the stage, often even before they finished their serialized publication. Requirements include lots of delightful reading, lively discussion, papers, and presentations.
4109-1 Jason Buch	Capstone Seminar in Screenwriting	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.
4148-1 Kathryn Will	Shakespeare <i>Visual Shakespeare</i>	You've heard the common refrain "Shakespeare was meant to be seen, not read"--but why not do both? The plays have generated thousands of visual and theatrical adaptations in part because of their remarkable imagery. At the same time, many feature themes and motifs of vision, (mis)recognition, and willful blindness. How does Shakespeare's preoccupation with the visual intersect with issues of race, gender, sexuality, disability, and political power both in and beyond Shakespeare's historical moment? Along with comedy, tragedy, history, and romance, this course will feature modern films, memes, and plenty of opportunities for doodling.
4148-2 Leroy Percy	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.

4220-1 Femi Euba	Drama of Africa and the African Diaspora	A very informative and engaging course. It explores various forms, ideas and perceptions of blackness and survival in the works of notable dramatists both in Africa and the African Diaspora (US, Brazil, Caribbean, etc.), such as Lorraine Hansberry, August Wilson, Suzan-Lori Parks, Wole Soyinka, Ngugi wa Thiong'o, etc. Readings, discussions and presentations are focused towards widening students' knowledge, approach to drama, and aptitude for research. Relevant critical texts will be provided by the instructor.
4231-1 Katherine Henninger	Studies in Literature and Film <i>Childhood in American Literature and Film</i>	From <i>The Birth of a Nation</i> to <i>The Bluest Eye</i> , from <i>To Kill A Mockingbird</i> to <i>Stand By Me</i> , children have been at the center of stories America tells about itself. This course examines how U.S. literary and film texts have worked with and against each other to shape ideas what it means to be a child, and an American. What is this country that gives us Huckleberry Finn AND Pecola Breedlove, Scout Finch AND <i>The Bad Seed</i> ? What is childhood, and who does it belong to? What do literary and filmic fictions of American childhood tell us about who we are, where we've been, where we're going, and what we care about? Who are we anyway? Topics will include childhood as a lens for revealing social injustice, orphans and other spunky sweethearts, the knowing child, the terrifying child and the "quare chile." Artists may include: Harriet Beecher Stowe, Mark Twain, Pauline Hopkins, Henry James, J. D. Salinger, Randall Kenan, Dorothy Allison, Toni Morrison, David Gordon Green, Kasi Lemmons, Sandra Cisneros, Louise Erdrich, Jesmyn Ward. Seminar discussion, presentation, required out-of-class film viewings, and research project.
4236-1 Delbert Burkett	Studies in Literature and Religion <i>Apocalyptic Literature</i>	<u>Cross-listed with REL 4236.</u> Apocalyptic literature deals with conceptions about the time of the end, whether the end of the age or the world. We will consider examples of apocalyptic literature from ancient times to the present. These include the "Book of Daniel" in the Hebrew Bible, the "Book of Revelation" in the New Testament, and modern predictions, about the rise of the Antichrist and the return of Jesus, based on these books. We will also examine some classic works of fiction that envision the end of the world, including <i>Cat's Cradle</i> by Kurt Vonnegut Jr. and <i>Childhood's End</i> by Arthur C. Clarke.
4302-1 Sue Weinstein	Studies in Literacy <i>Literacy, Power, Pedagogy</i>	Speech and writing are not neutral acts. Who we are—our ethnicity, gender, class position, sexuality—is intimately related to the language we use and how we use it, in ways that may expand and/or limit our life chances. In this course, students will learn how power circulates in and through verbal communication. We will trace the relationship among reading, writing, and speech, learning how they position different people differently within society. We will also explore how formal schooling's approach to literacy education tends to reinforce inequitable power relations, and how some educators work to flip that script.
4323-1 Eldon Birthwright	Studies in Caribbean Literature <i>Caribbean Films and Their Fictions</i>	<u>Cross-listed with AAAS 4323.</u> The course intends to introduce students to Caribbean filmic expression in seminal works across the three main linguistic areas of the region. Additionally, students are expected to develop a sensibility for a Caribbean film aesthetic as well as the ability to comparatively analyze the transposing of literary works of fiction into these filmic expressions or vice-versa, and to understand the canonical constructions invested in these cultural explorations.
4493-1 Solimar Otero	Women and Folklore	This course explores how authors, poets, artists, filmmakers, and tradition bearers use folklore to express gender, sexuality, and culture. This semester we will look at the roles that ritual, place, and cultural borrowing play in forming expressions of gender in Indian, Irish, Cuban-American, Mexican, Japanese, and African-American cultures.
4710-1 Greg Johnson	Intro to Linguistics	If an Alien were dropped into the middle of Baton Rouge, what would it need to know in order to understand the local language? In this course we answer just such a question. This is a course for anyone who wants a scientific introduction to the inner workings of language. We will uncover deeper principles that underlie human language sounds, word creation, and sentences construction.

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 familiar). Students will begin by learning about the form of the reconstructed ancestor language, Proto-Indo-European (PIE). Then, we 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.
4713-1 Greg Johnson	Syntax	Why is it that the majority of Languages (~85%) in the world have a basic Subject Verb Object order? How is it that culturally unrelated human languages like English and the African Language Edo exhibit identical structural behaviors? In this course we will use English language data to uncover the principles that guide sentence creation in not only English, but all human language.