

Fall 2021 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
1001-80, 92 Christina Armistead	English Composition <i>Cultural Exchanges</i>	<u>Includes a Service-Learning component.</u> 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.
2000-1, 5, 17 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.
2000-3 Sharon Andrews	English Composition <i>Writing for Community Action and Advocacy</i>	<u>Includes a Service-Learning component.</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. Students will be challenged to think about their role in the community and the use of writing to inspire and affect change. This course includes a service-learning component providing the opportunity to learn first-hand about significant issues important to the community. Students will be asked to do field research and maintain a journal for reflection on their experiences; analyze materials, research and document sources responsibly; present professional written, verbal, and visual reports; and work collaboratively.

Course/Sect.	Course Title	Course Description
2000-4, 13, 22 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.
2000-7, 9, 14 Nolde Alexius	English Composition <i>Our Built Environment</i>	<i>Our Built Environment</i> takes as fundamental that today’s college students are essential to building environments that are just, accessible, functional, and beautiful, and that societal problems are the result of manmade environments, both physical and conceptual. Your academic disciplines hold the potential to address these problems. You will consider how societal problems such as racism, gender inequality, environmental pollution, health risks, and others exist in your field. From there you will choose an area of research that interests you and explore it.
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, 2, 3 Michael Bibler	Fiction <i>American Protest Literature</i>	Get inspired by 200 years of home-grown American texts fighting for the Abolition of Slavery, Black Rights, Civil Rights, Workers’ Rights, Women’s Rights, Gay Rights, and even Communist Revolution. How do these texts speak truth to power and give us solutions for a “more perfect union”? And how do they help us respond to the problems facing America today? Literature has always been a major tool for social and political protest. Which side are you on?
2025-7 Nolde Alexius	Fiction <i>LSU Fiction</i>	In this course, you will read the award-winning published fiction written by LSU professors, students, and editors through the years, from the 1940s to today! We will study the literary legacy of your university in the world of letters.

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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 designed as a study of selected poets, poems, and poetry movements as "poetry of witness" with a dominant focus on specific social issues. Units will focus on movements of poetry as witness and related themes, including early historical influences, protest poems, specific themes of 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.
2123-1 Katherine Henninger	Literary Traditions and Themes <i>Childhood in Literature</i>	For many hundred years, 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?
2123-2 Alison Grifa	Literary Traditions and Themes <i>Ghosts, Ghouls, and Grits</i>	Through fiction, poetry, film, and drama, this course examines the tradition of ghostly storytelling throughout the ages. 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 our present-day U.S. and our own peculiar Baton Rouge, we will encounter and follow different kinds of ghosts and ghouls. Why do we follow them so? What is the purpose of these stories, and why do they persist over the ages?
2231-1 Jason Buch	Reading Film <i>Science Fiction and Society</i>	This course will teach the language and analysis of film through classic and contemporary works of Science Fiction, with a focus on how the genre is used to examine and comment on social issues. We will look at film and cinematic storytelling by exploring the terminology and application of film techniques, genre, and theme, and by examining literary techniques as they are employed in film.
2231-2 Josh Leibner	Reading Film <i>The Seven Deadly Sins (and Cardinal Virtues) in Cinema</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.

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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 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.
2270-2 Trey Strecker	Major American Authors <i>American Crime Stories</i>	This course will examine how narratives of mystery and murder express the cultural anxieties of America’s psychogeography, as well as ethical, material, psychological, and political aspects of human existence. 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 June Pulliam	Images of Women <i>Images of Women (and Men) in Horror</i>	Margaret Atwood famously said that men feel threatened by women because they “are afraid women will laugh at them,” while women feel threatened by men because they are afraid of “being killed” by them (Dickson). In horror, women are monstrous because they have female bodies that can bleed and give life, and they can laugh at men for desiring them, while men are monstrous because of their reactions to women’s bodies. We will explore the connection between gender and monstrosity by reading and viewing multiple works.
2593-2 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. This course will examine depictions of “bad girls” in literature: women who transgress social norms and taboos. By reading texts created by women in a variety of time periods and cultures, 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.

Course/Sect.	Course Title	Course Description
2673-1 Jesse DeLong	Literature & Ethnicity	This is an advanced course designed to initiate students in the extraordinary talents of writers of different cultures, races, and ethnicities; the class will promote the work of writers of color and showcase their impact on literature. We will explore issues of race, class, history, and socio-economic status as depicted in fiction and poetry. We strive to gain a multi-cultural, inclusive view of American culture as seen through literature while also remaining clear-eyed about the inequalities that still exist and the steps that need to be taken to dismantle them.
2673-2 Brendon Vayo	Literature & Ethnicity <i>Latinx Literature</i>	Traditionally, scholars describe “ethnic literature” in terms of the Jewish, African-American, and/or Chinese immigrant experience. These groups are hardly totalizing, however, in their coverage of representing one ethnic group’s sense of identity. One group that scholars may overlook is those of Latin heritage. Beginning roughly in the 1920s, Central and South American authors produced so many powerful and influential works that scholars termed this period the Latin Boom. Writers of the Latin Boom demonstrated a desire to create a personal and cultural identity. As we will see, a successive generation of Latin-American writers, which some scholars describe as Latinx, continue/reconfigure/resist writers of the Boom in their works. Our methodology will be to identify within these texts a variety of categories, including but not limited to gender, class, nationality, race, religious belief, geographical location, age, and family structure. Our purpose is to analyze how these categories produce a sense of personal and cultural identity for these Latinx authors.
2823-1 Lauren Coats	Major British Authors	What kinds of stories and tales have captured the reading public’s imagination? What makes a best seller? Who determines its value and popularity, and how? Are best sellers any good? How do you determine whether a work is a best seller? We’ll read several popular American works from across the years to address these questions. We’ll also spend some time <i>not</i> reading, but learning about best sellers through their covers, illustrations, and marginalia.
3080-1 Jacob Berman	Post-Colonial Literature <i>War on Terror Gothics</i>	This class will focus on gothic fiction written about the War on Terror. Covering both American and Iraqi visions of the war, we will explore how different writers use the tropes of gothic literature such as monsters, haunting, the grotesque and captivity to comment on the current international conflict.

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3593-1 Chris Barrett	Women and Literature	This course surveys some two dozen women and non-binary British writers. Thinking with writers from Marie de France and Julian of Norwich to Jeanette Winterson and Jay Bernard, we will explore the subtending logics and theories of literary histories: who gets to claim the authority of authorship? How do the interlacing phenomena of author, reader, and text construct the marvelous and dangerous fictions of literature? How do gender, nation, race, and time shape the libraries we imagine and live inside?
4071-1 Jacob Berman	American Literature Since 1865 <i>American War Stories</i>	The class will explore fiction and non-fiction written by American authors about the experience of war. Mixing veteran fiction with civilian fiction and non-fiction, the class will focus on how literature has been used to both promote and resist the stories politicians want to tell about the meaning and function of war.
4104-1 Michelle Massé	Capstone Literature <i>Stories to Live By: Gender, Age, and the Novel of Development</i>	The novel of formation, also known as the apprenticeship novel, novel of development, or the <i>Bildungsroman</i> , is one of the most common narrative forms we use to weave fictions about what identity means. In showing how character develops, these novels often also trace the shift from innocence to experience as characters figure out the meanings of life, love, and work. In this course, we're going to look at the differences sex and age can make during different life stages, not only in the stories we choose to tell ourselves, but perhaps also in those we tell others. Reading may include novels such as J. M. Barrie's <i>Peter Pan</i> , Louisa May Alcott's <i>Little Women</i> , Toni Morrison's <i>Song of Solomon</i> , Richard Russo's <i>Empire Falls</i> , and Marilyn Robinson's <i>Gilead</i> .
4121-1 Brannon Costello	Studies in Literary History <i>Lost Classics of American Literature</i>	This course will focus on mid-twentieth century American novels that have slipped through the cracks for one reason or another: former bestsellers that fell out of favor, cult favorites that never got the audience their most fervent acolytes believe they deserved, and books that were sophisticated and daring in ways that we're just now catching up with. We'll read novels about carnival hucksters, serial killers, pool hustlers, unlikely lovers, vicious social climbers, clueless expatriates, working-class antiheroes, and other such topics. Along the way we'll consider what makes a book a "classic"—then and now—and how our shifting ideas about classic-ness continue to shape American literature right up to today. Novels that we might cover include Don Carpenter, <i>Hard Rain Falling</i> ; Elaine Dundy, <i>The Dud Avocado</i> ; William Attaway, <i>Blood on the Forge</i> ; William Lindsey Gresham, <i>Nightmare Alley</i> ; Dorothy B. Hughes, <i>In a Lonely Place</i> ; Dawn Powell, <i>A Time to Be Born</i> ; and William Melvin Kelley, <i>A Different Drummer</i> .

Course/Sect.	Course Title	Course Description
4173-1 Michael Bibler	Studies in Southern Literature <i>Southern Gothic</i>	From Edgar Allan Poe to Jesmyn Ward, the most influential and popular form of American Gothic is the Southern Gothic. We will reconsider some of the earliest roots of southern gothic literature during the time of slavery and explore its ongoing presence 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 confront and avoid the undead legacies of America's greatest sins: Native genocide and African slavery.
4236-1 Delbert Burkett	Special Topics in Literature and Religion <i>The Gospel of Mark</i>	<u>Cross-listed with REL 4236.</u> The earliest account of the ministry and death of Jesus, according to most scholars, is the Gospel of Mark. Yet most people have never read this work, though many have heard selections read in a confessional or devotional setting. This course introduces students to the critical methods used by scholars within the discipline of academic biblical studies and applies those methods to the Gospel of Mark. These methods are both literary and historical. For example, using narrative criticism, we will examine the gospel as a work of literature, as a story with its own plot and characters. Using genre criticism, we will examine the individual stories and sayings that make up the gospel, identifying the different genres, such as parable, miracle story, and controversy dialogue. Using socio-historical criticism, we will consider the purpose of Mark's story within the context of early Christianity. Course requirements will emphasize helping students to develop their writing skills.