

# Spring 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
2000-5, 28, 32, 95 Christy Foreman	English Composition <i>Why Identity Matters</i>	We will explore the relationship between writing and the self and the ways that writing about our lives and our experiences helps us come to a better understanding of who we are, why we believe what we believe, and why we act the way we do. Identity isn't just about who we think we are—it's about how others perceive us, and how we move through the world. It's determined by our families and culture; our race and gender; our jobs, personalities, bodies, and minds. All of those things make up our personal narratives, defining who we are and how we understand and experience the world.
2000-9, 34, 71, 97 Nolde Alexius	English Composition <i>Our Built Environment</i>	This course invites you to inquire into the special emphasis of "Our Built Environment" and to envision another future through your research and writing this semester. Today's college students are essential to building environments that are just, accessible, functional, and beautiful; societal problems are the result of man-made 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 explore an area of research that interests you.
2000-21, 39 Sharon Andrews	English Composition <i>Writing for Community</i>	<b><i>Includes a Service-Learning component.</i></b> 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.
2000-24 June Pulliam	English Composition <i>Style Code: Meanings Behind How We Fashion Ourselves</i>	Come explore the language, aesthetics, business, science, and history of fashion, as well as this industry's carbon footprint and reliance on an underpaid and exploited workforce.
2000-25, 36, 67, 101 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.

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2000-116 Tyler Sheldon	English Composition <i>Rock and Jazz Music</i>	This course explores some of the grooves that move us: rock and jazz music! Students will study rock and jazz artists and their work, analyzing their use of rhetorical strategies and appeals. Through studying rock and jazz lyrics and instrumentation, the genres in popular culture, and their histories, students will develop a focus for their own analytical discussions and arguments. Students will learn active listening, writing, research, and analysis strategies, and will practice analytical and persuasive writing, from lyric analyses and album reviews to a longer, researched argumentative essay about an artist, band, album, or song of their choosing.
2000-35, 56 Michele Turner	English Composition <i>Nutrition &amp; the Food Industry</i>	This course aims to delve deeply into America’s food industry. We will begin with a realistic look at the average American diet and how it compares to healthy guidelines for optimal living. We will then look at the many industries that either influence our food choices, dictate them, and are a possible effect of them—such as the agricultural industry, FDA, pharmaceutical industry, diet industry, farmers’ markets, grocery associations, school lunch programs, etc. Students will become quite knowledgeable on this topic as we study current research, organizations, web sites, and documentaries.
2000-46, 49 Corrie Kiesel	English Composition <i>Understanding Home</i>	<b><i>Includes a Service-Learning component.</i></b> 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.
2009-1 Jason Buch	Writing Screenplays	Want to write a movie? TV Pilot? Learn the form and structure of Screenwriting to bring your ideas to life, while reading, watching, and discussing current films and television programs. Workshop your scripts to get friendly and helpful feedback.
2025-6, 9 Sarah Rosser	Fiction <i>Family in all its Forms</i>	This course examines the theme of family and studies its treatment in literature. Students will explore families that are unconventional but supportive alongside conventional families that are dysfunctional, all while reflecting on the role of family in society.
2123-2, 3 Alison Grifa	Literary Traditions and Themes <i>Of Methods or Madness?</i>	This course explores the theme of madness in texts from around the globe, reaching as far back as ancient Greece and culminating in works from our contemporary times. Through fiction, poetry, drama, and film, we’ll consider misunderstood writers and characters as we negotiate the spectrum of what is “normal” and what moves into the realm of beyond. Who draws these lines between sanity and insanity? What other forces are at play? Potential writers include: Euripides, Morrison, Kesey, Shyamalan, Jelloun, Torres, and more.

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2123-1, 5 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; antiheroes and villains; and the psychological, social, and moral context surrounding our depictions of heroes...and how we respond to those depictions! Note: Credit will not be given for both this course and ENGL 2823.
2123-4 Avery Morrison	Literary Traditions and Themes <i>Vampires in America: A Monster Through the Decades in Pop Culture</i>	The American relationship to the literary archetype of the Vampire has been ongoing for centuries, at times bloody and frightening - and yet, at others, deeply romantic. This course will seek to examine the major vampires through different eras in our pop culture landscape, and how they reflect shifting fears and desires in the American imagination.
2231-1, 2 Lisa Nohner	Reading Film <i>Gender and Horror</i>	This course examines how masculinity and fear intersect in contemporary horror films. Since the late 1970s and early 1980s, feminist horror scholars and film critics have written a great deal about the paramount role that women and women’s bodies play in horror films. There is an abundance of critical writing about women’s roles as victims, survivors, Final Girls, Maternal Avengers, Bad Mothers, Demons, and Heroines (Carol Clover, Barbara Creed, Sue Short, Aviva Briefel, etc). However, our class will take a path less trodden and approach gendered criticism with special attention to the horror genre’s definitions and depictions of masculinities.
2270-1 Trey Strecker	Major American Authors <i>American Crime Fiction</i>	This course will examine how fictional crime narratives 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.
2270-4 Christina Rothenbeck	Major American Authors <i>American Gothic</i>	Ghostly visitors, creepy houses, mythical monsters—there’s nothing Americans love more than a good fright! But the Gothic tradition in America isn’t just about maximum chills; it’s also an expression of our deepest cultural fears and anxieties, our repressed desire and guilt —the messy, complicated emotions lurking at the heart of the American experience. This semester, as we read and discuss a variety of texts in the American Gothic tradition, we will also consider what they’re telling us about America’s fears and realities.
2593-2 June Pulliam	Images of Women—An Introduction <i>Images of Women in Horror</i>	How are women and men represented as different types of monstrous Others in horror fiction, film, and television, and how do these images reflect the cultural, religious, and scientific discourses about gender in the historical period when they were created? Take Images of Women (and Men) in Horror and find out.

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2673-1 Brendon Vayo	Literature and Ethnicity <i>Latinx Literature</i>	This section covers literature of the Latin Boom (~1920 - 1960) to contemporary Latinx authors. Our purpose is to analyze how the Boom and the next generation produced a literature representative of their personal and cultural identity.
4000-1 Randolph Thomas	Creative Writing Special Projects <i>Delta Journal, Literary Print Journal Production</i>	Interested in how a literary magazine is edited and produced? Looking for an excellent, practical addition to job and grad school applications? This practicum explores the ins and outs of literary print journal production, including hands-on training with Delta Undergraduate 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	<i>Cross-listed with THTR.</i> 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. Demands no purchased texts or previous playwriting experience.
4009-1 Jason Buch	Advanced Screenwriting Workshop	Continue work on your feature film or TV pilot, or start fresh, while exploring story and its connection to humanity. Read, watch, and discuss important films from the last few years to improve your craft and strengthen the characters and themes in your own work. Learn about the film and television industry and how to begin your career. Getting through a first draft is an important step, and this is the class to finally finish that idea you've been working on.
4027-1 Rebecca Crump	Studies in Lyric, Epic, and other Poetic Forms <i>Popular Poetic Forms in English Literature</i>	This course studies a wide variety of poetic forms, including narrative, ballad, lyric, villanelle, irregular ode, Pindaric ode, elegy, dramatic monologue, rhyme royal, Spenserian stanza, English sonnet, and Italian sonnet, with analysis of a vast range of subjects, from tranquil nature to violent nature, from depiction of the poorest of the poor to members of the royalty, from happiness to deep grief, from despair to hope, from historical events to the everyday life of ordinary people in urban and rural settings.
4080-1 Carl Freedman	Studies in Modernism <i>Modern Poetry</i>	A general survey of modern poetry in English, with particular emphases on classic modernism and on the African-American poetic tradition.
4122-1 Katherine Henninger	Topics in Interdisciplinary Studies <i>Photography in American Literature and Culture</i>	Photographs are ubiquitous in America. Unless you are purposely avoiding them (on a long-distance hike into the wilderness?), odds are you will see dozens of photographs a day. Even on that hike, you will probably take dozens of photographs. But why? What do all these photographs do for us, mean for us, create for us, in America, as Americans? Paying special attention to quintessentially American questions of identity, the body, "truth," and ethics, we will examine the effect of photography—its invention, its changing technologies and uses—as reflected in American fiction, poetry, documentary photo-texts, cultural histories, and film.
4148-1 William Demastes	Studies in Shakespeare <i>Shakespeare's Best</i>	Shakespeare's Top Comedies and Tragedies

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4148-2 LeRoy Percy	Studies in Shakespeare <i>Shakespeare's Tragic Histories</i>	Shakespeare's interest in history deeply influenced his dramatization of tragic heroes. This course explores his treatment of notable Roman, British, and Danish figures as entertainment for London theater audiences caught up in their own fraught historical moment. Emphasis on his language, the cultural and political contexts of his plays, and popular theatrical and film adaptations of the plays in our own times will be the focus of class discussions and writing assignments.
4104-1 Michelle Masse	Capstone Seminar in Literature <i>Stories to Live By: Gender, Age, and the Novel of Development</i>	The novel of development, aka the apprenticeship novel or novel of formation, is the most significant narrative form we use to weave fictions about identity. The genre traces the shift from innocence to experience as characters decide the meanings of life, love, and work. We'll look at the differences sex and age make during different life stages, not only in the stories we tell ourselves, but also in those we tell others. Readings include authors such as J.M. Barrie, Louisa May Alcott, Toni Morrison, Margaret Atwood, and Richard Russo.
4104-2 Christopher Rovee	Capstone Seminar in Literature <i>John Keats</i>	John Keats (1795-1821) is among the most beloved of writers: a poet's poet, who wrote with exuberance and with courage in the face of the disease that would claim his life at 25. In this capstone seminar, we'll cover the entirety of Keats's ten-year career as a poet, combining our own close readings with historical and biographical materials to help us understand his moving, graceful, and intensely likable poetry. Students will also take stock of their own learning during their time here at LSU, using Keats's poetry as the subject of a final research paper.
4220-1 Femi Euba	Drama of Africa and the African Diaspora	<i>Cross-listed with THTR.</i> A very informative and engaging course; it explores various forms, ideas and perceptions in the works of notable dramatists both in Africa and the African Diaspora (US, Brazil, Caribbean, etc.), such as Wole Soyinka, Ngugi wa Thiong'o, Lorraine Hansberry, August Wilson and Suzan-Lori Parks. Supported by relevant critical texts, provided by the instructor, the course is focused towards widening student's knowledge and aptitude for research.
4310-1 Al Camp	Studies in Language <i>English-based Pidgins and Creoles</i>	This course is divided into two parts. The first half of the semester will cover topics related to the theories of pidginization and creolization. This will involve readings, lectures, and frequent written exercises. During the second half of the semester, students in groups of two or three will choose a language and present it in depth to the class. The presentations will be two class periods each. The first will center on the history and structure of the language. During the second class, the presenters will lead the class through an original (non-translated) pidgin or creole text. The course will also investigate how theories of pidginization and creolization can shed light on the origins and current state of Black American English.