

Spring 2022 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
2000-4, 5, 6 Nolde Alexius	English Composition <i>Our Built Environment</i>	Our Built Environment 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 human made environments, both physical and conceptual. Your academic disciplines hold the potential to address these problems. In this course 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.
2000-11 Sharon Andrews	English Composition <i>Writing for Community Action and Advocacy</i>	<u>Includes a Service Learning Component.</u> Can language, especially written language, be used as a tool for empowerment within the community? In this Service-Learning course, students will be challenged to think about their role in the community and the use of writing to inspire and affect change. Students will be asked to do field research with a community partner; analyze materials, research and document sources responsibly; present professional written, verbal, and visual reports; and work collaboratively. Students will maintain a Reflection Journal, and actively participate in class workshops and activities.
2000-24 Victoria Bush	English Composition <i>Ecologies of Writing</i>	The special focus of this course is ecologies of writing—what are the environments in which we imagine, construct, collaborate, and share writing; as well as focusing on writing ecologies—the rhetoric, representations, language, and ideas that humans create about natural environments. As planetary changes impact our lives more and more, how must our rhetoric and writing change, but also how can we aim to make our rhetoric and writing disrupt the ongoing climate crisis?

Course/Sect.	Course Title	Course Description
2000-61 Zita Husing	English Composition <i>The Digital World</i>	'The Digital World' focuses on the possibilities of the information age to connect us as thinkers, writers, and communicators. In this course, you will learn to engage with texts from different types of new media, including social media, websites, streaming services, and blogs to develop specific rhetorical tactics. You will be encouraged to engage critically with content produced with digital technologies. By engaging with a variety of examples of digital writing, you will develop your ability to conduct research, to compose writing and to consider how new media presents and uses arguments.
2000-70, 71 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, Habitat for Humanity, or the Greater Baton Rouge Food Bank. This course counts toward the LSU Engaged Citizen Program requirements.
2000-98 Avery Morrison	English Composition <i>Haunting and Writing: The Rhetoric of Ghosts</i>	Almost as long as there have been people, there have been ghost stories. Despite living in a world that largely debunks their existence outside certain traditions, ghosts are often our best hidden rhetoric around social change, as these stories adapt over time to suit the sympathies and attitudes of the storyteller. Who gets remembered in death, and who doesn't, is indicative of the rhetorical choices made to tell the story of our communities as they exist right now. Looking across various media and genres, students will examine ghosts and their rhetorical function through different nations and time periods.
2000-103, 104, 105 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.

Course/Sect.	Course Title	Course Description
2000-127, 128, 129 Anne Spear	English Composition <i>Composition</i>	This course asks you to consider and engage with the kinds of writing being done in different disciplines and fields. The class asks us to consider more mature and specific rhetorical tactics writers may use to develop and support claims in all sorts of areas. Developing our ability to conduct research and sound reasoning, as well as compose writing, we will consider the uses and abuses of various arguments and stances-- individually and socially. We want to learn here together how to move a conversation forward. We will work together to grow as thinkers, writers, and communicators who will go out into different roles in the world.
2000-130, 131, 132 Trey Strecker	English Composition <i>Writing Cultural Criticism</i>	What makes successful arts and cultural criticism? This class will study the past, present, and future of cultural criticism through a rhetorical focus on argument, researching the social, political, and historical contexts in which the arts and criticism emerge. We will write reviews and cultural criticism on subjects related to art, architecture, dance, film, literature, music, and television, and how we engage with their role in our lives. Students will compose in multiple modes to improve their writing skills while gaining a more complex understanding of audience, form, and the contexts that inform effective argument.
2000-141, 142, 143 Michele Turner	English Composition <i>Nutrition and the Food Industry</i>	This course will focus on Nutrition and America's food industry. 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 gain considerable knowledgeable and present effective arguments on various topics as we study current research, organizations, web sites, and documentaries.
2009-2 Mari Kornhauser	Writing Screenplays <i>Beginning Screenwriting</i>	Beginning Screenwriting Workshop Students will learn the fundamentals of writing a feature film script by writing a series of short scripts and the first act of a feature (with the rest of the script outlined). Films will be watched and studied, culminating in a short critical paper. 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.
2025-6 Nolde Alexius	Fiction <i>LSU Fiction</i>	<u>Communication Intensive Learning.</u> 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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2025-7 Brodrick Hampton	Fiction <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!
2025-9 Simone Banks	Fiction <i>The Discovery of Selfhood in Writings by Black Women</i>	Toni Morrison wrote, “Definitions belong to the definers, not the defined.” This course will root itself in the discovery of selfhood defined by Black Women writers including but not limited to Alice Walker, Toni Morrison, Octavia Butler, Toni Cade Bambara and more.
2027-6 Sharon Andrews	Poetry <i>Social Issues and Poetry of Witness</i>	<u>Communication Intensive Learning.</u> This special emphasis course will focus on movements of "poetry of 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 examine the ways in which poetry reflects cultural realities, sometimes inspiring personal and political change. To fulfill the Service-Learning requirement, students will be required to keep a journal for reflection on the poetry you read and on your Service-Learning experiences.
2027-9 Anne Spear	Poetry <i>Introduction to Poetry</i>	This course is an introduction to reading and appreciating poetry. We will study the literary elements poets use (e.g., sound, meter, image, metaphor, voice) in poems from a wide range of periods and forms. The class will be primarily discussion based. Coursework will include memorization, reading aloud, annotating, critical and creative writing, reader's responses in forum posts, and an in-depth examination of several poets, including Emily Dickinson, Langston Hughes, Robert Frost, and Claudia Rankine.
2123-2 Alison Grifa	Literary Traditions & Themes <i>Ghosts, Ghouls, and Grits</i>	Be wary of dark minds and dark places! Through fiction, poetry, film, and drama, we will examine the tradition of ghostly storytelling and how such stories have evolved over human history and geography. From ancient Babylon, through Gothic Europe, to West Africa and 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 strange beings and circumstances. Authors may include: Cisneros, Jackson, James, Morrison, Nguyen, and more.
2123-4 Alexandria Chiasson	Literary Traditions & Themes <i>A Literary History of the Internet</i>	This course is an opportunity to think about the history of the internet through books, films, television, and online media. Assigned texts will include pre- and early-internet stories that inspired its design, fan fiction, writing about the internet and society, books by bots, and science fiction that can help us imagine the future.

Course/Sect.	Course Title	Course Description
2231-1 Lisa Nohner	Reading Film <i>Gender & 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.
2231-5 Christie Lauder	Reading Film <i>With Teeth: Reading the Horror Film</i>	Students will develop a working understanding of the language of cinema and basic concepts and technology of film in order to appreciate film as a unique form of literature. Class will examine how films are shot, tell stories, develop characters, and depict physical reality through the combined, constructed medium of sound and image as viewed through the specific genre of horror movies. While often viewed as "low-brow", horror films are fertile ground for both the development of technical approaches to film and as a medium to explore questions of isolation, racism, gender, feminism, queerness, and disability.
3550-1 Michael Bibler	Readings in Diverse Perspective <i>LGBTQ Literature</i>	This course explores a range of literary works by and about people we would generally identify as lesbian, gay, bisexual, trans, and queer. Mostly from the 19th century to the present and mostly from the United States, these works of fiction, poetry, drama, and film help us examine representations of sexual minorities in their historical contexts and in relation to the kinds of queer world-making that only literature and art can provide. To this end we will talk about style, form, symbol, and metaphor as well as the complex relationships between desires and identities, between liberation and oppression, and between individuals, society, and the queer community. In addition to important topics such as the law and the AIDS crisis, we will consider how African American, Native North American, Latinx, and trans writers have contributed to the collective diversity of LGBTQ literature. Readings will include works by Rita Mae Brown, Walt Whitman, Tony Kushner, Willa Cather, Gabby Rivera, Langston Hughes, Robert Jones, Jr., Tennessee Williams, Kayleb Rae Candrilli, Pat Parker, and Joshua Whitehead.
4000-1 Ariel Francisco Henriquez	Special Project/Creative Writing <i>Delta Journal</i>	This course 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 knowledgeable and marketable in the publishing industry.

Course/Sect.	Course Title	Course Description
4008-1 Femi Euba	Writing Drama	<i>Cross-listed with THTR 4008.</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 Mari Kornhauser	Writing Screenplays <i>Intermediate Screenwriting</i>	Intermediate Screenwriting Workshop Prereq: ENGL 2009. A workshop in writing for TV and film; students will be required to scene card and write a feature length screenplay or TV pilot, critique each other's work, and present an analysis of films or TV watched over the semester.
4015-1 Ariel Francisco Henriquez	Creative Writing <i>Literary Translation</i>	What kind of changes does a work go through when it journeys from one language to another? How do we ensure that a piece of writing can still resonate in its new language? How does a translator stay loyal to the original? In this course we will explore the basics of literary translation in order to better understand it as a craft and as an art before diving into working on our own translation projects.
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, ode, elegy, dramatic monologue, rhyme royal, Spenserian stanza, English sonnet, Italian sonnet, with 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.
4055-1 Michelle Massé	Studies in Novels <i>The Academic Novel</i>	The "academic novel" seems to promise a pleasant (albeit snarkily knowing) romp through home territory. Yet in exploring the terrain we soon find ourselves going in unexpected directions. How do we define genre? What's the relationship between genre and gender? How do genres rise historically, and what sociocultural issues do they shape/reflect? And how do we, as participant/observers, engage with these texts? We'll read primary texts ranging from classics such as Waugh's <i>Brideshead Revisited</i> through recent examples such as Choi's <i>My Education</i> . We'll also frame our understanding of these texts through historical, social, and theoretical analyses about universities. Discussion format, reading journals and responses, two short essays, longer final essay, and class presentation.

Course/Sect.	Course Title	Course Description
4104-1 Jacob Berman	Capstone: Literature Gothic American Literary Traditions: Captivity, Haunted Houses, Monster and the Other	This course will track the use of gothic tropes, themes and modalities in American literature moving from early Indian captivity narratives through icons of gothic writing such as Charles Brockden Brown, Edgar Allen Poe and Lovecraft and into contemporary fictional treatments of the War on Terror. The course will pay particular attention to how gothic aesthetics have shaped American categories of race, gender and sexuality.
4109-1 Zack Godshall	Capstone Seminar in Screenwriting <i>Screenwriting</i>	<u>Communication Intensive Learning.</u> English 4109 picks up where English 4009 left off. Students will build upon their screenwriting skills as well as their critical abilities. The course culminates in the completion of a revised feature-length screenplay or teleplay.
4137-1 Richard Godden	Studies in Chaucer <i>Chaucer: The Canterbury Tales</i>	Geoffrey Chaucer (c. 1340-1400) seems to stand at the beginning of a lofty tradition of English literature. Yet this distant figure of the Middle Ages wrote texts that can seem perplexing, funny, somber, fragmentary, deceptive, surprisingly modern and also bewilderingly alien. In our class, we will consider how Chaucer's writings are at once achingly familiar in their treatment of recurring themes such as love, death, community, and power, but also how they are the product of their own times, a turbulent era of social and political upheaval. We will not only learn about the medieval world in which Chaucer wrote and worked, but we will also explore how Chaucer's poetry can shed light on our own contemporary questions and concerns.
4173-1 Katherine Henninger	Studies in Southern Lit. <i>Southern Autobiography</i>	What do escaping on a boat, coming out to your grandma, surviving a sit-in, and illicit love have in common? They are all the stuff of southern autobiography—some of the most important and beautiful life-writing in American literature. How have southerners represented themselves, their lives and their Souths, and to what end? We'll look at a range of self-storytelling by southerners from the eighteenth century to today, in prose, poetry, film and graphic novels. We'll pay special attention to intersections of place and psychology and the ways that region intersects with class, race, gender and sexuality in the making, and writing, of a self.
4220-1 Femi Euba	Writing Drama <i>Drama of Africa and the African Diaspora</i>	<u>Cross-listed with THTR 4220.</u> A very informative and engaging course. It explores various forms, ideas and perceptions of blackness 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 student's knowledge, approach to drama, and aptitude for research; relevant critical texts will be provided by the instructor.