

# SPRING 2018 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 or web page for last minute updates.*

Course/Sect.	Course Title	Course Description
2000-2, 23, 45 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.
2000-17, 22, 36, 75 Jean Witherow	English Composition <i>Clashing Views in Media and Society</i>	This course will focus on ways of thinking about media and society; dynamics of interaction; and progress in media research. We will explore how media reflects social attitudes and concerns of our times. We will examine whether media maintains existing power structures or creates new ones. How does media help us shape a sense of reality? Or does media reinforce our existing stereotypes?
2000-33, 34, 38 Sharon Andrews	English Composition <i>Writing for Community Action &amp; Advocacy</i>	<i>Includes a Service-Learning component.</i> 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, 9, 21, 26 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.
2000-29, 46, 63 Trey Strecker	English Composition <i>Meme Machines: Information, Technology, and Communication</i>	This course will foster what Cindy Selfe describes as a "critical technological literacy," studying issues of information, technology, and communication through a rhetorical focus on argument. Students will research the social, political, and historical contexts of different information technologies and modes of communication to enhance their understanding of how these forms and conditions affect communication. 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.
2000-44, 52, 118 Michele Turner	English Composition <i>Nutrition</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.

2000-65 Taylor Orgeron	English Composition <i>Why Video Games Matter: Identity, Representation, and Community</i>	Students will discover how video games are socio-political argumentative texts that make claims about the physical world as they discuss, analyze, and compose argumentative essays about video games. We will explore both the communities created from video game culture, (including let's players and "gamer" culture) and the communities creating and using video games as cultural artifacts (games featuring characters with disabilities, indigenous characters, non-binary and/or queer characters, etc.). This class includes a service-learning component that gives students an opportunity to achieve course goals through hands-on experience, as we compose accessibility-based reviews for an actual video game charity, AbleGamers.
2000-10, 43, 107 Rachel Stevens	English Composition <i>Don't Feed the Trolls: Argumentation in the Digital Age</i>	Whether it's re-tweets of doggo and ehmgamer memes, textbook suppliers on Amazon, or, yes, arguments between strangers in a comment thread, our world and our communication have become increasingly digitized. This class will create unique online content as we critique the ways in which we interact on the Internet, while also studying how to best articulate and argue current technological issues.
2000-67, 79, 116 Keel Geheber	English Composition <i>Food for Thought: Argumentative Writing About Food</i>	Food is at once life-sustaining, culturally symbolic, and, best of all, tasty. But are we aware of the many issues surrounding how our food gets to our plates? Where does our food come from? Who produces it? And is it good for us? This course examines such questions using food studies as a lens to advance students' writing skills in a variety of academic, professional, and public genres, with an emphasis on research and argumentation. Writing assignments will range from the technical, a recipe, to the public, a restaurant review, to a well-researched argument about a current food-related issue.
2000-7, 8, 12 June Pulliam	English Composition <i>Style Code: The Meanings Behind How We Fashion Ourselves</i>	The choices that we make about how to display ourselves are not neutral decisions, but part of a code that communicates how we see ourselves and where we stand in an elaborate social hierarchy. Fashion and style are categories including more than clothing; hair, grooming, tattoos, and piercings are also elements of style, as is the condition of a person's skin, nails, and teeth. Others can "read" a person's style for information about someone's gender, class, race, religion, profession, and affiliation with social groups. Students in Style Code will explore the visual rhetoric of style while also exploring the pre- and post-consumer impact of fashion on the world economy and environment. Students in any major can find topics of interest to them in this class.
2000-50, 80,103 Laurie Drummond	English Composition <i>Animal Welfare &amp; the Natural World</i>	<i>Includes a Service-Learning component.</i> 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.
2000-89 Saundra Granger	English Composition <i>Icons, Adverts, Shopping and Gaming: 21st Century Investigations</i>	This course focuses on investigating topics of importance to Twenty-first Century citizens and consumers. Through researching iconic images, advertising strategies, products, and consumer needs, students should gain an understanding of the techniques that bombard them daily and develop methods of controlling, evaluating and empowering their responses to these messages. The course is laptop friendly.
2000-124 Eric Kennedy	English Composition <i>Absurdist Comedies and Cultural Commentary</i>	We will examine current cultural issues as they are represented in three contemporary absurdist TV comedies--South Park, Rick and Morty, and Crazy Ex-Girlfriend--with an aim at analyzing and constructing arguments through textual analysis and academic research. Topics will include issues of race, gender, mental health, PC culture, and pop culture. Major assignments will include both short form and long form essays and oral presentations and will challenge students to move beyond the passive engagement invited by television viewing to a higher level engagement with the approaches and arguments these shows take on cultural topics.
2012-1 Cynthia Dennis 2012-2 Jeff Smith	Practical Grammar/Usage	Practical Grammar focuses on gaining a deeper understanding of the rules of English, its usage and punctuation; making effective word choices and sentences; eliminating common errors; and introducing current language controversies and regional/social variations.

2025-8 Trey Strecker	Fiction <i>Fictions of Mind</i>	This course will explore the intersection of psychology, neuroscience, and literary studies. We will study fictional works and contemporaneous theories of mind in order to consider how fictional texts represent consciousness and the self. Students will read a wide range of fiction alongside brief selections from neurologists and psychologists that allow us to address the following questions: How does fiction challenge scientific conceptions of the self? How does contemporary neuro-rhetoric address the wealth of experience that was once the novel's uncontested domain? What implications does the intersection of neuroscience and narrative carry for fiction's traditional building blocks (character motivation, plot structures, narrative architecture)? How has fiction absorbed or contested the influence of neuroscientific thought?
2025-9 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 <i>Time</i> magazine recently put it, we are in "a golden age of young-adult literature." Let's find out why.
2025-10 Alison Grifa	Fiction <i>Fiction, Food, and Power</i>	Students will examine the role of food and hunger in various works of fiction from the 1300s to the present. Reading traditional as well as hybrid forms, we will discuss food in the context of celebration, security, resistance, and the macabre. Authors included in the course are The Brothers Grimm, Lahiri, Cisneros, Truong, McCann, McCarthy, and others.
2025-11 Laura Duncan	Fiction <i>Normal Magic: Magical Realism Literature</i>	This class will introduce students to Magical Realism literature. Students will read a wide selection of magical realism novels, as well as foundational works and theories, which will further illuminate the texts. We will ask how these fictional works illuminate the forces that continue to shape the globalized yet unequal world we inhabit today, focusing specifically on how these texts offer new and emerging worldviews that differ from those of the past.
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 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.
2027-3 Nicholas Alexandre	Poetry	Survey covering primarily Romantic, Victorian, and Modern British / American Poetry (late-18th to mid-20th centuries). We will learn to close-read poems of these eras while also exploring their social, political, ethical and philosophical contexts.
2027-5 Jeremy Cornelius	Poetry <i>Recycling Form: Poetry as (Re)Making</i>	This class will explore the formal architecture of poetry and poetics. Poiesis, where we get the English word "poetry," is the Greek word for making, transforming, and bring into being. Poetry expresses the arrangement of lives, space, and time, and together we will learn how to interpret these concepts through the formal elements of poetry. Our readings will mostly consist of Renaissance poetry, but we will also consider the use of poetics across time such as romanticism, modernism, and postmodernism along with examples of contemporary poetry. This class will specifically focus on the formal elements of lyric verse, and we will analyze the making of the lyric through various poetic techniques in order to understand how the meaning of poetry lies deeply rooted in its form. By thinking about how the formal qualities of poetry change across time, we can then trace the technical alterations and re-imaginings of lyric poetry in various historical contexts, including poetry by John Donne, T.S. Eliot, Langston Hughes, Sylvia Plath, John Ashbery, and Harryette Mullen.

2029-2, 3 Eric Mayer-Garcia	Drama	Students are introduced to dramatic literature through a survey of twelve texts from varying historical and cultural contexts. We analyze canonical texts from Ancient Greece, Medieval China, the Spanish Golden Age, and seventeenth-century England, alongside contemporary adaptations of these works by Caribbean, Latin American, and Latinx playwrights. Students study the dramatic canon through key themes, critical perspectives, and aesthetics seen in the work of Latinx dramatists. Some plays are multilingual plays written for English-language audiences, featuring Spanglish, and/or short passages in Nahuatl, Quiché, Lucumí, and Yoruba. Students learn how to write dramatic criticism and complete an ongoing research project to interpret one of the texts studied for a stage production.
2123-1 Brodrick Hampton	Studies in Literary Traditions and Themes <i>Heroes in Classic and Modern Media</i>	<i>Credit is not given for both this course and ENGL 2823.</i> A survey of “the hero” throughout the history of literature and media— from Perseus to Superman to <i>HALO’s</i> 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 Jiwon Min	Studies in Literary Traditions and Themes <i>Monsters, Nature, and the Human</i>	Concerning “pollution and purification” and under an ecological/ecocritical ideology, the focus of this class is to examine how narratives present different ways of defining and embodying the monster, which evokes images of contamination, disease, and danger. Central to the ecological thought, we see the boundaries between “we” and “the other,” “humans” and “non-humans,” and “natural” and “unnatural.” Our texts will mainly be from the nineteenth-century, but will extend to other culture or period when we are reading secondary readings. Our selection of genres will help us look at different literary conventions, cultural/political contexts, and audiences that shape “the monster.” Along with our study, we will attempt to answer these questions: How does the monster say about the human? How can we define the monster in terms of Nature? If we are afraid of the monsters, why do we continue to create them?
2123-3 Jack Mallard	Studies in Literary Traditions and Themes <i>Forms of American Comics</i>	This course will be an introduction to the history and form of comics as well as comics studies as an academic discipline. We will examine a variety of graphic narratives, including comic strips, comic books, and graphic novels, paying special attention to the aesthetic and narrative potential and differences available within the form. Our approach will include cultural, formal, and historical methodologies in our study of these comics.
2202-1 Stacy Stingle	Introduction to Modern World Literature	<i>Cross-listed with CPLT 2202.</i> This course is an overview of the literature of the world from 1650 to the present day and an introduction to the concept and theory of world literature. We will examine the romantic spirit through the theme of exile, madness, and the city, where we will consider the ways in which the presence of the romantic hero/antihero is one that instigates change, challenge, and conflict both within oneself and the surrounding hierarchies of order. As a social construct, madness is about tightening space, constricting mobility, and restricting access to exterior avenues of opportunity. We will ask the questions: What is the romantic spirit? How does it serve as a force of both creation and destruction? How is the romantic spirit perceived and engaged differently in men and in women? What is the relationship between madness and creativity? As both a social construct and an internal experience, we will examine madness as an expression of revolt and this relationship of revolt to the creative, romantic spirit.

2220-1 Molly Porter	Major British Authors <i>The British Empire and its Outcasts</i>	Students will begin to dismantle the ideas surrounding and underpinning the traditional British canon. British concepts of humanity, identity, propriety, and civility were defined primarily against what the British felt they were not: primitive, barbarous, savage, and inhuman. The people and cultures who the British felt embodied the latter concepts were marked as "other," abjected, and rejected from British society. In this course, we will examine multiple iterations of the abject other and how they destabilize British ideals, ideals perpetuated through the Enlightenment, imperialism, and colonialism. We will examine the work of four major British authors---Defoe, Shelley, Brontë, and Conrad—as a means of examining these themes. We will also consider the work of some contemporary writers who could also be considered British and whose work responds to and counters the canonical texts in order to re-center the "others" as characters with voices and identities of their own.
2231-1 Lisa Nohner	Reading Film <i>Horror Remakes and Revivals</i>	This course will explore questions of representation (gender, race, disability, etc.) in the horror film across the span of several decades. Students will screen iconic horror films and their remakes (or franchise revivals), paying special attention to both the fixed and transient cultural fears reflected there.
2270-1 Christina Rothenbeck	Major American Authors <i>Chasing the American Myth</i>	We all know the American Dream—but what about the American Myth? At its base, 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 shared 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 that question throughout America's literary history—either helping to create an American story or critiquing ideals of what America is and can be.
2593-2 Hanna Groniger	Images of Women: An Introduction <i>Madwomen, Mothers, Slaves &amp; Strumpets: Writing Women</i>	This course will be a voyage through women writers on both sides of the Atlantic during the long nineteenth century. We will challenge the canon by reading texts by canonical authors, such as Jane Austin, George Elliot, and Emily Dickinson, alongside lesser-known writers, such as Michael Field and Herculine Barbin. We will examine how these writers used language to construct themselves, their female characters, other women, race, class, religion, age, sexual identity, nationality, and a sense of nineteenth-century womanhood, while considering the historical context of the literature and how it remains resonant today.
2674-1 Fahima Ife	Introduction to African-American Literature	Imagine a series of animated gatherings in interactive classes designed as literary salons, juke joints, tea parties, living rooms, apothecaries, comic book conventions, film festivals, and dance parties where writer activists meet Black witches, fantasy makers, songwriters, and more! Can you see it: Sojourner Truth meets Kiese Laymon meets James Baldwin meets Phyllis Wheatley meets Octavia Butler meets Jean Toomer meets Zora Neale Hurston meets Charles Chestnutt meets Beyoncé meets Frank Ocean meets Kendrick Lamar and so many others to "introduce" us to African American Literature from their eras? Here, through the words, sounds, images, and performances of multimedia Black (African Diasporic) artists we will collectively imagine a futuristic world where the amplification of joy (i.e. #BlackGirlMagic and #BlackBoyJoy) has interrupted traumatic AntiBlackness. Please consider joining us this Spring 2018 in ENGL 2674 to experience this lively new Introduction to African American Literature. Course provides Gen. Ed. credit.
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.
2823-1 Michele Turner	HONORS: Studies in Literary Traditions and Themes <i>Southern Literature</i>	In this Post Civil War Southern Literature course, students will think critically about the various themes present in Southern Literature, such as issues of race, women, family, justice, community, and social class. We will examine each piece through a variety of contexts and perspectives, such as cultural, historical, religious, and political, as we delve into the humor, satire, beauty, love, horror, traditions, ghosts, and the grotesque. Each of our works deals with difficult choices, seemingly unfair expectations, and sometimes shocking revelations; all of our protagonists would most likely admit as their status, "It's Complicated".

3072-1 Rick Moreland	American Literature II	This course is designed to develop our abilities to read, write, and think about a wide range of representative examples from U.S. literary history since 1865, with writing assignments and discussion building especially toward an understanding and appreciation of the variety, general features, and changes in modern American literary history. Note: at least one General Education course in reading and writing about literature is usually a necessary preparation for this upper-division course.
3080-1 Kieran Lyons	Postcolonial Literature	A survey of English-language literature from former European colonies with a focus on fiction from the late 20th and early 21st centuries. Assigned texts will include novels, short stories, and scholarly writing. Class discussions and assignments will address contested concepts such as modernity, globalization, the subaltern, hybridity, diaspora, and neocolonialism as well as representations of race, gender, class, sexuality, and the environment. We will also tackle disciplinary questions about the uses and limitations of post-colonialism as a theoretical lens.
3101-1 Lindsay Head	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	<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.
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, a sampling of current literary journals and a study of them, including hands-on training with <i>Delta Undergraduate Journal</i> , 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.
4002-1 Malcolm Richardson	Scientific Writing	<b>Graduate students only.</b> <i>Can be taken pass-fail with approval from student's college.</i> Shaping a major writing project such as a thesis, dissertation, proposal, or academic article. Working with their advisor, students examine the logic as well as format of the usual sections of academic writing (introduction, literature review, methods, etc.). <b>Students must bring one major project to work on during the course and be at the stage where writing is appropriate.</b>
4007-1 Laura Mullen	Writing Poetry	MULTI-MODAL POETRY WORKSHOP. We'll be making poems, poetry movies, sound installations, maps, and exploring other exciting hybrid and inter-disciplinary possibilities. No previous multi-media experience necessary, as this class will build on skills you already have and readily available technology: proficiency with a range of media will be a plus on the job market, and you'll have fun finding out all you can do with poetry. Discussion-based workshop format with an emphasis on supportive but serious criticism meant to encourage creativity and experimentation.
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. Demands no purchased texts or previous playwriting experience.

4028-1 Bill Demastes	Studies in Drama <i>Tom Stoppard and Postmodern Drama</i>	Tom Stoppard is England's most important living playwright. Stoppard's plays are richly influenced by playwrights from Shakespeare to Oscar Wilde. Witty, poignant, funny, ingenious, intelligent, his work includes forays into chaos theory, pop culture, political intrigue, quantum physics, modern art, and more. He is author of plays like <i>Rosencrantz and Guildenstern are Dead</i> , <i>Travesties</i> , and <i>The Real Thing</i> , and films like <i>Shakespeare in Love</i> . <i>Arcadia</i> , his masterpiece, will be performed by the LSU theatre during Spring Term. We will work closely with that production as we study the text of <i>Arcadia</i> , followed by a variety of other important works.
4102-1 Lara Glenum	Capstone Seminar in Writing Poetry	We will engage in a dynamic exploration of the craft of poetry writing. This advanced seminar will pursue poetry as a vital and potentially radical art form with much to contribute to contemporary cultural dialogue. To that end, we will read widely in contemporary poetry and explore other nooks and interstices where literary dialogue and exchange take place. By the end of the course, students will complete a chapbook and become familiar with the processes involved in preparing and submitting work for publication.
4104-1 Isiah Lavender	Capstone Seminar in Literature <i>Afrofuturism</i>	Afrofuturism is a set of race-inflected reading protocols designed to investigate the optimisms and anxieties framing the future imaginings of black people of color. As a speculative concern with what was via what is via what could be, Afrofuturism offers a complex challenge to remember and reconnect a past that informs the present and builds a future. Alternate histories, captivity narratives, alien encounters, and travels through time and space provide ideal ways to go b(l)ack to the future.
4104-2 Chris Rovee	Capstone Seminar in Literature <i>John Keats</i>	Keats is the most beloved of writers-- a poet's poet, who wrote with exuberance about the natural world, and with courage in the face of the horrific disease that would claim his life at 25. In this capstone, we'll cover the entirety of Keats's brief, ten-year career as a poet, combining close readings with relevant historical materials and with the best literary criticism written about his moving, graceful, and intensely likable poetry.
4109-1 Mari Kornhauser	Capstone Seminar in Screenwriting	This course is the culmination of ENGL 2009 and ENGL 4009. You will finish and re-write a full-length narrative screenplay or television pilot and bible, analyzing its strengths and flaws THROUGH YOUR OWN EYES AND YOUR FELLOW CLASSMATES. You will be reading and critiquing each other's scripts, both written and verbally. An analytical paper in film studies will also be required. Permission of instructor is required if prerequisites are not met.
4148-1 Kathryn Will	Studies in Shakespeare <i>Visual Shakespeare</i>	Shakespeare makes remarkably specific and memorable use of imagery throughout his plays (ever seen a beast with two backs?) At the same time, vision, (mis)recognition, and willful blindness are common motifs in his work. How does Shakespeare's preoccupation with the visual translate into ideas about knowledge, gender, sexuality, and political power? This course will focus on images and vision in the comedies, tragedies, histories, and romances. It will also treat Shakespeare's work as visual media through discussions of Renaissance art and performance, modern Shakespeare productions, and other multimedia adaptations.
4148-2 LeRoy Percy	Studies in 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 African Diaspora	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 focuses toward widening student's knowledge and aptitude for research.
4310-1 Greg Johnson	Studies in Language <i>Sociolinguistics</i>	<i>This course is certified Communication Intensive.</i> Students will investigate the linguistic and social psychological basis for language choice. This class provides an account of language variation and related larger constructs such as speech community, communicative competence, dialect, and language change. Students will investigate their own speech community.

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.
4674-1 Sunny Yang	Studies in African-American Literature <i>African-American Literature and the Law</i>	How have African-American writers such as Charles Chesnutt, Ntozake Shange, Claudia Rankine, and Michelle Alexander confronted racial inequality and the American legal system? According to the legal movement known as "Critical Race Theory," U.S. law has played a foundational role in producing and maintaining racial hierarchies. How exactly has the law created racial distinctions? How have African American writers responded to or challenged these particular legal constructions? Exploring topics from slavery and school desegregation to mass incarceration and micro-aggressions, we will read Supreme Court opinions alongside literary and personal narratives that "write back" against their claims and assumptions. The goal of the course is to introduce students to legal and literary writings that illuminate critical moments in African American history and to enable them to begin thinking through complicated questions of racial inequality, citizenship and rights, and freedom/justice.
4680-1 Jacob Berman	Studies in Post-Colonial Literature and Culture <i>Contemporary Arab and Arab-American Literature</i>	This class will examine Arab and Arab-American Literature in the context of recent global events such as The War on Terror, The Arab Spring and the US politics of immigration.