

# FALL 2023

## ENGLISH UNDERGRADUATE COURSE DESCRIPTIONS

Course offerings, places, and time subject to change

PLEASE CHECK ULINK FOR COMPLETE COURSE OFFERINGS

PREREQUISITE FOR ALL COURSES: C OR BETTER IN ENGL 101 *AND* 102/115; OR ESOL 101 *AND* 102. Check catalog for additional prerequisites.

### ENGL 201: BRITISH LIT FROM MEDIEVAL PERIOD TO 1800

201	British Lit from Medieval Period to 1800	Check schedule for days and times
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Survey of British literature from the medieval period through 1800, emphasizing the critical reading of individual works.

### ENGL 202: BRITISH LIT FROM 1800 TO THE PRESENT

202	British Lit from 1800 to the Present	Check schedule for days and times
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Survey of British literature from 1800 to the present, emphasizing the critical reading of individual works.

### ENGL 205: AMERICAN LIT TO 1865

205	American Lit to 1865	Check schedule for days and times
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Survey of American literature from its beginnings to the Civil War, with emphasis on critical reading.

### ENGL 206: AMERICAN LIT SINCE 1865

206	American Lit since 1865	Check schedule for days and times
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Survey of American literature from the Civil War to the present, with emphasis on critical reading

### ENGL 215: HONORS BRITISH LIT

215	Honors British Lit	Check schedule for days and times
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Intensive exploration of British literature with broad historical coverage, with attention to authors' relation to the changing canon and significant intellectual and cultural movements of their eras. Students who receive credit for ENGL 215 cannot receive credit for ENGL 201 or ENGL 202.

### ENGL 216: HONORS AMERICAN LIT

216	Honors American Lit	Check schedule for days and times
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Intensive exploration of American literature with broad historical coverage, with attention to authors' relation to the changing canon and significant intellectual and cultural movements of their eras. Students who receive credit for ENGL 216 cannot receive credit for ENGL 205 or ENGL 206.

## ENGL 210: POETRY

210	001	Literary Genres	MW 1:00 – 2:15	Rhonda Berkeley
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This course is an exploration of the poem's "unconscious." The first half of the semester we will focus on poetics and a variety of poems from different time periods, as we work our way into the unconscious of the poem. The second half of the semester will be devoted to application of the psychological approach as a means of engaging with poetry, and subsequently, our own texts, where we will explore the self-as-poem. Featured psychological readings for this course include essays and excerpts from a plethora of theorists, including Sigmund Freud, Melanie Klein, Anna Freud, Carl Jung, Jacques Lacan, and Norman Holland. Students will engage in a variety of formal and creative writing assignments that will ultimately lead to the intersection of poetry and self.

## ENGL 210: DEAR X: LETTER WRITING IN LITERATURE

210	005	Literary Genres	TR 09:30 – 10:45	Sarah Warner
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Many would argue that letter-writing has become an outdated and unnecessary form of communication in the wake of email and text messaging. And yet many authors would disagree, as they interweave notes, letters, and other forms of written communication into their novels, either as the means of communicating information or as the center of the plot itself. Epistolary (or letter-writing) novels implement letters as a way to both communicate with others or with oneself as a form of self-reflection. These letters also often function as a way to process trauma, emotional or otherwise. This course will examine several different types of epistolary novels and their modes of functioning as both a therapeutic form of self-reflection and real communication. Through the reading of these novels, students will evaluate the effectiveness of this mode of writing with a particular emphasis on audience, looking at both the audience within the novel and the student themselves who holds the book in their hands.

## ENGL 211: WOMEN, GENDER, & SEXUALITY

211	001	Thematic Approaches to Literature	TR 12:30 – 1:45	
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**NOTE:** This course counts for the Gender and Sexuality Studies Minor.

## ENGL 211: BLACK LITERATURE & CULTURE

211	002	Thematic Approaches to Literature	TR 11:00 – 12:15	
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Introduction to Black literature and culture through a topic chosen by the instructor. **NOTE:** This course fulfills the Race & Ethnic Studies Requirement.

## ENGL 211: DECOLONIZING INDIGENOUS LITERATURES & CULTURES

211	003	Thematic Approaches to Literature	TR 9:30 – 10:45	
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Introduction to Indigenous literature and culture and to decolonizing practices, through a topic chosen by the instructor. **NOTE:** This course fulfills the Race & Ethnic Studies Requirement.

## ENGL 211: TOXIC MASCULINITY AND POWER

211	004	Thematic Approaches to Literature	MW 1:00 – 2:15	Jahidal Alam
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This class will investigate the effects of masculinity on the characters in the selected Renaissance literary texts reflecting how masculinity is commensurate with power and how it dominates over other characters. Students will see how the idea predominates the actions and decisions of the Kings and other male characters enjoying power with an unfaltering courage and determination. They will also be familiar with the complexities of relations between males and females and see how power shapes and determines those relationships. Students will learn to question the nature of toxic masculinity and the exercise of power through critical readings of the texts. Studying the ideas of masculinity and power in the early modern texts, students will also be given scope to see the relevance of those ideas today. Assignments: Student will write a research paper on any texts/ideas of the class as their final project in addition to 4 response papers, 2 quizzes and occasional forum discussions.

## ENGL 211: THE BLACK FANTASTIC

211	008	Thematic Approaches to Literature	TR 12:30 – 1:45	Julie Clement
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In the genres of the fantastic—fantasy, speculative fiction, horror—writers postulate and readers inhabit worlds possible and impossible. These alternate worlds encourage us to interrogate and even reimagine the “real” world in which we live. In this course, we will explore the ways in which black writers of the fantastic have drawn on black experience, culture, and perspectives to reinvigorate and even rewrite the formulas and tropes of fantastic fiction, deepening our understanding of what the world and the fantastic have been and may become. Authors covered include Samuel R. Delany, Octavia Butler, N. K. Jemisin, Nnedi Okorafor.

## ENGL 211: LITERATURE IN EXILE

211	009	Thematic Approaches to Literature	TR 2:00 – 3:15	Maxwell Gontarek
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This course will be an introduction to literature that centers around the theme of exile. We often consider exile as a subject matter in literature, but exile is also a literal state of being for writers who have been separated from the places they once called home. The literature such writers have produced attends to and contends with histories of genocide, slavery, colonization, political imprisonment, war, displacement, diaspora, and immigration. For some home is a place to return to, for others home is a place to find anew. Many would agree with Nobel Laureate Wole Soyinka that exile is perhaps a place in and of itself. By reading poems, fiction, and nonfiction spanning writers from every continent, we will analyze a global range of social, historical, and aesthetic contexts in which the literature of exile has been created. Together, we will: 1. build a definition of exile that seeks to include a diverse array of forms, 2. consider the nature of relation in and through literature, and 3. work through tough questions such as: Can one be in exile in one's own home? Can exile be enlightening at the same time it keeps one in the dark? Is exile a writer's temperament? Is it possible for a tool of oppression to be repurposed as a tool of liberation? What can marginalized perspectives teach us about our own roles in these systems of power?

## **ENGL 211: SHERLOCK HOLMES, HIS PREDECESSORS, AND HIS PROGENY**

<b>211</b>	<b>010</b>	<b>Thematic Approaches to Literature</b>	<b>ONLINE</b>	<b>Denise Rogers</b>
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This course is fashioned as a “history of the mystery” literature survey which will explore not only Arthur Conan Doyle’s most famous character, but also works by his predecessor, Edgar Allan Poe (C. Auguste Dupin), his contemporaries, Arthur Morrison (Martin Hewitt), Catherine Pirkis (Loveday Brooke), R. Austin Freeman (Dr. Thorndyke), and his successors, Agatha Christie (Hercule Poirot), Raymond Chandler (Phillip Marlowe), Dashiell Hammett (The Continental Op), and Joe Ide (Isiah Quintabe (I.Q.)). Students will learn a bit about the time periods and cultures in which Doyle and his fellow mystery writers lived and worked.

## **ENGL 212: URBAN LEGENDS AS LITERATURE**

<b>212</b>	<b>001</b>	<b>Literature &amp; Other Media</b>	<b>MWF 8:00 – 8:50</b>	<b>Jessica Armendarez</b>
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When you see someone driving at night with no headlights on, what should you do? Has a friend of a friend said that they heard a news report about illegal substances being given out as Halloween candy? The answers to these questions might fall into a category of folklore called the urban legend. The construction of the urban legend has had a profound effect on literature, especially literature of the digital age. This course will trace the codification of urban legends, their spread, and how they made the jump from a mostly word-of-mouth phenomenon to print, film, television, and the internet. We’ll also discuss how the structures of these legends evolved into iterations of digital literature like creepypasta and alternate reality games, and how they are still used to express contemporary cultural anxieties.

## **ENGL 212: VAMPIRE LORE**

<b>212</b>	<b>002</b>	<b>Literature &amp; Other Media</b>	<b>MW 2:30 – 3:45</b>	<b>Kimberly Povloski</b>
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In 1656, in the village of Kringa, a man succumbed to an unidentified illness. Legend says that for 16 years after his death, he rose from the grave to terrorize the village, casting death spells and violently attacking people. Only after an exorcism ritual and the decapitation of his corpse was Jure Grando Alilović, the first vampire ever described by historical records, stopped. In this class, we will trace the history of the vampire from 16<sup>th</sup> century folklore to contemporary pop culture, noting how these monstrous creatures of yore (depicted in the past as shambling undead) became the vampire of today: dangerous, seductive, sometimes sparkly, and usually dressed in leather.

## **ENGL 223: INTRO TO CREATIVE WRITING**

<b>223</b>	<b>all</b>	<b>Intro to Creative Writing</b>	<b>Check schedule for days and times</b>
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Introduction to the forms and concepts of literary creation. The basic elements and compositional principles of fiction, poetry, drama are all treated.

## **ENGL 290: INTRO TO ENGLISH STUDIES**

<b>290</b>	<b>001</b>	<b>Intro to English Studies</b>	<b>TR 12:30 – 1:45</b>	<b>Shelley Ingram</b>
<b>290</b>	<b>002</b>	<b>Intro to English Studies</b>	<b>MW 2:30 – 3:45</b>	<b>Rhonda Berkeley</b>

What is English Studies? In this course, you will learn the basics of working in the various disciplines under the banner of “English,” including literature, folklore, linguistics, creative writing, and professional writing. We will learn how to work with different types of sources, from scholarly journals and databases to social media. You will also learn how to use a range of theoretical approaches to develop a complex research question from an initial topic or problem, and how to use sources to make advanced, original arguments and creative projects. We will address ways of engaging with the broader world of English studies, including potential career paths and various outlets for presenting or publishing your work. This class is meant to introduce you to the wide array of possibilities of work and research in English.

## **ENGL 301: INTRO TO LITERARY STUDIES**

<b>301</b>	<b>001</b>	<b>Intro to Literary Studies</b>	<b>ONLINE</b>	
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## **ENGL 304: VOCABULARY DEVELOPMENT**

<b>304</b>	<b>001</b>	<b>Vocabulary Development</b>	<b>MW 2:30 – 3:45</b>	<b>Michelle Ritter</b>
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## **ENGL 312: SHAKESPEARE**

<b>312</b>	<b>002</b>	<b>Shakespeare</b>	<b>TR 12:30 – 1:45</b>	<b>Jennifer Vaught</b>
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In this course we'll read and discuss Shakespeare's comedies *A Midsummer Night's Dream* and *Twelfth Night*; his history play *Richard III*; his tragedies *Hamlet* and *Macbeth*; and his romance *The Tempest*. Class discussion will include careful, close analysis of Shakespeare's plays in relation to their historical context and the material properties of the theater in Renaissance England. We'll also make use of current, rich resources for analyzing adaptations of Shakespeare's plays on film and in performance at the Globe Theater in London. Requirements for the course are two short papers (4-5 pp. each), a midterm and a final exam, and periodic reading quizzes.

## **ENGL 319: MODERN AND CONTEMPORARY POETRY**

<b>319</b>	<b>001</b>	<b>Modern and Contemporary Poetry</b>	<b>MW 1:00 – 2:15</b>	<b>Henk Rossouw</b>
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In this course you will read, discuss, and write about 20th and 21st century poetry. While most of the poems we will study are in English by poets from the United States or Anglophone countries, we will also study poetry in translation. We will start with contemporary poems whose diction and concerns are most familiar to you, and then gradually work our way backwards in time to 1970s feminist poetry, to the Black Arts Movement in the 1960s, and to the groundbreaking modernist poems of the early 20th century. This course requires no prior knowledge of poetry: New strategies for figuring out how to read, discuss, and write about poetry will be provided. Assigned books will include *Don't Read Poetry*, by Stephanie Burt, and Katherine Acheson's *Writing Essays about Literature*, 2nd edition. All other texts will be PDFs.

## **ENGL 320: MODERN AND CONTEMPORARY FICTION**

<b>320</b>	<b>all</b>	<b>Modern Fiction</b>	<b>Check schedule for dates and times</b>	
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## **ENGL 325: CREATIVE WRITING - FICTION**

325	001	Creative Writing-Fiction	TR 9:30 -10:45	Jessica Alexander
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## **ENGL 326: CREATIVE WRITING - POETRY**

326	001	Creative Writing-Poetry	MW 2:30 – 3:45	Henk Rossouw
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This introductory poetry writing course emphasizes art as a form of play. You'll write new poems by responding to and repurposing techniques from the wide range of poems that I assign: Code-switch languages like Eduardo C. Corral, dwell in a house of possibility like Emily Dickinson, offer startling images like Robin Coste Lewis, extend your syntax like NOLA poet Rickey Laurentiis, subvert the sonnet like Bernadette Mayer or Terrance Hayes, and compose a self-addressed love poem like Ocean Vuong, all while supported by structured workshops and individual feedback. Simply put, you will learn to read creatively so that you write creatively. Most but not all readings will be in PDF; there'll be a couple poetry books to purchase. You'll have an individual conference with your professor to discuss your mid-semester portfolio. Other assignments will include a short essay and a final portfolio of your poems.

## **ENGL 327: CREATIVE WRITING - DRAMA**

327	001	Creative Writing-Drama	ONLINE	Dayana Stetco
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Study of the techniques of writing for the stage and/or screen, with critical analysis of student works. Students not meeting prerequisites may enroll with permission of instructor.

## **ENGL 329: INTRO TO SHORT FORM SCREENWRITING**

329	001	Genres in Creative Writing	MW 1:00 – 2:15	
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## **ENGL 329: ADAPTATION FOR SCREEN**

329	002	Genres in Creative Writing	W 6:00 – 8:50	
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## **ENGL 333: LOUISIANA LITERATURE**

333	001	Louisiana Literature	MW 2:30 – 3:45	Charles Richard
333	002	Louisiana Literature	TR 2:00 – 3:15	Charles Richard

Ancestral and family ties have been an important feature of Louisiana's culture and, naturally, this is reflected in its literature. This semester, we will examine works of prominent Louisiana authors who have taken up questions about how individuals relate to the families and communities to which they belong. Featured authors include Kate Chopin, Ernest Gaines, Tennessee Williams, Robert Olen Butler, and Tim Gautreaux. This is a discussion-driven class, requiring thoughtful reflection on the works we will read.

## ENGL 334: FOLKLORE AND CULTURE

334	001	Folklore and Culture	MW 1:00 – 2:15	John Laudun
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**Digital storytelling** Digital storytelling uses all the possibilities of digital media — text, images, audio, video — to communicate effectively and, most importantly, meaningfully with audiences. It combines the art of traditional storytelling with the tools of modern technology, allowing individuals to share their experiences and ideas with a wider audience. While a lot of materials and tutorials focus on the technology, in this course we will focus on what matters, the story. What makes for a good story? How do stories work? What can we learn from thousands of years of storytelling, and how can we adapt all these things we know about how our brains work and how ideas are embedded in texts in order to tell a story that our audience cannot stop listening to, reading, or watching? This course explores all the fundamentals of storytelling and layers on top some of the fundamentals of media production, from micro-blogging and short videos to long-form writing. By the course's end, students have designed and produced a variety of stories and published them on sites of their choosing and/or design. Course features include guest storytellers, exploration of generative text AI, as well as the usual readings and viewings that make up a university course.

## ENGL 350: YOUNG ADULT LIT AND MEDIA

350	001	Young Adult Lit and Media	ONLNE	Jennifer Geer
350	002	Young Adult Lit and Media	ONLINE	Jennifer Geer

This course will explore the relationships between novels and their film adaptations. It will also cover questions about how to define a young adult text; we'll be reading some novels for children that have been turned into films for young adults and vice versa, as well as novels for adults that have been adapted for young adults in film. As adolescents' entertainment becomes increasingly tied to multimedia forms, scholars, teachers, and parents need to become informed readers of the ways printed stories are adapted into films. Text/film groupings will probably include *The Wizard of Oz/The Wiz*, *Treasure Island/Treasure Planet*, *Coraline*, *Howl's Moving Castle*, *Holes*, and *Emma/Clueless*.

## ENGL 351: INTRODUCTION TO LINGUISTICS

351	all	Intro to Linguistics	Check schedule for days and times
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This course is an introduction to the nature, structure, acquisition and uses of human language. During the course, students will become familiar with different kinds of knowledge that underlie language use and with basic methods and principles of linguistic analysis, in addition to learning about how humans acquire and use language.

## ENGL 352: ENGLISH GRAMMAR & USAGE

352	all	English Grammar & Usage	Check schedule for days and times
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Mechanics and terminology of English grammar including parts of speech, voice, grammatical roles, and basic sentence patterns, with attention paid to usage and other writing conventions such as style and punctuation.

## **ENGL 353: ADVANCED ENGLISH GRAMMAR**

353	001	Advanced English Grammar	TR 3:30 – 4:45	Wilbur Bennett
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## **ENGL 355: ADVANCED WRITING FOR TEACHERS**

355	002	Advanced Writing for Teachers	TR 2:00-3:15	Monica Busby
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## **ENGL 357: ADVANCED WRITING IN BUSINESS**

357	001	Advanced Writing in Business	MW 2:30 – 3:45	
357	002	Advanced Writing in Business	TR 9:30 – 10:45	

## **ENGL 357: ADVANCED WRITING IN BUSINESS (ONLINE)**

357	003	Advanced Writing in Business	ONLINE	Shelly Leroy
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This course is designed primarily for majors and minors in the College of Business. The purpose of this online course is to improve students' skills of research and writing for a business context. They will learn how to customize their writing for particular audiences, purposes, and situations; how to read, analyze, and write good arguments; how to present information in writing and orally; and how to create job search materials.

## **ENGL 359: ADVANCED WRITING IN SOCIAL SCIENCES**

359	002	Advanced Writing in Social Sciences	MW 1:00 – 2:15	Julie Clement
359	003	Advanced Writing in Social Sciences	TR 9:30 – 10:45	

The practice of discipline-specific academic writing, with a focus on rhetorical awareness and critical thinking. Designed primarily for Behavioral Science and Communication majors.

## **ENGL 360: ADVANCED WRITING**

360	all	Advanced Writing	Check schedule for days and times	
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An advanced course in the practice of academic writing, with a focus on rhetorical awareness and critical thinking. May be taught as a discipline-specific course or as a special topics course.

## **ENGL 365: TECHNICAL WRITING**

365	all	Technical Writing	Check schedule for days and times	
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Course in technical communication with an emphasis on practical documents. Recommended for students in technical majors and for students considering careers in technical/Professional writing.

## **ENGL 370: MEDICINE AND DISEASE**

370	001	Special Topics	MW 1:00 – 2:15	Lisa Graley
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English 370 Medicine and Disease/crosslisted with HUMN 300In this course we will examine literature, art, and film dealing with illness and injury and the impulses to heal, cure, and alleviate suffering. We will consider, for instance, "Tolstoy's "The Death of Ivan Ilych," Kafka's "The



Metamorphosis,” and Margaret Edson's play Wit, alongside “doctoring” texts by writer-doctors such as William Carlos Williams and Mikhail Bulgakov. Additionally, we will study paintings by Frida Kahlo, Edvard Munch, and other artists whose work intersects with medicine and disease.

## ENGL 370

370	002	Special Topics	MW 1:00 – 2:15	Ian Kinsella
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## ENGL 370: ASIAN AMERICAN LITERATURE AND FILM

370	004	Special Topics	ONLINE	Randy Gonzales
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The recent surge in anti-Asian hate coincides with increased visibility for Asian Americans in popular media. Increased awareness has not translated to a better understanding of the ethnic and cultural diversity or the complex histories of Asian Americans. This course introduces students to this diverse segment of American society. We will explore a range of Asian American creative works and discuss them within the context of American history and culture. We will read graphic novels like *I Was Their American Dream* (2019) by Malaka Gharib and *Good Talk* (2018) by Mira Jacob; coming-of-age novels like Milton Murayama's *All I'm Asking for is My Body* (1975) and Brian Roley's *American Son* (2001); and Qui Nguyen's play *Vietgone* (2018). We will watch music videos by artist like Ruby Ibarra, MILCK, and Dumbfounded; films like *Better Luck Tomorrow* (2002), *The Namesake* (2006), *Journey from the Fall* (2007), and *Yellow Rose* (2019); and sitcoms like *All-American Girl* (1994) and *Fresh off the Boat* (2015).

## ENGL 371: ETHNIC LITERATURE

371	001	Ethnic Literature	TBD	
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Will be an exciting new course taught by one of our exciting new faculty members! Stay tuned.

**NOTE:** This course fulfills the Race & Ethnic Studies Requirement.

## ENGL 380: LITERATURE BY WOMEN

380	001	Literature by Women	TR 9:30 – 10:45	Lydia Whitt
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**NOTE:** This course counts for the Gender and Sexuality Studies Minor.

## ENGL 381: THE SCRIPTURE AS LITERATURE

381	001	The Scripture as Literature	TR 11:00 – 12:15	Lisa Graley
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In this class, we will explore the literature of several religious traditions through a variety of sacred and literary texts including parts of The Hebrew Bible, The Qur'an, The Epic of Gilgamesh, The Bhagavad Gita, The Gospel of Mark, and the Dhammapada, among others. Students will take a midterm and final and **write two analytical essays. There will be reading quizzes.**

## ENGL 409: DRAMA, THEATRE, METATHEATRE

409	001	Special Topics in Creative Writing	ONLINE	Dayana Stetco
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In this course we will examine dramatic forms and performance practices with an emphasis on self-reflexive, metatheatrical productions (plays-within-plays). We will discuss the interaction between dramatic literature and performance, between the architecture of a play and its (re)presentation on stage. What happens when plays comment on their own structure, when characters exist independently of the actors who portray them, when political interests hide behind the mask of madness, when the asylum becomes the perfect performance space? Here are the plays and playwrights we will discuss: Shakespeare (*Hamlet*); Tom Stoppard (*The Real Inspector Hound*, *The Real Thing*, *The Fifteen Minute Hamlet*, *Rosencrantz and Guildenstern Are Dead*); Luigi Pirandello (*Henry IV*, *Six Characters in Search of An Author*); Thornton Wilder (*Our Town*); Peter Weiss (*Marat/Sade*); Jean Paul Sartre (*Kean*); Friedrich Durrenmatt (*The Physicists*)

## ENGL 410: POETRY

410	001	Advanced Creative Writing Workshop	MW 4:00 – 5:15	Henk Rossouw
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This advanced poetry writing workshop emphasizes the reading and discussion of challenging texts as a source of inspiration. The first half of each class time focuses on assigned readings in poetry and poetics; the second half focuses on structured workshops of new poems. Note: This is a cross-listed course that includes both undergraduates and graduate students. Workshop for graduate students and undergraduates will be distinct and alternate weekly so that feedback will come from peers at the same level. Graduate students will gain supervised experience in creative writing pedagogy by teaching scheduled workshops and a poetry book of their choice. Graded portions include a portfolio of new work and active participation in workshops.

## ENGL 412: ELIZABETHAN AND JACOBAN DRAMA

412	001	Elizabethan and Jacobean Drama	ONLINE	Elizabeth Bobo
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How does one reconcile what has been considered the glorious period of the Golden Age of English Drama with the countless atrocities on which the money to fund that drama relied? One place to start is to acknowledge the domestic and international brutalities of the Elizabethan and Jacobean eras as the principal contexts in which to analyze the literature. Do these plays either uphold or subvert established customs, laws, and expectations of the dominant group? Some concerns seem unique to the period: absolute monarchy without political representation, God-given hierarchy among genders, ethnicities, and rank, and the universality of Anglican or Protestant theology. However, many concerns continue to be relevant today: national chauvinism, xenophobia and ethnic justifications of oppression, *patriarchal domination*, *toxic masculinity*, domestic violence, dysfunctional families, *bloody murder*, *revenge*, insanity, socially transgressive sexuality, gender bending, infertility, hyper-fertility, metatheatrical, and *selling one's soul to the devil*. Film adaptations and video-recorded live performances provide accessible introductions to texts by three major figures: Christopher Marlowe, Ben Jonson, and Thomas Middleton. Works by these three authors will be contextualized generically through the tragedies and comedies of John Webster and William Shakespeare. Additionally, students will have the opportunity to read one of the earliest woman-

authored English plays, *The Tragedy of Mariam, the Fair Queen of the Jews* and early modern representations of Muslims in Robert Daborne's *A Christian Turned Turk*. Students submit weekly worksheets, participate in video discussion forums, take quizzes, do research, take two exams with exam essays, and write two papers based on original research in EEBO: Early English Books Database. **NOTE:** This course fulfills the Pre-1800s requirement

## ENGL 432: AMERICAN FOLKLORE

432	001	American Folklore	M 2:30 – 3:45	John Laudun
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The social transmission of knowledge is central to culture and to science, but the transmission process pays little heed to its contents, often placing more value on who shares as opposed to what is shared. The study of legends takes us increasingly online, but spillage from one arena to another is common, since social networks often bridge the gaps. America in Legends Online and Off introduces participants to the study of vernacular cultures. As an advanced course for undergraduates and a foundational course for graduate students, it attempts to address materials and dynamics in terms of rhetorical effectiveness, literary/generic structure, and cultural history. The theory used in this course is a mixture of folklore studies, information science, cultural studies, and network studies. The objects of study are those forms of cultural expression that pass through offline and online social networks. The goal of this course is to examine those materials as texts in and of themselves and to understand the sources, both structural and referential, upon which they draw. Social media is broadly imagined here: the course highlights that all media, first, have always been social, and that, second, the social world has always been mediated.

## ENGL 435: MOBY-DICK

435	001	American Literature, 1865-1914	MW 2:30 – 3:45	Maria Seger
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“Call me Ishmael,” *Moby-Dick; or, The Whale* (1851) famously begins, and from there, it takes readers on a fascinating and perplexing journey pursuing the notorious titular white whale. While it’s often been discussed as a novel of Captain Ahab’s revenge or madness, this (quite literally) monstrous text presents readers with so much more. Together, we’ll grapple with some of life’s most complex historical and philosophical questions: questions of knowledge, truth, and perception; of racial and sexual identity; of the potentials and limits of human agency; of slavery and colonialism; of humans’ relationship to the natural world, among others. If you’ve always wanted to read *Moby-Dick* but haven’t had the opportunity (or the fortitude), now’s your chance! Across the course of the semester, we’ll examine Herman Melville’s magnum opus—the one novel William Faulkner said he wished he had written—through a variety of methodological lenses to glean the work of literary and cultural studies criticism in the twenty-first century. **NOTE:** This course meets the Major Figures requirement.

## ENGL 455: CONSTRUCTION GRAMMAR

455	004	Topics in Linguistics	M 6:00 – 8:50	Clai Rice
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This course will explore an approach to natural language that models the human language faculty as an inventory of form-meaning pairings called “constructions.” Examples of constructions include

words (untestable), idioms (X take Y for granted), sentences (The more the merrier), and discourse-implicated structures (let alone). Since Chomsky first introduced the Transformational Grammar in 1957, formal analysis of language has insisted on a strict separation of syntax from meaning. As a result, linguistic phenomena that cannot be described well by compositional semantics have been largely shunted off into the lexicon, where they are explained as structures whose meanings are remembered unsystematically. Construction Grammar asks if it isn't possible to account for the whole of a speaker's competence using only a lightly organized version of the lexicon, the form-meaning pairings of the classical Saussurean sign. Focusing on English, we will examine features of language that have been successfully described using constructions. Construction Grammar aims to be compatible with known features of human behavior more generally, so we will explore some implications of Construction Grammar for language processing, 1st and 2nd language acquisition, sociolinguistic variation, and language change. In addition, Construction Grammar is a functionalist or usage-based approach to language, so we will learn to use two important tools for gathering and studying natural language data: the family of language corpora and interface maintained by Mark Davies at English-corpora.org, and Charles Fillmore's vast database of manually annotated word meanings, FrameNet. The course will be run like a seminar, with students reporting on the reading and how they have applied it to a linguistic construction network they have chosen to study. Grades will be based on presentations and several homework sets, as well as a final project. The textbook will be Hoffmann's *Construction Grammar* (Cambridge, 2022). Prior coursework in English grammar or Linguistics is essential.

## ENGL 460: CHILDREN'S LIT AND FILM ADAPTATION

460	001	Themes & Issues in Children	MW 2:30 – 3:45	Jennifer Geer
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This course will explore the relationships between children's/young adult stories and their film adaptations. As children's and adolescents' entertainment becomes increasingly tied to multimedia forms, scholars, teachers, and parents need to become informed readers of the ways printed novels and tales are adapted into films. Some questions we'll be asking in this class include: How do the requirements and conventions of different media affect the ways stories are told? How might those different forms affect reader/viewer response to these stories? What happens when a novel or tale is adapted for the needs of an audience in a different time, place, or nation? What might these differences tell us about changing views of childhood and adolescence? Text/film groupings will probably include *The Princess and the Frog*; *Treasure Island/Treasure Planet*; *Coraline*; *Howl's Moving Castle*; *Holes*; *Are You There, God? It's Me, Margaret*, and *Emma/Clueless*.

## ENGL 463: PROFESSIONAL WRITING PRACTICUM

463	001	Professional Writing Practicum		Shelly LeRoy
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*This course is required for students in the professional writing concentration, but all English majors are encouraged to complete an internship before graduation.* In this course students practice their technical and professional writing skills through an internship with an on- or off-campus organization. Permission from the instructor is required to register for the course, and students are required to contact the instructor the semester before starting the internship, so that they have time to find an appropriate position for course credit and to prepare for an interview. To earn the

required 3 credit hours, students must work at least 45 hours at their internship. At the end of their experience, they produce a portfolio that includes examples of the work completed over the course of the semester, a revised resume, and a reflective essay. **Restriction:** Permission of instructor required. May be repeated for credit up to 6 hours. Interested students must contact Shelly Leroy at shelly.leroy@louisiana.edu before attempting to register for this course.

## **ENGL 472: PROFESSIONAL WRITING**

<b>472 001</b>	<b>Professional Writing</b>	<b>ONLINE</b>	<b>Taylor Clement</b>
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This online course is designed to help you develop your professional writing skills and prepare you for the job market. Through a combination of lectures, exercises, and projects, you will learn the fundamental elements of writing, including style, tone, voice, and structure. The course will provide you with practical tools and techniques for improving your writing in a range of genres. By the end of the course, you will have a thorough understanding of the principles of professional writing and the ability to produce clear, concise, and effective documents in a variety of formats.

## **ENGL 473: PROFESSIONAL EDITING**

<b>473 001</b>	<b>Professional Editing</b>	<b>ONLINE</b>	<b>Taylor Clement</b>
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This online course is designed to help you improve your editing skills and gain the knowledge and techniques necessary to become an editor. Through a combination of lectures, assignments, and projects, you will learn the principles and best practices of editing written text. You will learn about grammar, style, clarity, accuracy, and ethics in editing, as well as an introduction to the tools and technologies used in modern editing. By the end of the course, you will have a comprehensive understanding of the editing process and the ability to apply your skills in a professional setting.

## **ENGL 480: PROFESSIONAL DESIGN STUDIO I**

<b>480 001</b>	<b>Professional Design Studio I</b>		<b>Taylor Clement</b>
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This 1-credit course is for students pursuing a concentration in professional writing. ENGL 480 prepares you to get the most out of your professional writing courses and to develop the skills and competencies necessary to create a professional portfolio. In this course you will plan your online professional writing portfolio and develop a strategy to take advantage of the writing opportunities available to students. The course is required in order to take ENGL 481: Professional Design Studio II (2 credits) as a senior seminar.

## **ENGL 481: PROFESSIONAL DESIGN STUDIO II**

<b>481 001</b>	<b>Professional Design Studio II</b>	<b>W 11:00 – 12:50</b>	<b>Taylor Clement</b>
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This 2-credit course is the capstone course for students pursuing a concentration in professional writing. ENGL 481 prepares you to enter professional writing careers. In this course you will finalize your online professional writing portfolio and complete projects that prepare you for writing careers.

## ENGL 484: FEMINIST LITERARY CRITICISM

484 001	Feminist Literary Criticism	TR 12:30 – 1:45pm	Yung-Hsing Wu
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To say that feminist theory has had an impact on literary and cultural studies — not to mention on adjacent disciplines like folklore studies, history, sociology, anthropology, communication and media studies — is, to put it bluntly, to say nothing. Feminist thinking is a given, one of these things everyone just knows. Obvious. A certainty. That, of course, is not true. Feminist practices for considering texts and artifacts differ widely — and wildly. One feminist's celebration of a female protagonist who revels in her sexuality might strike another feminist as hopelessly beholden to the sexual commodification of women. Another feminist's enthusiasm for *The Help* and its focus on Black women's lives and histories might make another feminist mutter under her breath that the white savior complex is alive and well. In still another scenario, one feminist thinks anything Sigmund Freud wrote about women is sexist, full-stop, while her colleague argues that Freud's account of femininity, while sexist, is also a compelling snapshot of the social construction of femininity. Yet another, a huge fan of all things Harry Potter, including its diverse(ish) representation of femininity, is broken-hearted and angry at J.K. Rowling's comments about trans-women. I could go on and on, but my point in raising these examples is to make clear that feminist thinking about literature and culture is as conflicted as it is forceful. In this course we will make a start on the feminist theory and criticism that since the mid-1970s has altered the face of literary and cultural studies and undergone its own alterations when other theoretical and critical developments have posed uncomfortable challenges. My plan is to couple "feminism" with a series of go-to concepts in literary and cultural studies to suggest what that coupling has produced. We'll likely think about feminism and authorship, since feminist thinking has had a lot to say about what it means to define a writer by sex or gender. It's likely, too, that we'll track feminist thinking's shifting relationships with genre, from its infiltration of science fiction to its uneasy consideration of romance. And we'll probably examine the relationship between feminist thinking and ideology, for this thinking has been at the heart of debates about the possibility of resistance (and/or inevitable complicity). Most of our reading will be in feminist theory and criticism, with case studies in short fiction and other media forms. Here's my anti-imposter syndrome bit: I am not expecting students to have any familiarity with feminist theory or criticism, whether you are an undergraduate or graduate student. The work will consist of weekly short responses, one short paper, one presentation, and one longer paper. **NOTE:** This course meets the Literary Criticism requirement

## ENGL 490: SENIOR SEMINAR

490 001	Senior Seminar	TR 2:00 – 3:15	
490 002	Senior Seminar	TR 2:00 – 3:15	

This course serves as the capstone for advanced undergraduate students majoring in English, giving you the opportunity to develop your research skills to your fullest potential and apply your knowledge of the methods and content of one or more of the various scholarly disciplines housed in English—including literature and culture, folklore, rhetoric and composition, and linguistics—in a semester-long research project. In this course, we'll investigate and perhaps even rethink what it means to "do research" in humanities disciplines, understanding research as a process of knowledge production that builds on and responds to ongoing conversations in our disciplines

using carefully-selected methods. Your capstone research projects will be thoughtfully and intentionally designed and executed not only through reading and writing but also through learning to: conceptualize problems in our disciplines; pose research questions about our topics; situate ourselves in relevant scholarly conversations; and choose and implement relevant methods for gathering and interpreting evidence. In generating our capstone research projects, we'll come to identify academic writing as a continual process of reading, thinking, writing, and revision.

## **ENGL 496: JANE AUSTEN**

<b>496 001</b>	<b>Major Literary Figures</b>	<b>TR 12:30 – 1:45</b>	<b>Leah Orr</b>
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Are you an Austen fan? Or have you always wondered what all the fuss was about? In this course, we will examine the writings of Jane Austen in her historical context to see what inspired her, how she was read in her own time, and why she remains such an important figure in the history of British literature. Readings will include novels by Austen and other writers from her time, including one of her favorite writers, the Gothic novelist Ann Radcliffe, and the early English feminist Mary Wollstonecraft. We will discuss Austen's place in the wider world of her time, major themes of her work, the life of a woman writer at the turn of the nineteenth century, and Austen's innovations in fictional technique, among other topics. If you are an undergraduate student, this course counts as a pre-1800 OR a Major Figures course. If you are a graduate student, this course counts as either eighteenth-century British OR nineteenth-century British (BL3 or BL4), depending on the subject of your final research paper. **NOTE:** This course meets the Major Figures requirement. **NOTE:** This course meets the pre-1800s requirement.