

# Spring 2022

## 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	TR 11:00 – 12:15	Rhonda Berkeley
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Poetry and Self is a course that examines the internal dynamics of the poem and explores the relationship between poetry and the “Self.” The first half of the semester students will entertain the poem and its intricacies. The second half of the semester our focus shifts to the intersection of poetry and Self, to reveal the “poetic Self.” English 210 will cover a variety of poems from disparate time periods and psychological theories from Sigmund Freud, Anna Freud, Carl Jung, Jacques Lacan, D.W. Winnicott, Julia Kristeva, etc. In-class exercises, creative papers, and formal papers will be assigned.

## ENGL 210: GREEK TRAGEDY AND MODERN ADAPTATION

210	002	Literary Genres	MWF 11:00 – 11:50	Daniel Breithaupt
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An exploration of some of the most significant works of Greek Tragedy -Aeschylus' *Agamemnon*, Sophocles' *Antigone*, Euripides' *The Bacchae* - and their modern counterparts, focusing on political, social, and cultural changes brought about by modernity.

## ENGL 210: VICTORIAN DEATH LITERATURE

210	004	Literary Genres	TR 9:30 – 10:45	Couri Johnson
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Have you ever wondered from where the widow, all in black, who haunts our horror movies hails from? Or what about society's fixation on serial killers? Why and when did isolation in a grand old country home become so terrifying, yet exciting? Perhaps your answers lie in what historians call the Victorian “cult of death” and the pervasive art and practices created therein. With a mourning Queen, high mortality rates, death-photography, the world's first sensationalized serial killer, and extensive, costly and fashionable rules for grieving, death became a point of fixation, and in many ways, beauty. It permeated the culture, and especially the literature both within the U.K. and abroad. Emotional death bed scenes became common place, frightening penny-dreadfuls and supernatural threats flooded the London literary scene, and lone women faced their morality in isolated spaces with men both monstrous and sentimental. This course will examine the historical attitudes and practices concerning death during the Victorian era, and how it influenced Victorian Literature, looking at the work of Alfred Tennyson, Oscar Wilde, Emily Bronte, Charles Dickens, Bram Stoker, and George Elliot, among others.

## ENGL 210: ANCIENT AND MODERN SUPERPOWERS

210	007	Literary Genres	TR 8:00 – 9:15	Nicholas Marino
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It is often said that America is the New Rome. Both nations rejected absolute monarchy for a constitutional republic. Both empires relied on militaristic might expanding out from the home continent to the farthest reaches of the known world. Both nations had to separate themselves from their cultural predecessors (the British for the USA, the Greeks and Etruscans for the Romans). Furthermore, as both nations grew, they became more diverse racially, religiously, and culturally. Perhaps the most apt literary genre for such superpowers is the epic, which J.A. Cuddon defines as “a long narrative poem, on a grand scale, about the deeds of warriors and heroes.” This course will focus on the Latin language epics of the Romans (read in translation), composed from the 1<sup>st</sup> century BC to the 1<sup>st</sup> century AD, during the transition from the Roman Republic to the Roman Empire. Situated from the perspective of what it means to be the citizen or resident

of a superpower nation, this course will attempt to draw parallels between ancient epics and contemporary political realities.

## ENGL 210: IDENTITY, BOUNDARIES, AND THE SHORT STORY COLLECTION

210	009	Literary Genres	MW 1:00 – 2:15	Chrystyn Albarado
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The short story and the novel are often compared to each other, and most readers are likely to lean in one direction or the other. However, each genre has different strengths related to its distinct identity. But what happens when the boundaries between those identities become blurred or even collapse? Perhaps the result inspires growth in the reader, or perhaps the result is a fiery ball of disaster. Perhaps, just as when the boundaries of people's identities become blurred or collapse, it's a mix of both. In this course, we will focus on multiple short story collections, each composed by an individual author. These authors—from China, Colombia, Nigeria, Peru, and the US—show the complexities of being an insider, being an outsider, and being in the liminal space in between. In order to understand the complexities of these positions, we will discuss how these positions are created, how the “boundaries”—literal and figurative, concrete and symbolic—are formed and governed, and how they shape identity. Finally, we will consider the effectiveness of the collapse of genre boundaries by each author and whether this collapse demonstrates the social action of these texts, what Carolyn Miller defines as genre.

## ENGL 211: WOMEN WRITERS AND EDUCATION

211	001	Thematic Approaches to Literature	TR 9:30 – 10:45	Laurel Ryan
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**Women Writers and Education.** What constitutes a good education? Who has access to education? How does education enable and perpetuate patriarchal, social, economic, and cultural hierarchies? How can education help to break down those hierarchies? Women writers have always been interested in education as a means to promote their interests, access cultural and economic power, and influence the next generation. This course surveys women writers around the world writing about the topic of education from the eighteenth to the twenty-first centuries. Through reading poetry and prose by women and nonbinary writers on the theme of education, this course will also introduce students to the history of women's literature and to the techniques of close reading and interpretation that are common to all literary study.

**NOTE:** This course counts for the Gender and Sexuality Studies Minor.

## ENGL 211: BLACK LITERATURE AND CULTURE

211	002	Thematic Approaches to Literature	TR 2:00 – 3:15	Queen Kanu
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This course explores the thematic preoccupations of Displacement from a variety of perspectives – migration, identity, and culture. We will look at various literary productions (poetry, drama, fiction, nonfiction, film), and how these influence the post-colonial writings and interpretation of contemporary African American literary productions. Starting from the Black Arts Era (1960-1975) to the present day, materials will be drawn from the works of Amiri Baraka, Gwendolyn Brookes, Maya Angelou, Colson Whitehead, Walter Mosley and Alice Walker. Over the course of the semester, we will consider how these texts shape our conception of race and identity and more importantly, how they challenge our understanding of these concepts. **NOTE:** This course fulfills the Race & Ethnic Studies Requirement. This course counts for the Black and African Diaspora Studies Minor

## ENGL 211: TERRA FORMS: SCI-FI AND ENVIRONMENTALISM

211	006	Thematic Approaches to Literature	TR 12:30 – 1:45	Julie Clement
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From alien environments to human-induced climate change, writers of science fiction have often explored the ecological challenges humans could face here on Earth and on other planets. Immerse yourself in some of their visions. Discover what fictional lives lived on water worlds, desert worlds, and worlds riven by ecological disaster can teach us about surviving and thriving. Works covered include J. G. Ballard's *The Drowned World*, Frank Herbert's *Dune*, Octavia Butler's *Parable of the Sower* and the film *The Martian*.

## ENGL 211: LITERATURE OF THE LIVING DEAD

211	007	Thematic Approaches to Literature	MW 1:00 – 2:15	Rachel Ewing
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This course introduces students to the critical analysis of American literature dealing the theme of undeadness, or living death. We will trace the evolution of zombification over time, exploring themes of consumption, cannibalism, contagion, and mind control in texts from the nineteenth century to the present day. Through analysis of fiction, poetry, film, comics, and other media, we will investigate the ways these texts speak to American social and historical realities as well as individual anxieties about identity. In considering how authors and filmmakers have employed the undead, you will engage in complex inquiries into our cultural definitions of humanity, or what it means to be truly alive.

## ENGL 211: SHERLOCK HOLMES

211	010	Thematic Approaches to Literature	Online	Denise Rogers
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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. Assignments: Reading, quizzes, online discussions, glossary building, peer review, one short paper, and a final essay. Most texts are in the public domain and are provided to the student online, with the exception of *The Murder of Roger Ackroyd* and Joe Ide's *I.Q.*

## ENGL 212: THE HORROR: WOMEN AND THE GOTHIC

212	001	Literature and Other Media	MWF 10:00 – 10:50	Kyrsten Householder
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The macabre, horror, and romance! Gothic stories have drawn readers to them for centuries, and they continue to delight readers and viewers with their supernatural tales and romantic plots. Mary Shelley asks, "Am I to be thought the only criminal, when all humankind sinned against me?," and this course will seek to explore humankind as created by women and about them. Women have played an extensive role within the various plots of the gothic and this class will explore them all. This course will discuss the role gender plays within this expansive genre as well as analyze the intersection of gender with race, class, sexuality, ethnicity, and more. We'll journey from the advent of the gothic novel to the present examining the shift in how writers and film makers have portrayed female characters in the gothic. Just as Van Helsing seeks to

solve the curse of Dracula, this course will allow you to collect evidence in order to solve the horrors of this terrifying genre.

## **ENGL 212: POST-INTERNET FICTION**

<b>212 002</b>	<b>Literature and Other Media</b>	<b>MW 2:30 – 3:45</b>	<b>Joseph Worthen</b>
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Since the end of the 20<sup>th</sup> century, the internet has developed into a mass medium more ubiquitous than television, a centralized archive more complete than physical library or museum, and an unprecedented platform for instantaneous interpersonal communication. Almost overnight the medium of the novel (which was still grappling with the advent and implications of television) was faced with the challenge of representing the internet, and perhaps worse, meditating on its significance to mankind. In this course we will chart the effect the internet has had on the world of books and, inversely, the many ways by which the ethos of fiction has come to shape the online project.

## **ENGL 212: FANTASTIC ARCHITECTURES IN FICTION**

<b>212 003</b>	<b>Literature and Other Media</b>	<b>MWF 12:00 – 12:50</b>	<b>Andrew Selcer</b>
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This course explores weird and fantastic spaces, cities, and architectures in fiction. We will explore several conceptions of what literary architecture and space are and how they function, asking such questions as when and how does a building, structure, or space become more than just setting and integral to narrative? We will explore architecture as dwelling place, edifice, labyrinth, prison, and memory palace while interrogating the genre of the fantastic from the gothic to the postmodern. Authors read may include Horace Walpole, Edgar Allan Poe, Franz Kafka, Jorge Luis Borges, Mervyn Peake, and Italo Calvino.

## **ENGL 212: SCIENCE FICTION ADAPTATIONS**

<b>212 004</b>	<b>Literature and Other Media</b>	<b>TR 8:00 – 9:15</b>	<b>Ali Unal</b>
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In this course, we are going to build a bridge between literature and cinema by studying science fiction short stories and their film adaptations. While investigating different storytelling methods of these two disciplines, we will also construct a comprehensive grammar and vocabulary with which to discuss movies and stories.

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

<b>223 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: INTRODUCTION TO ENGLISH STUDIES**

<b>290 001</b>	<b>Introduction to English Studies</b>	<b>MWF 10:00 – 10:50</b>	<b>Joshua Capps</b>
<b>290 002</b>	<b>Introduction to English Studies</b>	<b>TR 12:30 – 1:45</b>	<b>Rhonda Berkeley</b>

Disciplines, theories, tools, and methods. Writing intensive focus on integrating basics of research and analysis. Includes literature, folklore, linguistics, creative writing, and professional writing.

## ENGL 304: VOCABULARY DEVELOPMENT

304	001	Vocabulary Development	MW 1:00 – 2:15	Joan Stear
304	002	Vocabulary Development	TR 12:30 – 1:45	Joan Stear

Thorough analysis of word building, involving a complete examination of English morphology and etymology, stressing Greek, Latin, and native affixes. Designed for general vocabulary enrichment.

## ENGL 312: SHAKESPEARE

312	001	Shakespeare	TR 11:00 – 12:15	Jennifer Vaught
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In this course we'll read and discuss Shakespeare's comedies *The Taming of the Shrew*, *As You Like It*, and *Twelfth Night*; his history play *Henry IV, Part One*; his tragedies *King Lear* and *Macbeth*; and selected *Sonnets*. 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 320: MODERN FICTION

320	001	Modern Fiction	MW 1:00 - 2:15	Lydia Whitt
320	002	Modern Fiction	MW 2:30 - 3:45	Lydia Whitt
320	006	Modern Fiction	TR 9:30 – 10:45	Yung-Hsing Wu

Studies in diversity of twentieth and twenty-first century fiction in English and in translation.

## ENGL 325: WRITING FICTION

325	001	Creative Writing-Fiction	MW 1:00 – 2:15	Jessica Alexander
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This course explores techniques for building evocative settings, compelling characters, suspenseful narratives, and (un)believable worlds through the study of various flash-genres. Because flash fiction is a narrative microcosm, it provides the ideal medium through which to study the mechanics of story, sentence by sentence. Students will read and reproduce flash fictions in the following genres: horror, speculative, crime, and psychological realism. We will ask: how do we know what genre we're reading, how does a writer signal this, what are the conventions of a particular genre, and how do narrative conventions and themes vary between these genres? Students will have weekly flash workshops in small groups and submit a flash fiction portfolio at the end of each unit.

## ENGL 327: WRITING DRAMA

327	001	Creative Writing-Drama	MW 2:30 – 3:45	Dayana Stetco
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Study of the techniques of writing for the stage and/or screen, with critical analysis of student works.

## ENGL 333: LOUISIANA LITERATURE

333	001	Louisiana Literature	TR 11:00 – 12:15	Charles Richard
333	002	Louisiana Literature	MW 2:30 – 3:45	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**

<b>334</b>	<b>001</b>	<b>Folklore and Culture</b>	<b>MW 1:00 – 2:15</b>	<b>Claiborne Rice</b>
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The term "folklore" might conjure images of dusty collections of old German fairy tales or Anglo-Saxon riddles, but in truth, folklore is all around us. This class will examine the many variety of ways that culture appears in our daily lives. Most of the texture of our everyday living finds its expression in the things we tell and show one another, whether they are images from media or stories about last night's dinner. We will learn about folklore by reading critical texts from folklorists as well as collecting our own examples and sharing them with each other. The course grade will be based on short written responses, collection projects, and two tests.

## **ENGL 351: INTRODUCTION TO LINGUISTICS**

<b>351</b>	<b>all</b>	<b>Intro to Linguistics</b>	<b>Check schedule for days and times</b>	
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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**

<b>352</b>	<b>all</b>	<b>English Grammar &amp; Usage</b>	<b>Check schedule for days and times</b>	
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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 355: ADVANCED WRITING FOR TEACHERS**

<b>355</b>	<b>001</b>	<b>Advanced Writing for Teachers</b>	<b>TR 12:30-1:45</b>	<b>Monica Busby</b>
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Study and practice of composition, rhetoric, and critical thinking through the use of the writing process. For students who plan to teach at the secondary school level.

## **ENGL 357: ADVANCED WRITING FOR BUSINESS**

<b>357</b>	<b>002</b>	<b>Advanced Writing for Business</b>	<b>TR 9:30 – 10:45</b>	<b>Sheri Lazare</b>
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The practice of academic writing, with a focus on business communication, rhetorical awareness, and critical thinking. Designed for students interested in the field of business.

## **ENGL 357 ONLINE: ADVANCED WRITING FOR BUSINESS**

<b>357</b>	<b>003</b>	<b>Advanced Writing for Business</b>	<b>ONLINE</b>	<b>Shelly LeRoy</b>
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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. This class will NOT meet face-to-face and will be conducted 100% asynchronously. Strong Recommendation: Students should be majoring or minoring in a field in the College of Business.

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

<b>359</b>	<b>001</b>	<b>Adv Writing in the Social Sciences</b>	<b>MW 1:00 – 2:15</b>	<b>Julie Clement</b>
<b>359</b>	<b>002</b>	<b>Adv Writing in the Social Sciences</b>	<b>TR 11:00 – 12:15</b>	<b>Julie Clement</b>

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**

<b>360</b>	<b>all</b>	<b>Advanced Writing</b>	<b>Check schedule for days and times</b>	
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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.

## **ENGL 365: TECHNICAL WRITING**

<b>365</b>	<b>all</b>	<b>Technical Writing</b>	<b>Check schedule for days and times</b>	
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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 366: HONORS TECHNICAL WRITING**

<b>366</b>	<b>001</b>	<b>Honors: Technical Writing</b>	<b>ONLINE</b>	<b>Taylor Clement</b>
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This online course prepares students for future workplace writing situations. Students will learn to write and design practical documents in a range of genres.

## **ENGL 370: FRENCH LOVE STORIES**

<b>370</b>	<b>001</b>	<b>Special Topics in Lit and/or Media Art</b>	<b>TR 2:00 – 3:15</b>	<b>Gaetan Brulotte</b>
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Romantic and passionate love is not a natural given of the human condition, it is a cultural phenomenon that has been created in the early stages of civilization and has become a universal concern of mankind. The course will focus on the substantial French contribution to the evolution of love throughout the centuries. Students will get to know the most famous love stories of all times that have inspired literary masterpieces and fairy tales as well as great artists, folk songs and crafts, musicians, and filmmakers. They will become familiar with unsuspected issues related to love and will get to understand how this powerful feeling created enduring myths that were among the great seminal ideas of the Western world.

## ENGL 370: 1922 IN LITERATURE, ART, & MUSIC

370	002	Special Topics in Lit and/or Media Art	MW 1:00 – 2:15	Lisa Graley
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The year 1922 saw the publication of James Joyce's *Ulysses* and T.S. Eliot's *The Waste Land*, the "twin towers at the beginning of modernist literature," according to writer Kevin Jackson in his book *1922: Constellation of Genius*. While the two publications caused a stir, other noteworthy creative works came to light that year, as well, with artists and writers attempting to address the Great War, the 1918 pandemic, and, at least, in the U.S., racial inequality. Now, a hundred years later, this class will treat 1922 as a Time Capsule of literary and artistic achievement and struggle. We'll read texts like Virginia Woolf's *Jacob's Room* (1922), Isaac Rosenberg's *War Poems* (1922), Claude McKay's *Harlem Shadows* (1922), James Weldon Johnson's anthology *The Book of American Negro Poetry* (1922), and stories of the year by Katherine Mansfield, Willa Cather, and F. Scott Fitzgerald. Additionally, we'll listen to 1922 hits of the Jazz Age, consider work from Harlem Renaissance artists, Dadaists, Expressionists and others. We'll even view a couple of famous "silent" films from the year. And, yes, we'll take a good look at *Ulysses* and *The Waste Land*. Students will be expected to read, take reading quizzes, present research, write, and take a final exam.

## ENGL 370/ MIA 340: SHORT FORM SCREENWRITING

370	003	Special Topics in Lit and/or Media Art	MW 1:00 – 2:15	Joshua Capps
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This course is designed to introduce MIA majors and ENG majors (or potential majors) to the discipline of screenwriting, including terms, forms, and theories. Students will learn the fundamentals of screenwriting and will critically analyze multiple works, both on the page and on the screen. Students will be responsible for -- short response papers, a collected journal of screenwriting exercises, and ONE short (7-10 page) original script

## ENGL 370/MIA 342: SHORT FORM SCREENWRITING

370	004	Special Topics in Lit and/or Media Art	MW 2:30 – 3:45	Joshua Capps
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This course is designed as a continuation for MIA majors and an investigation for ENGL majors (or potential majors) as to discipline of crafting short-form screenplays, including terms, forms, and theories. Students will be responsible for a collected journal of screenwriting exercises and TWO short form (5-7 page) original scripts

## ENGL 370: ASIAN AMERICAN LIT & FILM crosslisted with HUMN 300

370	006	Special Topics in Lit and/or Media Art	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). **NOTE:** This course fulfills the Race & Ethnic Studies requirement.

## **ENGL 371: POLICING BLACKNESS IN FILM** crosslisted with HUMN 300

371	001	Intro to Ethnic Literatures	TR 2:00 – 3:15	Maria Seger
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This course explores how contemporary films—such as *BlacKkKlansman* (2018), *Blindspotting* (2018), *The Hate U Give* (2018), and *Queen & Slim* (2019), among others—stage the policing of Blackness. In a moment of heightened attention to the police murder of Black people due in part to the often voyeuristic consumption of spectacularized videos of violence, contemporary filmmakers have responded by harnessing the very same medium to levy critiques of the police state. Throughout this course, we'll engage critical terms from film studies to describe image and sound, and we'll discuss a variety of theoretical approaches to race and cinema from Afropessimism, Black Marxism, critical ethnic studies, critical prison studies, and surveillance studies. To understand the cultural work of policing Blackness on screen, we'll also locate film narratives in historical context, investigating the policing of Black people from antebellum slavery through the rise of the prison-industrial complex alongside sustained and powerful Black resistance, such as the contemporary movement for Black lives. **NOTE:** This course fulfills the Race & Ethnic Studies requirement. This course counts for the Black and African Diaspora Studies Minor

## **ENGL 373: QUEER LITERATURE, MEDIA, AND CULTURE**

373	001	Queer Literature, Media, and Culture	MW 1:00 – 2:15	David Squires
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This course will be organized into two major units. The first will serve as an introduction to queer theory by concentrating on its foundational concepts. We will then use that theory to better understand a few exemplary queer literary works. The second half will focus on popular culture. We will extend the reach of queer theory to investigate the assumptions of seemingly normative cultural texts, then finish the semester by exploring queer cultural products, from pornographic zines to popular television shows. Students will be expected to participate in discussion, write informal reading responses, and complete two major projects (one for each unit).

## **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 texts including parts of *The Hebrew Bible*, *The Qur'an*, *The Epic of Gilgamesh*, *The Bhagavad Gita*, *The Gospel of Mark*, and the *Buddhacharita*, among others. Students will take a midterm and final and write two analytical essays. There will be reading quizzes.

## **ENGL 405: HISTORY OF THE ENGLISH LANGUAGE**

405	001	History of the English Language	TR 11:00 – 12:15	Michael Kightley
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This course will trace how the English language has grown and changed from its early origins up to the present day. We'll see how changes in our language from over a thousand years ago still show up in words and sentence structures you use every day, and we'll learn the reasons behind any number of the delightfully bizarre features of our strange language. Ever wonder why the plural of *mouse* isn't *mouses*?

And what's with all those Renaissance poets rhyming *love* with *move* or *prove*? And don't get me started *about* the whole Canadian *about* thing! We will begin with the Proto-Indo-European roots of the language, and then move progressively through its four main linguistic periods (Old English, Middle English, Early Modern English, and Present Day Englishes), exploring each from historical, technical/linguistic, and literary/cultural perspectives. This course is designed to be useful not only for linguistics students, but also for students interested in any given cultural period: understanding where the English language comes from and how it functioned at each of its stages will provide you with a much fuller appreciation of your period(s) and area(s) of interest. Evaluation will primarily be through tests, a final exam, and a short paper. No prior linguistics training needed.

## ENGL 410: ADVANCED CREATIVE WRITING WORKSHOP: POETRY

410	001	Advanced Creative Writing Workshop	R 3:30 – 6:20	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 undergraduates will be led by the professor and then, as the semester progresses, by graduate students. In turn, graduate students will gain experience in creative writing pedagogy. Assigned texts will comprise free online books from the library's digital collection and PDFs. Graded portions include a portfolio of new work, participation in workshops and groupwork, as well as a short poetics essay. THIS IS A HYBRID COURSE: 50-99% ONLINE.

## ENGL 414: MILTON, WHITENESS, AND THE COLONIAL IMPERATIVE

414	001	Milton	Online	Elizabeth Bobo
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The initial promotion and canonization of John Milton and his literary works occurred in the seventeenth and eighteenth centuries when European nations were contending for dominance in colonial ventures. Concomitantly, ideas of whiteness were being established as normative, and both social developments were considered ordained by God. Milton's epic *Paradise Lost* helped connect the Biblical imperative to increase, multiply, and civilize the Earth with white English national identity. Furthermore, while Milton's prose writing contributed to emerging ideologies of political liberty and resistance to monarchic absolutism, Milton's work on liberty can be read in context of the discourse of freedom and free trade that were being used by interloping merchants breaking into monopolists' attempts to protect exclusivity on the transatlantic slave trade. In this course students read works by Milton and his contemporaries to find connections between literature and political history, social history, and economic history. Students interpret specific printed editions of seventeenth- and eighteenth-century primary texts in their immediate historical contexts in order to contribute to ongoing conversations among scholars. Students analyze primary texts, write multiple revised drafts, and participate with each other in video discussion forums. They compile extensive secondary literature reviews to prepare for an original research paper using EEBO, the Early English Books Online Database. This course prepares students to participate in discussions about the ways literary and religious discourses engage with, resist, and promote wealth and power. Textbook: *Milton Complete Poems and Major Prose*. Edited by Merritt Hughes, Hackett Publishing, 2nd edn. 2003. **NOTE:** This course fulfills the Pre-1800 and the Major Figures requirements.

## ENGL 417: SURVEY OF MEDIEVAL ENGLISH LITERATURE

417	001	Survey of Medieval English Lit	MWF 9:00 – 9:50	Chris Healy
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Examination of the major genres and themes in English literature from 1100 to 1500, exclusive of Chaucer.

**NOTE:** This course fulfills the Pre-1800 requirement.

## ENGL 430: CONFEDERATE MONUMENTS AND COUNTER-MONUMENTS

430	001	Southern Literature	TR 9:30 – 10:45	Maria Seger
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This course, **READING CONFEDERATE MONUMENTS AND COUNTER-MONUMENTS**, addresses what's at stake in how we read Confederate monuments and offers frameworks for interpreting them in context, then and now. Tracing the rise and fall of Confederate monuments in US culture, we'll engage questions about Confederate memory and memorialization alongside notions of social justice and national belonging. In doing so, we'll necessarily read Confederate monuments as southern literature. Yet we'll also do the inverse, reading some southern literature as Confederate monuments and Black literature as counter-monuments. Thus, we'll interpret both literal and literary Confederate monuments, from the recently removed Mouton statue in downtown Lafayette to archival ephemera to early blockbuster films like *The Birth of a Nation* (1915) and *Gone with the Wind* (1939). We'll juxtapose these texts with literal and literary counter-monuments, ranging from Charles Chesnutt's short stories, Natasha Trethewey's poetry, and Suzan-Lori Parks's plays to Kehinde Wiley's statue *Rumors of War* (2019). **NOTE:** This course fulfills the Race & Ethnic Studies requirement.

## ENGL 440: GHOSTLY MATTERS: FOLKLORE AND HAUNTED LITERATURE

440	001	Folklore and Literature	MW 4:00 – 5:15	Shelley Ingram
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What is a ghost? What does it mean to be haunted? And what does it mean to represent these ghosts and their hauntings in literature? This course will engage theories of belief to explore these questions and more, focusing primarily on 20th and 21st century American literature. Hauntings are more than manifestations of the supernatural. Ghosts tend to crop up in “places rife with wrongs, with traumas that must be seen in order to be expelled and injustices that must be exposed in order to be redressed.” Haunted literature therefore pushes us to think not just about a world outside the everyday, but about history, violence, unresolved cultural trauma, unexamined injustices, and the possibility, however fleeting, of a transcendent communion with things unseen. We will read works from writers like Shirley Jackson, Karen Russell, Joe Hill, Tananarive Due, Sandra Cisneros, Toni Morrison, and Randall Kenan, plus a variety of ghost legends and supernatural narratives from folk tradition.

## ENGL 452: LANGUAGE, CULTURE, AND SOCIETY

452	001	Language Culture & Society	M 6:00 – 8:40	Claiborne Rice
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Some wit humorously observed that Great Britain and the United States are two countries divided by a common language. This course will examine how language can unite and divide us, how our perceptions about language shape and are shaped by the society and culture in which we live and move. Specific topics to be discussed include American regional dialects, ethnic-, gender-, and economic-based variation, pidgins and creoles, code-switching, World Englishes, linguistic landscapes, linguistic bias, and language in the media. We will learn how linguists have adapted sociological research methods to

investigate language variation and change. This course will appeal to students interested in linguistics and TESOL, and to those interested in dialect representation in print or film.

## ENGL 460: Children's Literature 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*, *The Wizard of Oz*, *Coraline*, *Howl's Moving Castle*, *Holes*, *Harry Potter and the Prisoner of Azkaban*, and *Emma/Clueless*.

## ENGL 462: GRANT WRITING

462	001	Special Projects in Professional Writing	Online	Taylor Clement
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This project-based course will teach you the theories and best practices for crafting persuasive grant proposals. In this class, you will learn how to find funding from both government sources and non-profit foundations. You will conduct research in your community and develop an evidence-based program. This course guides you through the processes of collecting data, making a workplan, developing budgets, and completing a grant proposal.

## ENGL 463: PROFESSIONAL WRITING PRACTICUM

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](mailto:shelly.leroy@louisiana.edu) before attempting to register for this course.

## ENGL 464: RHETORICIANS OF COLOR IN US HISTORY

464	001	Topics in Rhetoric & Composition	TR 2:00 – 3:15	James McDonald
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Study of nonfiction rhetorical works, such as speeches, essays, and films, by important African American, Native American, Latinx, and Asian American writers of the 19th, 20th, and 21st centuries. Students will help select authors and texts for the class, but the class will read *With Pen and Voice: A Critical Anthology of Nineteenth-Century African-American Women* (including Sojourner Truth and Ida B. Wells) as well as

“Cherokee Women Address Their Nation” (1817) and works by Tecumseh, Zitkala-Sa, Frederick Douglass, Martin Luther King, Malcolm X, Angela Davis, bell hooks, Barack Obama, Richard Rodriguez, Gloria Anzaldúa, S. I. Hayakawa, and Trinh Minh-ha. Students will keep a reading journal and write a research paper as part of their work. **NOTE:** This course fulfills the Race & Ethnic Studies requirement.

## ENGL 473: PROFESSIONAL EDITING

473	001	Professional Editing	Hybrid	Randy Gonzales
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This project-based course will focus on the editing processes related to the *Advance Journal for Student Research*, a peer-reviewed publication of research, scholarship, and creative works from UL undergraduates. Students will learn about the management, editing, and publication of print and online journals. The course focuses on workplace processes, editing processes and tools, peer-review processes, and summative and evaluative writing.

## ENGL 475: RHETORIC OF FILM: THE COEN BROTHERS

475	001	Rhetoric of Film	T 3:30 – 6:20	Charles Richard
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Best known for films like *Raising Arizona*, *Fargo*, *The Big Lebowski*, *No Country for Old Men*, and *O Brother, Where Art Thou?*, Joel and Ethan Coen have left an indelible mark on American cinema. Their body of work is diverse, spanning a wide variety of genres and stories. And yet, for as different as they all are, the Coen Brothers' darkly comic movies have become easily recognizable as a category unto themselves. This course offers an in-depth study of their oeuvre with a view toward understanding the brothers' use of cinematic language to create a consistent rhetoric and distinctive aesthetic. Appealing to different critical approaches, we will look at the Coen Brothers' movies individually and collectively to discern themes, ideas, and stylistic patterns that typify their work as cinema's best-known collaborative auteurs.

## ENGL 480: PROFESSIONAL DESIGN STUDIO I

480	001	Professional Design Studio I	M 12:00 – 12:50	Randy Gonzales
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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

481	001	Professional Design Studio II	W 11:00 – 12:50	Randy Gonzales
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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 490: SENIOR SEMINAR

490	002	Senior Seminar	TR 2:00 – 3:15	Rhonda Berkeley
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## ENGL 496: MAJOR LITERARY FIGURES: OCTAVIA BUTLER

496	001	Major Literary Figures	TR 12:00 – 1:45	Yung-Hsing Wu
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This major figures course will focus on the work of African American novelist Octavia Butler. We will read the entire *Xenogenesis* series; *Wild Seed* and *Clay's Ark* from the *Patternist* series; one stand-alone novel, *Kindred*; and if we're lucky, a short story or two. Doing so we will emphasize the novels' accounts of lives made, unmade, and remade by their genders, bodies, and minds as the shaping forces of Butler's political imaginary. We will also consider Butler's reception in and outside the academy, from the Huntington Library with its ample Butler resources, including her papers (as a way of considering her literary and research imagination) and a recent conference in 2017, to the recent graphic adaptation of *Kindred* and the imminent televisual development of *Wild Seed*, *Dawn*, and *Kindred*. **NOTE:** This course fulfills the Major Figures and the Race & Ethnic Studies requirements.