

**SPRING 2019**  
**English Undergraduate Course Descriptions**  
**Course offerings, places, and time subject to change**  
**PLEASE CHECK ULINK FOR COMPLETE COURSE OFFERINGS**

The following courses maybe used for **Gen. Ed. Lit. requirements**: 201, 202, 205, 206, 210, 211, 212, 215, 216 and multiple 300-level courses. If you have a question about whether a course meets the Gen Ed Lit requirement, please email Shelley Ingram at [singram@louisiana.edu](mailto:singram@louisiana.edu) .

**REMINDER: ENGL 275 (Film as Art and Entertainment) does NOT count as a Literature course.**

**PREREQUISITE FOR ALL COURSES: C OR BETTER IN ENGL 101 AND 102; OR ESOL 101 AND 102; OR ENGL 115. Additional prerequisites may apply.**

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

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

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

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

<b>215</b>	<b>Honors British Lit</b>	<b>Check schedule for days and times</b>
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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.

<b>216</b>	<b>Honors American Lit</b>	<b>Check schedule for days and times</b>
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Intensive exploration of American literature with broad historical coverage, with attention to authors' relation to the changing cannon 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.

<b>210</b>	<b>001</b>	<b>Literary Genres</b>	<b>MW 1:00 – 2:15</b>	<b>Rhonda Berkeley</b>
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**POETRY.** 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.

210	003	Literary Genres	MWF 9:00-9:50	Jacob Brewer
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**THE HORROR...THE HORROR.** “The oldest and strongest emotion of mankind is fear,” wrote horror titan H.P. Lovecraft, and this course will explore fear in literature and film through the dark lens of the horror genre. This course will trace the inception of the genre to its “golden age” in the 1980s, focusing on genre-constructing authors like Mary Shelley, Edgar Allen Poe, and H.P. Lovecraft, seminal figures like Shirley Jackson, and finally contemporary authors like Stephen King, Clive Barker, and Thomas Ligotti. Through these authors and others, we will follow the growth and trajectory of the genre and explore horror’s various and terrifying subgenres. Particular focus will be placed on body horror, occult horror, cosmic horror, and weird tales. Finally, we will explore the impact of horror literature on film, and vice versa.

210	004	Literary Genres	TR 9:30 – 10:45	Jenny Robertson
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**WORLD OF CONTEMPORARY SHORT STORIES.** Humans are storytelling animals. Wherever on Earth we gather, we tell each other stories, and in this class we’ll read contemporary published short fiction by authors from across the globe. Grouped under headings of Migration, Time Travel, People and Other Creatures, and Stories About Telling Stories, these tales will astound, delight, horrify and move you, just as good stories have done for thousands—millions?—of years. We will also try our hands at stories of our own, with in-class writing exercises and mini-workshops.

210	005	Literary Genres	TR 11:00– 12:15	Daniel Altenburg
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**I HATE POETRY.** In 1919, Marianne Moore wrote of poetry, “I, too, dislike it.” In 2016, Ben Lerner published *The Hatred of Poetry*. Still, poetry persists. So, it’s important to understand why poetry exists in our contemporary world, what function(s) it provides, and how various populations’ regard for it (from academic to non-, from privileged to not) shapes the art form. To investigate these concepts, this course will approach poetry from three understandings: content, protest, and performance. We will read conversations between poets over the past 50-75 years, their respective poetry, and analyze how their works connect to their world. We will examine alternative avenues of contemporary poetry, from slam poetry to popular music, and their historical forces. Is poetry a protest, a performance, an art, a vestige? In this course, we aim not only to answer these questions, but investigate how our answers ultimately shape our artistic worlds.

210	006	Literary Genres	TR 2:00 – 3:15	Maria Seger
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**BLACK POETRY NOW!** Poetry has always been important to the African American literary and cultural imaginary. According to Alice Walker, “poetry is the lifeblood of rebellion, revolution, and the raising of consciousness.” However, the rapidly changing racial climate nationwide has generated an unexpected explosion of interest in contemporary black poetry. In this course, we’ll examine the triumphant resurgence of this body of work by such authors as Eve L. Ewing, Nate Marshall, Aja Monet, Clint Smith, Danez Smith, and Hanif Willis-Abdurraqib, considering how it represents race, resistance, and radicalism in the United States as well as the political and historical implications at the intersection of race and poetry as genre. In doing so, we’ll engage the critical keywords of poetics and discuss a variety of theoretical approaches to African American literary studies, including American cultural studies, gender studies, queer studies, critical race and ethnic studies, and performance studies.

211	001	Thematic Approaches to Literature	MWF 8:00-8:50	Ali Unal
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**GRIEF THROUGH LITERATURE.** This course seeks to explore the ways in which grief is mediated through literature. Students will read a variety of works from different parts of the world to analyze the power literature lends on both authors and readers in their pursuit to process loss and trauma. The course doesn’t only aim to introduce great works of literature to students, but also help them cultivate empathy and understanding towards their human fellows. The course will give students an opportunity to develop a critical eye to read literary texts closely and critically towards a certain goal. We will discuss how we can study different contexts and social/political landscapes in which those texts are produced to better investigate the connection between grief literature and culture. Students will also have a chance to explore the terrain between being a writer and being a reader through creative assignments.

211	002	Thematic Approaches to Literature	MWF 11:00-11:50	Ralph (Brandon) Buckner
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**QUEER VOICES.** A survey course introducing students to queer writers of American literature. Beginning toward the late 19<sup>th</sup> century, when the term “homosexual” was first introduced into the public lexicon, each piece of literature will represent important historical moments that helped shaped the queer identity in America. Focusing on a wide variety of genres, including fiction, nonfiction, poetry, and drama, the class will criticize and discuss on what constitutes a narrative standard, if any, for a text to be qualified as having a queer component. Texts may include Walt Whitman’s *Leaves of Grass*, Richard Bruce Nugent’s “Smoke, Lilies, and Jade,” Christopher Isherwood’s *A Single Man*, Alice Walker’s *The Color Purple*, and Tony Kushner’s *Angel in America*.

211	003	Thematic Approaches to Literature	TR 8:00-9:15	Jeanna Mason
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**RELIGION IN AFRICANA LIT.** It is a common claim that the American nation was founded on Christian principles. And while this may be true to an extent, it is also true that America has not always behaved according to these principles. Consequently, America’s relationship with religions other than Christianity has been complicated by this belief. The readings in this course have been designed to explore the intersections of Christianity, Voodoo and Islam as they are represented in Africana literature. They will trace a chronological path from the colonial period of the eighteenth century through the antebellum period of the nineteenth through the early twentieth century’s Harlem Renaissance to the Civil Rights movement of the sixties. This course is designed to help students identify and develop an understanding of the presence of religious influences--as well as their problematic aspects in Africana literature. Through readings and discussion of texts within the larger American literary history, students will develop an understanding of how religion has influenced and is reflected in the social and cultural relationships that have contributed to the representation of religion in Africana literature. This course could count as credit toward the Africana Studies Minor.

211	004	Thematic Approaches to Literature	TR 9:30-10:45	Julie Clement
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**READING NATURE, WRITING NATURE: THE EVOLVING AMERICAN PERSPECTIVE ON THE “NATURAL” WORLD.** In this survey of American literature, students engage in nature writing and analytical exercises to uncover how the American perspective on the “natural” world has changed over time. Starting with 18th-century descriptions of the American environment and ending with works reflecting contemporary multicultural and ecocritical perspectives on nature, students consider how specific writers’ treatments of nature reflect some of the problems and assumptions of their eras.

211	005	Thematic Approaches to Literature	MW 02:30-03:45	John Ferstel
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**BECOMING AMERICAN: CONTEMPORARY IMMIGRANT FICTION** The literature of immigration and acculturation offers a window into the idea of the “America Dream,” as reflected in the hopes and aspirations of various peoples who have sought participation in our democracy. Why do people from all of the world desire to live in our nation? How are they able to make the transition to life in the United States? What personal obstacles and practical challenges must they overcome to be successful in their new home? This course will explore through selected novels and short stories the dynamics of some of the recent immigrant groups to our shores: Mexicans, Chinese, Caribbean islanders, Middle Easterners, and South Asians. It will be primarily a discussion class with occasional lectures that will provide some useful historical context. Students will write several brief reports, some in-class reflections, and then a research paper related to the assigned readings. **This course will satisfy the sophomore Literature requirement for most majors.** TEXTS: Boyle, *Tortilla Curtain*; Gish Jen, *Typical American*; Nunez, *Beyond the Limbo Silence*; Mukherjee, *Jasmine*; Hosseini, *Kite Runner*

211	006	Thematic Approaches to Literature	MW 1:00 -2:15	Garnet Branch
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**LITERATURE OF THE SEA.** The sea has inspired literature, art and philosophy and has served humanity as an avenue or gateway to the greater world, rather than as a barrier, as are mountains. We will learn about humans’ relationship with the sea as represented in literature, and explore our struggle against the sea itself and its creatures beneath the surface. Students will research and share a topic of their own choosing, ranging from the navigation of rivers, sport of fishing, the myths of mermaids, floods that changed America, whaling industry, pollution, survival, etc. TENTATIVE REQUIRED READING: *In Harm’s Way*, Doug Stanton, *Old Man and the Sea*, Ernest Hemingway, *The Sea Around Us*, Rachel Carson, *Big Two-Hearted River*, Ernest Hemingway, *Kon-Tikki*, Thor Heyerdahl

<b>211</b>	<b>007</b>	<b>Thematic Approaches to Literature</b>	<b>MW 2:30 - 3:45</b>	<b>Samantha Castleman</b>
<p><b>PRETTY SCARY STUFF.</b> Some people just love being scared, which might explain not only why horror stories stick with us for so long after we hear them, but how these have become such a force in popular culture. Many common themes of modern horror such as vampires, werewolves, and haunted houses, are not new ideas but actually popular themes in a variety of folkloristic sources throughout time and over a vast geography. After first discussing what folklore actually is and how it is studied, this course surveys some of the world's most popular works of horror literature in a number of forms. By using folkloristic inquiry, students will be able to demonstrate the ways in which authors borrow traditional horror motifs from folklore which combine with their own unique themes to create new and powerful works, and the ways both folklore and literature are changing in the 21st century.</p>				
<b>211</b>	<b>010</b>	<b>Thematic Approaches to Literature</b>	<b>ONLINE</b>	<b>Denise Rogers</b>
<p><b>SHERLOCK HOLMES, HIS PREDECESSORS, AND HIS PROGENY.</b> 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 Walter Mosley (Easy Rawlins). Students will learn a bit about the time periods and cultures in which Doyle and his fellow mystery writers lived and worked.</p>				
<b>212</b>	<b>002</b>	<b>Literature and Other Media</b>	<b>TR 12:30-1:45 PM</b>	<b>Jennifer Urbanek</b>
<p><b>DISABILITY STUDIES.</b> This class challenges the concept of normality by examining varied personal narratives, fictional constructions, and visual representations of people who have been perceived as different. The class will focus on the philosophical, symbolic, and cultural constructions of otherness. Otherness will be defined as a person's non-conformity (intentional or not) with the social norms of dominant society. Special attention will be given to the historic and current disenfranchisement/institutionalization of individuals marked as being "other." This is an interdisciplinary course that will include fiction, non-fiction, poetry, graphic novels, film, visual criticisms, plays, photographs, and paintings. Special attention will be given to the points where gender, race, socioeconomic status, and sexual orientation intersect with oppression due to disability. We will consider different models of disability and discuss how each model constructs different concepts of identity. We will discuss the often neglected subject of appropriation of disability – especially the appropriation of the voice of the disabled. We will study works from authors with PTSD, Manic-Depression, Schizophrenia, Autism, physical differences, Epilepsy, and various illnesses. The hope is to be as inclusive as possible- to gain a broad swooping look at disabilities studies through literature and the visual arts.</p>				
<b>212</b>	<b>003</b>	<b>Literature and Other Media</b>	<b>W 6:00 - 8:50</b>	<b>Matthew Pincus</b>
<p><b>WALKABOUT THE HAUNTED LIBRARY: MAGICAL REALISM IN LIT &amp; FILM.</b> Magical Realism is a literary genre that shows everyday characters confronted with elements of the supernatural or occult. Writers historically used this genre in the 20th century to discuss issues of political and social difference. We will explore short stories and novels from Latin America, the U.S., and Australia. Then we will turn our attention to film adaptations, and how directors translate these strange, fantastical images to the big screen.</p>				
<b>223</b>	<b>all</b>	<b>Intro to Creative Writing</b>	<b>Check schedule for days and times</b>	
<p>Introduction to the forms and concepts of literary creation. The basic elements and compositional principles of fiction, poetry, drama are all treated.</p>				
<b>290</b>	<b>001</b>	<b>Introduction to Literary Studies</b>	<b>MWF 10:00-10:50</b>	<b>Joshua Capps</b>
<b>290</b>	<b>002</b>	<b>Introduction to Literary Studies</b>	<b>TR 2:00 -3:15 PM</b>	<b>Rhonda Berkeley</b>
<p>Principle genres, theories, and terms. Writing intensive with focus on integrating basics of literary research and analysis of prose poetry, drama, and film. REST. English and English Education majors/minors.</p>				
<b>304</b>	<b>002</b>	<b>Vocabulary Development</b>	<b>TR 12:30 – 1:45</b>	<b>Joan Stear</b>
<b>304</b>	<b>004</b>	<b>Vocabulary Development</b>	<b>MW 1:00 – 2:15</b>	<b>Joan Stear</b>

<b>312</b>	<b>002</b>	<b>Shakespeare</b>	<b>TR 9:30 – 10:45</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 and his history play I Henry IV starring his popular comic figure Falstaff. We'll also discuss his tragedies Hamlet, Othello, and Macbeth and later romance The Tempest. Class discussion will include careful, close analysis of Shakespeare's plays in light of their historical context and the material properties of the theater in Renaissance England. We will also make use of current, rich resources for analyzing Shakespearean productions on film. Requirements for the course are two short papers (4-5 pp. each), a midterm and a final exam, and periodic reading quizzes

<b>319</b>	<b>001</b>	<b>Modern Poetry</b>	<b>TR 12:30 – 1:45</b>	<b>Rhonda Berkeley</b>
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Studies in twentieth and twenty-first century poetry from diverse cultures and nationalities.

<b>320</b>	<b>001</b>	<b>Modern Fiction</b>	<b>MW 1:00 - 2:15</b>	<b>Lydia Whitt</b>
<b>320</b>	<b>002</b>	<b>Modern Fiction</b>	<b>MW 2:30 -3:45</b>	<b>Lydia Whitt</b>
<b>320</b>	<b>003</b>	<b>Modern Fiction</b>	<b>TR 2:00 -3:15</b>	<b>Lydia Whitt</b>
<b>320</b>	<b>004</b>	<b>Modern Fiction</b>	<b>TR 3:30 -4:45</b>	<b>Lydia Whitt</b>
<b>320</b>	<b>005</b>	<b>Modern Fiction</b>	<b>TR 11:00 -12:15</b>	<b>Yung-Hsing Wu</b>
<b>320</b>	<b>006</b>	<b>Modern Fiction</b>	<b>TR 12:30 – 1:45</b>	<b>Yung-Hsing Wu</b>

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

<b>322</b>	<b>001</b>	<b>Survey of World Lit II</b>	<b>MWF 10:00-10:50</b>	<b>Ian Kinsella</b>
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Masterpieces of European literature from the neoclassic age to the modern period, in translation.

<b>325</b>	<b>001</b>	<b>Creative Writing-Fiction</b>	<b>TR 12:30 -1:45</b>	<b>Jessica Alexander</b>
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Development of skills in fiction composition with emphasis on traditional uses of plot, characterization, etc.; critical analysis of student works. Students not meeting prerequisites may enroll with permission of instructor.

<b>327</b>	<b>001</b>	<b>Creative Writing-Drama</b>	<b>MW 2:30 – 3:45</b>	
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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.

<b>328</b>	<b>001</b>	<b>Creative Writing-Non-fiction</b>	<b>TR 9:30 - 10:45</b>	<b>Charles Richard</b>
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In this creative writing workshop, students will learn the art of telling true stories beautifully. Drawing upon memory, imagination, and research, student writers will produce original works of creative nonfiction. This semester's workshop will give special focus to the field of travel writing. Students should expect to conduct fieldwork locally as part of their research methods.

<b>332</b>	<b>001</b>	<b>Introduction to Folklore</b>	<b>MW 1:00– 2:15</b>	
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This course will introduce students to folklore, which has often been defined as what we do, what we think, and what we know. We will also explore what folklorists study and how they study it, so students will learn how to complete their own folklore projects by looking to what materials folklorists study in order to analyze the creation of culture through the eyes of a folklorist. Students will investigate several subfields of folklore study, including but not limited to contemporary legends, foodways, digital folklore, and verbal art. Subtopics may include clown legends, "Lore" Podcast, "Missing Richard Simmons," Gumbo Gate, and spoken word poetry. Students will have the option to complete a fieldwork project or a thesis-driven research essay.

<b>333</b>	<b>001</b>	<b>Louisiana Literature</b>	<b>TR 11:00 – 12:15</b>	<b>Charles Richard</b>
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In Louisiana Literature this semester, we will survey the ways that Coastal Louisiana is represented in texts (both in print and onscreen) from the 19th and 20th centuries, including works by Kate Chopin, Lafcadio Hearn, and Tim Gautreaux. Films that will be studied this semester include Louisiana Story and Beasts of the Southern Wild. Special attention will be given to the ecological crises and disasters that threaten our coastlands and the unique cultural way of life they have fostered in Louisiana.

333	002	Louisiana Literature	MW 1:00 – 2:15	John Ferstel
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350	001	Young Adult Lit and Media	ONLINE	Keith Dorwick
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As always, we will explore media in various formats as it interacts with literary production. While some of the course will look at the ways in which young adults use media to tell their own stories, the bulk of the course will look at the problem of adaptation, using examples of both successful and unsuccessful adaptation involving young adult and children's novels that have become mainstream films. Much of the work of the course will be posting to online forums; all students regardless of major will do three short reviews and a short research paper (text); in place of a longer research requirement (another text), MIA majors are welcome/encouraged to do a short project such as an animation or short that could lead directly into their capstone project. Students in majors other than English are encouraged to read their disciplinary knowledge against the topics found in YALM, including race, gender, sexuality, class, disability, medical issues, suicide, adoption, animal studies, food studies and on and on. Students will be watching a number of films assigned from Amazon Video that they will need to rent. They may use other full versions of assigned films from services such as Netflix (NOT pirated/cut/low resolution pirated films on YouTube), but a student membership in Amazon Prime, while not required, will significantly reduce the cost of the course. The instructor may also require students to attend one of two showings of relevant films in the Acadiana region. All costs for film rentals and tickets are the responsibility of the individual students

351	001	Intro to Linguistics	MWF11:00- 11:50	Chris Healy
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351	003	Intro to Linguistics	TR 12:30 - 1:45	Mark Honegger
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351	005	Intro to Linguistics	TR 11:00 - 12:15	Mark Honegger
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Introduction to the scientific investigation of language, including the basics of phonology, syntax, semantics, dialects, and language learning.

352	all	English Grammar & Usage	Check schedule for days and times	
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355	001	Advanced Writing for Teachers	TR 12:30-1:45	James McDonald
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357	003	Advanced Writing for Business	ONLINE	Shelly Leroy
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*This course is designed primarily for majors 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 their research in writing; and how to create a job search portfolio, including a practice interview. **This class will NOT meet face-to-face.** Pre-requisite: "C" or better in ENGL 102 or ESOL 102 or ENGL 115 or advanced placement. Strong Recommendation: Students should be majoring or minoring in a field in the College of Business.

359	002	Advanced Writing in the Social Sciences	MW 1:00 – 2:15	Julie Clement
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359	003	Advanced Writing in the Social Sciences	TR 11:00 – 12:15	Julie Clement
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The practice of discipline-specific academic writing, with a focus on rhetorical awareness and critical thinking. Designed primarily for Behavioral Science and Communication majors.

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.

365	all	Technical Writing	Check schedule for days and times	
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Prereq: "C" or better in ENGL 102 or ESOL 102 or ENGL 115 or advanced placement, and at least 60.0 hours of credit toward degree.

366	001	Honors: Technical Writing	TR 11:00-12:15/ Hybrid	Randy Gonzales
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This **hybrid** course prepares students for future technical/professional writing situations. The course emphasizes the design and production of practical documents in a range of genres. The project-based course focuses on the analysis of workplace writing and the creation of documents for businesses, non-profit organizations, and/or community groups. The course is designed around a simulated workplace, Profwrite Inc. ([www.profwrite.com](http://www.profwrite.com)) and

prepares students for writing in the workplace. It begins with the preparation of job materials (resume and job letter) and concludes with students using the professional writing process to prepare documents for a “client.” *This hybrid class will meet face-to-face once a week.*

<b>370</b>	<b>001</b>	<b>Special Topics in Lit and/or Media Art</b>	<b>MWF 11:00-11:50</b>	<b>Ian Kinsella</b>
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**EUROPEAN LITERATURE. HUMN 300-001 HONR 385-001** In this course, students will read novels and short stories from some of the most well-known European writers and discuss the works in cultural and historical context. Possible authors include Thomas Mann, Herman Hesse, and Albert Camus, among others.

<b>370</b>	<b>002</b>	<b>Special Topics in Lit and/or Media Art</b>	<b>MW 1:00 – 2:15</b>	<b>Lisa Graley</b>
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**THE MAGIC & THE REAL. HUMN 300-002 HONR 385-002** In this course, we will study the tension between the “magic” and the “real” in the works of five important figures from the late nineteenth and early twentieth centuries: Gabriel García Márquez (1928-2014) from Columbia; Frida Kahlo (1887-1985) from Mexico; Isaac Bashevis Singer (1904-1991) from Poland; Marc Chagall (1887-1885) from Russia; and Antoni Gaudí (1852-1926) from Spain. “We live surrounded by fantastic things,” García Márquez said in a 1995 interview, explaining that reality includes people’s myths, beliefs, legends, omens, and folktales. In this course, we will analyze the various ways history, folklore, religion, and tradition inform the works of artists whose imaginative visions embrace both spiritual and material worlds

<b>381</b>	<b>001</b>	<b>The Scripture as Literature</b>	<b>TR 8:00 – 9:15</b>	<b>Ian Kinsella</b>
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Study of literary themes and techniques in selected works of scripture.

<b>403</b>	<b>001</b>	<b>English Novel I</b>	<b>TR 2:00 – 3:15</b>	<b>Leah Orr</b>
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**EXPERIMENTAL FICTION IN 18<sup>TH</sup> CENTURY.** Before Joyce and Nabokov, there was Sterne. This course will examine the origins of experimental fiction in the eighteenth century. At a time when fiction had not yet settled into conventions of plot and character, writers were free to experiment wildly with narrative form and the nature of fiction itself. Eighteenth-century fiction writers often challenged the most basic tenets of fictional practice by speaking directly to the reader, challenging the limitations of the page, and incorporating true and semi-true elements to blur the boundary between what was real and what was fictional. Readings may include critical essays by Addison and Steele, Samuel Johnson, and Clara Reeve; and fictional works by Defoe, Swift, Richardson, Fielding, Smollett, Sterne, and Walpole.

<b>417</b>	<b>001</b>	<b>Survey of Medieval English Literature</b>	<b>MWF 9:00-9:50</b>	<b>Christopher Healy</b>
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The literature of the Middle Ages can seem very unfamiliar at times, but can then suddenly appear very modern. For instance, in the readings for this course are pieces of conservative religious orthodoxy and items that are essentially dirty jokes—and pieces that combine the two. As a survey of several centuries of medieval literature, this course serves as an introduction to peculiarly medieval genres—romance, fabliau, etc—and an insight into medieval thought. Most readings will be in the original Middle English, which can be intimidating at first, but with practice the ability to read these texts can be a rewarding achievement. Along the way, students will become acquainted with language change and Middle English dialects, although that topic is not the central focus of the course. Included in the readings are two poems by the masterful *Pearl*-poet, excerpts from Langland’s *Piers Plowman*, and the *Second Shepherds’ Play*—all important texts, so this is a Major Figures course.

<b>423</b>	<b>001</b>	<b>Shakespeare: Early Plays</b>	<b>TR 11:00 – 12:15</b>	<b>Jennifer Vaught</b>
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In this course we’ll begin with Doctor Faustus, a tragical history by Shakespeare’s contemporary Christopher Marlowe. We’ll then turn to several of Shakespeare’s history plays, including Richard III from his first tetralogy and Henry IV, Part One from his second tetralogy. We’ll also analyze several of his comedies, A Midsummer Night’s Dream, The Merchant of Venice, and Twelfth Night. We’ll end with his tragedy Othello. Focal in the course will be careful, close readings of these plays and class discussion of historical and theoretical issues relevant to them. We’ll also make use of current, rich resources for analyzing Shakespeare on film. Requirements for the course are a midterm and final exam, a shorter paper (5-7 pages), and a longer research paper (10-12), and periodic reading quizzes.

<b>433</b>	<b>001</b>	<b>Approaches to African Amer Lit in US</b>	<b>TR 12:30 – 1:45</b>	<b>Maria Seger</b>
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**AFRICAN AMERICAN NOVELS OF THE “NADIR.”** This seminar will survey African American novels of the period that scholars have often called the “nadir” of African American history, including novels by such authors as Frances E. W. Harper, Charles W. Chesnutt, David Bryant Fulton, Pauline E. Hopkins, Sutton E. Griggs, James Weldon Johnson, and Paul Laurence Dunbar. This period following the failure of Reconstruction—from roughly 1890 through 1920—witnessed the rise of Jim Crow laws, the Ku Klux Klan, minstrelsy, scientific racism, the Great Migration, and spectacle lynching. But African American novels responded in kind, expressing resistance to structural and individual forms of oppression through genres such as sentimentalism, realism, romance, utopianism, historical fiction, and speculative and science fiction. Through an exploration of the ways in which African American novels represent the past, present, and future of black experience at the nadir, this seminar will introduce a variety of methodological approaches to the field of African American literary studies, including American cultural studies, gender studies, and critical race and ethnic studies.

<b>440</b>	<b>001</b>	<b>Folklore &amp; Literature</b>	<b>TR 12:30 – 1:45</b>	<b>Shelley Ingram</b>
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**FOLKLORE AND MURDER:** Myths. Murder ballads. Urban legends. Crime fiction. This course will explore the ways that folklore interacts with crime – in legend, in song, in fiction, in life. Folklore has been defined as “fugitive knowledge,” knowledge that thrives outside of institutionalized conduits of knowledge. Outlaw knowledge, if you will. It follows, then, that folklore – as a thing performed by people and as a thing engaged by artists – is often integral to the ways that we as humans tell stories of crime. Our texts will include novels and short fiction by writers like Jess Kidd, Matt Wesolowski, Agatha Christie, and Tana French; podcasts like *Criminal*; and traditional texts and performances of legends, myth, and murder ballads.

<b>446</b>	<b>001</b>	<b>Fiction Workshop</b>	<b>T 3:30 – 6:20 PM</b>	<b>John McNally</b>
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If you are an undergraduate who hopes to take this class, you must submit a manuscript of 25 double-spaced pages of your most recent prose fiction (in a Word attachment) to consider by December (exact date TBA). Please submit your fiction sample to [jxm6389@louisiana.edu](mailto:jxm6389@louisiana.edu)

<b>458</b>	<b>001</b>	<b>Investigating Text &amp; Talk</b>	<b>M 6:00 – 8:50 PM</b>	<b>Clai Rice</b>
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Application of linguistic principles to analysis of texts and verbal interaction.

<b>459</b>	<b>001</b>	<b>Lit Theory &amp; Practical Criticism</b>	<b>TR 9:30 – 10:45</b>	<b>Yung-Hsing Wu</b>
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This course will be taught one of two ways: **Option 1.** This course would be driven by a survey of concepts that have preoccupied literary studies and its deployment of theoretical discourses: authorship and reading, conventionality and competence, meaning and signification, identity formation and subjectivity, ideology, power/politics and resistance. The impulse would be not to take a tour of “movements,” but to encounter the ways in which (for instance) psychoanalysis and Marxism tussle over ideology, or the ways in which Foucault’s author function speaks to Barthes’ account of the author god. **Option 2.** This course would focus on cultural studies, asking a series of questions about its critical practice. The impulse would be to address with some depth a critical practice that remains current in the wake of its long history (from the Frankfurt School and the Center for Contemporary Cultural Studies to its manifestations in the U.S.). Why does it continue to exert such a hold? What about it is so appealing? Why is it not simply the study of popular culture, even if its investments lie with understanding populist cultures? Where did it come from, and how is it distinct from other current critical practices? And: how does one do it? You can expect to encounter its intellectual history, the ways in which scholars tend to deploy it now, and its impact on the work of interpretation, not to mention its affinities with politicized scholarship.

<b>460</b>	<b>001</b>	<b>Themes &amp; Issues in Children Lit</b>	<b>MW 1:00 – 2:15</b>	<b>Jennifer Geer</b>
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**CHILDREN’S LITERATURE AND FILM.** 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 *Snow White*, *The Wizard of Oz*, *Coraline*, *Howl's Moving Castle*, *Stand By Me*/"*The Body*", *Harry Potter and the Prisoner of Azkaban*, and *Emma/Clueless*.

<b>462</b>	<b>001</b>	<b>Special Projects in Professional Writing</b>	<b>ONLINE</b>	<b>Keith Dorwick</b>
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**BEYOND WEBPAGES: MOVING TO CONTENT MANAGEMENT SYSTEMS DEVELOPMENT.** In this project-based course, students will plan for, install and build a website NOT using HTML and single (if linked) webpages but rather a CMS from start to finish including: 1. Finding and setting up a webhost account 2. Installing a Basic Drupal 8 Site 3. Developing a Unique and Personalized Theme through CSS 4. Installing Drupal Modules for Added Functionality 5. Development of Content and Its Installation/ Uploading 6. Site Maintenance and Update/Keeping Your Site Safe. This project may be, for instance, a new business website, a zine, a scholarly project, or anything that would be useful to you and your work. No particular technical skills are necessary except a willingness to learn and an ability to learn on your own. There will be fees payable to the webhost but this can be quite minimal for the first year. Online only. Additional fees apply.

<b>463</b>	<b>001</b>	<b>Professional Writing Practicum</b>		<b>Shelly Leroy</b>
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This course is required for students in the professional writing concentration, but is open to all English majors. Students practice the technical writing skills they have learned through an internship with an on- or off-campus organization. Permission from the instructor is required to register for the course, and students are encouraged to contact the instructor the semester before starting the internship, so that they have time to find an appropriate position for course credit. 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 of the work completed over the course of the semester. Restriction: Permission of instructor required. May be repeated for credit up to 6 hours. Interested students must contact me at [sleroy@louisiana.edu](mailto:sleroy@louisiana.edu) before attempting to register for this course.

<b>467</b>	<b>001</b>	<b>Modern British Lit &amp; Culture</b>	<b>MW 2:30 – 3:45</b>	<b>Jonathan Goodwin</b>
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**SATIRE AND THE COMIC TRADITION IN (MOSTLY) TWENTIETH-CENTURY BRITISH FICTION.** Texts will include: Beerbohm, *Zuleika Dobson*; Powys, T. F., *Mr. Weston's Good Wine*, Firbank, *Valmouth*; Warner, *Lolly Willowses*; Waugh, *Decline and Fall*; Wodehouse, *Right Ho, Jeeves*. Gibbons, *Cold Comfort Far m*; Pym, *Excellent Women*; Amis, *Lucky Jim*; Naipaul, *The Suffrage of Elvira*; Quin, *Berg*; Smith, *White Teeth*. With some selections from Douglas Adams, Terry Pratchett, Saki, Christine Brooke-Rose, Brigid Brophy, and others.

<b>490</b>	<b>001</b>	<b>Senior Seminar</b>	<b>MW 2:30 – 3:45</b>	<b>David Squires</b>
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**SENIOR SEMINAR.** ENG 490 is a senior seminar that serves as a capstone to English major. We will begin by reviewing the state of the discipline and the variety of its media, such as articles, stories, online exhibits, and chapbooks. Students will then design and execute a major project of their own. All projects will require research and 5,000-to-6,000 words of writing. Students will be encouraged to develop work from previous semesters and to consider multimodal projects.