

**ENG 231-001/ 80630/Global Literature Survey/ MWF 11:00 am-11:50 am/ HUMHAL 206/ Johnson V**

### **What If...?: Alternate History Literature**

Literature offers an opportunity to explore new perspectives and imaginatively experience other lives, feelings, and conditions. Speculative fiction offers readers opportunities to ask questions and explore potentiality through the imaginative creation of worlds very similar to, yet subtly different from, our own. This course will explore selected alternate history fictions: tales in which authors first ask, "what if...?" and then consider the consequence of historical events that resolve differently from what occurred.

ENG 231 satisfies the humanities general education requirement for 3 hours in literature or 3 hours in humanities.

Prerequisite(s): ENG 102 (or 104).

**ENG 231-002/ 80669/Global Literature Survey/ TR 11:00 am-12:15 pm/ HUMHAL 208/ Murphy J**

**ENG 231-003/ 80647/Global Literature Survey/ TR 12:30 pm-01:45 pm/ HUMHAL 208/ Murphy J**

### **MAKE IT NEW, AGAIN: VARIETIES OF MODERNISM**

In 1934, near the height of 20th Century Modernism as a cultural movement, poet and editor Ezra Pound famously advised writers of the age to "Make it New," referring most obviously to their writing, but also to their views of the world around them. Behind Pound's advice, however, stood a long tradition of "making it new" that can be traced back many years and to many unexpected sources. This course will introduce us to select poets and prose writers active since the mid-19th Century whose work somehow captures the essence of Pound's idea. Though from different eras and cultural backgrounds, these writers in many ways brought modernity into their works, as each one sought to update, dust off, and generally make new the genres of writing they practiced, as well as the worldviews offered within that writing. Often met with resistance in their own times, they have achieved iconic, even heroic status in subsequent years, as they re-examined and re-framed discussions of gender, sexuality, race, politics and basic human identity that are still relevant to our understanding of the world today. Authors will include Walt Whitman, Emily Dickinson, T.S. Eliot, Zora Neale Hurston, Pablo Neruda and Robert Hayden. Assignments will involve a mixture of in-class essay exams, student presentations, and take-home subjective responses.

**ENG 231-004/ 83344/Global Literature Survey/ MWF 12:00 pm-12:50 pm/ HUMHAL 206/ Johnston H**

### **Contemporary Latinx Literature**

In this class, we will read and study fiction, nonfiction, and poetry by contemporary Latinx writers. We will pay particular attention to the ways in which history, culture, and landscape shape these texts. Some of the writers we may read include Chantel Acevedo, Julia Alvarez, Sandra Cisneros, Cristina Garcia, and Justin Torres. Through critically reading, thinking, and writing, you will gain familiarity with form and genre while also developing a sense of how these literary forms reflect and respond to social, historical, and cultural contexts. Additionally, through discussion and focused written assignments, you will develop skills in close-reading and literary analysis.

**ENG 231-005/ 83767/Global Literature Survey/ MWF 10:00 am-10:50 am/ HUMHAL 306/ Herron J**

### **The Hero's Journey**

*"The hero has died as a modern man; but as eternal man – perfected, unspecific, universal man  
– he has been reborn."  
~ Joseph Campbell*

If there is one thing for which humankind has always possessed a need, it is the hero/heroine. This need is easily traceable, and its tracks through the ages have been plotted out in a predictable pattern dubbed by Joseph Campbell as the "Monomyth" – the singular, overarching literary phenomenon that, in Campbell's view, persistently crosses cultural, geographical, and temporal boundaries.

In this section of ENG 231, students will explore the complexity of Campbell's "Monomyth," or "The Hero's Journey" as most know it, via two primary example texts from ancient and medieval literature: Homer's *The Odyssey* and the Pearl poet's *Sir Gawain and the Green Knight*. Both texts will be closely analyzed using the Hero's Journey as a focusing lens. Afterwards, students will apply their newfound understanding to modern-day literature and other forms of media, including (but not limited to) comics, graphic novels, film, television, and video games, thereby tracking how the Monomyth has persisted to the present day.

Ultimately, the objective of the course is for students to become familiar with a narrative concept and to learn how to apply that concept to texts of their choosing. Over the course of this class, students will write several essays demonstrating their ability to analyze literature with such a framework in mind, as well as to draw correlations between multiple texts using this framework as a guide.

### **Required Books**

- *The Odyssey*, Homer, translated by Robert Fagles
- *Sir Gawain and the Green Knight*, translated by Simon Armitage
- Other readings as supplied through Canvas

**ENG 231-006/ 84924/Global Literature Survey/ TR 09:30 am-10:45 am/ HUMHAL 206/ Beringer A**

### **"The Literature of Conspiracy and Paranoia"**

In this course we will examine representations of conspiracy and paranoia in global literature from the Renaissance to the present. Few motifs have proven more durable—or adaptable to change—than that of the vast conspiracy behind traumatic events. Even a casual comparison of earlier and later works of the last four centuries reveals a remarkable continuity. The spectral threats of revolutionaries, ethnic outsiders, secret societies and seducers that haunted the works of early authors like John Milton and Nathaniel Hawthorne seem to find clear counterparts in the intrigues and government conspiracies depicted in contemporary television, film, and internet culture.

During the term we will read works that deal with this tantalizing theme as a means of introducing students to critical methods for reading and writing about literature. Along with some short historical and theoretical backgrounds, we will begin our exploration with a few "classic" conspiracy works like Shakespeare's *Hamlet*, John Milton's *Paradise Lost*, and Arthur Conan Doyle's *Sherlock Holmes*. Then, we will turn to conspiracy literature of the "modern" and "postmodern" periods such as Nella Larsen's *Passing*, Thomas Pynchon's *The Crying of Lot-49*, Gish Jen's *The Resisters*, and Cathy Malkasian's delightful graphic novel *Percy Gloom*. In addition to lively discussions and essays, students will participate in a group project, exploring the role that the language of conspiracy plays in contemporary culture and politics.

**ENG 232-001/ 83900/Global Literature Topics/ MWF 09:00 am-09:50 am/ HUMHAL 206/ Mahaffey P**

### **"Literary Place" in New Orleans Short Fiction**

In "The Use of Place in Writing and Literature", Milford A. Jeremiah defines "place" in literature as "the physical aspect of the environment at hand. In another sense, we may define place as the environment removed from the speaker or writer. In some instances, 'place' is the term used to describe the setting in which issues of writing and other language-related skills are housed and discussed. In the literary world, 'place' is usually combined with time and events to establish what is known as the social setting or the social context of a literary work". The focus of this class builds on Jeremiah's idea to explore New Orleans in terms of its use in short stories. This exploration attempts to achieve the following: illuminate the demands of the connection between an individual character and the city; examine the cultural understandings of New Orleans; determine the positive or negative impact an individual has on The Big Easy and define the exact responsibilities individual characters have to the most geographically southern of non-Southern cities. Although a precise sense of place, especially when it comes to New Orleans, can be ambiguous at times, it is the city's stories that are inextricably linked to the reader's feelings toward it. The class will begin with a personal analysis of New Orleans as it is known in popular lore before moving on to literary works that investigate the complex relationship between individual perceptions and the city as literary place.

## Reading List

*Life in the Wake: Fiction from Post Katrina New Orleans* (Joe Longo, Jarret Lofstead, eds.)  
*New Orleans Noir* (Julie Smith, ed.)  
*Literary New Orleans* (Judy Long, ed.)  
*French Quarter Fiction: The Newest Stories of America's Oldest Bohemia* (Joshua Clark, ed.)  
*The Devils We Know: A Collection of Short Stories from New Orleans* (Leonard Lopp, ed.)

## Posted Canvas Readings

**ENG 232-002/ 80649/Global Literature Topics/ MWF 09:00 am-09:50 am/ HUMHAL 208/ Rozelle H**  
**ENG 232-003/ 81491/Global Literature Topics/ MWF 10:00 am-10:50 am/ HUMHAL 208/ Rozelle H**

## ENVIRONMENTAL FANTASY

How is the natural environment represented in speculative literature? This interdisciplinary course will analyze contemporary ecosystems in literary texts, film, and cultural artifacts. We'll include basic principles of ecocriticism and the science of ecology as tools in literary analysis. Readings provide a basis for developing skills in literary interpretation, presentation, explication, and discussion. Studying the diverse world of literature in this way helps us understand and negotiate our increasingly complex planet, and the interpretive techniques acquired in English 232 help students better understand ever-changing social systems.

### COURSE MATERIALS (required)

- |  |   |
|--|---|
| * Butler, Octavia E. <i>Parable of the Sower</i> | * Kirkman, Robert. <i>Walking Dead</i> (Vol 1.) |
| * Callenbach, Ernest. <i>Ecotopia</i>            | * Vizenor, Gerald. <i>Bearheart</i>             |
| * Collins, Suzanne. <i>The Hunger Games</i>      | * Weir, Andy. <i>The Martian</i>                |
| * Huxley, Aldous. <i>Island</i>                  |   |

**ENG 232-004/ 80629/Global Literature Topics/ TR 02:00 pm-03:15 pm/ HUMHAL 306/ Rickel J**  
**ENG 232-005/ 83134/Global Literature Topics/ TR 03:30 pm-04:45 pm/ HUMHAL 306/ Rickel J**

## Contemporary Memoir

Memoir is one of the most popular literary genres of our time. In this class we will explore how reading other people's stories of themselves entertains and edifies. We will study how memoirs build community and interrogate common familial, social, economic, and political structures. Reading contemporary memoirs from varied perspectives will allow us to analyze issues of identity, race, gender, sexuality, culture, abuse, sexual assault, immigration, grief, and the environment, amongst other concerns. Students will be required to read full length books and engage in critical writing that analyzes, evaluates, and interprets.

**ENG 232-006/ 84843/Global Literature Topics/ MWF 10:00 am-10:50 am/ HUMHAL 309/ Morgan M**  
**ENG 232-007/ 85313/Global Literature Topics/ MWF 11:00 am-11:50 am/ HUMHAL 309/ Morgan M**

## Eating Nations—Transnational Literatures of Food, Identity, and Nation

In this class, students will critically engage literature written by authors who center food and food-related themes such as cultures of cooking and eating; food delicacies, taboos, and politics; eating- and cooking- oriented spaces, and more in their texts. Students will interrogate these authors' use of such in narratives and across character developments, and students will consider how, then, food is used to shape cultures within and without the Americas and to shape themes of race and ethnicity; citizenship, emigration, and immigration; class, labor, and globalization; war, nationalism and nationhood; and identity, belonging, and freedom. Reading literature by and about people and characters from the African, Asian, Latinx, Irish, Jewish, and European diasporas, students will strengthen their analytical skills and improve their expository writing in assignments and class discussions by critically interpreting how these authors narrate food, food access, food (in)security, and hunger, to contemplate the relationship of culture and nationality to identity formation, belonging, and exclusion. We will read a survey of literature including novels and short stories; poetry, drama, and prose; excerpts of autobiography, memoir, and other non-fiction; as well as digital media.

## **ENG 232-301/ 85562/Global Literature Topics/ Online Asynchronous/ Martin C**

### **Games in Novels**

#### **Online Asynchronous**

This section of Global Literature will use several novels to explore different formats of gaming, including board games, puzzles/escape room games, and video games. Broadly, all readings are linked by the idea of games as social connectors. Yet individually each novel will be a springboard for more specific topics such as societal change through serious games, team building through puzzle solving, and video games as a safe space for failure and escape. Please note that there is no active game play in this course, but there will be reading and analysis of full-length novels, which is itself a type of play.

## **ENG 233-001/ 80610/Honors Global Lit Survey/ TR 11:00 am-12:15 pm/ HUMHAL 206/ Beringer A**

### **“The Literature of Conspiracy and Paranoia”**

In this course we will examine representations of conspiracy and paranoia in global literature from the Renaissance to the present. Few motifs have proven more durable—or adaptable to change—than that of the vast conspiracy behind traumatic events. Even a casual comparison of earlier and later works of the last four centuries reveals a remarkable continuity. The spectral threats of revolutionaries, ethnic outsiders, secret societies and seducers that haunted the works of early authors like John Milton and Nathaniel Hawthorne seem to find clear counterparts in the intrigues and government conspiracies depicted in contemporary television, film, and internet culture.

During the term we will read works that deal with this tantalizing theme as a means of introducing students to critical methods for reading and writing about literature. Along with some short historical and theoretical backgrounds, we will begin our exploration with a few “classic” conspiracy works like Shakespeare’s *Hamlet*, John Milton’s *Paradise Lost*, and Arthur Conan Doyle’s *Sherlock Holmes*. Then, we will turn to conspiracy literature of the “modern” and “postmodern” periods such as Nella Larsen’s *Passing*, Thomas Pynchon’s *The Crying of Lot-49*, Gish Jen’s *The Resisters*, and Cathy Malkasian’s delightful graphic novel *Percy Gloom*. In addition to lively discussions and essays, students will participate in a group project, exploring the role that the language of conspiracy plays in contemporary culture and politics.

## **ENG 261-001/ 84925/Intro to Creative Writing/ TR 03:30 pm-04:45 pm/ HUMHAL 307/ Wurzbacher A**

English 261 is a reading and writing-intensive course designed to introduce you to the genres of fiction and poetry and is the first of a three-part sequence available in creative writing. You will write in each genre and will also learn to “read as a writer,” analyzing the use of various craft elements by published writers, your classmates, and eventually, yourself. This course demands active participation, a willingness to share work in a supportive creative community, and a commitment to regular and extensive reading and writing. Through regular in-class workshops, you will learn to develop constructive responses to others’ creative work, and to receive and consider the feedback you receive from your fellow writers. English 261 is a prerequisite for English 361 and 461 (intermediate and advanced creative writing).

Required texts: Janet Burroway, *Writing Fiction: A Guide to Narrative Craft* (10<sup>th</sup> edition, 2019); Ethel Rackin, *Crafting Poems* (2024).

## **ENG 300-001/ 80665/Intro to Literary Studies/ MW 02:00 pm-03:20 pm/ HUMHAL 206/ Johnson V**

The study of English literature is an exercise in intellectual empathy and critical understanding. ENG 300 prepares students for the advanced study of literature, writing, and research by reading broadly, thinking profoundly, and reacting critically. We will encounter current and historic trends in literary and composition studies, with a particular emphasis on critical approaches and research methods; we will grapple with vocabulary and skills vital to success in the major, and discuss how to apply these skills professionally.

In this course students will encounter and explore multiple critical and theoretical approaches to literature and literary criticism; contribute meaningfully to the community of scholars who write about language and literature; learn and master research techniques; and engage multiple aspects of what it means to study literature and writing in English.

Required texts: *Beginning Theory: An Introduction to Literary and Cultural Theory* (4th edition), Peter Barry; *The Canterbury Tales* (translated by Neville Coghill), Geoffrey Chaucer; *Telling Tales*, Patience Agbabi; *Refugee Tales*, David Herd; *Sometimes We Tell the Truth*, Kim Zarins.

English majors and minors are strongly encouraged to take ENG 300 during the Global Literature sequence (231/233 and 232/234). Students must earn a minimum grade of C for ENG 300 to earn credit in the major.

Prerequisite(s): ENG 102/104, or equivalent.

English Major Distribution: ENG 300

**ENG 301-001/ 84929/ST Lang & Lit:/ MWF 10:00 am-10:50 am/ HUMHAL 304/ Mahaffey P**

**Cross-listed with AAS 302 Black Popular Culture**

*3 credit hours in the English major elective or 3 credit hours in the African American Studies Minor*

### **African American Satire: Humor, Resistance, and Social Critique**

This course explores the rich tradition of African American satire across multiple genres, including literature, film, music, and visual culture. From the 18th century to the present, African American writers and artists have used satire as a powerful tool to critique racism, challenge social hierarchies, and reimagine Black identity. Through close readings of novels, essays, films, television programs, and comedic performances, students will examine how satire serves as both a form of entertainment and a mode of resistance. The course will introduce historical satirical works, such as those by George Schuyler, Langston Hughes, and Zora Neale Hurston, as well as contemporary expressions in novels by Paul Beatty, Colson Whitehead, Kiese Laymon, Danzy Senna, Kristen Hunter, and Richard A. Jones. Special attention will be given to the ways in which African American satire engages with themes of politics, media, and race in the 21st century, particularly in the aftermath of the Civil Rights Movement, the rise of neoliberalism, and the digital age. By the end of the course, students will develop an understanding of the aesthetics and functions of African American satire while considering its evolving role in contemporary literature and popular culture. Assignments will include analytical essays, creative responses, and discussions that critically engage with satire's ability to expose and subvert oppressive structures.

#### Required Texts

*Apex Hides the Hurt* (Colson Whitehead)

*Long Division* (Kiese Laymon)

*Colored Television* (Danzy Senna)

*The Landlord* (Kristin Hunter)

*Blackland* (Richard A. Jones)

**ENG 305-001/ 84930/Literature in English Survey I/ TR 12:30 pm-01:45 pm/ HUMHAL 306/ Johnson V**

A survey of literature in English from the Middle Ages to 1700, with an emphasis on major trends and influential writers. Required of all English majors.

Required texts: *The Norton Anthology of English Literature* 10th Edition (Vol. A, B, and C)

Prerequisite(s): ENG 300, although students may petition to take ENG 300 as a co-requisite.

English Major Distribution: ENG 305

### **English 306: Survey of Literature in English II**

The second course in the three-course survey sequence required for all English majors. English 306 is offered only in the Spring semester. Students majoring in English should plan their schedules accordingly.

**ENG 307-001/ 80609/Literature English Survey III/ MW 02:00 pm-03:20 pm/ HUMHAL 204/ Rozelle H**

A survey course required of all English majors, English 307 covers major authors and pivotal works in literature of the 20th and early 21st centuries. Course objectives include familiarizing students with relevant texts, contexts, and current critical paradigms. Students will take two tests, write two papers, and offer presentations with handouts.

**Required Texts:**

*Norton Anthology of English Literature* 10th ed. (VF)

*Norton Anthology of American Literature* 9th ed. (VD/VE)

**ENG 310-301/ 83518/Literature for Children/ TBA TBA/ NONE 0/ Beringer A**

This course provides theoretical knowledge for exploring children's literature as a distinctive art form and practical experience for planning curriculum for elementary and middle grades. Students will examine the history of children's literature, survey various critical approaches, acquire practical methods for using children's literature as a foundation for literacy, and explore children's literature as a means of initiating conversations on culture, identity, empathy, and justice. Students will learn how to select high quality children's literature; navigate questions of censorship and freedom of speech; integrate technology into classroom discussions; and cultivate a sense of "play" in their approaches to teaching and discussing children's literature. Course texts will include a variety of classic and contemporary children's books, graphic novels, and visual media.

**Note:** Literature for Children is typically offered online in the Fall and in-person in the Spring. Please plan accordingly if you prefer either online or in-person.

**ENG 361-001/ 84931/Intermediate Creative Writing/ MW 02:00 pm-03:20 pm/ HUMHAL 307/ Murphy J**

**INTERMEDIATE CREATIVE WRITING: POETRY**

This course is the second installment in a three-part sequence available in creative writing at UM. It assumes a basic familiarity with the craft, genres, and traditions of creative writing at the University level, either through experience in ENG 261 or by demonstrating readiness through instructor's consent. The focus for this intermediate course will be poetry. Though writing and workshopping original poems will be the top priorities in this course, we'll also increase our understanding of poetry's traditions by working with Mary Oliver's *A Poetry Handbook* and the most recent edition of *The Best American Poetry* anthology. Students will be required to attend UM-sponsored creative writing events. This course counts for three credit hours in the Creative Writing minor or for three elective credits within the English major or minor.

**Note:** ENG 361 may be repeated for credit within the Creative Writing Minor as genre/topic changes.

**ENG 365-001/ 85350/Creative Writing: Forms/ TR 09:30 am-10:45 am/ HUMHAL 307/ Murphy J**

**CREATIVE WRITING FORMS: PROSE POEMS AND FLASH FICTIONS**

"Neither Fish nor Fowl" -- but tasty all the same -- prose poems and works of flash fiction are hybrid enterprises, meant to evoke the intensity of a lyric poem in a vivid, lineless burst, or to capture the rollicking narrative turns of a short story in a bare minimum of sentences. With roots centuries ago in the snowy mountains of Japan and in the misty streets of Paris, these forms have developed into edgy, compact reflections of contemporary life that use brevity as their engines. They say important things about our cultural moment of speed and stress in ways that few other means of expression can match. Already well-schooled in posts, tweets, DM's and other minimalist ways of communicating, here we will take the concept of doing the most in the smallest space to its limits, and encounter large lessons in the process. While students' own creative writing will take center stage, we will also engage some theories of the forms and write an essay review exploring a writer's craft in the field. Texts will include the anthologies *Great American Prose Poems: From Poe to the Present* and *Flash Fiction America*, plus selected historical and critical source material. Prerequisite: ENG 261 or Instructor's Consent. **Note:** ENG 365 may be repeated for credit within the Creative Writing Minor as genre/topic changes.

**ENG 405-001/ 84623/Studies in One or Two Authors/ TR 11:00 am-12:15 pm/ HUMHAL 309/ Rickel J**  
**ENG 505-001/ 84624/Studies in One or Two Authors/ TR 11:00 am-12:15 pm/ HUMHAL 309/ Rickel J**  
**(AAS elective)**

### **Chimamanda Ngozi Adichie**

Chimamanda Ngozi Adichie is one of the most prominent literary figures of our contemporary era. She is a Nigerian writer and public intellectual whose novels and short stories have earned the highest acclaim and whose public speaking and nonfiction continually reshape popular cultural conversations. Her viral Ted Talks and social media posts are so poignant they have been bound and republished as trade books. Beyoncé sampled her in “Flawless,” and the MacArthur Foundation awarded her its Genius Grant.

From love stories to war stories her prose is both humorous and unsettling in its realism. Most of her fiction alternates between multiple narrative perspectives, urging readers to move beyond what she has called “the danger of a single story.” Adichie’s work depicts gender inequities, sexual assault, and racial injustice within a global context that complicates conventional narratives about rights, race, religion, and international relations. She rebukes imperialist attitudes toward African nations and peoples and challenges her readers to critique their own culture’s violence against immigrants, women, and people of color.

As we study Adichie’s work, we will consider the very role of the novelist in contemporary life. We will respond to her prompts to reflect on the ways that cultural narratives circulate, solidify, and evolve, especially in the context of social movements and political conflict. Some of Adichie’s own problematic public comments in disputes over gender expose a fundamental fault in the conception of contemporary rights. This course will contemplate how questions of accountability for the artist disrupt the conventional cult of authorship, and we will critically examine cultural narratives about rights, gender inequality, and racial violence.

**ENG 419-001/ 84977/Ecotopian Dreaming/ MWF 12:00 pm-12:50 pm/ FALLIN 325/ Rozelle H & Doerfler C**  
**ENG 519-001/ 85351/Ecotopian Dreaming/ MWF 12:00 pm-12:50 pm/ FALLIN 325/ Rozelle H & Doerfler C**  
**Cross-listed with: ES 401: 001 (85043)/ POS 411.001 (85197)**

### **Ecotopian Dreaming**

How does the current political debate over the natural environment influence the literary arts? How do movies, novels, and comics in turn guide the current political debate? This course explores connections between environmental policy and contemporary literature, to include an ongoing discussion about such topics as energy, climate, food security, water, sustainability, technological advance, and habitat. We’ll also delve into the cultural fantasies and terrors that guide environmental practice in the Western Hemisphere. Course materials include Octavia E. Butler’s *Parable of the Sower*, Robert Kirkman’s *The Walking Dead* Vol. 1, Earnest Callenbach’s *Ecotopia*, Gerald Vizenor’s *Bearheart*, Suzanne Collins’ *The Hunger Games*, Aldous Huxley’s *Island*, and more.

**ENG 439-001/ 81498/ST Lit.Region/Culture/Perio NO/ TR 09:30 am-10:45 am/ HUMHAL 208/ Mahaffey P**  
**ENG 539-001/ 84979/SpTop in Lit: New Orleans/ TR 09:30 am-10:45 am/ HUMHAL 208/ Mahaffey P**

### **“Creative Writing and the New Orleans Cultural Legacy”\***

The learning objectives for the course are:

- To analyze the work of major writers associated with New Orleans, discussing how they capture the city's unique qualities.
- To develop creative writing skills through exercises inspired by the city’s culture, history, and people.
- To produce original creative work that reflects an engagement with New Orleans as both setting and muse.

This course examines the art of creative writing through the lens of New Orleans, a city long celebrated for its unique culture, rich history, and vibrant literary tradition. Home to some of the most influential American writers and a destination for countless others seeking inspiration, New Orleans has left an indelible mark on American literature. Students will examine how the city’s distinctive blend of cultures, rhythms, and dialects has shaped a singular literary

voice, delving into the works of writers such as Lafcadio Hearn, George Washington Cable, Walker Percy, Tennessee Williams, Tom Dent, Mona Lisa Saloy, Brenda Marie Osbey, Kalamu ya Salaam, Jesmyn Ward, and Maurice Carlos Ruffin, among many others.

Through immersive readings and guided writing exercises, students will explore themes integral to New Orleans: regional identity, communal resilience, racial complexity, subversive gender and sexual dynamics, cultural exceptionalism, and the interplay between tradition and change. Students will also analyze and draw inspiration from the city's music, architecture, food, folklore, and festivals, using these to create their own original works of prose fiction, creative nonfiction, or poetry. By crafting pieces that capture the spirit of New Orleans, students will deepen their understanding of the city's culture and its impact on literature and develop their own writing style, gaining insight into how place can shape voice and narrative.

By the end of the course, students will see the city not just as a literary backdrop, but as a vital, living character in their works, bridging New Orleans's cultural past, present and future with their own literary voices, thus adding their names to the extensive list of writers who have previously written about the most un-American of American and non-Southern of Southern cities.

An optional New Orleans field trip is scheduled for Wednesday, October 15th to Sunday, October 19th. The trip is an opportunity for personal interaction with the very city so many writers have visited and visualized in their subsequent literary creations. Students will gain hands-on experience with a complex, yet inspirational matrix of cultural practices that contextualize the production of written creative works.

**\*This unique course offering may be counted as an elective for the Creative Writing Minor and is cross listed with Honors 409**

**Required readings:**

*I Want Magic* (C. W. Cannon)

*French Quarter Fiction: The Newest Stories of America's Oldest Bohemia* (Joshua Clark, ed.)

*Literary New Orleans* (Judy Long, ed.)

*The Poetry Buffet: An Anthology of New Orleans Poetry* (Gina Ferrara and Geoff Munsterman, eds.)

*A Walk on the Wild Side* (Nelson Algren)

**ENG 455-001/ 83981/Style and Editing/ MWF 01:00 pm-01:50 pm/ HUMHAL 208/ Mwenja C**

**ENG 555-001/ 85352/Style and Editing/ MWF 01:00 pm-01:50 pm/ HUMHAL 208/ Mwenja C**

**Style and Editing for Environmental Publications**

**(No textbook required)**

Students in this class apply editing strategies to real-world texts, learning in the process how to think about writing with an editor's eye. Through reading course texts and participating in class discussions, students will develop a common language for textual analysis and learn nuts and bolts editing strategies. Students then use those strategies to analyze and revise both unpublished and published environmental writing. Students will complete the class with the tools needed to skillfully edit texts for a variety of popular publishing outlets; such tools include the ability to assess generic expectations for specific writing contexts and to engage in a recursive writing process which moves multiple times through revision, editing, and proofreading.

**ENG 457-001/ 85353/Professional&Technical Writing/ MWF 11:00 am-11:50 am/ HUMHAL 208/ Mwenja C**

**ENG 557-001/ 85354/Professional&Technical Writing/ MWF 11:00 am-11:50 am/ HUMHAL 208/ Mwenja C**

**Technical Writing for Social Justice Organizations (TXLW)**

Technical writers work in many professional settings to communicate information about specialized topics to a wide variety of audiences. In this course, students learn to develop and refine common document types used by technical writers—including memos, reports, descriptions, instructions, and proposals—giving particular attention to the ways that social justice organizations employ these types of writing.



Drawing on material from our course text, *The Insider's Guide to Technical Writing*, along with academic articles about technical writing provided in the Canvas course shell, students will examine model texts taken from social justice organization publications, then replicate the texts for the social justice organizations of their choice. Students who successfully complete this course will

- Devise a comprehensive definition of technical writing as it is used by social justice organizations
- Define and apply concepts of audience, context, and rhetorical situation while composing technical documents
- Effectively employ principles of visual and textual document design
- Develop texts that meet expectations for various technical and professional document genres
- Comprehensively edit and proofread technical documents
- Evaluate legal and ethical issues involved in writing for professional and technical audiences

**ENG 461-051/ 83984/Advanced Creative Writing/ W 05:00 pm-07:30 pm/ HUMHAL 307/ Wurzbacher A**

**ENG 561-051/ 84634/Advanced Creative Writing/ W 05:00 pm-07:30 pm/ HUMHAL 307/ Wurzbacher A**

### **Longform Fiction**

This advanced-level, workshop-based seminar will examine longform fiction ranging from the novella to the novel in some of its many diverse forms. In our study of published works and student works-in-progress, we'll focus on the varied approaches writers take to structuring and handling time within longer works of fiction. This course will include a professionalization component; students will explore aspects of the publication process from elevator pitches to query letters and will end the semester with a partial draft and tentative outline for a book-length fiction project. Prerequisite: ENG 361 (for ENG 461) or graduate student status with prior creative writing experience (for ENG 561).

**ENG 471-001/ 85355/African-American Literature/ TR 12:30 pm-01:45 pm/ HUMHAL 309/ Morgan M**

**ENG 571-001/ 85356/African-American Literature/ TR 12:30 pm-01:45 pm/ HUMHAL 309/ Morgan M**

### **African American Literature—Soul Food Lit**

In this course, we will read a variety of African American literature, and through close reading, interpret what food in this literature reveals and reflects about the dynamism of Black people, identity, and culture. We will read novels, short stories, excerpts, and poetry alongside cookbooks and recipes to consider how the foods and practices of cooking and eating therein locate Black literary, aesthetic, and culinary traditions. Engaging Black feminist literary criticism, African American literary theory, and scholarship on African American foodways, we critically examine the meaning and utility of foods in African American literature to question and defend how these foods have been shaped by and reflect African diasporic experiences and culinary histories. Using a chronological approach, we will invest time in the soul (1960-1975) and post-soul (1975-present) eras to define and discuss soul food as an African diasporic cuisine and its significance in African American literature. We will engage and discuss scholarships and artifacts (artwork, music, performance, fashion, etc.) of these eras to understand the contours of their defining and their aesthetic contributions to conceptualize if, how, and through what cultural context the foods present in our texts are soul foods. Using our cultural texts as a frame and food—particularly soul food—as a lens, we will interrogate the intersections of race, gender, region, sexuality, ability, and socioeconomic status and explore constructions of Blackness, selfhood, community, and agency in African American literature.

**ENG 485-001/ 80641/Senior Sem: Capstone Course/ TR 02:00 pm-03:15 pm/ HUMHAL 208/ Johnson V**

### **Senior Seminar: The Arthurian Tradition**

What does it mean to build a community via shared stories? Are deeds of valor alone sufficient to build a person's honor, or must those deeds be recounted and shared? What does ethical action require in the age of artificial intelligence, state surveillance, and global communication? How can leaders balance the needs of their people with the requirements of a nation?

These questions are the foundation of the Arthurian tradition, and this senior capstone course will explore a multi-century tradition that draws on multiple media, languages, cultures, and modes of expression. Texts will include chronicles, romances, stories, poems, and art from diverse periods including the Middle Ages, the Victorian era, and the twenty-first century.

This course is open to senior English majors who are within a year of completing the major.

Prerequisite: ENG 300.

English Major Distributions: Senior Seminar; Literature before 1800; British literature