

ENG 231-001/ 80669/ Global Literature Survey/ TR 12:30 pm-01:45 pm/ HUMHAL 208/ Cote T

Ghosts, Secrets, and the Gothic Imagination

Why are we drawn to stories about haunted houses, restless ghosts, family curses, and buried secrets? This course introduces students to the Gothic tradition from its nineteenth-century roots to contemporary forms across different cultural contexts. Reading works by writers such as Edgar Allan Poe and the Brontë sisters alongside more recent Gothic texts — including Indigenous and Southern Gothic narratives — we will examine how Gothic literature gives shape to fears, anxieties, and histories that societies often try to suppress.

Because the Gothic frequently centers figures who exist at the margins of their communities, the course will consider how the genre explores questions of identity, belonging, and exclusion. We will discuss how Gothic stories represent outsiders, hidden histories, and cultural tensions, and why the genre continues to resonate across different traditions and communities.

ENG 231-002/ 80647/ Global Literature Survey/ TR 11:00 am-12:15 pm/ HUMHAL 208/ Murphy J

Ghost in the Machine: Rise of the Modern Self

"Ghost in the Machine" is a metaphoric description that refers to the tensions between inner life and outer structures—the mind within the body, the self within society, the voice within language, the soul within steel. This course explores how certain writers since the 19th Century have grappled with those tensions as they redefined identity in times of increasing uncertainty, fragmentation, and change. Approaching these themes through poetry, the most ancient and arguably most intensely humanizing literary genre, we will examine how the modern self is imagined, inherited, fractured, and reclaimed across several different historical moments and cultural contexts.

ENG 231-003/ 83344/ Global Literature Survey/ MWF 09:00 am-09:50 am/ HUMHAL 308/ Rozelle H

ENG 231-004/ 83767/ Global Literature Survey/ MWF 10:00 am-10:50 am/ HUMHAL 308/ Rozelle H

Representations of Family in Global Literature

The family is where we come from and never quite escape. It is the threshold of both identity and pain, a thorny body that has fascinated and troubled writers from the widest range of global perspectives and time periods. This section of English 231 explores the family in global literature, from murderous mothers to wrathful sons, hardheaded fathers to deceitful daughters. This class is a broad survey of Greek, African, Latin American, British, and Canadian literature designed to develop skills in literary interpretation, presentation, analysis, and discussion. This particular course is also designed to challenge students to think critically about the literary representation of family in global literature.

COURSE MATERIALS

* Achebe, Chinua. *Things Fall Apart*

* McDowell, Michael. *The Elementals*

* Shelley, Mary. *Frankenstein*

* Euripides. *Medea*

* Shakespeare, William. *King Lear*

* Delillo, Don. *White Noise*

ENG 231-005/ 85837/ Global Literature Topics/ TR 02:00 pm-03:15 pm/ HUMHAL 208/ 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 231-301/ 85137/ Global Literature Survey/ Online Asynchronous/ Atwood E

Global Literature: Myth, Monster, Mermaid: Making the Human

In this section of Global Literature, we will tackle a variety of texts from the ancient world to contemporary film, asking questions about how humanity has defined itself through the fictional monsters that it creates. By examining foundational texts from Western literature (such as *The Odyssey*, *Beowulf*, *The Tempest*, *Frankenstein*), we will develop a theory of monster-making that responds to cultural pressures including multiculturalism, colonialism, scientific development, and religious upheaval. By exploring these canonical exemplars alongside more recent work from Afrofuturist utopia to horror film, we will explore the role that monsters and the imagination play in our own lives.

ENG 232-001/ 83900/ Global Literature Topics/ TR 08:00 am-09:15 am/ HUMHAL 208/ Mahaffey P

New Orleans Short Stories: Culture, Place, and Form -3 credit hours

This course examines the rich tradition of New Orleans short fiction, exploring how writers use the condensed narrative form to illuminate the city’s complex cultural, and historical textures. The New Orleans short story is marked by an emphasis on atmosphere and setting as active forces; depictions of cultural convergence and conflict; explorations of identity shaped by Creole, African, Caribbean, and European influences; and a recurring fascination with the uncanny, the decadent, and the performative.

Attention is also given to other characteristics of the New Orleans short story such as the interplay of cosmopolitan and vernacular voices; a narrative focus on liminality (between land and water, Carnival and ordinary time, sacred and profane); and stylistic experimentation shaped by oral storytelling traditions. The brevity and intensity of the form allow writers to isolate charged social moments—encounters across class, race, or gender—without the narrative closure often expected of longer fiction. As such, the short story has proven especially useful in New Orleans literature for staging cultural contact zones, documenting microhistories, and foregrounding ephemeral urban cultural experience, or “the public habitation of public spaces.”

Students who complete this course will be able to:

- Textually identify defining characteristics of the New Orleans short story.
- Analyze how authors use setting, voice, language, and structure to construct representations of New Orleans.
- Situate New Orleans short stories within historical, cultural, and literary contexts.
- Compare regional, national, and transnational interpretations of New Orleans.

Reading List

New Orleans Noir (Julie Smith, ed.)

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

Twelve Stories from New Orleans (Merle Harton)

Posted Canvas Readings

Robin Hood

Course description:

This course will explore a unique literary genre that cuts across time, space, and literary kinds: the stories of Robin Hood. We will explore how genre and medium create nuance in Robin Hood stories by studying and contrasting medieval ballads with modern popular novels, including *The Outlaws of Sherwood* by Robin McKinley, *The Forest Queen* by Betsy Cornwell, *The Traitor of Sherwood Forest* by Amy Kaufman, and *Lady of the Forest* by Jennifer Roberson. The course will explore how the tradition itself responds to new genres of literature and artistry, as well as new authorial voices in the modern era.

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

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

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.

Games in Novels

For this specific section of Global Literature that explores "Games in Novels," I have selected three novels that revolve around different types of games: an escape room, a competitive reality tv gameshow, and video games. You will also encounter other types of play, such as puzzles in various forms, gameshow challenges, and game design. While there are many links between games and literature, our focus will be on characters and the connections that games can provide. 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.

“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/ MW 11:00 am-12:15 pm/ HUMHAL 302/ Wurzbacher A

Introduction to Creative Writing

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 now counts for Gen Ed credit in the "Personal Development" category. "The use of ChatGPT or other generative AI tools is not permitted on any assignment or activity for this class."

ENG 261-002/ 85631/ Intro to Creative Writing/ TR 09:30 am-10:45 am/ HUMHAL 302/ Murphy J

Introduction to Creative Writing

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 now counts for Gen Ed credit in the "Personal Development" category. "The use of ChatGPT or other generative AI tools is not permitted on any assignment or activity for this class."

ENG 300-001/ 80665/ Intro to Literary Studies/ MWF 12:00 pm-12:50 pm/ HUMHAL 308/ Rozelle H

This class is a prerequisite for all other classes in the major. It should be taken no later than a student’s junior year and is best taken before the junior year begins. The class is an introduction to how to read, write, and research in English studies; we will also explore career options and opportunities in the field. Students will learn: the basic vocabulary of the English major (critical terms and definitions); how to recognize and use some critical theory; how to close read effectively; how to use the library and electronic databases to research in the major; how to produce written responses to literary texts that involve close reading, the use of secondary sources, and strong, unambiguous arguments. Course materials include Barry, *Beginning Theory* (4th ed.); Gibaldi, *MLA Handbook* (9th ed.); and Poe, *Complete Tales and Poems*. There are 2 major papers in the class, an OED assignment, presentations, research assignments, and at least 2 annotated bibliographies.

ENG 305-001/84930/ Literature in English Survey I/ MW 02:00 pm-03:15 pm/ HUMHAL 304/ Atwood E

This course covers literature from the Middle Ages to 1660, with an emphasis on major trends and influential writers. While we will certainly read many heavy-hitters in this class, from Beowulf to Shakespeare to Milton, we will also be discussing these canonical texts with an eye towards cross-cultural encounters and challenges to centralized power. We will hear from powerful monarchs and ruthless colonizers, but we will also hear from religious martyrs and women abolitionists. As we learn to analyze early literature in its historical context, we will also train ourselves to think deeply about the struggles that make us human and allow us to empathize with others. Required of all English majors. Prerequisite(s): ENG 300, although students may petition to take ENG 300 as a corequisite.

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 12:30 pm-01:45 pm/ HUMHAL 208/ Rickel J

This course provides a survey of literature in English from 1900 to the present, with emphasis on major trends and influential writers. We will read literature that reflects major movements including modernism, postcolonialism, and

postmodernism. The course will place these texts in a series of specific social and cultural contexts. We will examine the shock and alienation of modernism and explore postmodernism's radical distrust of totalizing mechanisms. Among other topics, we will also study constructions of gender and sexuality, resistance to systemic racism, and representations of the socioeconomic impacts of globalization. By the end of the semester you will have a working knowledge of significant literary movements and issues of the twentieth and twenty-first centuries. You will be familiar with a series of key literary texts in English, and you will be able to explain how these texts relate to specific contexts by employing close textual analysis and cultural criticism.

ENG 310-301/ 83518/ Literature for Children/ Online Asynchronous/ Beringer A

Literature for Children

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/ TR 12:30 pm-01:45 pm/ HUMHAL 307/ Murphy J

Intermediate Creative Writing (Poetry)

"Poetry is a life-cherishing force. For poems are not words, after all, but fires for the cold, ropes let down to the lost, something as necessary as bread in the pockets of the hungry." - Mary Oliver

Mary Oliver's quote above is as illuminating as poetry itself, where surprise reigns and language sparks to life in every line. The enormous variety and vitality of poems chanted, sung, written and performed throughout human history are testaments to poetry's necessary powers as one of the most human of all art forms. This workshop in poetry is a place for us to treasure that. Because as we know all too well, what's truly human is becoming rarer and more valuable every day.

Writing and workshopping original poems will be the top priorities in this course, but we'll also increase our understanding of poetry's traditions by working with Mary Oliver's *Poetry Handbook* and the international anthology *A Book of Luminous Things*, edited by Czeslaw Milosz. Additionally, we will attend readings from visiting writers and stage a (completely optional!) reading of our own along the way. **ENG 361 fulfills a requirement for the Creative Writing Minor and may be repeated for credit as its genre changes. It may also be taken as an elective for the English Major, or as a general elective. Prerequisites: ENG 261 or ENG 300 or instructor's consent.**

ENG 405-001/ 84623/ Studies in One or Two Authors/ MW 02:00 pm-03:15 pm/ HUMHAL 208/ Cote T

Studies in One or Two Authors: George Eliot: Sympathy and the Ethics of Other Lives

George Eliot's fiction is deeply concerned with the problem of understanding lives radically different from one's own. This seminar investigates how Eliot's novels imagine sympathy as both an ethical practice and a social force. Through major works including *Silas Marner*, *The Mill on the Floss*, and *Middlemarch*, as well as excerpts from *Adam Bede*, *Daniel Deronda*, and selected Eliot essays, we will examine how Eliot represents marginality, belonging, and the pressures that communities exert on individual identity. The course explores the politics of sympathy: how norms of gender, class, religion, and community shape whose lives are legible and whose remain unseen. Reading Eliot alongside critical scholarship, students will consider how the novel can cultivate moral imagination while also revealing the limits of empathy in a complex social world.

Medieval Romance

Course Description:

Medieval romance is not the modern romance novel; indeed, medieval romance has more in common with modern speculative fiction. This course will use a thematic framework of exploration, travel, and boundaries to examine how medieval audiences and authors used romance to think through important issues like race, politics, gender, and power. Students will read contemporary criticism alongside medieval texts in translation.

Required texts include:

- *The King of Tars*, ed. John Chandler (ISBN 9781580442046)
- *Silence*, ed. Sarah Roche-Mahdi (ISBN 9780870135439)
- *Nine Medieval Romances of Magic*, ed. Marijane Osborn (ISBN 9781551119977)
- *Richard Coer de Lion*, ed. Katherine Terrell (ISBN 9781554812783)

English Major Distributions: Genre; Literature Before 1800; British Literature

ENG 431-001/ 85635/ American Literature to 1865/ TR 12:30 pm-01:45 pm/ HUMHAL 206/ Beringer A

ENG 431-01H/ 85704/ Honors American Transcendental/ TR 12:30 pm-01:45 pm/ HUMHAL 206/ Beringer A

American Transcendentalism

“Trust thyself, every heart vibrates to that iron string.” This phrase from Ralph Waldo Emerson is the mantra of the intellectual movement known as American Transcendentalism. As simple as it sounds, this simple insight has been a transformative force in American thought and culture. We can see the Transcendentalists influence everywhere today: Transcendentalism had a profound effect on ideas about individualism and democracy; it is often cited as the inspiration for the passive non-violent resistance of Mahatma Gandhi and Martin Luther King Jr.; transcendentalist thought features heavily in both the politics of left-wing environmentalism *and* right-wing libertarianism; Walt Whitman, the transcendentalist poet, is even credited with inventing free verse poetics.

This course explores the thought, culture, and practice of the transcendentalists. Reading classic texts such as Emerson’s *Nature*, Henry David Thoreau’s *Walden*, Margaret Fuller’s *Summer on the Lakes*, and Walt Whitman’s *Leaves of Grass*, we will delve into the movement’s finer points. We will also trace Transcendentalism’s philosophical roots from Germany in Immanuel Kant and G.W.F. Hegel, and from England in Thomas Carlyle, and S. T. Coleridge. It is a journey that will take us to some unexpected places including the Unitarian churches of Boston, Hindu temples, experimental farming communes, 19th century America’s free love movement (!), and one very famous pond in Concord, Massachusetts.

Because the transcendentalists emphasized individual experience and contact with nature, this course will feature a significant experiential learning component. Many of our sessions will involve hands-on activities and thought experiments in settings including the Walden Studio, Ebenezer Swamp, Shoal Creek Park as well as an excursion to Birmingham for the Museum of Art and urban people watching.

ENG 454-001/ 85640/ Studies in Comp & Rhetoric/ MWF 01:00 pm-01:50 pm/ HUMHAL 308/ Mwenja C

Environmental Rhetoric from the Margins (TXLW)

Students in this class explore and interact with nature and environmental writings from people whose work is routinely excluded from the environmental canon, including African American, Indigenous, and Latin people, among others. Drawing on the course anthology, *Colors of Nature: Culture, Identity, and the Natural World*, the class will identify and discuss the range of rhetorical strategies represented by the collective authors and consider how culture, language, and relationships to systems of power all influence people’s ways of thinking about and relating to the natural world.

Course projects include a personal narrative essay, reading responses, a semester-long nature journal, and a research paper on an environmental issue. By the end of the class, students will be able to identify complex and nuanced rhetorical strategies in a variety of texts, display a deeper understanding of environmental issues and possibilities for action, and demonstrate stronger academic and public writing skills.

ENG 454 can fulfill the pre- or co-requisite requirement for working in the Harbert Writing Center.

ENG 461-001/ 83984/ Advanced Creative Writing/ MW 2:00pm-3:15pm/ HUMHAL 307/ Wurzbacher A

Advanced Creative Writing: The Short Story

This advanced-level, workshop-based seminar will focus on individual short stories and collections of short fiction. In addition to reading and workshopping student stories, we will read several published story collections with an eye for the ways in which they cohere. This course will include a survey of venues for publication and the creation of a folio of work approaching publishable quality. Students will be encouraged to identify common themes and patterns in their own work and to consider ways in which their stories might eventually be combined into cohesive book manuscripts. Prerequisite: ENG 361 or graduate student status (for ENG 561) or instructor permission.

ENG 471-001/ 85644/ African-American Literature/ TR 11:00 am-12:15 pm/ HUMHAL 206/ Morgan M
ENG 471-01H/ 85705/ Honors Soul Food Literature/ TR 11:00 am-12:15 pm/ HUMHAL 206/ Morgan M
Cross-listed with AAS 470

In this course, we will read a variety of African American literature, and through close reading, interpret what food in these literatures reveals and reflects about the dynamism of Black peoples, 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 scholarship 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. Cross-Listed as: ENG 471-001, Honors ENG 471-H001 and AAS 470-001.

ENG 489-001/ 84897/ Special Topics/ TR 09:30 am-10:45 am/ HUMHAL 206/ Mahaffey P
ENG 489-01H/ 85703/ Hnrs Sel Topics in Lit & Lang/ TR 09:30 am-10:45 am/ HUMHAL 206/ Mahaffey P

***Literature of The New Orleans Cultural Carnival* / TR 9:30 – 10:45 / HUM 206 / Fall 2026 / Mahaffey / 3 credit hours / Cross-listed with Honors**

This course is a literary exploration of New Orleans as a *Cultural Carnival*—a dynamic, participatory site where diverse cultural artifacts, traditions, and narratives intersect to create a living museum of exceptional regional identity and expression. Defined by a multiplicity of intertwined ethnic, racial, and national influences, New Orleans culture thrives on what writer C. W. Cannon terms the “public habitation of public spaces”, transforming the city into an ever-evolving performance of cultural life.

Through the study of literary works that function as *cultural narratives*, students will examine how New Orleans has been imagined, represented, and mythologized across genres— short fiction, drama, poetry, and jazz-inflected prose. Each text selected for the course features a *New Orleans Image*— Mardi Gras, the French Quarter, the river, the jazz club, the shotgun house, the Creole, the Creole cottage, the cemetery, the courtyard, or the hurricane—as a metaphor for the city’s resilience, hybridity, and creative spirit. Authors include Tennessee Williams, John Kennedy Toole, Nelson Algren, Anne Rice, and Tom Dent, among others.

By analyzing how these literary representations articulate and preserve the city’s cultural distinctiveness, students will consider New Orleans not only as a geographical location but also as a symbolic landscape of cultural sustainability. The course emphasizes how storytelling—rooted in the sounds, spaces, languages, and rhythms of the city—serves as a form of collective memory, ensuring that the spirit of New Orleans continues to inhabit text, place, and most importantly, time.

The key themes for the course center on cultural hybridity, spatial identity, performance and ritual, the aesthetics of resilience, and the sustainability of cultural heritage through narrative.

An optional field trip to New Orleans is scheduled for **Wednesday, October 21st to Sunday, October 25th**. It is an opportunity for students to interact with the culture portrayed in the literature read in class and the New Orleans “Sweet Spots” that contain that culture.

Required Texts: *A Walk on the Wild Side* (Nelson Algren), *A Confederacy of Dunces* (John Kennedy Toole), *French Quarter Fiction: The Newest Stories of America’s Oldest Bohemia* (Joshua Clark and James Nolan), *New Orleans Noir* (Julie Smith), *A Streetcar Named Desire* (Tennessee Williams), *Short Ghost Stories of New Orleans* (J. Williams), *Vampires of New Orleans: A Short Story Collection* (Charity Anthologies)

Canvas readings

ENG 500-001/ 85646/ Intro to Graduate Studies/ TR 12:30 pm-01:45 pm/ HUMHAL 304/ Atwood E

Graduate studies in the humanities provide a foundation for a variety of scholarly and professional pursuits because they offer rigorous training in innovative thinking, creativity, and communication. This course will guide graduate students through these practical pursuits and will explore the possibilities offered by English and the humanities. In the first part of the course, we will investigate the history and role of English and humanities graduate studies within universities, as well as the practical applications of these fields in non-academic settings such as government, business, and non-profit sectors. Then, we adopt an applied project-based approach: For the final project, you will create a two-year plan for achieving an individual scholarly or professional goal such as gaining entry to a Ph.D. program, publishing creative writing, or attaining fulfilling employment with a business or organization. From there, you will create materials and develop a network in support of your individual goals.

ENG 505-001/ 85633/ Studies in One or Two Authors/ MW 02:00 pm-03:15 pm/ HUMHAL 208/ Cote T

Studies in One or Two Authors: George Eliot: Sympathy and the Ethics of Other Lives

George Eliot’s fiction is deeply concerned with the problem of understanding lives radically different from one’s own. This seminar investigates how Eliot’s novels imagine sympathy as both an ethical practice and a social force. Through major works including *Silas Marner*, *The Mill on the Floss*, and *Middlemarch*, as well as excerpts from *Adam Bede*, *Daniel Deronda*, and selected Eliot essays, we will examine how Eliot represents marginality, belonging, and the pressures that communities exert on individual identity. The course explores the politics of sympathy: how norms of gender, class, religion, and community shape whose lives are legible and whose remain unseen. Reading Eliot alongside critical scholarship, students will consider how the novel can cultivate moral imagination while also revealing the limits of empathy in a complex social world.

ENG 519-001/ 85634/ Special Topics in Genre/ TR 02:00 pm-03:15 pm/ HUMHAL 206/ Johnson V

Medieval Romance

Course Description:

Medieval romance is not the modern romance novel; indeed, medieval romance has more in common with modern speculative fiction. This course will use a thematic framework of exploration, travel, and boundaries to examine how medieval audiences and authors used romance to think through important issues like race, politics, gender, and power. Students will read contemporary criticism alongside medieval texts in translation.

Required texts include:

- *The King of Tars*, ed. John Chandler (ISBN 9781580442046)
- *Silence*, ed. Sarah Roche-Mahdi (ISBN 9780870135439)
- *Nine Medieval Romances of Magic*, ed. Marijane Osborn (ISBN 9781551119977)
- *Richard Coer de Lion*, ed. Katherine Terrell (ISBN 9781554812783)

English Major Distributions: Genre; Literature Before 1800; British Literature

ENG 531-001/ 85637/ American Literature to 1865/ TR 12:30 pm-01:45 pm/ HUMHAL 206/ Beringer A

American Transcendentalism

“Trust thyself, every heart vibrates to that iron string.” This phrase from Ralph Waldo Emerson is the mantra of the intellectual movement known as American Transcendentalism. As simple as it sounds, this simple insight has been a transformative force in American thought and culture. We can see the Transcendentalists influence everywhere today: Transcendentalism had a profound effect on ideas about individualism and democracy; it is often cited as the inspiration for the passive non-violent resistance of Mahatma Gandhi and Martin Luther King Jr.; transcendentalist thought features heavily in both the politics of left-wing environmentalism *and* right-wing libertarianism; Walt Whitman, the transcendentalist poet, is even credited with inventing free verse poetics.

This course explores the thought, culture, and practice of the transcendentalists. Reading classic texts such as Emerson’s *Nature*, Henry David Thoreau’s *Walden*, Margaret Fuller’s *Summer on the Lakes*, and Walt Whitman’s *Leaves of Grass*, we will delve into the movement’s finer points. We will also trace Transcendentalism’s philosophical roots from Germany in Immanuel Kant and G.W.F. Hegel, and from England in Thomas Carlyle, and S. T. Coleridge. It is a journey that will take us to some unexpected places including the Unitarian churches of Boston, Hindu temples, experimental farming communes, 19th century America’s free love movement (!), and one very famous pond in Concord, Massachusetts.

Because the transcendentalists emphasized individual experience and contact with nature, this course will feature a significant experiential learning component. Many of our sessions will involve hands-on activities and thought experiments in settings including the Walden Studio, Ebenezer Swamp, Shoal Creek Park as well as an excursion to Birmingham for the Museum of Art and urban people watching.

**ENG 554-001/ 85643/ Studies in Comp & Rhetoric/ MWF 01:00 pm-01:50 pm/ HUMHAL 308/ Mwenja C
Environmental Rhetoric from the Margins (TXLW)**

Students in this class explore and interact with nature and environmental writings from people whose work is routinely excluded from the environmental canon, including African American, Indigenous, and Latin people, among others. Drawing on the course anthology, *Colors of Nature: Culture, Identity, and the Natural World*, the class will identify and discuss the range of rhetorical strategies represented by the collective authors and consider how culture, language, and relationships to systems of power all influence people’s ways of thinking about and relating to the natural world. Course projects include a personal narrative essay, reading responses, a semester-long nature journal, and a research paper on an environmental issue. By the end of the class, students will be able to identify complex and nuanced rhetorical strategies in a variety of texts, display a deeper understanding of environmental issues and possibilities for action, and demonstrate stronger academic and public writing skills.

ENG 454 can fulfill the pre- or co-requisite requirement for working in the Harbert Writing Center.

ENG 561-001/ 84634/ Advanced Creative Writing/ MW 2:00 pm-3:15 pm/ HUMHAL 307/ Wurzbacher A

Advanced Creative Writing: The Short Story

This advanced-level, workshop-based seminar will focus on individual short stories and collections of short fiction. In addition to reading and workshopping student stories, we will read several published story collections with an eye for the ways in which they cohere. This course will include a survey of venues for publication and the creation of a folio of work approaching publishable quality. Students will be encouraged to identify common themes and patterns in their own work and to consider ways in which their stories might eventually be combined into cohesive book manuscripts. Prerequisite: ENG 361 or graduate student status (for ENG 561) or instructor permission.

ENG 571-001/ 85645/ African-American Literature/ TR 11:00 am-12:15 pm/ HUMHAL 206/ Morgan M

In this course, we will read a variety of African American literature, and through close reading, interpret what food in these literatures reveals and reflects about the dynamism of Black peoples, 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) & post-soul (1975-present) eras to define and discuss soul food as an African diasporic cuisine and its significance in African American literary traditions and methods of survival. 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, and socioeconomic status and explore constructions of Blackness, selfhood, community, agency, and survival in African American literature.

Graduate students will specifically engage and critically apply literary, anthropological, and material culture theories and methodologies throughout semester discussion and specifically in the completion of major projects such as discussion leads, oral lecture, and final written paper and interdisciplinary project.

ENG 589-301/ 85609/ Spec. Topics/ TR 09:30 am-10:45 am/ HUMHAL 206/ Mahaffey P

***Literature of The New Orleans Cultural Carnival* / TR 9:30 – 10:45 / HUM 206 / Fall 2026 / Mahaffey / 3 credit hours / Cross-listed with Honors**

This course is a literary exploration of New Orleans as a *Cultural Carnival*—a dynamic, participatory site where diverse cultural artifacts, traditions, and narratives intersect to create a living museum of exceptional regional identity and expression. Defined by a multiplicity of intertwined ethnic, racial, and national influences, New Orleans culture thrives on what writer C. W. Cannon terms the “public habitation of public spaces”, transforming the city into an ever-evolving performance of cultural life.

Through the study of literary works that function as *cultural narratives*, students will examine how New Orleans has been imagined, represented, and mythologized across genres— short fiction, drama, poetry, and jazz-inflected prose. Each text selected for the course features a *New Orleans Image*— Mardi Gras, the French Quarter, the river, the jazz club, the shotgun house, the Creole, the Creole cottage, the cemetery, the courtyard, or the hurricane—as a metaphor for the city’s resilience, hybridity, and creative spirit. Authors include Tennessee Williams, John Kennedy Toole, Nelson Algren, Anne Rice, and Tom Dent, among others.

By analyzing how these literary representations articulate and preserve the city’s cultural distinctiveness, students will consider New Orleans not only as a geographical location but also as a symbolic landscape of cultural sustainability. The course emphasizes how storytelling—rooted in the sounds, spaces, languages, and rhythms of the city—serves as a form of collective memory, ensuring that the spirit of New Orleans continues to inhabit text, place, and most importantly, time.

The key themes for the course center on cultural hybridity, spatial identity, performance and ritual, the aesthetics of resilience, and the sustainability of cultural heritage through narrative.

An optional field trip to New Orleans is scheduled for **Wednesday, October 21st to Sunday, October 25th**. It is an opportunity for students to interact with the culture portrayed in the literature read in class and the New Orleans “Sweet Spots” that contain that culture.

Required Texts: *A Walk on the Wild Side* (Nelson Algren), *A Confederacy of Dunces* (John Kennedy Toole), *French Quarter Fiction: The Newest Stories of America’s Oldest Bohemia* (Joshua Clark and James Nolan), *New Orleans Noir* (Julie Smith), *A Streetcar Named Desire* (Tennessee Williams), *Short Ghost Stories of New Orleans* (J. Williams), *Vampires of New Orleans: A Short Story Collection* (Charity Anthologies)

Canvas readings