

Spring 2020 Course Descriptions
Updated 11.15.19

ENLS 2000-01 Literary Investigations

Adam McKeown

MWF 10-10:50am

This course is an introduction to the practice of literary criticism, the purpose of which, in simplest terms, is to make written artifacts more interesting and accessible to a community of readers through thoughtful, relevant commentary. There are no set rules for what makes commentary thoughtful or relevant; like any other kind of writing, criticism succeeds or fails according to whether or not an audience finds it meaningful and compelling. Successful criticism, however, tends to be informed by trends, conventions, traditions, habits of mind, controversies, and even specialized language understood by the community of dedicated readers to which it is addressed. This class will introduce you to many of these elements of successful criticism so that you can better develop your interest in written artifacts into effective critical commentary.

ENLS 2000-02 Literary Investigations

Selamawit Terrefe

MWF 12-12:50pm

This class will use the African American high modernist novel—Ralph Ellison’s *Invisible Man*—as our guide to investigate literary theory canonized as such. Since the term “critical” also refers to critique—referencing the gaze, perspectives, ethics, and politics—as well as crisis, or moments of danger, this course will turn our collective gaze toward multiple embedded perspectives within the history and practice of literary theory. And given that theory, both literary and critical, is embedded in a particular perspective (while also making more general claims), and literature provides more specific and contingent perspectives, students will compose a range of writing that investigates if and how can we put into language these specific moments of crises that posit more general claims about power. Critical schools of literary thought covered in this class include: New Criticism, Marxism, Feminism, Psychoanalysis, Structuralism, New Historicism, Poststructuralism and Deconstruction, Postcolonial, Cultural Studies, Critical Race Theory, and Queer Theory.

ENLS 2000-03 Literary Investigations

Erin J. Kappeler

MW 2-3:15pm

What do we talk about when we talk about literature? How do literary critics analyze texts, and how are their approaches different from the approaches you might use when reading for pleasure? In this course you will learn how to read and write like a literary scholar, according to the conventions of the academic discipline of literary studies. We will consider multiple theoretical approaches to literary analysis, and we will learn how to enter the larger critical conversations that surround individual texts. This section’s theme is “Literature and the Good Life.” Using a variety of methods of reading, research, and writing, we will explore how literary critics and authors understand what constitutes a good life for individuals and societies.

ENLS 2000-04 Literary Investigations

Cheryl Narumi Naruse

TR 1100am-12:15pm

What distinguishes an English major from others who like to read and write? This course will, in part, answer that question. We will survey various approaches to analyzing, evaluating, and theorizing literature. In doing so, we will learn about the different ways we can develop complexities in your relationship with literature. We will learn about close reading and other critical approaches informed by psychoanalysis, feminism, Marxism, postcolonialism, gender/queer studies, cultural studies, and media studies.

Upon successful completion of this course you should be able to:

- examine literary and cultural texts, films, and other forms of artistic and persuasive discourse through a specific interpretive lens, attending to details such as genre, narrative, poetic structure, style, figurative language, allusions, and logic
- identify and accurately employ key concepts in literary, rhetorical, and cultural analysis
- write clear, coherent analyses of literature, film, oratory, or other forms of discourse for an academic audience
- use available resources to conduct thorough and responsible research

Likely literary texts include:

Beloved by Toni Morrison

Dance Dance Revolution by Cathy Park Hong

ENLS 2010-01 Intro to Brit Lit I

Melissa Bailes

TR 12:30-1:45pm

This course covers British literature from the medieval era through the eighteenth century, analyzing the texts of authors including Marie de France, William Shakespeare, John Milton, and Alexander Pope. While reading this literature, we will ask questions such as: how do the works we study imagine the nation and its relationship to the world? How do later authors generate the notion of an English literary tradition by referring to their predecessors? How do they manipulate those predecessors to their own ends? In exploring these questions, we will also pay close attention to the ways in which different genres constitute different cultural engagements, and to the ways in which literary language is both its own mode of expression and an outgrowth of its historical context. Assignments will include two essays, a midterm, and a final exam.

ENLS 2020-01 Intro to Brit Lit II

Molly Rothenberg

TR 2:00-3:15pm

In this survey course, we will read a selection of poetry, drama, fiction, and non-fiction prose written in Britain or in British ex-colonies from the late eighteenth- to the early twenty-first century. Moving chronologically, we will discuss the literary movements that define different eras and focus on texts that address various cultural, political, and literary concerns. A major focus will be the way in which literature represents how Britain, the first industrialized nation in

the world, experienced forces of modernization, urbanization, and imperialism, forces that transformed the conception of literature itself.

The course is divided into four units: The Age of Revolution and Romanticism; The Victorian Age; Post World War I Modernism; and Post-WWII/postcolonial Anglophone literature. Increases in literacy and access to printed materials beginning in the late 18th Century helped create an explosion of literature at the same time that the British Empire expanded to cover one quarter of the world. English is a global language today in large part thanks to this imperialist expansion. As a consequence, we have a tremendous amount of material from which to choose. I have selected major works from major writers to help us consolidate our understanding of the literary history, both in terms of developments in literature and responses to cultural context. The Longman Anthology contains very helpful contextual material, some of which is required reading.

This course is a survey that ranges over more than two centuries. Its purpose is to provide you with an overview to enable you to get the most out of your more advanced courses. We move quickly, so comprehensive close readings are not possible, but you will have the opportunity to do close readings on your examinations, and I will be looking forward to your insights during class discussion. You will be assessed on the basis of a midterm and a final examination, quizzes, and short written assignments as well as on your class participation.

ENLS 2030-01 Intro to American Lit

T. R. Johnson

TR 11:00am-12:15pm

This course will introduce students to historic phases, figures, themes, and works of U. S. literature, from the present moment to the earliest beginnings. We will work backward chronologically, devoting each week to roughly another twenty-year block. We will foreground, every step of the way, the interrelated and quintessential American themes of race and violence, testing in particular Richard Slotkin's famous thesis set forth in *Regeneration Through Violence*. After establishing this thesis in the first week of the semester, we'll likely read, in roughly this order, samples of work from Ocean Vuong, Lauren Groff, Ta-Nehisi Coates, Denis Johnson, Tim O'Brien, Toni Morrison, Raymond Carver, Octavia Butler, Bobbie Anne Mason, Robert Stone, Joan Didion, Nikki Giovanni, Tom Wolfe, James Baldwin, Flannery O'Connor, Nelson Algren, Elizabeth Bishop, Zora Neale Houston, William Faulkner, W. E. B. Dubois, Henry James, Emily Dickenson, Walt Whitman, Frederick Douglass, Herman Melville, Edgar Allan Poe, Henry David Thoreau, Ralph Waldo Emerson, Nathaniel Hawthorne, James Fenimore Cooper, Washington Irving, Benjamin Franklin, John Filson, Phyllis Wheatley, Cotton Mather, Anne Bradstreet, and Jonathan Winthrop. The course will be divided into three units, and, at the end of each, students can choose whether to take an exam or write a 7-page paper, as long as they twice choose the exam and once choose the paper; students will also take turns serving as discussion leaders for particular class-meetings, submitting formal hard-copy notes of what they've prepared, and this will constitute the fourth category of assessment of their performance.

ENLS 2155-01 Literatures of Tourism

Cheryl Naruse

TR 12:30-1:45pm

ENLS 2155

In this course we will examine poetry, novels, performances, films, short stories, and essays (creative non-fiction and academic) that offer a critical take on tourism, arguably one of the most influential industries that shape the way we understand the rest of the world. These texts we read will become the interpretive lens through which we analyze commodified representations of the places we visit for pleasure.

Questions we will consider include:

What do our readings teach us about the stories that are used to sell a place?

What does literature teach us about tourism's relationship to race, gender, class, and colonialism?

What are the effects of tourism on local cultures, identities, and the environment?

By using literature to investigate the workings and effects of tourism, we will try to think about how we might more ethically engage with issues of cultural difference and see past the mediating effects of tourism whether we are here in New Orleans or abroad.

Likely reading list:

Kāmau by Alani Apio

A Cook's Tour by Anthony Bourdain

Dance Dance Revolution by Cathy Park Hong

"Solidarity" by June Jordan

Your Country is Great by Ara Shirinyan

A Small Place by Jamaica Kincaid

"Interpreter of Maladies" by Jhumpa Lahiri

"Fatherland" by Viet Nguyen

"Tourism and the Promised Land" by Adrienne Rich

"Lovely Hula Hands" by Haunani-Kay Trask

Omeros and "The Antilles: Fragments of Epic Memory" by Derek Walcott

ENLS 2400-01 Topics: Race and Inclusion: Intro to Colonization

Edward White

TR 9:30-10:45am

This course offers a survey of the literature of colonization in the western hemisphere. We will look at a number of genres of colonial writing, including promotional literature, conquest narratives, ethnography, and captivity stories. We will also be looking at how "colonial literature," or better yet "colonial studies," came to be a subject matter in the late twentieth century, as the Columbus Quincentennial and other events changed critical reading patterns.

ENLS 2730-01 Intro to African American Lit

Nghana Lewis

MWF 4:00-4:50pm

What values, traditions, and beliefs are associated with African American Literature and how do these values, traditions, and beliefs compare with and differ from other literary canons? How do narratives construct and deepen understanding of the experiences of people of African descent in America? This course endeavors to answer these and other questions central to understanding African American literature, through readings/viewings and discussions of a wide-range of literary texts.

ENLS 3010-01 Writing Intensive: Poetry and Politics

Michelle Kohler

MWF 1-1:50pm

This course is an introduction to reading and writing about poetry. We will consider in particular the intersections of poems and political work, exploring how a poem can (or can't) do something in the world by disrupting thinking or igniting feeling; how poets use both conventional and experimental forms to do political work; and the history of poetry's significance to abolitionist, civil rights, feminist, and other kinds of activism and community-building. We will also look at the public projects of recent U. S. Poet Laureates (for example, Tracy K. Smith's 2018 rural poetry-reading tour), as well as poems inscribed in public places or that recur in public discourse (perhaps most notably Emma Lazarus's Statue of Liberty poem "The New Colossus," to which an immigration official recently added a couple of lines to justify new restrictions). Poets likely to include Frances Harper, Walt Whitman, Emma Lazarus, Langston Hughes, Claude McKay, Gwendolyn Brooks, Amiri Baraka, Audre Lorde, Sonia Sanchez, Adrienne Rich, Anne Sexton, Harryette Mullen, Terrance Hayes, Layli Long Soldier, Natalie Diaz, Ed Roberson, Evelyn Reilly, Joy Harjo, and others. Students will learn to encounter poetry with keen attention to its special forms of language and will do a variety of informal and formal writing in the class. No prior coursework in reading poetry is necessary. The course also satisfies the SLA Tier-2 Writing Intensive requirement.

ENLS 3011-01 Writing Intensive: Writing About Love

Thomas Albrecht

MWF 10:00-10:50am

Given the vitriol of present-day popular and political discourse, a topic like "Writing About Hatred" or "Writing About Anger" would seem to have been the timelier choice as a subject for this course. But in the face of all the verbalized contempt and disparagement that surrounds us today, this course proposes that now more than ever, we all need a little love: to love, but also to read, think, and write about love. Human love is of course a predominant theme in literature. This entry-level course introduces students to some of the most fundamental, important literary writings about love, from Plato to Gabriel García Márquez. We will study great love stories, powerful poetic expressions of love, and dramatic depictions of the experience of love. Furthermore, we will study poems, plays, and prose narratives that deliberately reflect on the nature of love as such: on love's physical and spiritual, existential and moral, cognitive and epistemological, literary and rhetorical, and social and psychological dimensions. Authors we will read in the course may include Abelard and Heloise, Dante, Shakespeare, Alexander Pope,

Johann Wolfgang Goethe, Stendhal, Charlotte Brontë, Emily Brontë, Thomas Mann, and Roland Barthes.

This course is an entry-level literature course, open to all undergraduates as well as English majors and minors. It fulfills the university's Writing Intensive requirement. Students are required to write 20 pages over the course of the semester, of which 10 pages must be revised and resubmitted.

ENLS 3610-02 Intro Creative Writing

Karisma Price

M 3:00-5:30pm

This course is designed to give students an introduction to creative writing through weekly readings, written assignments, class discussions, and a safe space that allows students to produce their own pieces of creative writing and submit to workshop. This course will primarily focus on contemporary poetry and fiction while also exposing students to both hybrid genre texts and short essays to show the wide variety of writing that is considered to be a part of both the literary and cross-genre fields. Students are expected at the end of the term to submit a final portfolio of revised work and a reflection on what they've learned during the semester.

ENLS 3610-03 Intro Creative Writing

Thomas Beller

T 3:30-6:00pm

ENLS 3610-04 Intro Creative Writing

Bernice McFadden

T 3:30-5:55pm

ENLS 3610-06 Intro Creative Writing

Karisma Price

W 3:00-5:30pm

This course is designed to give students an introduction to creative writing through weekly readings, written assignments, class discussions, and a safe space that allows students to produce their own pieces of creative writing and submit to workshop. This course will primarily focus on contemporary poetry and fiction while also exposing students to both hybrid genre texts and short essays to show the wide variety of writing that is considered to be a part of both the literary and cross-genre fields. Students are expected at the end of the term to submit a final portfolio of revised work and a reflection on what they've learned during the semester.

ENLS 3610-07 Intro Creative Writing

Zachary Lazar

W 3:00-5:30pm

ENLS 3620-01 Workshop Creative Writing: Journalism

Michael Luke

W 5:00-7:30pm

This is a journalism class with a published magazine -- online and in print -- written, edited, designed, and produced by the students as the goal of the course. Students are required to get out

of the classroom, beyond the regular confines of Uptown, and engage the people of New Orleans, covering communities that are often underreported and find stories that are not often told. The aim is to have the students produce narrative-driven non-fiction pieces, full-length profiles, Q&As, and possibly some opinion work.

This class is to primarily serve as a service learning project in the community. Journalism will be the means by which this goal is met. The service learning element of the course works in two ways. One will be through the students' engagement of the community and through their reporting and writing. Two, Tulane students from this class will collaborate with high school students to produce the magazine.

ENLS 3620-02 Workshop Creative Writing
Bernice McFadden
W 5:45-8:15pm

ENLS 3620-03 Workshop Creative Writing—Memoir
Constance Adler
R 3:3-5:55pm

“What would happen if one woman told the truth about her life?
The world would split open.”
— Muriel Rukeyser

This creative writing workshop will present students with an opportunity to examine how and where this bell-ringer of a line continues to have relevance in the work of women writers, as well as the students' own writing. We will discuss the creative nonfiction/memoirs of Jo Ann Beard, Lia Purpura, Roxanne Gay, among others. Students will explore the development of their own narrative persona in working with fact-based material. Questions posed concern the subtle and not so subtle pressure on women to be “pleasant” or “nice” in writing their stories and the interesting literary boomerang that emerges as a response to that restraint.

Students will submit writing on a weekly basis for workshop review. Students are expected to attend each workshop meeting, prepared to give constructive feedback and notes on that week's submission. The goal is to become better readers of others' work, as well as better writers of our own. Toward that end, we rely on student submissions as a departure for discussion of writing process and development. Revised portfolios will be due at the end of the semester.

ENLS 3630-01 Expository Writing
Aleksandra Markell
MWF 8:00-8:50am

ENLS 3630-02 Expository Writing
Aleksandra Markell
MWF 9:00-9:50am

ENLS 3630-03 Expository Writing
Aleksandra Markell
MWF 11:00-11:50am

ENLS 3630-04 Expository Writing
Tulane Staff
MWF 11-11:50am

ENLS 3630-06 Expository Writing
Molly Pulda
MWF 12:00-12:50pm

The word “essay” derives from the French word “essayer,” which means “to try.” An essay is a process, rather than a product, of meaning-making. In this class, we will read and write skillful attempts at the essay form, including the personal essay, cultural criticism, and persuasive writing. How do essayists try to convince readers to accept their views and perspectives? How “true” does a contemporary essay need to be – is there a difference between factual truth and emotional truth? Together, we will identify characteristics of an effective essay, analyze essays that model those characteristics, and write our own personal, critical, and persuasive essays. Students will hone their abilities in close reading, evidence-based analysis, cohesive writing, and collaborative revision. Course requirements include three essays, written, peer-reviewed, and revised in stages; reading logs; discussion questions; periodic in-class and take-home writing; and an oral presentation

ENLS 3650-70 Persuasive Writing
Ryan McBride
TR 8:00-9:15am

ENLS 3650-71 Persuasive Writing
Matthew Smith
TR 11am-12:15pm

We rarely find the words virtue and New Orleans written next to each other. Given how often popular culture associates our city with a hedonistic vision of “the good life,” we’re accustomed to stereotypes of New Orleans as a space of vice and excess rather than an exemplar of virtue and moderation. This course, however, offers a rare pairing – a deep engagement with the city of New Orleans and a sustained philosophical consideration of what it means to think, speak, and act in accordance with virtue. We’ll convene for seminar classes here at Tulane during which we’ll discuss how Plato, Aristotle, Quintilian, and Seneca the Younger grappled with the nature of wisdom, right action, and proper speech.

Then, a few weeks into the semester, you’ll begin coaching New Orleans middle-school students in the art of speech and debate – taking what you’ve discussed in the seminar room and applying it to your lived experience as an educator. Ideally, theory and praxis will mutually inform one another: (1) your readings of Aristotle & co. will shape the ways you think about your work coaching debate and (2) your work coaching debate will influence how you interpret (and reinterpret) ancient rhetoric and philosophy about what constitutes a good or virtuous life.

ENLS 4010-01 Special Topics: GLOBAL Literatures
Molly Rothenberg
W 3:30-5:55pm

The Global Literatures course helps students gain familiarity with four major literary traditions as they come in contact with one another: Western, Arabic-Islamic, Chinese, and Latin American. We will be exploring some of the history and culture relevant to the literature, while focusing on the changes wrought by cultural contact between and among them.

In each case, we will begin with ancient texts and their expression of religious, philosophical, and cosmological conceptions. We will then look at literature from a major period of cultural contact, usually driven by economic and political factors, and the literary consequences of that contact. Finally, we will read some contemporary work in that tradition to track the effects of that contact and the development of its literature in a global context. Our texts will include works by Nobel Prize-winning authors, such as Gabriel Garcia Marquez, works by authors from marginalized or refugee communities, and works written from the point of view of people on either side of the contact by eye-witnesses.

As part of the required work for the course, students will participate in building an archive of materials relevant to understanding the history and culture of these traditions. Course texts will be read in translation, although we will be learning some terms in the host language and issues pertaining to translation will form part of the course. Students will be expected to participate actively in the discussion both in class and online. Recommended for students who have already taken some literature courses, such as ENLS 1010 and 2000. Students with familiarity of the literature from traditions other than Anglophone literature are encouraged to enroll.

ENLS 4011-01 Special Topics: Shame and Disgrace in Modern Lit
Molly Travis
TR 2:00-3:15pm

In this course, we will explore the narrative treatment of shame, guilt, and disgrace—individual and collective—in contemporary novels, focusing on issues of race, gender, and postcolonialism.
Texts

Coetzee, J.M. *Disgrace*.
Danticat, Edwidge. *Breath, Eyes, Memory*.
McEwan, Ian. *Atonement*.
Morrison, Toni. *Beloved*.
Ng, Celeste. *Everything I Never Told You*.
Rushdie, Salman. *Shame*.
Swift, Graham. *Waterland*.

Assignments

1. Reading journal in the form of short essays of 2-3 pages for all seven novels
2. Researched paper (12-15 pages) plus annotated bibliography of at least five sources = 50%

ENLS 4050-01 History of the Language

Michael Kuczynski

TR 9:30-10:45am

A history of English considered from multiple perspectives: cultural, historical, and theoretical. Emphasis will be placed on the unstable, variable nature of English as it developed from the Old through Middle English periods and into the Early Modern and Modern periods. Students will engage not only some of the standard textbook accounts of the evolution of the English language but also major efforts, by way of manuscript and print culture, to stabilize the essentially organic emergence and development of English—for example, in the form of dictionaries and literary-historical writing. Two key topics will be the multiple dialects of English, past and present, and the dynamic relationships between spoken and written English. We will also consider the development and use of such “categories” of English as jargon and slang. In relation to these topics, students will conduct some elementary fieldwork. 3.0 credits.

ENLS 4300-01 African Literature: Love Stories from Africa

Z’etoile Imma

TR 12:30-1:45pm

It could be argued that within the canon of Anglophone African literature, contemporary writers show a particular attentiveness to the dynamics of love, romance, and intimacy. In this course, we will study postcolonial and contemporary African fiction written in English as a site to examine the politics of romantic love. We will consider the following critical questions: What might these literary representations centered on love tell us about the economies of gender, sexuality, class, power, and desire in contemporary Africa? How have African writers (re)configured the romance genre? In what ways do these African love stories extend, transform, or critique theories of African, Western, and transnational feminisms and sexual politics? How might a love story from Africa circulate as a response to colonialism and its aftermath; and how do these imaginings of love take up issues of race, migration, violence, poverty, xenophobia, and globalization? How do African writers employ “the love story” as a means to envision new possibilities and radical futures for their communities, countries, and continent? Readings may include novels, short stories, and films by Ama Ata Aidoo, Yvonne Vera, Chimamanda Ngozi Adichie, Dinaw Mengestu, Leila Aboulela, Imbolo Mbue, Monica Arac de Nyeko, Diriye Osman, Wanuri Kahiu, The Nest Collective, and others.

ENLS 4310-02 American Lit to 1820: Lit of American Revolution

Edward White

TR 11:00am-12:15pm

This course offers a survey of American writing during the American Revolution in the broadest sense, from the imperial crises of the 1760s to the national consolidation of the late 1780s. We’ll look at a broad range of writing from official proclamations, sermons, and periodical essays to atrocity literature, popular song, and satirical broadsides, with a few focused case studies (like Thomas Paine’s writings). Our focus will be on understanding how writing was distributed and mobilized to create, sustain, and suppress revolutionary conditions, with special attention to the tensions between “high” and “low” culture.

ENLS 4480-01 Milton

Adam McKeown

MWF 9:00-9:50am

This course will focus on John Milton's *Paradise Lost* (1667, 1674), providing close readings and in-depth discussions of what may be the single most influential work in the history of the English language. The course will also introduce students to Milton's minor poems and prose works, as well as his life, times, and literary legacy.

ENLS 4610-01 Adv Fiction Writing Workshop

Zachary Lazar

T 3:30-5:50pm

ENLS 4610-02 Adv Fiction Writing Workshop

Bernice McFadden

W 3:00-5:30pm

ENLS 4620-01 Adv Poetry Writing Workshop

Karisma Price

T 3:30-5:50pm

Prerequisites: ENLS 3610. Please send a 5-page poetry sample and the name of your ENLS 3610 instructor to kprice2@tulane.edu. The class will be devoted to both the production and revision of original works of poetry written during the semester. Because this is an advanced poetry workshop, I expect students to be serious about their writing and come to class prepared every week to share thoughtful, constructive criticism of their peers' work and participate in the discussion. In addition to workshopping, students should also expect to present analyses of published work and participate in writing exercises to get in the habit of writing more frequently.

ENLS 4660-01 "Narrating the Environment: Writing New Orleans."

Thomas Beller

M 3:00-5:30pm

This class will be a writing workshop in creative non-fiction focused on New Orleans, with a reading list that includes novels and works of nonfiction set in the city.

ENLS 4750-02 New Media Theory

Nathan Halverson

TR 3:30-4:45pm

Technology changes how we work, play, learn, think, communicate, and express ourselves. This has been true for a long time. In many respects, the study of new media is the study of new technology. But when we also investigate how new technology changes society, and what we think about that, then we're crossing into the realm of theory. This course will explore critical perspectives on contemporary culture and the influence of technology on reading, writing, music, film, and art. Students will be asked to think about how new media are influencing us now and

how they will in the future. Weekly readings will include scholarly articles on the history (and contemporary use) of both the old new media and the newest of new media. Students will write two papers and take a mid-term and a final exam.

ENLS 4854-01 The History of Cool

Joel Dinerstein

TR 3:30-4:45pm

Cool is arguably the USA's most influential cultural export within globalization. The history of cool is intertwined with literature, popular music, Black culture, Hollywood film, celebrity and iconography. This course explores the roots, origins, and resonance of cool in three ways: through the figure of the rebel in literature and popular culture, the commodification of rebellion, and the history of the word cool itself. We will witness how cool shifts its meanings over five generations -- from the Great Depression to the present -- through cultural icons, Beat Generation novels, jazz memoirs, film clips, theories of cool, jazz memoirs, and song lyrics. Major texts include the following: Jack Kerouac, *On the Road*; Tom Wolfe, *The Electric Kool-Aid Acid Test*; Patti Smith, *Just Kids*; Jay-Z, *Decoded*; Joel Dinerstein, *The Origins of Cool in Postwar America*; also, the films, *Casablanca*, *Easy Rider*, *Heathers*, and *Pulp Fiction*.

ENLS 4855-01 Literature and the Environment

Michelle Kohler

MWF 11:00-11:50am

[W]e should not imagine that the world presents us with a legible face, leaving us merely to decipher it . . . We must conceive discourse as a violence that we do to things, or, at all events, as a practice we impose upon them.

—Michel Foucault, “The Discourse of Language”

How do we imagine and write about the natural world—about animals, storms, air, trees, water, bodies, microbes, soil, disasters? How do we describe humans’ relationship to natural environments, and how do our descriptions begin to shape that very environment in destructive ways? And how might literature and film help us transform our environmental thinking and practices? This course will consider how texts—fiction, nonfiction, poetry, film—can disrupt dominant ways of thinking about the relationship between humans and the natural world, and we’ll accumulate tools for analyzing all kinds of representations of natural environments and for assessing their ethical/ecological implications. Topics may include climate-change fiction (“cli-fi”) and other science fiction, sustainability, posthumanism, animal studies, environmental racism and justice, and environmental precarity in southern Louisiana. Texts/films may include Helena María Viramontes’ *Under the Feet of Jesus*; Edward Abbey’s *Desert Solitaire*; Annie Dillard’s *Pilgrim at Tinker Creek*; Margaret Atwood’s *Oryx and Crake*; Ursula K. Le Guin’s “Paradises Lost”; Nathaniel Rich’s *Odds Against Tomorrow*; poems by Lucille Clifton, Major Jackson, Ed Roberson, and Evelyn Reilly; *Death by a Thousand Cuts*, Juan Mejia and Jake Kheel, dir.; and *Beasts of the Southern Wild*, Benh Zeitlin, dir.

ENLS 4860-02 Topics in Cultural Studies: Feminism in Trumplandia

Kathryn Baldwin

T 3:00-5:30pm

When Donald Trump became the 45th president of the United States, many worried that a new era of precarity for women had begun. The defunding of Planned Parenthood, the Muslim ban, assault on pro-choice legislation, rescinding of protections for transgender students, the President's own history of sexual assault—to name only a few—all seemed to present an unprecedented dystopia for women across the political spectrum. Indeed, this course begins by asking, how we can talk about feminism in a Trump era? Some of the ensuing events (#metoo, “evil media men,” Asiz Ansari, the Kavanaugh hearings, Jeffrey Epstein suicide, to name only a few) suggest that a new, and more robust, feminist rhetoric is taking root. Rather than accepting this claim as a given, this course takes an historical approach to feminism; This course asks how many of the issues facing American women today are familiar ones; and what might a Trump administration mean for feminism, both broadly speaking in its global iterations and on more local, micro levels of quotidian experience? How has the conception, performance, politics, embodiment, literature, and circulation of feminism been reconceived? This class will require students to conduct original research, taking from feminism's archive over the last fifty years an animating idea, concept, historical moment, material object, or study around which each student will frame a question in relation to Trump feminism. From this question they will devise an original argument, compose a bibliography of primary and secondary sources, outline, and then write a 10-15 page paper. Texts will include but not be limited to those by Betty Friedan, Shulamith Firestone, Robin Morgan, Adrienne Rich, Phyllis Schlafly, Angela Davis, Alice Walker, Anita Hill, Catherine MacKinnon, Andrea Dworkin, Susan Faludi, Patricia Williams, Margaret Atwood, Rebecca Traister, Roxane Gay, Barbara Ehrenreich, Beyonce, Chimamanda Ngozie Adichie, Tressie McMillan, Brittney Cooper, Jia Tolentino and Lena Dunham.

ENLS 5010-04 Capstone Seminars

Selamawit Terrefe

M 3:00-5:30pm

ENLS 5010-05 Capstone Seminars

Michael Kuczynski

T 3:30-6:00pm

The drama of the Middle Ages was the necessary prelude and inspiration to that of Early Modern and Modern drama, including the plays of Shakespeare. This seminar will consider medieval drama in relation to the rituals of the medieval church, academic (especially university) culture, the medieval guilds or labor unions, and folk or “street” art. We will give equal attention to two genres: morality plays, which involve personifications such as Mankind and the Seven Deadly Sins; and mystery plays, which dramatize biblical and extrabiblical material. How was both secular and religious experience represented on the stage in medieval England and Europe? How were particular acting styles (e.g. involving iconography) developed to depict the relationship between the natural and supernatural elements in these plays? What is the relationship between medieval dramatic comedy and tragedy? How stable are the texts of medieval plays that come down to us in manuscript form? 3.0 credits.

ENLS 5010-06 Capstone Seminars

Joel Dinerstein

W 3:30-6:00pm

This capstone will first define these two literary periods through their underlying artistic principles and then explore the continuities – and discontinuities – through the pivotal historical moments of the twentieth century. We will keep one eye on literary experimentation – in terms of narrative structure, character development, and psychology – and the other eye on race and ethnicity. We will read mostly novels but there will be a few poems and short stories. Major works include the following: Ernest Hemingway, *In Our Time*; William Faulkner, *Light in August*; Zora Neale Hurston, *Their Eyes Were Watching God*; Thomas Pynchon, *The Crying of Lot-49*; Joan Didion, *Play It As It Lays*; Ishmael Reed, *Mumbo-Jumbo*; Don DeLillo, *White Noise*; William Carlos Williams, *Spring and All*; Allen Ginsberg, "Howl."

ENLS 7050-01 Bibliography and Research Methods

Melissa Bailes

T 3:30-5:55pm

This course introduces students to research materials and ideas pertinent to graduate-level study. We will examine the history of the book, emphasizing issues related to rare or uncommon books, through visits to several archives. To contextualize such themes, we will read three major texts about how the history of print technologies have shaped or contributed to a wider reading culture, with strong implications for religion, science, and (of course) literary study. Students will learn about the problems and practices related to the editing of unpublished documents. We also will discuss other professional matters, including the writing and presentation of conference papers and the publication of scholarly articles. Course assignments may include weekly responses, oral presentations, exams/quizzes, and short papers.

ENLS 7360-01 Seminar: Renaissance Literature

Scott Oldenburg

F 9:30am-12:00pm

This seminar involves pedagogical theory as well as cultural critical approaches to understanding Shakespeare's status in secondary and post-secondary education. We'll begin with a consideration of Shakespeare's presence in curricula and the ways Shakespeare has been used to promote specific ideologies through the classroom (Shakespeare's role in colonization, for example). We'll then examine the theory and practice of teaching Shakespeare at various levels, asking the core questions: 1) What is it that we are trying to teach? 2) Why do we teach it? 3) How do we teach it? And, of course, we'll consider the ideology implicit in our answers to these questions. Assignments will involve writing various pieces that will contribute to the seminar participant's teaching portfolio.

ENLS 7550-01 Seminar: 19th C Literature: Art for Art's Sake

Thomas Albrecht

W 3:00-5:30pm

To New Orleanians, the phrase “Art for Art’s Sake” denotes an art fair that takes place annually in the Warehouse District and on Magazine Street. But art for art’s sake (and its French counterpart, *l’art pour l’art*) is also an important, influential, and enduringly controversial concept in nineteenth-, twentieth-, and twenty-first-century European and American literature, art, and aesthetics. Derived from eighteenth-century German aesthetic philosophy and criticism, most importantly from Immanuel Kant’s *Critique of Judgment*, the idea of art for art’s sake is first explicitly articulated in the early nineteenth century, and arguably reaches its apogee in European literature of the 1890s, the so-called *fin de siècle*, and in the literary modernism of the early twentieth century.

This graduate seminar (or pro-seminar) examines significant nineteenth-century expressions of art for art’s sake in Britain, continental Europe, and the United States. Writers on the syllabus may include Edgar Allen Poe, Théophile Gautier, Charles Baudelaire, John Ruskin, Matthew Arnold, Algernon Charles Swinburne, Walter Pater, Friedrich Nietzsche, Joris-Karl Huysmans, Henry James, and Oscar Wilde, among others. Time allowing, we will consider the legacy of nineteenth-century art for art’s sake in the early twentieth century, for instance in works of the Harlem Renaissance (Alain Locke, Richard Bruce Nugent) and in writings of the German Frankfurt School theorists (Walter Benjamin, Theodor Adorno). Students will have the option to take this course as a pro-seminar, which would require them to submit several shorter writing assignments in place of a single seminar paper.

ENLS 7760-01 Seminar: Modern Am Lit: Native Modernisms

Erin Kappeler

M 4:00-6:30pm

What does modernism look like when we center the perspectives of Native American authors? Modernist artists attempted to “make it new,” in the famous words of Ezra Pound—to rethink, rework, and undo traditional literary forms, genres, and conventions. They often did so by turning to cultures perceived to be “primitive,” such as those of Native American nations. Scholars of modernism have recognized how a limited number of Native novelists, playwrights, and essayists responded to modernist primitivism, but the full extent of writing by Native artists during the modernist era has yet to be grappled with. In this class we will read beyond the current narrow canon of Native modernists in order to ask how the categories that structure literary studies continue to relegate Native authors to the background. As we process texts produced by Native authors during the modernist era, we will seek to unsettle our discipline’s settler assumptions, and to ask how literary studies can be more accountable to Native communities.

ENLS 7850 Modern Literature Seminar: Joyce's Ulysses

Thomas Johnson

R 3:30-5:55pm

James Joyce's *Ulysses*, says Hugh Kenner, is "the most influential English-language work of the 20th century." Accordingly, we'll spend the entire semester studying the book, ranging from questions of sentence-level style to what particular episodes might mean to what their particular sequence might mean, and finally to questions of how Joyce might have imagined the book's relationship to the world itself. We'll use, as our primary guides, Harry Blamires's *The New Bloomsday Book*, and Don Gifford's *Ulysses Annotated*, as well as exegesis on particular episodes by Hugh Kenner, Karen Lawrence, Clive Hart and David Hayman, Suzette Henke and still others from yet earlier encounters with the book that have retained a particular relevance to the contemporary, first-time reader. Students will take turns giving oral reports by way of launching class discussion, develop some of these reports into two short papers (5 pages each), then synthesize these shorter papers via an annotated bibliography into a final paper of 15 pages.