

Spring 2025 English Course Descriptions  
Updated: 11.15.24

**ENLS 2000-01: Literary Investigations**

**MWF 4-4:50PM**

**Adam McKeown**

**Fulfills: Tier-1 Writing (SLA)**

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 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. No corequisites.

**ENLS 2000-02: Literary Investigations**

**R 3:30-5:55PM**

**Fulfills: Tier-1 Writing (SLA)**

**ENLS 2010-02: Intro to British Literature I**

**TR 12:30-1:45PM**

**Melissa Bailes**

**Fulfills: Pre-1800 Literature Requirement**

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 Jonathan Swift. 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. This course fulfills the Pre-1800 Literature Requirement for English Majors and Minors.

**ENLS 2140-01: Intro to Poetry**

**TR 2-3:15PM**

**James B. Richard**

**Fulfills: Tier-1 Writing (SLA); Lit from Non-Dominant Perspectives**

What is a poem and how do we read it? What do poems offer us that other kinds of art do not (or not in the same way), and how can they teach us to experience the world and ourselves differently? Those are some of the questions we will explore as we engage with

the pleasures and challenges of poetry. After an introduction to some of the fundamentals of poetry and its history in English, we will focus on work by contemporary American poets, seeing how they engage with and sometimes work against assumptions we may have about what poetry can be and do.

**ENLS 2230-01: Intro to Shakespeare**

**MWF 3-3:50P**

**Scott Oldenburg**

**Fulfills: Tier-1 Writing Intensive (SLA); Pre-1800 Literature**

We will read *A Midsummer Night's Dream*, *Twelfth Night*, *1 Henry IV*, *Hamlet*, sonnets, and more with a focus on close reading practices while engaging in the breadth of Shakespeare's career, historical contexts, and the ways early modern texts might speak to present concerns of racism, classism, misogyny, homophobia, and state power.

Assignments include two exams, two papers, and a group project putting together a short video production. For majors and minors this course satisfies the pre-1800 requirement. Co-op with Medieval & Early Modern Studies. For general education this course satisfies Writing Tier 1, Global Perspectives, and Textual & Historical Perspectives.

**ENLS 2400-01: Intro to Colonization**

**TR 9:30-10:45AM**

**Ed White**

**Fulfills: Race & Inclusion**

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 Black Literature**

**MW 5-6:15PM**

**Nghana Lewis**

**Fulfills: Tier-1 Writing (SLA); US/Anglophone Lit, Non-Dominant Perspectives**

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 works. Final grades in this course are based on active participation, short papers, and a final project.

## **ENLS 3010-01: Thinking with Poems**

**TR 2-3:15PM**

**Michelle Kohler**

**Fulfills: Tier-2 Writing Intensive (SLA); US/Anglophone Lit, Non-Dominant Perspectives**

This course is an introduction to reading poems and writing about them. With particular emphasis on US poetry, we'll consider especially how poems think, how we think about poems, and how we might think with the poems we read. We'll consider the special kinds of cognition provoked by metaphor, simile, and image; by poetic sounds, rhythms, repetitions, and shapes; and poetry's compression, disjunction, and surprises. We will look at the ways poems puzzle through the most profound problems and questions, how they engage poetic language and forms to try to think about concepts and experiences that elude logical thought or empirical understanding. We will also try to think experimentally with, alongside, and through these thinking poems, using them and their poetic devices as creative and analytical tools for grappling on our own with difficult questions through writing. Students will learn to encounter poems with sustained, nimble attention to their complex forms of language and to use writing to explore those encounters. No prior coursework or experience with poetry is necessary. This course also satisfies the SLA Tier-2 Writing Intensive requirement. Texts will likely include Kiki Petrosino's collection *White Blood: A Lyric of Virginia* and poems by various poets, including Gwendolyn Brooks, Jericho Brown, Eduardo C. Corral, Sylvia Plath, Sonia Sanchez, Diane Seuss, John Yau, Patricia Smith, Linda Gregg, Harryette Mullen, Evie Shockley, Terrance Hayes, Tracy K. Smith, Danez Smith, Donika Kelly, Franny Choi, and others.

## **ENLS 3011-01: Writing Regionalism**

**MWF 11:00am-11:50am**

**Katherine Adams**

**Fulfills: Tier-2 Writing Intensive (SLA), US/Anglophone Lit**

In the period between the Civil War and WWI, many writers rejected the traditional subjects of "serious" literature – most of which concerned the lives and personalities of upper-class, eastern, urban society – and set about exploring the particular and sometimes peculiar qualities of regional life in the United States. Their work, known as the American "regionalist" or "local color" movement, ranges in setting from the California desert to the war-torn South to the coastal islands of Maine, and explores lives and identities that had seldom appeared before the American public. Our study of American regionalism will cover a range of literary, historical, and theoretical concerns including the mythic, realist, social and nationalist meanings of "place;" the prominent roles of race and gender in the regionalist movement; and the ways that cultural politics shaped the subject matter, form and critical reception of works. Writers will include Hamlin Garland, Alice Dunbar-Nelson, Paul Lawrence Dunbar, Sarah Orne Jewett, Helen Hunt Jackson, Charles Chesnutt, and more.

## **ENLS 3012-01: Black Across Borders: Migration Stories**

**TR 11AM-12:15PM**

**Z'étoile Imma**

**Fulfills: Tier-2 Writing Intensive (SLA); Non-Dominant Perspectives**

As many scholars, journalists, and artists have demonstrated, in the last several decades Black cultural producers have increasingly responded to large-scale population upheavals through narrative. In this course, we will explore narratives, representations, and stories of Black migrants and Black migration through a wide variety of contemporary literature, film, and other audiovisual texts created by Black Diaspora writers, filmmakers, and visual artists. We will critically examine theories of diaspora, home, nation, transnationality, exile, "brain-drain," alienation, mobility, displacement, statelessness, violence, memory, belonging, border-crossing, and borderlands. Some questions that will guide our analysis are: How do literary, cinematic, and musical texts describe the different circumstances that lead Black Diaspora individuals or families to migrate? How do Black Diaspora writers, filmmakers, and artists contend with intersecting constructions of race, gender, sexuality, class, ethnicity, and/or religious affiliation in their discussions of migration? What do narratives of migration from diverse Black perspectives tell us about Global North-generated and/or hegemonic constructions of race, space, and culture? What do cultural productions that focus on Blackness across borders reveal about the legacies and continuities of white supremacist nationalism, colonialism, and imperialism? How do representations of Black migration make and unmake the local and global?

As we examine a diverse set of texts and voices, we will also consider how questions regarding form, genre, and aesthetics speak to the complexities and contradictions inherent to the Black migrant experience. To deepen and broaden our study, we will complement the reading of creative texts with an engagement of current scholarly research on the trends in and debates about contemporary Black migration and the politics of representation.

## **ENLS 3610-01: Creative Writing**

**T 12:30-3PM**

**Zachary Lazar**

This class will be an introduction to the genres of fiction, non-fiction, and poetry, which we will examine and discuss not as critics or academics, but as writers. The class is also meant to serve as an introduction to the workshop format and by extension be a gateway to Tulane's advanced, 4000-level creative writing courses. As writers, we will concentrate on techniques to keep the reader reading (voice, description, characterization, narrative tension, conflict, surprise, humor, etc.). In addition, we will give a great deal of attention to the art of reading as writers, exploring a broad range of recently published literature to see what is happening in the art form now.

**ENLS 3610-02: Creative Writing****W 12-2:30PM****Bernice McFadden**

This course offers an introduction to the craft of creative writing, exploring three key genres: fiction, nonfiction, and poetry. Through writing exercises, reading assignments, and peer workshops, students will learn foundational techniques for developing compelling narratives, constructing vivid characters, creating realistic settings, and evoking emotion through language.

**ENLS 3610-03: Creative Writing****W 3-5:30PM****Karisma Price**

This course is designed to give students an introduction to creative writing through weekly readings, 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 hybrid genre texts to show the wide variety of writing that is a part of both the literary and cross-genre fields.

**ENLS 3610-04: Creative Writing****F 12-2:30PM****Ladee Hubbard**

This course is an introduction to the fundamentals of writing fiction, poetry and creative nonfiction. Through the workshop process, supplemented by the close readings of published works and writing exercises, our goal is to improve our skills as writers by deepening our appreciation of the expressive possibility of language and the craft level choices through which that possibility is most fully realized.

**ENLS 3610-05: Creative Writing****T 6-8:30PM****James B. Richard**

What does it mean to write creatively? How can language be used as an artistic medium? How can we access our imaginations to turn our individual experiences and perceptions into poems, stories, and creative non-fiction? These are the questions we will explore in this class, as we learn the essentials of craft to help us create, critique, and revise our work. Above all, our aim will be to enjoy writing, in a space where we can depend on one another's respect, attention, and support.

**ENLS 3610-06: Creative Writing****R 6-8:30PM****James B. Richard**

What does it mean to write creatively? How can language be used as an artistic medium? How can we access our imaginations to turn our individual experiences and perceptions into poems, stories, and creative non-fiction? These are the questions we will explore in

this class, as we learn the essentials of craft to help us create, critique, and revise our work. Above all, our aim will be to enjoy writing, in a space where we can depend on one another's respect, attention, and support.

**ENLS 3630-01: Expository Writing**

**MWF 1-1:50PM**

**Charles Brown**

**Fulfills: Tier-2 Writing Intensive Requirement (SLA)**

In this class, students will explore many different modes of essay writing using alternate genres of persuasion. Through reading and research, students will discover different styles and work on projects of their own direction in a classic workshop setting.

**ENLS 3630-02: Expository Writing**

**MWF 10-10:50AM**

**Philip Gilreath**

**Fulfills: Tier-2 Writing Intensive Requirement (SLA)**

This writing course will examine the role of the user in enacting meaning within a text. We will analyze, imitate, and form arguments about texts, broadly defined, as the class charts a course through increasing levels of participation, from narrative fiction to the dramatic performance of play texts to video games, in which players assume a level of control in the narrative. We will read short stories delivered by unreliable narrators and discuss the role of the reader in collaborating with the author as they attempt to interpret narrative ambiguity. We will examine how staging and adaptation decisions in drama, including plays by famous playwright Tennessee Williams, intervene in the written directions of the play text. We will consider how video game mechanics in games like *What Remains of Edith Finch* and *A Dark Room* teach us to follow certain processes.

Students in the class will examine scholarly writing and familiarize themselves with major theoretical concepts in adaptation and rhetoric as they practice honing arguments about how texts work. Students will also experiment creating their own texts using platforms like Twine or Storymaps, putting their ideas about form and content into practice. Ultimately, students will form their own understanding about the pact between writer and reader, as we question how to transfer knowledge about these user-enacted narratives to texts across the disciplines.

**ENLS 3650-01: Persuasive Writing ENLS 3890-01: Service Learning**

**MWF 8-8:50AM**

**Matthew Smith**

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. We'll study contemporary work by Tania Mitchell and bell hooks on race, education, and the extent to which service learning is (or isn't) a productive or ethical pedagogical practice. 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 on-the-ground 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 3650-02: Aristotle in New Orleans, ENLS 3890-02: Service Learning**

**MWF 9-9:50AM**

**Ryan McBride**

This classical rhetoric course is not just a theoretical study of rhetoric and ethics; it is an attempt to practice them. Also called "Aristotle in New Orleans," it prepares students to coach debate teams that past students have launched in local public middle schools. We read foundational works, including Aristotle's *Topics*, *Rhetoric*, and *Nicomachean Ethics* as well as writings by Plato, Quintilian, Seneca and Cicero. At the same time, we take a critical approach by reading Tania Mitchell, bell hooks, Ta-Nehisi Coates, and Audre Lorde. These wide-ranging works are tested against one another, questioned, pushed to their limits, and brought to life as we attempt to grasp the deeper lessons of ancient and contemporary thought – lessons that are not purely intellectual, lessons about our humanity and the content of a good life.

**ENLS 4010-01: Beast, Brain, Body: 21st-Century U.S. Poetry**

**TR 11AM-12:15PM**

**Michelle Kohler**

**Fulfills: US/Anglophone literature; Non-Dominant Perspectives**

This course will explore 21st-century poets' engagement with embodiment, personhood, and self-portraiture via figures of animals, brains, and body parts. We'll read Donika Kelly's *Bestiary*, a catalogue of animals and monsters as self-portraits; Janine Joseph's *Decade of the Brain*, a study of the poet's experience as undocumented immigrant and survivor of traumatic brain injury; Jenny Irish's *Hatch*, a series of prose poems about a sentient metal womb on the loose; and some poems selected from Diane Seuss's *Still Life with Two Dead Peacocks and a Girl*; Joyelle McSweeney's *Toxicon and Arachne*; John Lee Clark's *How to Communicate*; Dorothy Lasky's *The Shining*; Sasha Banks's *America, MINE*; Terrance Hayes's *How to Be Drawn*; Natalie Diaz's *Postcolonial Love Poem*; and torrin a. greathouse's *Wound from the Mouth of a Wound*. No prior coursework or experience with poetry is necessary. We'll devote the semester's first weeks to learning how to read and work with poems, especially where they are most difficult or cryptic.

**ENLS 4050-01: History of the Language****MWF 10-10:50AM****Michael Kuczynski**

This course is an introduction to the 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 a standard textbook account of the evolution of the English language but also scholarly efforts, by way of manuscript and print culture, to stabilize the essentially organic emergence and development of English—in the form, for example, of dictionaries and literary-historical writing. Our two key topics will be the multiple dialects of English, past and present, and the dynamic relationship between spoken and written English. We will also consider the development and use of such categories of English as jargon and slang. There will be a series of short, weekly assignments (2-3 pp. each) and a final examination on course terminology (identification and essay format).

**ENLS 4100-01: Literature and Film****MWF 9-9:50AM****Elad Wexler**

The course explores how film and literature have presented the main ideologies and events of the twentieth century. The course deals with a critical examination of the role of cinema in constructing a historical conscience and discusses issues in the aim of producing insights leading to a better understanding of the twentieth century. We will explore how literary works such as novels and plays were adapted into films that created images that shaped our historical memory. The articles we will read deal with a critical examination of the role of cinema and literature in constructing a historical conscience and discuss issues in the aim of producing insights leading to a better understanding of the past.

A major, overarching question presented in the articles we will read is how film and literature shape our understanding of the past? The final paper will be a five-page paper analyzing a historical film. Students taking this class do not need previous knowledge.

**ENLS 4130-01: Renaissance Literature: Tyranny & Anarchism in Early Modern England****MWF 2-2:50PM****Scott Oldenburg****Fulfills: Pre-1800 Literature Requirement**

Many 16th and 17th century plays focus on the dangers of a centralized state, of power inhering in a single individual or small group; they further think through how one might respond to such oppression. In this course we will analyze several such plays—Thomas Kyd's *The Spanish Tragedy*, Thomas Middleton's *Revenger's Tragedy*, John Fletcher's *The Tamer Tamed*, and more all with an eye to how the plays themselves critique abuses of power. As a way of thinking through the dynamics of power in these plays, we'll also read from the anarchist tradition—Peter Kropotkin, Mikhail Bakunin, Gustav Landauer on through Hakim Bey and James C. Scott. Assignments include weekly responses, several short writing assignments, and a final research paper.



For majors and minors this course satisfies the pre-1800 requirement.  
For general education this course satisfies Global Perspectives and Textual & Historical Perspectives.

**ENLS 4480-01: Milton**

**TR 8-9:15AM**

**Adam McKeown**

**Fulfills: Pre-1800 Literature Requirement**

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

**ENLS 4610-01: Adv Fiction Writing Workshop: Imaginative & Speculative Fiction**

**M 12-2:30PM**

**Ladee Hubbard**

An advanced writing workshop focused on the craft of writing fiction that exceeds the boundaries of realism (as a literary genre). In addition to workshopping your own stories, readings and in-class exercises will focus on deepening your understanding of how published writers have incorporated the strategies and techniques of various speculative traditions into their literary fiction.

**ENLS 4610-02: Adv Fiction Writing Workshop: Art Made Out of Words**

**R 3:30-5:55PM**

**Zachary Lazar**

Like any era, our technology-obsessed one will pass, even if we can't imagine this now. Whatever comes next will have ties to the deeper past, which includes literature—art made out of words—a tradition that is thousands of years old and still alive. This art form doesn't require expensive equipment, only desire, persistence, and energy. This will be the foundation of our approach in this writing-focussed class, which follows the general creative writing workshop, ENLS 3610 (students must have completed ENLS 3610 in order to take this more advanced course). We will concentrate on techniques to keep the reader reading (voice, description, characterization, narrative tension, conflict, surprise, humor, etc.). In addition to our weekly workshop of student work, we will give a great deal of attention to the art of reading as writers, exploring a broad range of recently published fiction to see what is happening in the art form now.

**ENLS 4620-01: Adv Poetry Writing Workshop**

**R 12:30-3PM**

**Karisma Price**

This workshop is designed for students who'd like to sharpen their poetry writing skills. This class will focus on the production and revision of original works of poetry and special emphasis will be placed on developing students' personal voice and style.

In addition to workshoping, students will spend parts of class discussing assigned reading materials and participating in writing exercises to get in the habit of writing more frequently and learning how to better incorporate craft and figurative language in their work. By the end of the semester, students should expect to write enough poems to produce a final portfolio that is representative of their revision skills.

**ENLS 4660-01: Borrowed Forms: The Art of Hermit Crab Essays**

**T 3:30-5:55PM**

**Bernice McFadden**

**ENLS 4860-01: Border Literatures (US/Latinx and Caribbean Literatures)**

**MWF 12-12:50PM**

**Zorimar Rivera Montes**

**Fulfills: Non-Dominant Perspectives & US/Anglophone Literature**

Borders are sites of both intense connection and division—between nations, cultures, and peoples. They are liminal spaces of both repression and possibility. In the US, the southern border with Mexico is one of the most contested sites in today’s political landscape. This course considers literary representations of borders as an entry point into these conversations: what can literature teach us about the functions of borders that is missing from the way they are represented in media and politics? By focusing on the US-Mexico border and the border between Haiti and the Dominican Republic in the Caribbean, we will explore the debate of migration and give complexity to the fraught conversations concerning whether the border should be a bridge or a wall. Together we will consider how the border has become such a potent site for contemporary mythmaking and a flashpoint for anxieties about race, labor, gender, and sexuality. How are borders made? How have writers depicted the cultural anxieties and potentials created by the border? How has the militarization of the border affected Latinx individuals and communities? Do we need borders, and for what?

**ENLS 5010-01: The Graveyard Poets**

**T 3:30-5:55PM**

**Melissa Bailes**

**Fulfills: Pre-1800 Literature Requirement**

The Graveyard Poets of 18th-century Britain wrote meditations on mortality—often set in a churchyard—that could be, by turns, darkly profound, full of horror or terror at the supernatural, deeply devotional, sentimental, and even campy and humorous. These poets were immensely popular and important forerunners of the Romantic period, and a major influence on the development of the Gothic novel. Their contemplations of death also bring insights about the meanings of life, and its possible physical and metaphysical continuances. Since New Orleans is a beautiful setting for such haunting explorations, we also will spend at least one class session in one of this city’s historic cemeteries to learn about its past and soak in the ambiance while enjoying these poets’ writings. Course assignments may include weekly responses, oral presentations, as well as midterm and

final research papers. This course fulfills the Pre-1800 Requirement for English Majors and Minors.

**ENLS 5010-02: The Captivity Narrative**

**TR 12:30-1:45PM**

**Ed White**

**Fulfills: US/Anglophone Literature**

This course will explore the Hermit Crab essay, a genre where writers borrow the "shells" of existing forms—such as lists, recipes, letters, crossword puzzles, instruction manuals, and more—to create narratives that express complex ideas and emotions in fresh, unexpected ways. This course examines what has been a popular, sensational, and often controversial genre: the captivity narrative. With its origins in the colonial period, the captivity narrative typically recounted the story of a white person from settler culture taken into one or more Native American collectives. We'll examine the historical development of the genre, its cultural significance, and what the genre can teach modern readers. We'll think about the cultural and political work of this genre as it explores questions of cultural identity and belonging.

**ENLS 5010-03: Writing about Writing**

**M 3-5:30PM**

**Karen Zumhagen-Yekple**

In this course we will explore books about books, about writing, about storytelling, about the process of fictive composition. We will begin with Cervantes, Shakespeare and 1001 Nights, and proceed through course readings that will include fiction and metafiction by Calvino, Nabokov, Borges, Joyce, Woolf, Auster, Murnane, Batuman, Coetzee, Bolano, and others.

**ENLS 7120-01: Pro-Seminar African American Literature**

**M 3pm-5:30pm**

**Katherine Adams**

This course will examine literary responses to the post-emancipation period, with particular focus on representations of racial capitalism and political economy. We will explore the racialized logics that shaped southern and national reconstruction, Jim Crow segregation, free labor ideology, class mobility, and to Darwinistic theories of racial progress. Literary readings will focus on works by black and white writers from the long nineteenth-century, such as Elizabeth Keckley, Albion Tourgée, William Wells Brown, Rebecca Harding Davis, Paul Laurence Dunbar, Frank Webb, George Washington Cable, Pauline Hopkins, Thomas Dixon, Charles Chesnut, and W.E.B. Du Bois. But our consideration will also extend to contemporary writers like Toni Morrison and Claudia Rankine, and legal frameworks such as Dred Scott v Sanford, Plessy v Ferguson, vagrancy crime, and Stand Your Ground laws. Course texts will include novels, short stories, poetry, film, visual art, and political and legal texts. As a pro- seminar, this course will focus more

heavily on reading than writing, and a variety of short-to- medium-length assignments will be distributed across the semester.

**ENLS 7130-01: Books about Books**

**M 6-8:30PM**

**Karen Zumhagen-Yekple**

In this course we will explore books about books, about writing, about storytelling, about the process of fictive composition. We will begin with Cervantes, Shakespeare and 1001 Nights, and proceed through course readings that will include fiction and metafiction by Calvino, Nabokov, Borges, Joyce, Woolf, Auster, Murnane, Batuman, Coetzee, Bolano, and others.

**ENLS 7180-01: On Paper**

**W 1-3:25PM**

**Michael Kuczynski**

The history of paper is a record of human innovation, on a global scale. In this course, we will discuss the ancient and medieval origins of paper, its adoption as a durable support for writing and printing in early fifteenth-century England, and the implications of its use for ideas about authorship, publishing, and texts during the medieval and early modern periods. We will discuss, among other topics, the making of paper; paper stocks of early English printers such as William Caxton and Wynkyn de Worde, as evidence of their entrepreneurial networks and ambitions; and the gradual transition from linen to other kinds of paper during the seventeenth century, especially its implications for the arts of printing and illustration. We will concentrate on the awareness writers enjoyed of paper as an inventive medium for self-expression, in relation to earlier technologies such as papyrus, parchment, and wax. We will visit local papermaking, printing, and conservation venues to understand, in a hands-on way, how the technology of paper and the creative lives of writers and artists are interrelated by way of their involvement with paper: their access to and use of it as a support for their work. We will discuss watermarks— designs worked into paper during the papermaking process—as evidence for the publication, ownership, and circulation of canonical and non-canonical literary works alike. At the end of the course, we will look forward briefly, beyond the seventeenth century, to explore some of the health and environmental impacts of paper and will consider retroactively whether medieval and early modern makers and users of paper might have been aware of these individual and social risks. Our classes will meet in tandem with a course On Paper being taught by Professor Michelle Foa (Art History), whose expertise in eighteenth through twentieth-century paper will complement the ideas we will be pursuing in this English Department class. Assignments will consist of short biweekly essays and reports (2-3 pp.) and a cumulative group project to be completed during the final two weeks of class. (Note: Students enrolled in this English Department class will be graded exclusively by Professor Kuczynski.)

### **ENLS 7850-01: Literature and Revolution**

**R 3:30-5:55PM**

**Kate Baldwin**

This course will explore the art, performance and politics of the African American literary and cultural left, from the Soviet Revolution to the assassination of Martin Luther King, Jr. We will investigate the shaping influences of Marxism, Leninism and feminism on Black radical literatures, and the parallel concerns of revolution and survival that shaped Russian literature from this period during the mid-twentieth century. Looking at African American and Russian texts in tandem, our course will investigate key relationships between outrage and activism alongside diverse appropriations of socialist thought. The course will require research at Amistad, and engagement with primary documents such as the African American magazine *Freedom*, the *Daily Worker*, the *Baltimore Afro-American*, unpublished manuscripts, and concert performances. Assignments will include presentations, either alone or in groups, weekly response papers, and three 5-page papers, one for each unit. During our first meeting, we will discuss how to organize our class meetings and what we want the class requirements and expectations for grading to be.

### **ENLS 7890-01: Fundamentals: Literary Theory**

**T 3:30-5:55PM**

**Thomas Albrecht**

This class is one of two required gateway methods courses in the English Department's 4+1 and M.A. programs. 4+1 seniors usually take it in their senior spring, while M.A. students usually take it the first semester in which it is offered during their time in the program. The purpose of the course is to provide students with a survey of the different kinds of literary criticism that collectively make up the discipline of Literary Studies. We will ask how, and more importantly why, we study literature at universities. What kind of understanding do we look to gain by doing so, and of what kinds of things? Over the course of the semester, we will read a series of paradigmatic essays by important, influential literary critics and theorists. Concurrently we will read a series of exemplary critical studies of a novel to be determined, in order to investigate practically how different forms of literary criticism work. Literary critical approaches to be discussed may include New Criticism and formalist criticism, Marxist criticism, historicist criticism, psychoanalytic criticism, feminist criticism, canonical and inter-textual criticism, structuralism, narrative theory, post-structuralism and deconstruction, critical race studies, queer theory, ecocriticism, and cognitive literary criticism, among others. A connecting thread for our readings and discussions throughout the semester will be how literary theory reflects on literature as an object of study, on literary criticism as a discipline, and on the epistemological and rhetorical conditions of literary criticism's possibilities and impossibilities. Requirements for the course include two exams and an in-class oral presentation.