

**Fall 2025 English Course Descriptions**  
(Updated 3.5.25)

**ENLS 2000-01: Literary Investigations**

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

**Kate Adams**

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

Literary Investigations is designed to prepare students for upper-level coursework in English by helping them develop skills in critical analysis and argumentative writing and gain familiarity with major schools of thought on literary and cultural criticism. In this particular section, we will read short essays that introduce and demonstrate New Critical, formalist, historicist, psychoanalytic, Marxist, feminist, and post-colonial approaches; and we will bring these to bear on a selection of short stories and poems by writers including Phillis Wheatley, Herman Melville, Edgar Allan Poe, Louisa May Alcott, Charles Chesnutt, Emily Dickinson, and Charlotte Perkins Gilman. The literary works we will analyze all share a common characteristic: they resist interpretive closure. They are, to quote Poe, texts that “will not permit themselves to be read” toward any singular, unifying, or finalized meaning. In fact, all of them thematize and reflect upon their own qualities of ambiguity and undecidability. Approaching these not as puzzles to be solved but as opportunities for experimentation, we will investigate our own habits of interpretation and knowledge production. Requirements will include several short essays, a research project, and a final exam.

**ENLS 2000-02: Literary Investigations**

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

**Mike Kuczynski**

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

This course is designed as a gateway to the English major, but can also be taken profitably by students not interested in pursuing the major at all. In it, we will investigate the study of stories, told in prose, drama, and lyric verse, from a variety of perspectives—among them (but not exclusively) New Critical, Freudian, and Feminist approaches. What does it mean to read a story and to understand clearly its plot and characters, both in terms of the writer’s intentions and the reader’s own responses? How does this question relate to the study of literature as a discipline, pursued by students in their English classes and scholars in their research? Are there identifiable “standards” for enjoying and interpreting stories? If so, how are these standards arrived at and are they shared by readers across what one literary critic has usefully called “interpretive communities”?

We will begin with a story from the Bible, the tale of Moses, reading it on its own terms and by way of Sigmund Freud’s interpretation of it in 1939 in his short volume of literary criticism, *Moses and Monotheism*. Next, we will read a Shakespearean play, *Midsummer Night’s Dream*, on its own merits and in relation to a famous production

of it in 1970 by the English theatre and film director Peter Brooks. Then, we will read a small selection of poems by Emily Dickinson made in 1968 by Ted Hughes, himself a poet and the English husband of the American poet Sylvia Plath, restricting ourselves first to their involuted verbal networks and then expanding our understanding by way of a range of psychological readings of certain Dickinson lyrics. Finally, we will read a 2022 essay in literary criticism by Peter Brooks, *Seduced by Story: The Use and Abuse of Narrative*, on the ubiquity of “story” in modern culture and the relationship between imagination and fact in storytelling. Students will complete a series of short in-class essays.

### **ENLS 2000-03: Literary Investigations**

**MWF 9-9:50PM**

**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 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. No corequisites.

### **ENLS 2010-01: Intro to British Literature I**

**MWF 8AM-8:50AM**

**Adam McKeown**

**Fulfills: Pre-1800 Literature**

An introduction to the history of British literature from the Anglo-Saxon and medieval periods through the 18th century. Emphasis on the development of genres, literary conventions, language evolution, and the relations between historical conditions and literary production. The course is designed to introduce students to the earliest forms of English as a literary language, and it surveys a wide range of authors such as the Beowulf poet, the Gawain poet, Chaucer, Spenser, Shakespeare, Milton, Behn, Swift, and Pope.

### **ENLS 2030-01: Introduction to American Literature**

**MWF 2-2:50PM**

**T.R. Johnson**

**Fulfills: US/Anglophone Literature**

This course will introduce students to the full arc of U.S. literary history, from the present moment back to the pre-revolutionary settlements. In order to focus our journey through this vast and complex body of work, we'll thematize two intertwined threads: violence and race. In order to maximize the relevance of these four centuries of literary expression, we will both begin and end with a careful consideration of the present moment, using our own time as a lens through which to consider this history and vice versa. Students will take three exams, approximately every five weeks, and serve five times as discussion leaders.

**ENLS 2150-01: Intro to Fiction: Race & Inclusion****MWF 1-1:50PM****Joel Dinerstein****Fulfills: Race & Inclusion (SLA); US/Anglophone Literature; Non-Dominant Perspectives**

This course explores American society through the lens of race. We will read not only African-American novels but literary works by Native American, Asian-American, Mexican-American, and Jewish-American authors. Here is our main line of inquiry: *How have American authors challenged the nation's myths through their literary works?* Students will come to understand fiction as an art and a craft, as a form of social commentary and an application of psychology. We will also focus on the pleasures of reading, whether in novels by Toni Morrison, Octavia Butler, Fae Ng, and Chester Himes, or in short stories by Philip Roth, Sherman Alexie, and Maxine Hong Kingston.

**ENLS 2230-02: Introduction to Shakespeare****TR 9:30AM-10:45AM****Scott Oldenburg****Fulfills: Tier-1 Writing (SLA); Pre-1800 Literature**

How do we read plays like *Hamlet* or *Lear* in terms of Renaissance culture? What happens to these plays when performed in a contemporary context? How does adaptation to a new medium--the graphic novel or film--affect how we read these plays? In this introduction to Shakespeare studies, we will read several texts by Shakespeare including *Hamlet*, *1 Henry IV*, and the sonnets. We'll practice close reading but also cultural and film studies approaches to the plays. Assignments will likely include a midterm, final, and several short writing assignments as well as a final video project. Satisfies: Literature before 1800; Global perspectives; Textual & Historical Perspectives; Writing Tier 1.

**ENLS 2400-01: Race and Asian-American Young-Adult Literature****MWF 9-9:50AM****Cheryl Narumi Naruse****Fulfills: Race & Inclusion (SLA); US/Anglophone Lit; Non-Dominant Perspectives**

In this course, we will examine Asian American young adult literature to explore questions of race and racialization as they intersect with issues of class, gender, and sexuality. On the one hand, we will investigate what these stories about (and for) not-quite-adults tell us about immigration, imperialism, and Asian racialization in American context. In other words, what does the young adult stage of life reveal about these systems of power? On the other, we will think about the possibilities and limitations of this popular genre that is often construed as entertainment, rather than serious literature, and thus ponder the broader role of literary study for objects that are designated as not literary.

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

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

**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 3012-01: Writing Gender from Africa**

**MWF 10-10:50AM**

**Z'etoile Imma**

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

In this class, we will study African writing in English (and a few in translation), which self-consciously takes up gender. We will examine gender as it is articulated and performed in African creative contexts and consider how gender can be static, dynamic, embodied, historically situated, contested, subverted, constructed through discourse, and transformed through narrative. As we study selected literary and visual representations of gender from cultural productions centered in Africa, undoubtedly, questions regarding the body, race, coloniality, sexuality, nation, class, modernity, migration, violence, resistance, imperialism, and decolonization will arise. Informed by various theories, we will grapple with and attempt to trace a few of the central

debates that reproduce these terms. Specifically, we will examine the postcolonial as a gendered experience, study various postulations on African feminisms, explore emergent representations of dissident sexualities and sexual identities, and learn to recognize significant themes that appear inter-textually. Traversing various discursive landscapes through African fiction will allow us to critically examine African-centered formulations of history, experience, subjectivity, and power. As we focus on fiction as the primary genre for our study, we will reflect on how African novelists, short story writers, and filmmakers employ form and aesthetics to communicate their political concerns about and reimagine the contours of gender.

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

**W 9AM-11:30AM**

**Thomas Beller**

English 361-05 is a workshop course in creative writing. We will be reading and writing fiction, creative non-fiction, and poetry. Classes are primarily devoted to roundtable discussion of both outside reading and student work. Class participation is essential to the workshop process. Close reading, in which we note structure, style, tone, and the development of individual voice and point of view, will be the hallmark of the class.

The reading list may include work by J.D. Salinger, Lois Gluck, David Berman, Z.Z. Packer, Ann Beattie, Robert Stone, Meghan Daum, Mary Gaitskill, David Foster Wallace, Mary McCarthy, and Jhumpa Lahiri.

### **ENLS 3610-02: Introduction to Creative Writing**

**T 12:30-3PM**

**Jesmyn Ward**

In this course, we'll write, read, and think about creative writing all term. As the semester progresses, we will read poetry, short fiction, and creative nonfiction that will teach us what works well and what may not work as well in creative writing. We'll use writing exercises and background reading to develop strategies for inventing arresting poetry. We will also use writing exercises and reading to develop strategies to devise dramatic situations and compelling characters in fiction and creative nonfiction. You'll write poems every week in the first half of the course, one of which will be workshopped. In the second half of the course, you'll write one fiction or creative nonfiction piece, which you'll receive feedback for in workshop.

### **ENLS 3610-03: Introduction to Creative Writing**

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

**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 3610-04: Introduction to Creative Writing****W 3PM-5:30PM****Bernice McFadden**

This course is an exploration of the fundamentals of creative writing, covering fiction, nonfiction, and poetry. Students will develop their unique voices through a series of writing exercises, workshops, and readings from contemporary and classic writers. We will focus on key elements such as characterization, setting, point of view, imagery, and narrative structure.

**ENLS 3630-02: Expository Writing****MWF 9-9:50AM****Elad Wexler****Fulfills: Tier-2 Writing Intensive Requirement (SLA)**

The course explores how film, history, and writing 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 writing in 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 writing 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 writing shape our understanding of the past?

**ENLS 3630-03: Expository Writing****MWF 10-10:50AM****Elad Wexler****Fulfills: Tier-2 Writing Intensive Requirement (SLA)**

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**ENLS 3650-01: Persuasive Writing****ENLS 3890-01: Service Learning****TR 8:00-9:15AM**

**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****TR 9:30-10:45AM****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 4012-01: Novel of Ideas****R 3:30PM-5:55PM****Karen Zumhagen-Yekple**

This course takes as its point of departure an inquiry into the foundational question of the humanities (and indeed, of humanity): what is the meaning of life? This vast, vague and venerable question of the significance of life and how best to live has preoccupied literature and philosophy from antiquity. The quest for answers to the enduring question of life’s significance becomes especially urgent, however, in more recent periods. This semester, we will explore interactions among a set of powerful literary-philosophical texts from the 19th-21st centuries, each engaged in a search for answers to the enduring, perplexing and often unanswerable questions of existence and a refinement of the art of living: the meaning of life, problems of the self and other minds, the possibilities of freedom, choice, transformation, and redemptive

change, the contrast between ordinary life and language and its significance from the point of view of the higher, etc. The format of the class will involve a mixture of lecture and discussion. Assignments include class participation; discussion questions submitted prior to each course meeting; a midterm essay and a final essay.

**ENLS 4030-01: Literary New Orleans**

**MWF 10-10:50AM**

**T.R. Johnson**

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

New Orleans is among the most storied cities in the world. Over the course of the semester, we will survey the ways – through novels, short stories, memoirs, poetry, plays, movies and music - it has come to occupy its singular place in the human imagination. The course will be divided into three units. The first will explore the dynamics between Creoles and Americans from roughly the Louisiana Purchase of 1803 to the dawn of the 20th century; the second unit will explore the dynamics of music and memory through the first half of the 20th century; and the final unit will take up questions of “politricks” in the 1960s, the Katrina era, and the contemporary literary scene. At the end of each unit, students must either write a five-page paper or take an exam, and are free to choose which, as long as they take two exams and write one paper. Students must also serve five times as a Discussion Leader.

**ENLS 4324-01: The Jewish People: From Racial Other to White Americans in Lit&Culture**

**MWF 3-3:50PM**

**Joel Dinerstein**

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

The origins of modern racism and the history of the Jewish people are intertwined. European Christians treated "the Jew" as an alien race for a millennium, from The Crusades to The Inquisition to The Holocaust. We will read anti-Semitic literary classics by Chaucer and Shakespeare, historical novels, and immigrant memoirs of Russian persecution. We will then analyze 21st-Century Jewish identity in terms of whiteness and Israel, as well as other racial groups. Are the Jewish people a religion, a race, or an ethnic culture? Yes. Readings: William Shakespeare, *The Merchant of Venice*; Geraldine Heng, *England and the Jews*; Isaac Bashevis Singer, *The Slave*; Art Spiegelman, *Maus*; Mary Antin, *The Promised Land*; Eric Goldstein, *The Price of Whiteness: Jews, Race, and American Identity*. Key essays include "Are Jews White?," Mark Twain's "Concerning the Jews," and Jean-Paul Sartre's "Anti-Semite and Jew."

**ENLS 4391-01: The Workplace: Race, Labor, & Leisure in Contemporary Lit & Culture**

**TR 2-3:15PM**

**Zorimar Rivera Montes**

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

What's at stake in our current cultural devotion to work? In this course, we explore the social, historical, and cultural meanings of work and *not working* through literary and cultural texts of the twentieth and twenty-first centuries. Historically, work has been associated with not only material but spiritual self-fulfillment by the Western world, and its flipside (laziness) has been



demonized as sinful. This division is fundamentally racial, as race is produced as a technology of labor extraction (Quijano). Thus, in this course we will examine cultural productions: novels, short stories and poetry, films and television to examine the way work is represented in contemporary American culture, with a focus on works produced by Latinx, African-American, and other racialized authors. We will focus specifically on the relationship these communities and literatures have with work: broadly stereotyped as lazy while constituting the backbone of the US labor force. We will also consider labor's relation to migration, colonialism, gender, and their intersections. The course will be organized by the historical shifts of the workplace: from slave plantations to urban factories, from agricultural fields to corporate offices, from call centers to our homes and the cars of Uber drivers. Authors to be studied include Upton Sinclair, John Steinbeck, Helena María Viramontes, Pedro Pietri, Angie Cruz, Edwidge Danticat and Ling Ma, among others, and we will watch media such as TV episodes from hit shows *The Office* and *Superstore*.

**ENLS 4441-01: Black Genres**

**MWF 12-12:50PM**

**Edward White**

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

This reading-intensive course offers an introduction to the antebellum US slave narrative, from its earliest colonial influences to Harriet Jacobs' *Incidents in the Life of a Slave Girl*, published in the first years of the Civil War. We will look at the challenges, political and literary, faced by creators of the narratives; the crucial turning point of the 1830s, when an equality-based abolition movement finally became a major political force; and the dynamics driving generic development during the 1840s and 1850s. We will look at the better-known narratives of Frederick Douglass, Olaudah Equiano, William and Ellen Craft, and Solomon Northup (*Twelve Years a Slave*), but also the important narratives of Charles Ball, Henry Bibb, Josiah Henson, and the Clarke brothers.

**ENLS 4450-01: Chaucer**

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

**Mike Kuczynski**

**Fulfills: Pre-1800 Literature**

Geoffrey Chaucer (1343-1400) remains one of literary history's most powerful storytellers. In this course, our primary reading will be Chaucer's collection of narrative poems known as *The Canterbury Tales*. We will read the *Tales* in Middle English—that is, the beautiful form of our language that was spoken and written in the 14th c. Middle English is more like than unlike Modern English, but we will begin slowly, allowing everyone to become accustomed to Chaucer's grammar, vocabulary, and meter. Then we will pick up the pace, with the aim of discussing by the end of the course most of the major *Tales*. Our text will be the inexpensive modern edition of the *Canterbury Tales* prepared in 2005 by Jill Mann for Penguin Books. The instructor will also introduce students to help with reading the *Tales* available at Harvard University's website METRO (Middle English Teaching Resources Online): <http://metro.fas.harvard.edu/icb/icb.do>. No prior knowledge of Middle English language or literature is required for the class. Students will complete a series of short in-class essays.

**ENLS 4610-01: Advanced Fiction Writing Workshop****T 3:30-5:55PM****Jesmyn Ward**

In this course, we'll write, read, and think about fiction all term. As the semester progresses, we will read short fiction from short story collections that will teach us what works well and what may not work as well in creative writing. We'll use writing exercises and background readings to develop strategies for inventing dramatic situations and compelling characters in fiction. You'll write two short stories or two novel chapters, and you'll receive feedback for both pieces in workshop.

**ENLS 4610-02: Art Made Out of Words: Advanced Fiction Writing Workshop****W 3-5:30PM****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-focused 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 4660-01: The Personal Essay****W 12-2:30PM****Thomas Beller**

This writing workshop will explore the personal essay. We will read examples of the form as well as the adjacent forms of the short story, memoir, and novel in the cause of insight into ways of telling stories from life. The workshop will offer the chance for a writer who wants to draw on their personal history, experience, imagination, and reportage. The reading list will include contemporary authors such as Philip Lopate, Vivian Gornick, Stephen Crane, Said Sayrafiezadeh, Jonathan Ames, Mary McCarthy, Zadie Smith, Edmund White, and Jesmyn Ward. Close reading will be the central practice of this course. Class time will be divided between discussion of the assigned reading and a writing workshop.

**ENLS 4660-02: Personal Stories, Collective Truths: The Art of Self-Culture Writing****R 3:30-5:55PM****Bernice McFadden**

This course introduces students to the qualitative research approach that combines elements of autobiography and ethnography. Through personal narratives, students will explore individual experiences in relation to larger cultural, social, and political contexts. The course will emphasize critical reflection, storytelling techniques, and the importance of connecting personal narratives to collective truths.

### **ENLS 5010-01 Queer Decadence**

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

**Thomas Albrecht**

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

The term decadence is commonly used by scholars to describe certain European (and American and global) literary works from the late nineteenth and early twentieth centuries, the literary-historical period of naturalism, aestheticism, symbolism, and modernism. The apogee of literary decadence is often said to be the 1880s, when there existed a self-described “decadent” literary movement in France, and the 1890s, the so-called *fin de siècle*. Works and authors associated with the term decadence are unique and distinct. But many of them share a preoccupation with themes of decline and decay; boredom and ennui; art and beauty; aesthetic style and “art for art’s sake”; artifice and artificiality; the bizarre and esoteric; and the rejection of prevalent Victorian moral and cultural norms.

One common theme in decadent writings is forms of sensuality and eroticism that fall outside of conventional boundaries. Decadent writings regularly depict what today we would call “queer” sensations, desires, relationships, and identities. They are some of the earliest explicit *topoi* in the history of modern LGBTQ literature. These decadent literary manifestations of queerness (in all their variety) are the topic of this capstone seminar. We will focus not only on sexualities and erotic desires, but also examine how decadent texts use queer motifs and figures to engage critically and creatively with larger social, political, moral, and aesthetic concerns.

Writers we will read include Oscar Wilde; Edgar Allan Poe; Walter Pater; Charles Baudelaire; Henry James; Joris-Karl Huysmans; Charles Algernon Swinburne; Katherine Bradley and Edith Cooper (“Michael Field”); Richard Bruce Nugent; Violet Paget (“Vernon Lee”); Amy Levy; Mathilde Blind; and Marguerite Eymery (“Rachilde”). Requirements for the seminar include a research paper and an oral presentation.

ENLS 5010-01 fulfills the capstone requirement in the English major; and the Tier-2 Writing Intensive Requirement, the Textual & Historical Perspectives Requirement, and the Global Perspectives Requirement in Newcomb-Tulane College (NTC) and the School of Liberal Arts (SLA).

### **ENLS 5010-02: James Joyce’s Ulysses**

**M 3-5:30PM**

**Karen Zumhagen-Yekple**

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

The main (only) object of study in this course will be James Joyce’s notoriously difficult novel, *Ulysses*, which takes place in Dublin over the course of a single day: June 16, 1904. Joyce himself wrote about the 1922 novel, “I’ve put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant.”

Quite an expectation of lasting commitment. Quite a tall order.

So far, the professors have been arguing for over a century (just one) since Joyce published the novel. As for you, you'll be asked to dedicate at least four months of your life to reading and thinking about this unique writer, and arguing over what he meant and what his work continues to mean.

Our task in this class will be both to argue together about the meaning of this text (and to place it within his other literary contributions, casting backward *Portrait of the Artist* and gesturing forward to *Finnegans Wake*), paying close attention to Joyce's experiments with literary form, literary and historical contexts, time, gender, and sexuality.

### **ENLS 7050: Bibliography and Research Methods**

**F 3-5:30PM**

**Melissa Bailes**

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. Assigned critical sources will help us contextualize themes 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, and short papers.

### **ENLS 7080-01: Pro American Lit to 1865: The US Slave Narrative**

**M 3-5:30PM**

**Edward White**

This reading-intensive course offers an introduction to the critical study of the US slave narrative. We'll examine three distinct moments in the genre's development, from the 18C Afro-British works, to the paradigmatic narratives of the 1830s-1862, to the postbellum narrative tradition. Instead of a major research project, there will be shorter projects addressing the challenges and opportunities of research, auxiliary abolitionist texts, and questions of canonization.

### **ENLS 7110-01: Pro Anglophone Literature: Intro to Postcolonial Lit & Theory**

**M 12-2:30PM**

**Cheryl Narumi Naruse**

This course is an introduction to postcolonial theory and literature as an influential, controversial, and subversive field in English literary/cultural studies. The course will start with texts that introduce ideologies of imperialism; proceed through postcolonialism's major modes of critique through themes of race, feminism, nationalism, language, hybridity, indigeneity, Marxism, etc.; and end with discussions of what postcolonialism looks like today. The ambition of the course is to give students a historical appreciation of postcolonialism's impact on English

literary/cultural studies and enough of a sense of postcolonialism's critical vocabularies to prepare them for future projects.

### **ENLS 7360-01: Shakespeare & the Politics of Pedagogy**

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

**Scott Oldenburg**

This seminar involves pedagogical theory—primarily the field known as Critical Pedagogy but also cultural critical approaches to understanding Shakespeare's status in secondary and post-secondary education. We'll consider 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 7770-1: Politics and Poetic Form in C20/C21 US Poetry**

**TR 2PM-3:15PM**

**Michelle Kohler**

This seminar will consider the relationship of poetic form and formal experimentation to the political work of poems. With a particular emphasis on the growing corpus of 20th- and 21st-century US poetry written in fixed forms (sonnet, ghazal, sestina, haiku, pantoums, etc.), we'll explore the ways formal choices and formal experimentation shape, change, complicate a poem's political content; why and how contemporary poets embrace or eschew or reconfigure (or change their minds about) traditional fixed forms like the sonnet; why poets invent new forms like the gigan (Ruth Ellen Kocher), the duplex (Jericho Brown) and the golden shovel (Terrance Hayes); how some poetic forms come to be gendered and/or racialized; how modes of circulation shape poetic form and politics; and how various readerships do (or don't do) political work with poems and poetic forms. We'll also consider how fixed forms variously work on us as readers—how do they provide structures that invite readers to think, feel, move, believe, transform, and act in particular ways? And how do racial and gendered power structures shape our own subject positions as readers and lead us to read in particular ways?

We'll look at, for example, sonnets (and sonnet cycles, crowns, and heroic crowns) by Marilyn Nelson, Camille Dungy, Wanda Coleman, Natalie Diaz, Wendy Trevino, Franny Choi, Evie Shockley, Hoa Nguyen, and others; the ballads (and balladic poems) of Brooks, Shockley, Marilyn Chin, Major Jackson, Harryette Mullen, and others (we'll look briefly at the 19th-century ballads of Frances Ellen Watkins Harper and Emily Dickinson as precursors); ghazals by Agha Shahid Ali, Aimee Nezhukumatathil, Shockley, Patricia Smith, and Marilyn Chin; and the sestina in the hands of Evie Shockley, Khadijah Queen, Deborah Paredez, Safia Elhillo, Patricia Smith, Nicole Sealey – and Terrance Hayes' recent DIY sestina engine. We'll read Gwendolyn Brooks's modification of Chaucerian rhyme royal in her epic "The Anniad" in tandem with Sonia Sanchez's and Major Jackson's rhyme-royal homages to Brooks.

We'll devote the semester's early weeks to learning how to read and work with poems, including where they are most difficult or cryptic, and we'll work all semester on how to think productively about poetic form(s).