Spring 2027 Course Descriptions
Updated 10.27.2026

Undergraduate

ENLS 2000-02: Literary Investigations
Cheryl Narumi Naruse
TR 11am – 12:15pm
What does it mean to do literary criticism in the twenty-first century? This course will, in part, answer those questions. 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 critical approaches informed by psychoanalysis, feminism, Marxism, postcolonialism, gender/queer studies, cultural studies, and media studies. Together, the course will give you the tools to convincingly scale fine details of a text up to broader claims.

ENLS 2000-03: Literary Investigations
Adam McKeown
MWF 4pm – 4:50pm
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 2010-02: Intro to British Literature I

Mike Kuczynski

TR 9:30am – 10:46am

In this course, we will survey the development of English Literature from the medieval period, beginning around the year 1000, through the early 18th century, using a major authors approach. We will read in turn the Old English elegies, a Chaucerian dream vision, the short text of Julian of Norwich's *Revelations,* Shakespeare's *Macbeth,* Milton's *Samson Agonistes,* a selection of poems by the poet and printer William Blake, Samuel Johnson's *Preface to Shakespeare,* and the poems of Phyllis Wheatley. Some of these texts will be available in a PDF course packet, others in books available through the Tulane Book Store. We will take a genre approach to the materials: for example, exploring the differences in kind and conventions between narrative and lyric poetry, the drama, and expository prose. We will also seek to situate each of the texts we read within its historical context—that is, to understand its themes in relation to the cultural period in which each author wrote. Assignments: three in-class essays and a final examination on course terminology.

ENLS 2100-01: Literary Cult. History of NOLA

T.R. Johnson

TR 12:30pm - 1:45pm

New Orleans is among the most storied cities in the world. This course will immerse you in the materials through which it arrived at its singular place in the human imagination. Why? New Orleans is vulnerable to climate change in ways few other cities are and, according to many experts, will - within your lifetime — cease to exist as an actual place; instead, it will live only in the mind, held there by the cultural treasures of various kinds that it inspired. In this course, you will come to know these works - and this city - through each other and thereby prepare yourself to become a future guardian of this extraordinary legacy. Students will take four exams.7890

ENLS 2110-01: Introduction to the Novel

Z'etoile Imma

TR 3:30pm - 4:45pm

This course serves as an introduction to the forms and functions of the modern and contemporary novel. We will study a diverse set of novels published in the last hundred years (1925-2025) to explore why and how long fiction continues to stand as a primary site for social provocation, existential meditation, and aesthetic innovation. We will examine questions of theme, style, scope, structure, method, and genre as we read realist, dystopian, romantic, postcolonial, graphic, speculative, coming-of-age, and historical narratives. Novels by Virginia Woolf, George Orwell, Chinua Achebe, Toni Morrison, and Marjane Satrapi will anchor our analysis.

ENLS 2230-01: Introduction to Shakespeare

Scott Oldenburg

MWF 1pm – 1:50pm

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 *Twelfth Night, Hamlet, 1 Henry IV,* and *Cymbeline*. Assignments will likely include a midterm, final, several short writing assignments, and a video project.

ENLS 2400-01: Colonialism and Literature

Edward White

TR 9:30am – 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 2920-01: Intro to Women's Literature

Thomas Albrecht

MWF 9am – 9:50am

This section of "Introduction to Women's Literature" focuses on great nineteenth- and early-twentieth-century English writers like Mary Shelley, Jane Austen, the Brontës, and Virginia Woolf, and great novels like *Sense and Sensibility*, *Wuthering Heights*, *Jane Eyre*, and *To the Lighthouse*. The English nineteenth century was a famously and astonishingly prolific time and place for women's writing. And it was a period in which some women writers began to conceive of their own works, and those of their female predecessors and contemporaries, as constituting a deliberate, unique female literary tradition. So while nineteenth-century English women writers write about all aspects of human experience, they regularly reflect on creativity and specifically on female creativity, on what it means, in their own time and across time, to create and write as a woman, from beyond the pale of predominantly male literary and artistic canons. Using our authors as our guides, we will together explore this question (and others) through class discussion, close reading, critical thinking, and interpretative writing.

ENLS 3010-01: Write the Dance Revolution

Cheryl Narumi Naruse

TR 9:30am – 10:45am

This course focuses on one text: Cathy Park Hong's *Dance Dance Revolution* (2007), a book-length, funny, experimental, wide-ranging narrative poem set in a dystopic 2016, at once exploring questions of tourism, US empire, the 1980 Kwangju Uprising in South Korea, and language politics. We will collaboratively read and translate the poem's creole English together (no knowledge of other languages needed!), before moving into a number of assignments aimed at practicing different forms of analysis and deeply understanding the text. You will review, close read, translate, historicize, debate, and research—in other words, you will deepen your reading, writing, and critical thinking skills.

ENLS 3011-01: Sentimentality

Edward White

TR 12:30pm – 1:45pm

Before he published his pioneering study of capitalism *The Wealth of Nations* (1776), Adam Smith wrote a long study of human emotions and their connection to moral social behavior. *The Theory of Moral Sentiments* (1759) was part of a broader social effort to understand emotional dynamics, the connections between emotion and understanding, and the mobilization of emotion in social movements from prison reform and abolition. Much of that work occurred in best-selling novels of the period, including Laurence Sterne's *A Sentimental Journey* (a favorite book of Napoleon and Jefferson among others) and Susanna Rowson's *Charlotte: A Tale of Truth* (arguably the USA's first best-seller). In this writing-focused course, we'll work through these and other popular writings to better understand one of the first focused defenses of what some have come to call "cringe."

ENLS 3012-01: Graveyard Poets

Melissa Bailes

TR 2:00pm – 3:15pm

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 fantastic 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 short research papers. This course fulfills the Tier-2 Writing Requirement & the Pre-1800 Requirement for English Minors and Majors.

ENLS 3210-01: Thinking with Poems

Michelle Kohler

TR 11am – 12:15pm

This course is an introduction to reading and writing about poetry, with an emphasis on how to work with uncertainty and difficulty in poems by 20th/21st-century US poets. When we encounter the discomfort of reading lines we don't fully understand, how can we work within and learn from the discomfort and difficulty rather than trying to solve it or undo it? How can we bring precision to our work with such poems without flattening their strangeness and difficulty? We'll practice learning from the ways poets use poetic forms; metaphor and image; sounds, rhythms, and shapes; grammar and syntax; compression, disjunction, repetitions, patterns, breaks in pattern. We'll use writing as a tool for thinking about/with poems and for honing skills of attention and analysis.

Texts will include Kiki Petrosino's collection *White Blood: A Lyric of Virginia*; sonnets by Claude McKay, Gwendolyn Brooks, Terrance Hayes, Karisma Price, Patricia Smith, Janine Joseph, Oliver de la Paz, Zeina Hashem Beck, Diane Seuss, and Natalie Diaz; and poems from various poets, including Mary Ruefle, Lena Khalaf Tuffaha, Jake Skeets, Jericho Brown, Eduardo C. Corral, Joan Kwon Glass, Ada Límon, John Yau, Harryette Mullen, Evie Shockley, Tracy K. Smith, Donika Kelly, Franny Choi, torrin a. greathouse, and others.

No previous experience with poetry is necessary.

ENLS 3210-02: Thinking with Poems

Michelle Kohler

TR 2pm – 3:15pm

This course is an introduction to reading and writing about poetry, with an emphasis on how to work with uncertainty and difficulty in poems by 20th/21st-century US poets. When we encounter the discomfort of reading lines we don't fully understand, how can we work within and learn from the discomfort and difficulty rather than trying to solve it or undo it? How can we bring precision to our work with such poems without flattening their strangeness and difficulty? We'll practice learning from the ways poets use poetic forms; metaphor and image; sounds, rhythms, and shapes; grammar and syntax; compression, disjunction, repetitions, patterns, breaks in pattern. We'll use writing as a tool for thinking about/with poems and for honing skills of attention and analysis.

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No previous experience with poetry is necessary.

ENLS 3610-06: Intro to Creative Writing
Thomas Beller
W 12pm – 2:30pm
Students will be reading - and writing - short stories, personal essays, poetry, as well as hybrid forms of literary criticism that are shaped like a personal essay. Classes are structured as a roundtable discussion of both student work and assigned reading. Students are given writing exercises early on. As the semester progresses, they are left to their own devices in choosing their subject matter and genre. Close reading and the development of each individual's voice and point of view will be the hallmark of the class.

ENLS 3610-07: Intro to Creative Writing
Bernice McFadden
T 11am – 1:30pm
Writing in a variety of genres: fiction, non-fiction and poetry, this is a course that is, fundamentally, about the art of expressing ideas and thoughts in an imaginative way.

ENLS 3610-08: Intro to Creative Writing
Ladee Hubbard
M 3pm – 5:30pm
An introduction to the fundamentals of creative writing. Working in all three genres (fiction, poetry and nonfiction), each week we will focus on a specific element of literary craft. Through the workshop process, supplemented by readings, class discussion and writing exercises, our goal is to improve our skills as writers and readers by deepening our appreciation of the expressive possibilities of language and the craft level choices through which those possibilities are effectively realized5010

ENLS 3610-09: Intro to Creative Writing
Karisma Price
T 3:30pm – 5:55pm
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 3630-01: Expository Writing
Terry Winningham
TR 11am – 12:15pm
Who were the Luddites, and why does that name suddenly seem everywhere? In this tier-2 writing course we'll look at the reasons for resisting technological change and resist that change ourselves, writing about and against "AI", yes, but also against the over-production of soulless "content." We will take Jenny Odell's *How to do Nothing* as our primary text, with supplementary critical readings to contextualize "AI" as just the most recent extension of the attention economy, and through a technology-free classroom emphasizing active participation and in-class writing we will redefine the terms of productivity in our contemporary moment.

ENLS 3620-02: Expository Writing
Andrew Ridgeway
TR 2pm – 3:15pm
Expository Writing is built around *Seven Generations*, a roleplaying game that simulates 100 years of New Orleans' response to subsidence and sea-level rise. Students inherit the game as a legacy project from the previous semester's class and continue developing it. Each team represents a faction tied to a real part of the city, like Uptown, City Hall, the Ninth Ward, or the CBD. Teams research and write about their community's history, interests, and stakes using scholarly sources, public records, and archival materials such as the drainage and ward maps in Tulane's Special Collections. That research extends and revises the rules, briefings, and guides that make the game run. Students draft, test those documents in play, and revise them based on what other players can and cannot follow.

ENLS 3630-03: Expository Writing
Lauren Rizzuto
TR 5pm – 6:15pm
Our section of Expository Writing will venture "into the woods" of one of the oldest (if not *the* oldest) genres of storytelling: the folktale. Our reading and writing will revisit familiar stories such as "Little Red Riding Hood" as well as more contemporary ones, like Julius Lester's *Black Folktales,* Emily Carroll's *Through the Woods* webcomic*,* and Sabrina Orah Mark's *Paris Review* column (now a memoir) "Happily." By applying different critical lenses to the tales' earlier forms and their contemporary variants, we'll speculate on their enduring purposes: to entertain, to educate, to terrify, to enlighten. We'll also try our hand at writing some of our own. Other writing assignments will include short critical analyses, a researched argument in multimodal form, and memoir.

ENLS 3650-01: Persuasive Writing
Matt Smith
TR 8am – 9:15am
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: Persuasive Writing
Ryan McBride
TR 9:20am – 10:45am
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 3890-01: Service Learning: ENLS 3650
Matt Smith
Mandatory 40 hour service learning component for ENLS 3650-01. Course counts towards the NTC Public Service requirement. For more information on the service-learning project for this class, visit https://cps.tulane.edu/academics/service-learning-course.

ENLS 3890-02: Service Learning: ENLS 3650
Ryan McBride
Mandatory 40 hour service learning component for ENLS 3650-01. Course counts towards the NTC Public Service requirement. For more information on the service-learning project for this class, visit https://cps.tulane.edu/academics/service-learning-course.

ENLS 4010-01: Medicine and the Humanities
Matthew Morrison
M 3pm – 5:30pm
Sherwin Nuland often referred to medicine as "the Uncertain Art." In this course, we will address the role of uncertainty in medicine, and the role that narrative plays in capturing that uncertainty. We will focus our efforts on major authors and texts that define the modern medical humanities, with primary readings by Mikhail Bulgakov, Henry Marsh, Atul Gawande, and Lisa Sanders. Other topics will include the philosophy of science (with a focus on Karl Popper), rationalism and romanticism (William James), and epistemology and scientism (Wittgenstein). Events permitting, field trips will take us to the New Orleans Botanical Garden, and the Museum of Art.

ENLS 4230-01: Romantic Literature
Melissa Bailes
TR 5pm – 6:15pm
This course explores the British Romantic period of literature, encompassing the 1780s to the 1830s. We will read important texts by authors such as Jane Austen, William Wordsworth, Samuel Taylor Coleridge, Charlotte Smith, Mary Shelley, John Keats, and many more. We will focus on themes including the imagination, science, slavery, solitary genius, and the natural world. We will seek to understand this era's writers through close attention to their individual philosophies as well as through determining ways in which they fit within (or chafe against) a more unified narrative of Romanticism. tr

ENLS 4410-01: Contemporary American Lit

Joel Dinerstein

TR 11am – 12:15pm

Can novels help readers make sense of our time and our country in an era of division? (Yes.) Novels perform cultural work: they change minds and create new perspectives. We will read novels focused on a few major themes – coming-of-age and the workplace, gender and identity, race and place – in pursuit of this question: *What new narratives do we need now as Americans?* When American authors challenge the nation's myths, readers become able to look at their society with a new lens. This creates the possibility for a change in consciousness, one reader at a time. Along the way we will analyze how fiction works by exploring the artistic choices authors make about narration, character, voice, language, and plot.

Major novels: Barbara Kingsolver, *Demon Copperhead*; Danzy Senna, *Caucasia;* Ocean Vuong, *On Earth, We're Briefly Gorgeous;* Mohsin Hamid, *The Reluctant Fundamentalist;* Don Delillo, *White Noise;* Adam Mansbach, *The Golem of Brooklyn;* Sherman Alexie, *Reservation Blues*.

ENLS 4610-01: Imaginative and Speculative Fi

Ladee Hubbard

W 5pm – 7:30pm

An advanced creative writing workshop focused on fiction that exceeds the boundaries of realism. The primary focus of this workshop will be on editing and refining your own work while readings and in-class discussions aim to deepen our appreciation of how published writers have incorporated the strategies and techniques of various speculative traditions into their literary fiction.

ENLS 4610-02: The Short Story

Thomas Beller

W 3pm – 5:30pm

An advanced fiction workshop focused on the short story. Classes will be divided between discussions of assigned reading from published authors and a writing workshop. Our reading will focus on the short story, but I think novel's chapters often can function as stories, and novels often have their beginnings as stories. The emphasis is developing individual voice, subject matter, and point of view.

ENLS 4620 -01: Advanced Poetry Writing
Karisma Price
R 3:30pm – 5:55pm
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 workshopping, 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
Bernice McFadden
W 11am – 1:30pm
This course explores creative nonfiction through the lens of the hermit crab essay, a form that borrows external structures like recipes, lists, or questionnaires to tell deeply personal and resonant stories. Using Kim Adrian's The Shell Game: Writers Play with Borrowed Forms as our central text, students will analyze, discuss, and craft their own innovative essays, culminating in a polished portfolio of original work.

ENLS 5010-01: Renaissance Women
Scott Oldenburg
M 3pm – 5:30pm
In this seminar we will examine 3 case studies of early modern women in relation to their political context. We'll begin with *The Examinations of Anne Askew*, accused of heresy in the final years of Henry VIII's reign. We'll then shift to Elizabeth Sawyer accused of witchcraft—here we'll read a record of her interrogation and a play about her. And finally , we'll read Anna Trapnel's *Report and Plea*, an account of political prophecies of Anna Trapnel. Secondary readings on gender, disability, class, and the state among other things will help shape our main project of writing a significant research paper.

ENLS 5010-02: Humans and Machines

Joel Dinerstein

T 3pm – 5:30pm

American authors have been reckoning with technology for two centuries, often through the trope of "man vs. machine." With each new shift, writers re-examine the philosophical question, "What does it mean to be human?" AI slots into this literary tradition, but at a new level, since the defining trait of *homo sapiens* – intelligence – has now been eclipsed by machines. This capstone offers students an opportunity to have open-ended discussions about our current tech transformation through novels, stories, essays, and films. Have machines won the *man v. machine* battle? That depends on how we define "man," or humanity, or morality, or the good life. Is the human species defined by intelligence? Consciousness? Progress? Social justice? Literature? The arts? We will learn the vocabulary for these concepts and create projects around literary classics (*Brave New World),* evocative films *(Blade Runner),* philosophical short stories, and contemporary journalism. Let's work on these questions together.

Novels: Aldous Huxley, *Brave New World*; Kurt Vonnegut, *Player Piano;* Margaret Atwood, *Oryx & Crake;* Upton Sinclair, *The Jungle;* William Gibson, *Pattern Recognition;* Richard Powers, *Galatea 2.2;* Philip K. Dick, *Do Androids Dream of Electric Sheep*

Films: *Blade Runner; Her; Westworld (Season 1); Ex Machina*

Essays: Karen Hao*, Empire of AI;* Fazale R. Rana, *Humans 2.0;* Adam Becker, *More Everything Forever: AI Overlords and the Fate of Humanity;* Paul Kingsnorth, *Against the Machine*; *The Nerd Reich: Silicon Valley Fascism;* Rosa Bradotti,*Posthumanism.*

ENLS 5010-03: Law and Literature

Nghana Lewis

W 3pm – 5:30pm

This course uses novels, short stories, film, and personal essays to explore relationships between law and literature. At the end of the semester, you should have solid understanding of the dynamics and complexities of these relationships; how to identify them operating in "real time" settings, such as family homes, classrooms, courtrooms and corporate meeting rooms; and how to use them to think creatively and act affirmatively in service of concepts such as Justice, Best Interests, Opportunity, Accountability, and Freedom of Expression.

Graduate

ENLS 7010-01: Why We Read
Kate Baldwin
W 3pm – 5:30pm
In this class we will investigate what fiction does, how it can engage (or bore) the reader and how different authorial voices shape stories as pleasurable, speculative, didactic, dull, and/or imaginative. With a mix of writers and theoreticians and writer theoreticians including Anton Chekov, Leo Tolstoy, Virginia Woolf, Mavis Gallant, Gwendolyn Brooks, Ann Petry, Lydia Davis, Lorrie Moore, Lauren Groff, George Saunders, Roland Barthes, Daniel Krauss, Colson Whitehead, Peter Brooks, Mark McGurl, Jan Radway.

ENLS 7260-01: Robin Hood
Mike Kucynski
T 3:30pm – 5:55pm
This seminar will explore the history and significance of the outlaw figure Robin Hood in medieval manuscript traditions, early modern broadside publications, an extensive ballad repertoire, and early modern drama. We will begin by examining historical and archaeological evidence for the person Robin Hood, including pre-Christian influences on the character, and then will move on to an analysis of Robin Hood's literary identity. We will also be concerned with various ideological uses to which the figure of Robin Hood was put, not only in the medieval and early modern periods, but also during the nineteenth-century Medieval Revival. We will focus on outlaw figures as critiques of medieval social class and those two monoliths of medieval and early modern institutional power, the Church and the State. In addition to the course content, students will develop a range of advanced bibliographic skills in this seminar, especially with respect to manuscript transmission of medieval texts and the mechanisms of early modern print culture. Short weekly papers (to be orally presented) and a final annotated bibliography.

ENLS 7850-01: Wisdom: Fragment, Aphorism, Pe
Karen Zumhagen-Yekple
M 6pm – 8:30pm
Why write in pieces and bursts? This seminar takes up the literature of the short form — the fragment, the aphorism, the pensée, the note, the piece of advice, the guide for the perplexed. Some fragments are accidents of transmission: torn papyrus, unfinished apologies, notebooks nobody arranged. Others are made on purpose, complete in their incompletion. The distinction is harder to maintain than it looks, and the seminar's central work is to test it. Along the way we will ask what a form this small can carry: wisdom, despair, theology, revenge, wonder, fury. Beginning with the Biblical Wisdom Book of Qohelet, and the central question in the text of vanity of existence, we will then proceed to Sappho and the Pre-Socratics, and then in the course of the semester turn to La Rochefoucauld, Schlegel, Nietzsche, Dickinson, Stein, Kafka, Stevens, Benjamin, Wittgenstein, Pessoa, Barthes, Lispector and the contemporary fragment-book of recent practitioners including Anne Carson, David Markson, Maggie Nelson, Joy Williams, Jhumpa Lahiri, Sarah Manguso, and Sheila Heti, alongside works of scholarship on the fragmentary short form.

ENLS 7890-01: Fundamentals: Literary Theory
T.R. Johnson
R 3:30pm- 5:55pm
This course, required of all MA candidates in the Department of English at Tulane, will survey the major interpretive frameworks currently shaping the field of academic literary study, as well as the assumptions that undergird them. Our semester will be divided into three units. The first, called “Close Reading: The Text Itself,” will start with New Criticism, then Structuralist/Formalist approaches, and conclude by devoting two weeks to post-structuralist thought, commonly known as Deconstruction. Our second unit, “Text and Social Context: Class, Nation, Race,” will begin by considering how Marxism enables us to contextualize literary texts; from there, it will explore post-colonial theory and then devote two weeks to the politics of race. Finally, our third unit, “Text and Micro/Macro Context: Body, Self, Planet” will take up concepts about psychoanalytic frameworks descended from Freud and Lacan, then explore the particular territory of gender and sexuality ultimately to conclude by considering some of the newest ideas to inform the work of English Departments, the fund of ideas that drive eco-critical theory, disability studies, and the threat to the human posed by AI. Students will submit a series of Discussion Board posts; two longer papers of five pages each; and finally synthesize from this work a fifteen paper at the end of the semester.

ENLS 7900-01: Contemporary Attentions
David Landes
M 3pm – 5:30pm
Attention composes experience. What are its contemporary forms?

Famously ill-defined and ideological, attention is something formative throughout humanities work, being at once an object of study, method of knowledge production, and technique of practice. How we talk about attention shapes how we enact it when mediating thought and action, subject and object, text and analysis, stimulus and response. Central to every discipline and endeavor, this quintessential humanistic agency to compose experience is being urgently retheorized among diverse failures in the attention economy's expropriative ecology.

In "Contemporary Attentions: Composing Mind, Media, and the Senses," we will examine a broad survey of literatures that have shaped today's reigning ideas and practices of attention, thereby sharpening our historical and theoretical understanding of what "attention" has been and can be. Emphasis is placed on rhetoricality, an approach to reading history and theory incorporatively to an attentional praxis. In weekly journals, students examine themselves as nodes of attentional infrastructure roaming the wild. Final projects will develop a case study of one's choosing for articulating contemporary attentions, retheorizing alternatives, and, if possible, experimenting with enacting them.