

Spring 2023 English Course Descriptions

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ENLS 2000-01: Literary Investigations

Prof. Erin Kappeler

MWF 2:00pm–2:50pm

What do we talk about when we talk about literature? Why do we talk about literature in a department of English? Who shows up in the syllabi of English classes, and why? How can the study of literature in English help us to critique inequitable systems, and how does the discipline of English continue to uphold unjust power relations? This course explores how the study of English developed over the course of the twentieth century, with an emphasis on methods of reading. By the end of the course, you will have learned how to read and write like a literary scholar, according to the conventions of the academic discipline of literary studies, as well as to question how those conventions were created and whose interests they serve.

ENLS 2000-02: Literary Investigation

Prof. Cheryl Narumi Naruse

TR 8:00am–9:15am

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

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

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

ENLS 2000-03: Literary Investigations

Prof. T.R. Johnson

MWF 10:00am–10:50am

This course serves as the gateway into the English Major. As such, it will provide students with the conceptual tools and rhetorical strategies essential to the academic study of literary texts. More specifically, it will acquaint English majors with - and give them opportunities to practice with - the conventions of analysis, argument, and research that they will need in order to write successfully in their upper-level courses. To situate this introduction to these skills within a particular context, the course will focus on F. Scott Fitzgerald's *The Great Gatsby* -- considering the novel from eleven different critical perspectives, and within broad historical trajectories. To

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guide us through the former, we will use Lois Tyson's survey of contemporary critical theory, the Norton Critical Edition of Horatio Alger's *Ragged Dick* (with its attendant archive of resources), a popular history of *The Flapper*, both film versions of *Scarface*, the three film versions of the novel (1949, 1974, 2013), and finally a "counter-narrative" of the Jazz Age and the American Dream synthesized from work by Zora Neal Hurston, James Weldon Johnson, Toni Morrison, and Ishmael Reed. Students will develop an annotated bibliography, compose two short, personal response-essays, two longer papers, take an exam, and serve during five different class meetings in the role of Discussion Leader.

ENLS 2010-01: Intro to British Literature I

Prof. Melissa Bailes

TR 3:30pm–4:45pm

Satisfies: Lit before 1800

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, Aphra Behn, and Alexander Pope. While reading this literature, we will ask questions such as: how do the works we study imagine the nation and its relationship to the world? How do later authors generate the notion of an English literary tradition by referring to their predecessors? How do they manipulate those predecessors to their own ends? In exploring these questions, we will also pay close attention to the ways in which different genres constitute different cultural engagements, and to the ways in which literary language is both its own mode of expression and an outgrowth of its historical context.

ENLS 2030-01: Introduction to American Literature

Prof. Joel Dinerstein

TR 12:30pm–1:45pm

Satisfies: American/Anglophone Lit

This course looks at the intersection of literature and history through questions of identity and immigration, race and violence, citizenship and consumerism. We will concern ourselves with two central questions. First, who counts as an American at any given moment in the nation's history, given the legal power of white social elites? Second, starting after the Civil War, how did Americans come to think of themselves as consumers rather than citizens? We will begin with colonial ideas that retain the power of myth and end with our current dilemmas of democracy and inequality.

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ENLS 2230-01: Introduction to Shakespeare

Prof. Scott Oldenburg

MWF 11:00am–11:50am

Satisfies: Lit before 1800

How do we read plays like *Hamlet* or *The Merchant of Venice* in terms of Renaissance culture? What happens to these plays when read or 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 *The Merchant of Venice*, *Hamlet*, *1 Henry IV*, and *Othello*. We'll practice close reading of the plays aiming at the innerworkings of gender, race, and class and the politics of the 16th and 17th centuries as well as contemporary politics. Assignments include several papers and a video performance.

ENLS 2400-01: An Introduction to the Literature of Colonization

Prof. Ed White

TR 11:00am–12:15am

Satisfies: Lit before 1800, Lit from Non-Dominant Perspectives, American/Anglophone Lit

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 3010-01: Writing About Exile and Emigration

Prof. Thomas Albrecht

TR 2:00pm–3:15pm

Satisfies (for Core Curriculum): Global Perspectives, Textual and Historical Perspectives, Writing Intensive SLA Tier-2

As evidenced by migratory and diasporic displacements of people today in Venezuela, Ukraine, northern Africa, Syria, Iraq, Afghanistan, Myanmar, Central America, and many other places, the plight of political and economic exiles is one of the most urgent global topics of our time. Exile and expatriation are predominant topics in contemporary art and film, journalism and political science, law and politics. And they are a traditional topic in Western literature and philosophy in which much of our present-day thinking about exile and emigration is rooted.

This writing-intensive course will examine the topic of exiles and emigrants in Western literature, from the Biblical Book of Exodus to present-day fiction. We will examine how select literary works have framed this topic and defined its specific aspects, aspects such as the figure of the guest, stranger, or suppliant; the concept of hospitality; the state of exile or emigration as an existential condition; the various grounds for seeking asylum; the various legitimacies of those grounds; the moral obligation of the host towards the guest or suppliant; the reciprocal obligation of the guest or suppliant towards the host; the ethics of hospitality; the place of the stranger within

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communities conceived in exclusively ethnic or nationalistic terms; and the concept of a global citizenship or cosmopolitanism, among other things.

Besides the Book of Exodus, readings may include Aeschylus's *The Suppliants*, Sophocles's *Oedipus at Colonus*, selections from Virgil's *Aeneid*, Shakespeare's *Merchant of Venice*, and modern fiction by Emily Brontë, George Eliot, Franz Kafka, Anna Seghers, and W.G. Sebald. We will conclude the course by considering how a contemporary non-Western novel about exile, Mohsin Hamid's *Exit West*, supplements and transforms the Western literary tradition we will have been studying.

You will be expected to submit at least 15 pages of expository, analytical writing over the course of the semester, and to revise and resubmit some of those pages after instructor feedback.

ENLS 3610-01: Introduction to Creative Writing

Prof. Bernice McFadden

R 8:00am-10:30am

Creative Writing is a course that is, fundamentally, about the art of expressing ideas and thoughts in an imaginative way. As a creative writer, you have artistic license to spin, distort, exaggerate or falsify facts. You can alter conventional grammar and language, create new worlds and dismantle old ones. I encourage you to delve deep into your creative conscience; to listen to your muse or muses and have fun.

ENLS 3610-02: Introduction to Creative Writing

Prof. Thomas Beller

T 3:30pm-5:55pm

This class is the gateway course to the advanced, 4000-level creative writing workshops offered by the creative writing program at Tulane—in fiction, poetry, and non-fiction. We will take turns focusing on each of these genres. Students will be asked to do their own creative writing—first with specific assignments, and then with pieces that will be discussed in workshop. Our class time will be divided between this workshop and discussions of assigned reading from a broad range of literature drawn from the 20th and 21st century, in which students will be encouraged to read like writers—with an emphasis on responding to voice, technique, structure, and mood.

ENLS 3610-03: Introduction to Creative Writing

Prof. Matthew Griffin

W 5:30pm–8:00pm

This class introduces students to writing in the genres of fiction, poetry, and creative nonfiction, with a focus on writing as a process of constant creative generation and revision. We'll read a lot. We'll write a lot. We'll take apart great stories and essays and poems to see how they work. We'll do exercises to open our imaginations and sharpen our craft. We'll talk about one another's writing.

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Through it all, we will form a community of writers to support and learn from one another, and we will strive to be true artists: both brave and exacting.

ENLS 3610-08: Introduction to Creative Writing

Prof. Nathaniel Rich

F 8:00am-10:30am

“Immature poets imitate,” wrote T.S. Eliot. “Mature poets steal.” We’ll learn to steal from the best, reading narrative literature with forensic scrutiny, unearthing the conventions, strategies, and sleights-of-hand that writers use to bring their stories to life. We will isolate the commonalities that define narrative in a range of genres and forms, including literary realism, reported nonfiction, crime writing, science fiction, memoir, environmental literature, and criticism. Students will give presentations on readings under discussion and will submit writing assignments in some of the forms we study. By becoming better readers, we’ll become better writers.

ENLS 3610-09: Introduction to Creative Writing

Prof. Katy Reckdahl

W 3:00pm-5:30pm

At its best, creative writing uses voices to paint a picture. First, let's choose the voice. Do you tell a story yourself, through your voice? Or do you create a narrator dressed in a bright-red polyester suit to tell it? If you write non-fiction, how can you best take your reader to a new place and report a story in a way that puts readers at the scene? This course will be rooted in everyday experiences and how those can be brought alive through the written word. If you publish an Instagram story about your day, how do you decide what details to use? What did you leave out and why? Throughout the course, you will primarily read work from writers over time who have captured basic narratives in ways that still ring true.

ENLS 3610-10: Introduction to Creative Writing

Prof. Brad Richard

M 3:00pm-5:00pm

This class offers you the opportunity to explore three genres—poetry, fiction, and creative non-fiction—through writing and reading. We’ll study some essentials of craft and learn the language required to discuss what we’ve read and what you write. We’ll also work on ways to surprise ourselves, getting words to do things we didn’t know or expect that they could do. I want us to have fun, to enjoy writing, and to create a place where we can depend on one another’s respect, attention, and civility.

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ENGL 3620-01 & 3890-01: Creative Writing Workshop

Prof. Michael Luke

M 5:30pm–8:30pm

This is a journalism class with a published magazine -- online and in print -- written, edited, designed, and produced by the students as the goal of the course. Students are required to get out of the classroom, beyond the regular confines of Uptown, and engage the people of New Orleans, covering communities that are often underreported and find stories that are not often told. The aim is to have the students produce narrative-driven non-fiction pieces, full-length profiles, Q&As, and possibly some opinion work.

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

ENGL 3620-02: Creative Writing Workshop: Memoir

Prof. Constance Adler

R 3:30pm–6:00pm

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

— Muriel Rukeyser

This creative writing workshop will lead students into a consideration of this observation from the poet Muriel Rukeyser, presenting an opportunity to examine where this bell-ringer of a line continues to have relevance in the work of women writers, as well as the students' own writing. We will consider the overlap between straightforward creative nonfiction/memoir and stories that tell the truth slant. Students will explore the development of their own narratives in working with fact-based material. Readings include work by Nora Ephron, Eula Biss, Maxine Hong Kingston, Lucy Grealy, Dorothy Allison, Jo Ann Beard. The readings are meant to inspire the students' own creative writing, which they will submit on a weekly basis for workshop review. Students will attend the workshop prepared to give constructive feedback and notes on that week's submissions. The goal is to become better readers of each other's work, as well as better writers of our own. Toward that end, student work is a departure for discussion of writing process and development. Revised portfolios will be due at the end of the semester.

ENLS 3630-01: Expository Writing

Prof. Patricia Burns

TR 5:00pm–6:15pm

This course will explore and practice the craft of reading and writing the nonfiction essay. We will read a range of creative nonfiction essays to serve as both discussion points and models. The course aims to advance students' abilities to recognize the relationships between audience, context, and

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text in their own writing. Writing exercises in this class will build upon skills established in tier 1 writing courses and will focus on refining students' approaches to texts and perspective-sharing through a descriptive analysis, a narrative personal essay, and a definition argument. In other words, students will practice the arts of describing, narrating, and defining the world around them while honing their own personal voice. The course will pay special attention to elements of style, clarity, and point of view. Students will write responses to course readings, regularly draft their own work, and collaborate with their classmates through peer review and class discussion.

ENLS 3530-02: Expository Writing

Prof. Patrick Butler

MWF 1:00pm–1:50pm

Contemporary popular culture enthusiastically produces books, television series, movies, and video games that build fantastic worlds inflected by the medieval historical past. At its best, fantasy in all forms invites us to consider worlds unrestrained by what is possible and draws our attention to how we can confront and change things for the better. However, fantasy grounded in the medieval past is a double-edged sword. It is also regularly deployed to construct pseudo-historical justifications for Islamophobia, white supremacy, misogyny, and bigotry.

In this tier II writing class we will engage with medieval literature that explores the idea of fantasy in different forms, we will then move to contemporary fantasy fiction to develop our understanding of how medieval concepts are reimagined. We will end our course by turning our attention to the digital, exploring the landscape of medieval fantasy within video games. Our course will use violence as our initial focus. Namely, how fantasy in medieval and contemporary media can reshape and reimagine societal and political violence. During the semester we will theorize about the role fantasy plays in determining which bodies are more vulnerable and more deserving of violence. Throughout this course, we will draw on supplemental academic texts to give us a shared framework for analyzing medieval and contemporary works of media.

ENLS 3530-03: Expository Writing: Reading and Writing the Self

Prof. Isa Murdock-Hinrichs

MWF 12:00pm–12:50pm

This writing course will investigate what it means to construct a sense of self in relation to contemporary social issues such as gender identities, race, poverty, homelessness, environmental crises, etc. We will interrogate what it means to embody particular ethical values and/or belong to certain ethnic groups. For example, how do we imagine ourselves within larger social narratives? In what ways do we view our identities as connected to /disconnected from and expressed by our physical bodies? How do we think about responsibilities in relation to smaller or larger communities? How are we shaped by popular media culture? Readings will include fiction, non-fiction, and visual sources as we discuss rhetorical strategies that might be medium-specific and increase awareness of social problems.

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ENLS 3630-04: Expository Writing // Psychogeography: Writing Place

Prof. Linda Shkreli

TR 11:00am–12:15pm

This expository writing course explores the concept of *psychogeography* – the influence that landscapes, cityscapes, and geographical environments in general have on our emotions and behavior. Psychogeography encourages an intentional yet unexpected exploration of geographical environments as a primary method of researching human experience. As a form of expository writing, psychogeography places the author in the role of participant-observer, documenting research “in the field” as urban explorer.

To accomplish some of the cross-sensory work of psychogeography, our course will turn to documentary methods of creative nonfiction by merging literary craft with traditional research. With the use of analog and digital journals, we will experiment with map making, photography, and poetry, which emphasize the indirect and interdependent relationship between text and image in the process of making meaning. We will also employ methods of memoir, descriptive response, and textual collage. The hope of these methods is to make unanticipated yet potent connections that may not have been conjured through traditional research and writing.

ENLS 3630-05: Expository Writing for the Sciences

Prof. Jennifer Spence

TR 3:30pm–4:45pm

This course explores the process of expository writing—writing that describes, explains, and “exposes” a topic—in the context of science. We will examine how scientific texts are typically constructed, for whom they are written, their intended outcome or purpose, and their effectiveness at conveying information. Students will demonstrate their understanding of these components through expository writing about various scientific texts, including those particular to their own academic disciplines. In addition, students will synthesize a small body of scientific texts in a final review paper. Throughout the semester, feedback (giving as well as receiving) and text revision will be integrated as critical steps in the writing process.

ENLS 3630-06: Expository Writing for the Sciences

Prof. Micaela Quintana

MWF 11:00am–11:50am

Scientific writing can be hard for non-scientists, and sometimes even for scientists, to understand. In this course, we will study the process of expository writing in the context of scientific literacy and communication. Together, we will assess common issues in scientific writing, including ambiguity, jargon, and passive sentence structures, and we will practice writing in a style that avoids those issues and is clear and easy to understand. We will also work on our expository writing skills by learning to summarize, analyze, and synthesize scientific articles in a clear, concise, and engaging manner. Expository writing skills gained from this course will be transferable to scientific and nonscientific expository writing and critical thinking tasks that

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students may encounter in future endeavors. This course is worth 4 credits. It satisfies the Tier-2 writing-intensive requirement.

ENLS 3630-07: Expository Writing for the Sciences

Prof. Micaela Quintana

MWF 2:00pm–2:50pm

Scientific writing can be hard for non-scientists, and sometimes even for scientists, to understand. In this course, we will study the process of expository writing in the context of scientific literacy and communication. Together, we will assess common issues in scientific writing, including ambiguity, jargon, and passive sentence structures, and we will practice writing in a style that avoids those issues and is clear and easy to understand. We will also work on our expository writing skills by learning to summarize, analyze, and synthesize scientific articles in a clear, concise, and engaging manner. Expository writing skills gained from this course will be transferable to scientific and nonscientific expository writing and critical thinking tasks that students may encounter in future endeavors. This course is worth 4 credits. It satisfies the Tier-2 writing-intensive requirement.

ENLS 3650-01 & 3891-01: Persuasive Writing

Prof. Ryan McBride

MWF 9:00am–9:50am

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 at 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 3650-02 & 3891-02: Persuasive Writing

Prof. Matthew P. Smith

MWF 8:00am–8:50pm

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

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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 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 4080-01: Meaning [less] [un] certainty

Prof. Karen Zumhagen-Yekplé

TR 11:00am–12:15am

This course will examine a set of literary, filmic and critical theoretical texts that deal in a variety of ways with issues of uncertainty, ambiguity, unknowing, confusion, possibility, unpredictability, and quests for solutions to questions that sometimes remain unanswered.

Course requirements include class participation; discussion questions submitted prior to each course meeting; formal group presentations; short response papers; midterm and final essays.

ENLS 4010-01: Contemporary Sci-Fi Poetry

Prof. Michelle Kohler

TR 12:30pm–1:45pm

Satisfies: American/Anglophone Lit, Lit from Non-Dominant Perspectives

In this course, we'll consider the intersection of science fiction and poetry: what is possible when the cognitive estrangements of sci-fi thought experiments join the strangeness of poetic language, what Stephanie Burt calls poetry's "refocused weirdness"? What might this doubled disorientation help us perceive more clearly about violence, dehumanization, and cataclysm in the real world? How might these imaginative layers help us alter our thinking, change our minds and futures? The class will focus primarily on 21st-century BIPOC poets who build speculative worlds and engage sci-fi tropes as they explore racism, gender, sexuality, disability, racial capitalism, colonialism, technology, and climate. Texts will likely include: Franny Choi's *Ex Machina*-inspired cyborg cephalopod in *Soft Science*, a feminist reworking of anti-Asian techno-orientalist tropes; Brenda Shaughnessy's *Octopus Museum*, where Cephalopod Electro-Overlords rule a future in which humans are kept as museum specimens; Tracy K. Smith's Afrofuturist space opera *Life on Mars*, which imagines "the high beams of a million galaxies" and summons David Bowie while elegizing the poet's father, a Hubble Space Telescope engineer; and Alexis Pauline Gumbs' Afrofuturist *M Archive: After the End of the World*, the record of a Black feminist researcher sorting through poetic artifacts in a post-apocalyptic world.

No prior coursework or experience with poetry or science fiction is necessary. Some of the poetry is challenging, but we'll devote the semester's early weeks to learning how to work with (and

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embrace!) what's most difficult in poems. We'll also study theoretical frameworks for understanding the political work of science/speculative fiction, including techno-orientalism and Afrofuturism, throughout the semester.

ENLS 4011-01: Feminist Life, Feminist Poetics

Prof. Michelle Kohler

M 3:00pm–5:30pm

Satisfies: Lit from Non-Dominant Perspectives

Feminism can begin with a body, a body in touch with a world, a body that is not at ease in a world; a body that fidgets and moves around. Things don't seem right.

— Sara Ahmed

This course merges Sara Ahmed's feminist phenomenology with the work of contemporary feminist poets who live and write in what Ahmed calls "proximity to a nerve." In her 2017 book *Living a Feminist Life*, Ahmed argues that feminist consciousness is learned from moving through a world experienced as "sensory intrusion," as power structures forcefully direct bodies to move in particular directions and not others. What does one learn from moving through, and against, the world when, as Khadijah Queen writes, "Something about the way I am made is not made / to make sense"? What does it feel like to stop following directions and direct oneself a different way? And how can our willful bodies help us learn to orient ourselves toward intersectional feminisms rooted in solidarity and coalition?

Each week, we'll engage (use, build on, experiment with, critique) a chapter of Ahmed's highly readable theorizing of "a feminist life" – of the material experience and pedagogy of feminist willfulness; her framing of collectives, solidarities, bonds; her account of walls and "push" in diversity work at predominately white/sexist institutions (and/vs. higher-ed administrative EDI initiatives); and her notions of feminist snap (vs. resilience), collective snap, complaint collectives, the feminist killjoy, and the killjoy manifesto and survival kit. We'll pair each chapter of *Living a Feminist Life* with the work of feminist poets who trace "the torsion of [the] body" (Adrienne Rich) as it resists a life it is pressed into. How is such "poetry . . . not a luxury," as Audre Lorde argues, but a tool to "give name to the nameless so it can be thought," distilled, shared, acted upon? What feminist work does this poetry do, and how does it do it?

Poets may include: Adrienne Rich, Audre Lorde, Kiki Petrosino, Khadijah Queen, Joshua Jennifer Espinoza, Jackie Wang, Warsan Shire, Natasha Trethewey, Natalie Diaz, and Evie Shockley, and others. We'll also read some chapters from Ahmed's *Queer Phenomenology* and supplement with theory from Audre Lorde, Hortense Spillers, bell hooks; Angela Davis and Gina Dent on abolitionist feminisms; Gayle Salaman on transgender phenomenology; Susan Wendell on feminism and disability; and critiques of white feminism.

No prior experience with theory or poetry is needed; we'll work together on skills for navigating both.

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ENLS 4130-01: Race in the Renaissance

Prof. Scott Oldenburg

MWF 1:00pm–1:50pm

Satisfies: Lit before 1800, Lit from Non-Dominant Perspectives

This course focuses on the construction of race in 16th and 17th century England and its legacy in the present or near present. We will read early modern texts from a variety of genres: travel narratives, sonnets, masques, plays, hagiography—all with an eye to the early modern construction of whiteness and blackness. But we'll also read contemporary or nearly contemporary literature that complicates or speaks back at those constructions: sonnets by Terrance Hayes and Evie Shockley; film adaptations of *Othello*; a one-act play by Amiri Baraka. And we'll read recent scholarship on these texts. In that sense the course is both early modern and modern, admitting openly that there is no unmediated access to the past, that our interpretations of literature and events of the past are always entangled in our present moment. Can we glimpse in early modern works a version of modern anti-Black racism? To what degree is canonicity implicated in ideologies of race? In our investigation of modern and early modern literature, can we develop a critical understanding racism and our role in the system that benefits from it? Assignments include group presentations, weekly discussion posts, and a research paper.

ENLS 4230-01: Romantic Literature

Prof. Melissa Bailes

TR 12:30pm–1:45pm

This course explores what literary historians refer to as the “British Romantic” period of literature, encompassing forty some-odd years from approximately 1789-1832. As we will discuss, the term “Romantic,” like the so-called “Enlightenment” era before it, is problematic in describing the authors and events of this time. We will seek to understand these writers through close attention to their individual philosophies as well as through determining ways in which they fit within, or chafe against, critical narratives of Romanticism.

ENLS 4300-01: Love Stories from Africa

Prof. Z'étoile Imma

TR 9:30am–10:45am

Satisfies: American/Anglophone Lit, Lit from Non-Dominant Perspectives

In their recent fiction, many African writers show an increasing attentiveness to the sociopolitical dynamics of love, romance, and intimacy. In this course, we will study postcolonial and contemporary African fiction as we delve into the politics of romantic love. We will consider the following critical questions: What do these literary representations centered on love tell us about gender, sexuality, identity, and desire in contemporary Africa and other sites where "Africaness" is constructed? How have African writers (re)configured and/or challenged the romance genre? In what ways do these African love stories extend, transform, or critique theories of African, Western, and transnational feminisms? How might a love story from Africa circulate as a response to

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colonialism and its aftermath, race, migration, violence, poverty, illness, xenophobia, and globalization? In what ways do writers centered in African cultural contexts employ “the love story” as a means to discuss the subtle and radical changes faced by their communities, countries, and continent? What aesthetic strategies do African writers utilize in their love stories to imagine and theorize African futures? Along with a diverse set of fictional narratives, we will draw from an interdisciplinary selection of scholarly and theoretical essays to guide our study. With the successful completion of the course, students will have a foundational understanding of the politics of love, gender, sexuality, race, and postcolonialism as intersecting paradigms represented in African literary production.

ENLS 4410-01: Contemporary American Literature

Prof. Joel Dinerstein

TR 5:00pm–6:15pm

Satisfies: American/Anglophone Lit, Lit from Non-Dominant Perspectives

We will read novels of the last thirty years focused on a few major themes: race and ethnicity, American myths and their discontents, immigration and the environment, place and displacement. Drawing on the diverse backgrounds of eight authors, the course will explore the shifts, constraints, and paradoxes of American identity in the twenty-first century. On a formal basis of analysis, we will focus on narrative voice and narrative structure to illuminate what lies in the nation's shadows. From the authorial side, our main inquiry will concern how to meet the challenge of writing novels for a multi-racial, multi-ethnic, multi-cultural society. There will be a mixture of essays and exams. Major novels include the following: Richard Powers, *The Overstory*; Ocean Vuong, *On Earth, We're Briefly Gorgeous*; Syed Masood, *The Bad Muslim Discount*; Philip Roth, *The Human Stain*; Danzy Senna, *Caucasia*; Sherman Alexie, *Reservation Blues*; Mohsin Hamid, *The Reluctant Fundamentalist*; Don DeLillo's *White Noise*.

ENLS 4480-01: Milton

Prof. Adam McKeown

TR 8:00am–9:15am

Satisfies: Lit before 1800

This course will focus on John Milton's *Paradise Lost* (1667, 1674), providing close readings and in-depth discussions of what many consider the 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.

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ENLS-4660-01: One Bird, Two Wings: The Art of Creative-Non-Fiction

Prof. Bernice McFadden

W 12:00pm–2:30pm

In *One Bird, Two Wings* we will examine the essay as both a tool for exploring a particular subject and a written record of that exploration. We will read a variety of essays by contemporary nonfiction writers and then use these texts as models to analyze, imitate, and serve as a springboard for your own writing. Specifically, we will look at how the genre of the essay is used to reflect on a variety of issues and topics, ranging from childhood objects, interesting places, significant or traumatic events, personal identity, to relevant social and cultural issues. Hopefully by the end of the semester you will have a better understanding for what the humble essay is capable of and a greater appreciation for the stylistic achievements of the writers we have read.

ENLS 4820-01: Colonial and Postcolonial Discourse

Prof. Romy Rajan

TR 9:30 am-10:45 am

Satisfies: American/Anglophone Lit, Lit from Non-Dominant Perspectives

Along with the Cold War, the middle of the twentieth century was marked by successful Independence movements across the European empire. How did these movements come into being, and what is their legacy? Writers from South Asia, the Caribbean, and Africa allow us to answer this question while examining the erratic path postcolonial nations have taken since Independence. Their work navigates questions of belonging as newly emergent national identities often clashed and competed with local ones, such conflicts often playing out under the shadow of shifting geopolitical loyalties within the Cold War. We will examine texts which map such conflicts while simultaneously imagining different courses for the nation, often through fantasy and other non-realist genres. The course will offer a theoretical background to postcolonial literature along with fiction that examines postcolonial approaches to the nation and national identities.

ENLS 4610-01: Advanced Fiction Writing Workshop

Prof. Thomas Beller

W 8:00am–10:30am

A writing workshop focusing on the short story. We will devote half the time to discussing student writing in a workshop format and the other half to reading published work by a broad range of writers from America and beyond. (A sample of the authors to be discussed: Anton Chekhov, J.D. Salinger, Alice Munroe, Saïd Sayrafiezadeh, Danielle Evans.) The course will ask students to do creative work on a regular basis, have their work subjected to group criticism by the professor and their classmates, develop techniques for close reading of published work as well as work in manuscript form. Students will be asked to engage with the republic of letters by attending readings of contemporary writers sponsored by Tulane. Prerequisite: English 361, Introduction to Creative Writing.

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ENLS 4620-01: Advanced Poetry Workshop

Prof. Karisma Price

W 3:00pm–5:30pm

Adv. Poetry Writing Workshop: This class will be devoted to both the production and revision of original works of poetry written during the semester. Because this is an advanced poetry workshop, I expect students to be serious about their writing and come to class prepared to share thoughtful, constructive criticism of their peers' work and participate in the discussion. In addition to workshopping, students will spend parts of class discussing assigned collections of poetry and participating in writing exercises to get in the habit of writing more frequently.

ENLS 4850-01: Print and Polarization in the 1790s

Prof. Ed White

TR 2:00pm–3:15pm

Satisfies: Lit before 1800, American/Anglophone Lit

The 1790s were a moment of notable cultural polarization, crises, and scandal. This course will examine some of the moment's conflicts to consider the emerging media landscape of the moment. We'll look at fiction, poetry, journalism, and various forms of print ephemera to consider how collective meaning emerged and developed. Among the situations we'll examine are an early military conflict between the US government and Native Americans; a federal attack on political organizing; the arrival of refugees from the Caribbean; popular organizing against slavery; and a major pandemic. The course is research-intensive and designed to help you develop your research skills.

Content note and warning: one feature of the moment is a concern about youth suicides with guns, so we'll look at several related depictions/accounts.

ENLS 5010-01: Psychoanalysis, Literature, and Writing

Prof. T.R. Johnson

M 12:00pm–2:30pm

This Capstone Seminar will acquaint students with a fund of psychoanalytic thought and the ways it can illuminate the experience of the writing process and the domain of the literary. We will come to know some of Freud's most important ideas, and we will also engage key texts by some of his most powerful descendants: Christopher Bollas, Helene Cixous, Catherine Clement, Shoshana Felman, Jacques Lacan, Adam Phillips, D. W. Winnicott and Slavoj Zizek. Many weeks, we will consider some literary or cinematic work that can illustrate these ideas. And we will connect these ideas, every step of the way, to questions about writing: its mysterious origins, its therapeutic value, its intermittent compulsion or prohibition, its centrality to notions of the mad, the body, and the feminine, the ways it is learned and the ways, through it, we can teach ourselves to look its opposite – in a quite precise sense -- in the eye. Students will produce three short papers, serve on five separate occasions as a discussion leader, develop an annotated bibliography, and use all of this work as the basis for creating, at the end of the semester, a long paper.

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ENLS 5010-02: Modernism Now!

Prof. Erin Kappeler

F 3:00pm–5:30pm

1922 is often considered a highpoint in the development of modernist literature, since Virginia Woolf's *Jacob's Room*, T. S. Eliot's *The Waste Land*, and James Joyce's *Ulysses* were all published in this year. This course asks: what can 1922 teach us about 2023? By pairing readings from roughly 100 years ago with contemporary texts, we will explore what has and hasn't changed about how we think about sexuality, gender, race, citizenship, and the role of literary arts in representing and shaping the modern world. Possible paired readings include Jennie June's *Autobiography of an Androgyne* (1919) and Janet Mock's *Redefining Realness* (2014); Gertrude Stein's *Tender Buttons* (1914) and Harryette Mullen's *Recyclopedia* (2006); D'Arcy McNickle's *The Surrounded* (1936) and Tommy Pico's *Nature Poem* (2017); Nella Larsen's *Passing* (1929) and Rebecca Hall's film adaptation of *Passing* (2021); H.D.'s *Trilogy* (1946) and P.J. Harvey's *The Hollow of the Hand* (2015).

ENLS 5010-03: Vanity

Prof. Karen Zumhagen-Yekple

T 3:30pm–6:00pm

In this course, we will read a set of texts that deal with the broad concept of vanity with an eye to both the word's primary senses: futility, emptiness, pointlessness, or absurdity, on the one hand, and excessive self-regard on the other. We will examine novels, stories, essays, memoirs, and films, to consider what quests for meaning (or meaninglessness) in the face of anxiety about nothingness amount to in a world of crisis--social, political, and existential--in the age of the Internet and the time of the Anthropocene. Assignments include class participation; discussion questions submitted prior to each course meeting; a formal presentation; and a final research paper.

ENLS 7050-01: Bibliography and Research Methods

Prof. Mike Kuczynski

W 3:00pm–5:30pm

What is a "material text" and how do material texts come to be written, circulated, printed, and published? What materials go into the making of these texts and how are these examined and described by scholars, both in terms of their physical qualities and their verbal contents? How are these qualities and contents related and why is a disciplined awareness of their dependence upon each other crucial to the conduct of literary expression, analysis, and theory? How do scholars develop a nuanced awareness of the manifold answers to these questions? How do they apply this nuanced awareness in editing and commenting on texts? What standards apply to editing and commenting on texts within the community of scholars and how are these standards both established and interrogated? How do the cultural contexts within which material texts emerge impinge upon their development? These are some of the questions we will attempt to answer in a

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historical and theoretical framework. Assignments: a series of short papers and a longer final group project.

ENLS 7110-01: Postcolonial Theory

Prof. Cheryl Narumi Naruse

T 12:00pm–2:30pm

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 7250-01: Metaphysicals

Prof. Mike Kuczynski

R 3:30pm–6:00pm

Taking lyric poetry as its focus, this seminar will discuss the Metaphysical Tradition in verse and prose—from its origins in Middle English religious and secular writing; through the Early Modern Period, especially in the writings of the Metaphysical “school”; and into the early 18th c., as the tradition was reworked by the so-called “graveyard” poets. We will probe carefully the paradox that metaphysical writing depends on a deep grounding in the physical—that is, in the natural world, embodied human nature, and human engagements with nature. Among our themes will be incarnation, materiality, mediation, meditation, reincarnation, and transcendence. We will also discuss in some detail approaches to the medieval and early modern lyric as a physical (not merely verbal) phenomenon; and the relationship during the Middle Ages and the Early Modern Period between poetry, the visual arts (painting and sculpture), and music. At the beginning of the seminar, we will discuss some elements of what has come to be known as New Lyric Theory. At the end of the course, we will briefly explore connections between the medieval and early modern Metaphysicals and the 20th-c. Surrealists. Assignments: a series of short papers and a longer final project.

ENLS 7720-01: Black Women Writers of the Long Nineteenth Century

Prof. Kate Adams

M 3:00pm–5:30pm

This course will focus on writing by Black U.S. women from the long nineteenth century. Our approach will emphasize the variety of Black women's cultural production in terms of genre (poetry, fiction, drama, autobiography, journalism, sermons, lectures, and travel writing) and

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cultural context (activism, religion, entrepreneurship, and obscurity), and consider the diverse practices of gendered and raced identification it manifests. We will also give significant attention to current research on early African American print culture and to questions concerning the status of Black women's writing in the profession. Writers to be considered include Hannah Crafts, Alice Dunbar-Nelson, Angelina Weld Grimké, Frances E.W. Harper, Saidiya Hartman, Pauline Hopkins, Harriet Jacobs, Jarena Lee, Phillis Wheatley, and Harriet Wilson.

Students in this course will help design and develop an online exhibit of research focusing on Black women writers and literary recovery. The exhibit will become a permanent feature of a digital archive, *This Beautiful Sisterhood of Books* (www.thisbeautifulsisterhood.org), resulting in an online publication credit for participating students.

ENLS 7850-01: Literature and Revolution

Prof. Kate Baldwin

W 12:00pm–2:30 pm

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. 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.