

Fall 2020 Course Descriptions  
Updated 5.3.20

ENLS 2000-01: Literary Investigations

MW 1:00-2:15PM

Karen Zumhagen-Yekple

ENLS 2000-02: Literary Investigations

TR 11:00AM-12:15PM

Katherine Adams

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 undecideability. 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 2000-03: Literary Investigations

MWF 10:00-10:50AM

Adam McKeown

This course is an introduction to the practice of literary criticism, the purpose of which, in simplest terms, is to make written artifacts more interesting and accessible to a community of readers through thoughtful, relevant commentary. There are no set rules for what makes commentary thoughtful or relevant; like any other kind of writing, criticism succeeds or fails according to whether or not an audience finds it meaningful and compelling. Successful criticism, however, tends to be informed by trends, conventions, traditions, habits of mind,

controversies, and even specialized language understood by the community of dedicated readers to which it is addressed. This class will introduce you to many of these elements of successful criticism so that you can better develop your interest in written artifacts into effective critical commentary.

ENLS 2000-04: Literary Investigations

TR 2:00-3:15PM

Erin Kappeler

What do we talk about when we talk about literature? How do literary critics analyze texts, and how are their approaches different from the approaches you might use when reading for pleasure? In this course you will learn how to read and write like a literary scholar, according to the conventions of the academic discipline of literary studies. We will consider multiple theoretical approaches to literary analysis, and we will learn how to enter the larger critical conversations that surround individual texts.

ENLS 2010-01: Intro to British Literature I

MWF 9:00-9:50AM

Adam McKeown

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 2020-03: Introduction to British Literature II

MWF 12:00-12:50PM

Molly Travis

In this survey course, we will read a selection of poetry, fiction and non-fiction prose, and drama written in Britain from the late eighteenth to the early twenty-first century. We will discuss the literary movements that define different eras and focus on texts that address various cultural, political, and literary concerns. One concern that spans this 200+ years of literary history is literature's role in representing what it means to be human; we will take up this question in our study of Mary Shelley's *Frankenstein*, return to the question repeatedly in a

variety of genres, and finish the semester with Kazuo Ishiguro's novel *Never Let Me Go* (2005).

Assignments will include 2-3 page weekly reading responses and a 10-page research paper with an annotated bibliography.

Texts

- The Norton Anthology of English Literature—10th edition, Volume Package 2: volumes D, E, F. (ISBN-13: 978-0393603132)
- *Frankenstein*. Mary Shelley.
- *Never Let Me Go*. Kazuo Ishiguro.

ENLS 2030-01: Intro to American Literature

MWF 10:00-10:50AM

Edward White

This course offers a survey of American literature but also of American literature surveys— that is, we will examine why such a course is taught in English Departments, when such a course began to appear, and how such a course has changed in content and focus over the past three or four generations. We'll look at course catalogues from Tulane and Newcomb across the twentieth century, and focus on changes in the definition of literary study from 1900, through the Depression era and World War II, through the 1950s and 60s, to the present moment. Midterm and final exam.

ENLS 2150-02: Intro Fiction: Race and Inclusion

MW 3:00-4:15PM

Joel Dinerstein

The course offers a survey of the past century of American life through the lens of race. We will read primarily African-American writers but also explore race through Native American, Asian-American, Mexican-American, and Jewish-American authors. Our main inquiry revolves around this question: *how have American authors challenged America's myths through literary works focused on race and identity?* Students will come to understand fiction as a craft as well as an art, a form of social commentary as well as a method for investigating human psychology. We will also explore the pleasures of reading and formal elements of fiction. We will read novels by Toni Morrison, Octavia Butler, and Chester Himes, and short stories by Ernest Hemingway, Sherman Alexie, Leslie Marmon Silko, Philip Roth, Ted Chiang, and Langston Hughes.

ENLS 2450-02: Intro Postcolonial Lit

MWF 9:00-9:50AM

Cheryl Naruse

This course explores literary and cinematic depictions of postcolonialism, a notoriously slippery term that at once names a geopolitical position in a global order, a history, and a political stance. To think about these varying meanings, students will study fiction, poetry, film, non-fiction, and theory from a variety of colonial and postcolonial contexts, including the Caribbean, Southeast Asia, Africa, Latin America, and the Pacific Islands. Students will be introduced to postcolonial critical vocabularies, which they will be expected to bring to bear on their analyses of the course readings, and we will moreover think about how these critical vocabularies work in concert with race theory, feminism, Marxism, queer theory, and diaspora studies. Course units include: Ideologies of Imperialism; Critiques of Colonialism; Language, Literature, and Education; Nation and Nationalism; Hybrid Identities; and The Postcolonial Present.

ENLS 3010-01 Thinking (with) Poems

TR 12:30-1:45PM

Michelle Kohler

This course will consider how poems think, how we think about poems, and how we might think with poems. We'll consider the special kinds of thinking processes unfolded by (and provoked by) the structure of metaphor; by poetic sounds, rhythms, and stanzaic shapes; and poetry's compression, disjunction, repetitions, patterns, and anomalies. We'll consider the relationship between poetry as thought and poetry as expression of feeling (and poetry as music; poetry as argument; poetry as ritual; etc.). We will look at the ways poems puzzle through the most profound problems and questions, how they try to think about concepts that resist logical thought or empirical understanding--grief, racial violence, climate change, quantum physics, joy, etc. 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 in essay form. Students will learn to encounter poetry with keen

attention to its special forms of language. Poets likely to include Gwendolyn Brooks, Gertrude Stein, Emily Dickinson, Walt Whitman, Harryette Mullen, Sylvia Plath, Sonia Sanchez, Evie Shockley, John Yau, Natalie Diaz, Evelyn Reilly, Terrance Hayes, Tracy K. Smith, Cathy Park Hong, and others. No prior coursework in reading poetry is necessary; assignments include three essays and regular short informal writing assignments. This course also satisfies the SLA Tier-2 Writing Intensive requirement.

ENLS 3610-0: Creative Writing

W 5:00-7:30PM

Zachary Lazar

This class will combine an introduction to creative writing with service learning at East Baton Rouge Parish Prison. Our goal is to use imaginative writing to build community and establish connections between student writers at Tulane and writers incarcerated at EBRPP. Most of the class will take the form of a workshop of weekly writing assignments prompted by assigned readings. Three class meetings will take place at EBRPP (a shuttle will be provided for Tulane students). Due to transit time, this means students are required to meet these three times for an extra two and a half hours.

As writers, we will work in three genres—fiction, nonfiction, and poetry—concentrating on techniques to keep the reader reading (voice, description, characterization, narrative tension, conflict, surprise, humor, etc.). Our basic questions will always be: Am I glad I read this? Would I want to read it again? If the answer to the first question is “yes,” then the writer has been entertaining. If the answer to the second question is also “yes,” then the writer has done more: he or she has created a piece of work that will stay with us and tempt us back to uncover new layers, new meanings, new insights. In considering these questions, students will learn to understand, analyze, and evaluate how writing transcends mere self-expression to become artistic expression—intended for an audience, shaped by an understanding of craft elements, evocative of human experience, psychologically and culturally insightful, engaged in conversation with other writing.

This section of ENLS 3610 has a mandatory 40 hour service learning component. Admission is capped at 8 and requires permission from the instructor.

ENLS 3610-02: Creative Writing  
T 3:30-5:55PM  
Thomas Beller

ENLS 3610-03: Creative Writing  
T 3:30-5:55PM  
Bernice McFadden

In Intro to Creative Writing we will study and compose the major genres of creative writing:

Fiction

Non-Fiction

Poetry

ENLS 3610-04: Creative Writing  
M 3:00-5:30PM  
Karisma Price

ENLS 3610-06: Creative Writing  
W 3:00-5:30PM  
Karisma Price

ENLS 3610-07: Creative Writing  
W 3:00-5:30PM  
Jesmyn Ward

ENLS 3620-01 Magazine Writing  
Michael Luke  
W 5:00-7:30PM

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

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

ENLS 3620-02: Workshop Creative Writing

W 3:00-5:30PM

Bernice McFadden

### **Unmuted: Creating Counter Narratives**

Counter-narrative refers to the narratives told from the point of view of people that have been historically marginalized.

In "Unmuted" we will create alternative narratives for those marginalized voices found in history and fiction.

ENLS 3620-03: Workshop Creative Writing

W 5:45-8:15PM

Bernice McFadden

### **One Bird, Two Wings: The Art of Creative-Non-Fiction**

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 our own writing.

ENLS 3630-02: Expository Writing

MWF 8:00-8:50AM

Staff

ENLS 3630-04: Expository Writing

MWF 3:00-3:50PM

Staff

ENLS 3630-05: Expository Writing  
TR 2:00-3:15PM  
Staff

ENLS 3630-06: Expository Writing  
TR 3:30-4:45PM  
Staff

ENLS 3635-01: Writing, Race, and New Media  
MWF 10-10:50AM  
Nathan Halverson

ENLS 3635-02: Writing, Race, and New Media  
MWF 12:00-12:50PM  
Nathan Halverson

ENLS 3650-01: Persuasive Writing  
TR 11:00AM-12:15PM  
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.

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



ENLS 3650-02 Persuasive Writing

TR 9:30-10:45AM

Ryan McBride

We rarely find the words “virtue” and “New Orleans” written next to each other. Given how often popular culture associates our city with a hedonistic vision of “the good life,” we’re accustomed to stereotypes of New Orleans as a space of vice and excess rather than an exemplar of virtue and moderation. This course, however, offers a rare pairing – a deep engagement with the city of New Orleans and a sustained philosophical consideration of what it means to think, speak, and act in accordance with virtue.

We’ll convene for seminar classes here at Tulane during which we’ll discuss how Plato, Aristotle, Quintilian, and Seneca the Younger grappled with the nature of wisdom, right action, and proper speech. Then, a few weeks into the semester, you’ll begin coaching New Orleans middle school students in the art of speech and debate – taking what you’ve discussed in the seminar room and applying it to your lived experience as an educator. Ideally, theory and praxis will mutually inform one another: (1) your readings of Aristotle & co. will shape the ways you think about your work coaching debate and (2) your work coaching debate will influence how you interpret (and reinterpret) ancient rhetoric and philosophy about what constitutes a good or virtuous life.

ENLS 4010-01: Cinema, Psyche, Society

M 3:00-5:30PM

Molly Rothenberg

It is often said that cinema is a dream-machine. In this course we will be exploring cinema’s reliance on psychological mechanisms of identification, defense, and the channeling of desire to promote specific forms of fantasmatic engagement with the social world. In the process, we will see how cinema registers anxieties about cultural changes and the complex social, political, environmental, and economic forces driving them. We will screen films representative of particular issues in psychological development to establish a foundation in both psychoanalytic and film theory. We will analyze films of major

cinema auteurs to develop our understanding of film grammar and technique in conjunction with specific psychological and social concerns. Finally, we will analyze contemporary films that manufacture fantasmatic responses to cultural anxieties such as environmental collapse, the contradictions of capitalist ideology, and the vexed problem of racialized identity. Students will write short assignments throughout the semester and one long final paper. This course is an advanced course, and instructor permission is required. This course meets once a week: students will be expected to screen the assigned films as homework as well as completing the reading before each class. Attendance at all sessions is required.

ENLS 4011-01: Philo and Anti-Semitism in the Middle Ages

MWF 1:00-1:50PM

Michael Kuczynski

This course will explore two attitudes toward the Jews and Judaism during the Middle Ages: the prevalent attitude of hatred (antisemitism) and the persistent but secondary attitude of admiration (philosemitism). The former attitude is well known and has been written about extensively by literary scholars, historians, and social scientists; the latter attitude has been much less studied and will be engaged continuously in counterpoint to the former attitude in this course. We will be concerned primarily with the question of the coexistence of both attitudes: how could medieval thinkers simultaneously revile Jews and Judaism and extol the Jewish people and their culture? How did this deeply conflicted attitude express itself in the doctrinal and imaginative writings of medieval Christianity? What anxieties at the heart of medieval Christianity did this conflict expose and perhaps aggravate? How did these attitudes, in conflict, exacerbate rather than alleviate the persecution of the Jewish people throughout the medieval period? We will concentrate on materials in the English tradition—e.g. the legend of William of Norwich; Chaucer's Prioress's Tale (from the *Canterbury Tales*); and the translation of selected Old Testament books and their annotations for the first English Bible, completed in Oxford c.1390. In the final two weeks of the term, we will discuss in some detail the role played by anti- and philosemitism in the 19<sup>th</sup> c. Medieval Revival.

ENLS 4012-01: Ever After? Some Great 19<sup>th</sup> Century Novels

TR 9:30-10:45AM

Thomas Albrecht

This course introduces students to some of the great, challenging nineteenth-century British and European realist novels, including Charlotte Brontë's *Villette* (1853), Anthony Trollope's *The Small House at Allington* (1864), George Eliot's *Romola* (1863), Henry James's *The Portrait of a Lady* (1881), and Theodor Fontane's *Effi Briest* (1895).

These novels each focus on a female protagonist. And each novel ends not with a marriage, as we might expect it to, but in a difficult, deliberate ethical decision made by the protagonist. In reading and discussing these novels, we will try to understand them, their protagonists, and their endings, which do not hold out any promise of eternal happiness, but instead offer us something more elusive and true. It is the contention of the course that these novels have something important to tell us about how we live (and should live) our lives, and specifically about our relationships to other people. We will try to determine what this is.

ENLS 4130-01: Renaissance Literature

TR 9:30-10:45 AM

Scott Oldenburg

ENLS 4324-01: Jews and Race

MWF 12:00-12:50PM

Joel Dinerstein

The origins of racism and the history of the Jewish people are intertwined. The Jews were the first people in history to be regularly treated as an inferior, insular group – as a *race* – by European nations. The keywords "ghetto" and "diaspora" both originate in the Jewish experience, although they are now more often associated with African-Americans. To understand "the Jew" as a racial

Other in Europe, we will read works by Chaucer and Shakespeare. To understand the tensions of Jewish and white identity, we will read Eric Goldstein's *The Price of Whiteness: Jews, Race, and American Identity*. To understand how the history of "the Jew" in Europe led to the Holocaust, we will read Hannah Arendt's *Eichmann in Jerusalem*. We will also watch films such as *The Jazz Singer* (1929) and the recent Israeli show on Netflix, *Fauda* (2018). Are the Jewish people a race, an ethnic group, or a nation? For this question, we will study the concepts through Paul Gilroy's *The Fateful Triangle: Race, Ethnicity, Nationality*.

#### ENLS 4390-02: Native American Modernisms

T 4:00-6:30PM

Erin Kappeler

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

#### ENLS 4410-01: Künstlerroman

TR 2:00-3:15PM

Katherine Adams

The *Künstlerroman*, or novel of the artist’s development, depicts a process in which artistic creation and self-creation are bound together – each practice shaping, limiting, generating, and drawing upon the other. This course focuses on how American women writers have explored the double-movement of artistic production and identity formation in novels – and also poems, stories, films, and life writing – from the nineteenth and twentieth centuries. Reading about

painters, potters, performers, musicians, and (of course) writers, we will look at how gender, race, sexuality, class and other structures of cultural identification shape their narratives. We will consider the historical and material conditions of women's creative work by consulting scholarship on cultural history and by conducting our own archival research. We will also work with feminist theories of identity and language so as to examine the fundamental structures of artistic expression. Materials will include works by writers and artists such as Fanny Fern, Louisa May Alcott, Marina Abramovic, Pauline Hopkins, Kate Chopin, Cindy Sherman, Charlotte Perkins Gilman, Willa Cather, Audre Lorde, Margaret Atwood, and Alison Bechdel. Requirements will include regular response papers, two essays, and a research project.

ENLS 4440-01: The Antebellum Slave Narrative

MWF 12:00-12:50PM

Edward White

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 4440-02: African-American Literature

MW 1:00-2:15PM

Selamawit Terrefe

### **From #Ratchet to Revolution: African American Writers on Race, Gender, and Violence**

Black writers in the New World have grappled with the difficulties of representing subjectivities bound by race, gender, and violence. But how do we conceive of this conflation—of race, gender, and violence, and the hierarchies generated

between racialized and/or gendered violence—in a culture that disavows current forms of racialized captivity and coercion? How have African American literary theories of intersectionality broadened our perspectives about the specific ways Black women, cis and trans, suffer under contemporary regimes of captivity? How do African American writers illuminate the complexities of antiblack male violence via representations of lynching and mass incarceration, or the targeting of Black youth through the “war on drugs”?

This course attempts to answer these questions through an examination of representations of violence in African American literature. Engaging a constellation of fiction, poetry, drama, and film—from the roots of #ratchet in 19<sup>th</sup> century slave narratives to contemporary calls for revolution on Black twitter—we will map the rich legacy of theoretical and aesthetic innovations, alongside and beyond Black Feminism, that African American writers and cultural critics have devised to address the matrix between race, gender, and violence.

ENLS 4610-01: Advanced Fiction Writing Workshop

T 3:30-5:30PM

Zachary Lazar

This class follows the general creative writing workshop, ENLS 3610, with a focus on narrative prose (students must have completed ENLS 3610 in order to take this more advanced course). Much of the class takes the form of a workshop. Each week a few students are responsible for duplicating their work and distributing it to the class the week before it will be discussed. 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 fiction to see what is happening in the art form now.

ENLS 4610-02: Advanced Fiction Writing

W 10:00A.M.-12:25PM

Jesmyn Ward

ENLS 4620-01: Advanced Poetry Writing Workshop

T 3:30-5:50PM

Karisma Price

ENLS 4660-01: "Stories in Order to Live: The evolving form of the personal essay."

M 3:00-5:30PM

Thomas Beller

A writing workshop devoted to reading and working in the evolving and highly contemporary form of the essay. To quote Phillip Lopate, one of its great practitioners and canonisers, an essay is a form "comfortable with skepticism and self-doubt. Instead of lecturing you, it invites you into the pathways of the mind of a writer who's examining, testing, and speculating. Nothing is off-limits." We will be reading authors including Joan Didion, James Baldwin, David Foster Wallace, Barry Lopez, and Meghan Daum.

ENLS 4820-01: Postcolonial Southeast Asian Literature

MW 1:00-2:15PM

Cheryl Naruse

This course offers a general introduction to postcolonial literature and film from Southeast Asia, a region that includes Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar (formerly Burma), the Philippines, Singapore, Thailand, Timor-Leste (formerly East Timor) and Vietnam. We will explore what the texts tell us about the impact of imperial powers on the region, along themes of gender, sexuality, language, race, labor, class, religion, migration, and nationalism. Although Southeast Asia is one of the most colonized regions of the world, it has been generally neglected by postcolonial studies and not typically included in the field's theoretical or literary canon. In light of Southeast Asia's minor status within postcolonial literary studies, we will think about what new critical or theoretical questions postcolonial Southeast Asia asks us to consider.

## ENLS 5010-01: Literature and the Plague

R 3:00-5:30PM

Thomas Albrecht

This seminar examines depictions of plagues in literature, ranging from the Biblical *Book of Exodus* and Sophocles's *Oedipus the King* to twentieth-century texts by writers like Thomas Mann, Albert Camus, Susan Sontag, Tony Kushner, and Gabriel García Márquez. Other authors we will read in the course include Giovanni Boccaccio, Daniel Defoe, Mary Shelley, and Edgar Allan Poe.

The course will consider how writers writing in different places and different historical moments have variously tried to make sense of plague experiences, what various meanings they have attached to plagues, how plagues have functioned as metaphors, how collective illness is represented in literature, and also how our readings help us to understand our own current pandemic and moment in history. We will read and discuss works of literature as a means to reflect on, and make sense of, our personal and collective experiences with COVID-19.

All interested juniors and seniors are welcome. If you have any questions about the course, please email me at [talbrech@tulane.edu](mailto:talbrech@tulane.edu). Requirements for the seminar include a 20-minute oral presentation and a 15-page seminar paper.

## ENLS 5010-02: Psychoanalysis and Writing

W 3:00-5:30PM

T. R. Johnson

This Capstone Seminar will acquaint students with a fund of psychoanalytic thought and the ways it can illuminate the experience of writing. 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: D. W. Winnicott, Julia Kristeva, Christopher Bollas, Adam Phillips, Slavoj Žižek, Catherine Clement, and Jacques Lacan. 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 two short papers, give five oral presentations, develop an annotated bibliography, and use all of these as the basis for creating, at the end of the semester, a long paper.

ENLS 5010-03: Literatures of Crisis and Confinement

T 3:00-5:30PM

Kathryn Baldwin

This course looks at literatures of crisis and confinement as they have been expressed by a range of authors both within the U.S. and internationally. We will focus on forms of crisis, suppression, captivity, containment, and the humiliations of control as they are imposed not only on the body but also on the psyche.

Authors and texts will likely include:

Incidents in the Life of a Slave Girl (1861); Underground Man (1864); Daisy Miller (1878); The Yellow Wallpaper (1892); Passing (1929); Citizen 13660 (1946); Invisible Man (1951); Like One of the Family (1956); Anna Akhmatova Requiem (1963) The Bell Jar (1963); A Week Like Any Other (1969); Soledad Brother (1970); The House on Mango Street (1984); The Farming of Bones (1998); Little Fires Everywhere (2017); The Great Believers (2018)

ENLS 7250-01: Medieval Profiling

M 3:00-5:30PM

Michael Kuczynski

Many modern stereotypes concerning other people, whether racial, religious, sexual, or social in nature, derive from medieval profiling: the tendency to deal with character, especially in the literary and visual arts, by way of categories defined by sets of cultural codes and conventions. Although based in long-discredited approaches to understanding the world, these codes and conventions continue to influence 21<sup>st</sup> c. attitudes in a wide range of destructive ways. This seminar will explore the sources for some of these medieval approaches in aesthetics, historical writing, and theology during the period 1100-1500. We will focus on medieval histories of Asia and Africa, polemics that are anti-Semitic and anti-Islamic in character, medical writings about gender, and exegesis of the Latin classics and the Bible that emphasize anti-feminist themes. We will also explore how the works of certain canonical medieval English writers such as Chaucer,

Margery Kempe, and Julian of Norwich both reflect and critique medieval profiling.

ENLS 7560-01: 19th-Century British Literature

T 3:30-5:55PM

Molly Rothenberg

During the 19th century, Britain is the pre-eminent nation in the world, with an empire that extends over one-quarter of the land and one-quarter of the population of the world with a domestic economy of unrivalled and, for the first half of the century, unregulated industrial production. During the first third of the century, its wealth derives primarily from slave labor in the West Indies (Caribbean), a practice vigorously contested at home. As the first industrialized state, it experiences both the advantages and disadvantages of modernization, a time of rapid growth and even more rapid social, political, and economic change comparable to our own era's of dizzying transformation in every arena. In addition to debates over the slave trade, slave labor, and the rights of freed slaves, a number of social, political, and economic issues engage the public: women's rights and autonomy, the right to political representation of the working classes, reform of the political and industrial worlds, increasing class inequality, the governance of the Empire, the divide between science and religion, and foreign wars. Britain is also trying to establish its own identity as a nation comprised domestically of four distinct cultures and traditions (Scottish, Irish, Welsh, and English) and including its many imperial territories and colonies abroad. The literature of the time not only responds to this changing world but also plays an increasingly important role in the shaping of a national identity. The novel takes center stage during this era for the first time, and new genres develop throughout the century. We will read works by voices from the margins as well as the central influencers of the day, including Edgeworth, Austen, Bronte, Dickens, Collins, Eliot, and others. The course may be taken as a proseminar or as a seminar, after consultation with Professor Rothenberg.

ENLS 7720-01: "First fight. Then fiddle": Form and the Politics of Race and Gender in US Poetry

R 3:30-5:55P.M.

Michelle Kohler

This seminar will consider the relationship of poetry, poetic form, and experimentation to politics and protest, especially in poems by women. Our goal

will be to understand (and/or to critique, engage, think with) the poems' racial and gender politics and the intersections of race and gender in the poets' work, but also to understand how formal choices and experimentation reinforce or change political content; how poets engage forms like the ballad and the sonnet; how poetic form itself does political work; 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 political work with poems and poetic forms. We'll also consider the ways 20th- and 21st-century racial and gender politics have shaped the scholarship on certain poets (why the paucity of scholarship on Dickinson and race, for example?). Authors may include Emily Dickinson, Frances Ellen Watkins Harper, Sarah Piatt, Angelina Weld Grimké, Anne Spencer, Gertrude Stein, Gwendolyn Brooks, Adrienne Rich, Cathy Park Hong, Myung Mi Kim, Layli Long Soldier, Harryette Mullen, Sonia Sanchez, and Evie Shockley. Students will develop skills for reading and interpreting poetry and will practice bringing theoretical lenses into conversation with each other and with poems. Assignments include poem analyses, presentations, annotated bibliography, and research paper.

ENLS 7860-01: Spiky Women, New Directions

W 10:00AM-12:30PM

Karen Zumhagen-Yekple

In this course, we will read a set of women writers from the 20<sup>th</sup> and 21<sup>st</sup> centuries, many of them recently published in new translations by the publishing house, New Directions. Our attention will therefore be focused not only on canny, daring works of poetry and fiction, but also on questions about the practices of translation, dissemination, and reading of a set of works re-issued in the current literary marketplace in the English-speaking world as "New Classics" of international letters. Readings will be chosen from among the following texts:

Ingeborg Bachmann, *Malina*

Anne Carson, selected poems

Clarice Lispector, selected stories

Lydia Davis, selected stories

Fleur Jaeggy, *I Am the Brother of XX*

Sheila Heti, *How Should a Person Be?*

Rachel Cusk, *Outline*  
Gayl Jones, *Corrigadora*  
Kathleen Collins, *What Ever Happened to Interracial Love?*  
Jamaica Kincaid, *Autobiography of My Mother*  
Namwali Serpell, *The Old Drift*  
Bernice McFadden, *Sugar*  
Marilynne Robinson, *Housekeeping*  
Amparo Dávila, *The Houseguest*  
Natalia Ginzburg, *The Dry Heart*  
Helen Garner, *The Children's Bach*

ENLS 7890-01: Fundamentals: Literary Theory  
W 3:00-5:30PM  
Selamawit Terrefe

This course is required for the English M.A. degree. The class will provide a survey of major schools of literary theory developed in the 20th century, as well as cover contemporary critical theory and cultural criticism. We will approach each theoretical text as an object of analysis in its own right, while also developing skills in deploying various modes of analysis to literary and cultural texts; some of our guiding questions will concern the divisions our field considers between "primary" and "secondary" texts, or which texts count as "literature" vs. "theory." Since cultural assumptions undergo consistent debate and revision, our approach will be to reflect on how "theory" has shaped, unwittingly or not, our own interpretations of literature and culture. Critical approaches to be discussed include: Marxism, Psychoanalysis, New Criticism and Formalist Criticism, Feminism, Structuralism, Post-structuralism, Cultural Studies, Ecocriticism, Queer Theory, and Post-colonial theory.