

Fall 2022 Course Descriptions
4/6/2022

ENLS 2000-01 Literary Investigations
MWF 12:00PM-12:50PM
Kate Baldwin

ENLS 2000-02 Literary Investigations
TR 12:30PM-1:45PM
Erin Kappeler

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 2000-03 Literary Investigations
MWF 10:00AM-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 2010-01 Intro to British Literature I
MWF 11:00AM-11:50AM
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 2020-01 Intro to British Literature II

TR 11:00AM-12:15PM

Katie Nunnery

An introduction to the history of British literature from the 19th century to the present. Emphasis on the development of genres, literary conventions, and the relations between historical conditions and literary production.

ENLS 2030-01 Intro to American Literature

MWF 9:00AM-9:50AM

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 to Fiction: Race & Inclusion

MWF 1:00PM-1:50PM

Joel Dinerstein

We will explore the past century of American society through the lens of race. Along with reading several African-American authors, we will also explore race through Native American, Asian-American, Mexican-American, and Jewish-American authors. Here is our main line of inquiry: *How have American authors challenged the nation's myths through their literary works?* Students will come to understand fiction as a craft as well as an art, as form of social commentary and an artistic application of psychology. We will also focus on the pleasures of reading, whether in novels by Toni Morrison, Octavia Butler, Fae Ng, and Chester Himes, or in short stories by Philip Roth, Sherman Alexie, and Langston Hughes.

ENLS 2155-01 Literature of Tourism

MWF 10:00AM-10:50AM

Cheryl Naruse

This course offers students a critical perspective on tourism, arguably one of the most influential forces shaping New Orleans and influencing the ways in which we understand the world. We will be examining a plethora of sources ranging from works of fiction, performances, films, and historical artifacts and primary archival sources to arrive at a critical take on tourism. We will engage the following key questions: What do written, visual, and material texts teach us about the stories that are used to sell a place? About tourism's relationship to race, gender, class, and colonialism? One of the goals for the class is to help students think critically about how we might more ethically engage with issues of cultural and racial difference and see past the mediating effects of tourism, whether we are here in New Orleans or abroad.

ENLS 2450-01 Introduction to Postcolonial Literature and Theory
MWF 11:00AM-11:50AM

Romy Rajan

The middle of the twentieth century saw the disintegration of global empires, especially those held by Britain and France. In a global transformation that former British Prime Minister Harold Macmillan termed the “winds of change,” several nations in Asia, Africa, and the Caribbean gained Independence. Sovereignty by itself, however, did not free these nations from the legacy of colonialism as Europe and the two emerging superpowers (the US and the USSR) continued to influence their internal affairs. This course seeks to understand this legacy and the influence of Western powers on the economies and cultures of such nations. In doing so, the course poses the question of whether colonialism has truly ended or if it has mutated into different forms often referred to as neocolonialism. Readings will include both works of fiction as well as theoretical pieces that explore nationalism and citizenship in the postcolonial context. Assignments will include quizzes, short responses, presentations, and a long essay.

ENLS 3010-01 Thinking with Poems
TR 12:30PM-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 shapes; and poetry's compression, disjunction, repetitions, patterns, and anomalies; and by contemporary uses of fixed forms like the sonnet, villanelle, and pantoum. 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, chronic pain, climate change, 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, Emily Dickinson, Claude McKay, Harryette Mullen, Sylvia Plath, Warsan Shire, Clint Smith, Brenda Shaughnessy, Evie Shockley, Christina Pugh, Terrance Hayes, Tracy K. Smith, Danez Smith, Layli Long Soldier, Donika Kelly, Martín Espada, Franny Choi, Nikki Wallschlaeger, Major Jackson, Jericho Brown, and others. No prior coursework or experience with poetry is necessary; we'll devote the semester's early weeks to learning how to read and work with poems, including where they are most difficult or cryptic. This course also satisfies the SLA Tier-2 Writing Intensive requirement.

ENLS 3010-02: Writing Regionalism
TR 2:00PM-3:15PM

Kate Adams

In the period between the Civil War and WWI, many writers rejected the traditional subjects of “serious” literature – most of which concerned the lives and personalities of upper-class, eastern, urban society – and set about exploring the particular and sometimes peculiar qualities of

regional life in the United States. Their work, known as the American “regionalist” or “local color” movement, ranges in setting from the California desert to the war-torn South to the coastal islands of Maine, and explores lives and identities that had seldom appeared before the American public. Our study of American regionalism will cover a range of literary, historical, and theoretical concerns including the mythic, realist, social and nationalist meanings of “place;” the prominent roles of race and gender in the regionalist movement; and the ways that cultural politics shaped the subject matter, form and critical reception of works. Writers will include Hamlin Garland, Alice Dunbar-Nelson, Paul Lawrence Dunbar, Sarah Orne Jewett, Helen Hunt Jackson, Charles Chesnutt, and more.

ENLS 3010-03 Writing about Migration

MWF 10:00AM-10:50AM

Romy Rajan

Narratives of migration are a major part of contemporary literature, as people are required to leave their homes in large numbers, and often. Such migration is occasionally the result of increased job opportunities in other nations or journeys undertaken as representatives of the state (as in the cases of soldiers and diplomats). On many other occasions, however, such journeys are forced and lead to dislocation and loss of homes. This course looks at fictional and autobiographical narratives of people’s movement across nations and continents, and the cultural contact and conflict that ensues. Narrating experiences of migration is both a means of understanding and criticizing the forces that cause it, as well as the means by which writers and communities come to terms with altered life circumstances. Discussing the period of transit, the creation of a new homes, and the formation of collective enclaves, is both significant and topical, given the increased movement of workers due to globalization. While economic concerns necessitate migration, the effects are often cultural and negotiated through cultural productions such as literature, music and film. Assignments will include short responses, quizzes, a long essay with opportunities for revising.

ENLS 3610-01 Intro to Creative Writing

W 12:00PM-2:30PM

Thomas Beller

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 3610-02 Creative Writing
F 12:00PM-2:30PM
Karisma Price

ENLS 3610-03 Creative Writing
W 3:00PM-5:30PM
Bernice McFadden

ENLS 3610-04 Creative Writing
R 12:30PM-3:00PM
Bernice McFadden

ENGL 3620-01 Creative Writing Workshop
M 5:30PM-8:10PM
Michael Luke

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 3630-02 Expository Writing
TR 8:00AM-9:15AM
Steven Gin

ENLS 3630-03 Expository Writing
MWF 2:00PM-2:50PM
Mary Glavan

"No body, no voice; no voice, no body. That's what I know in my bones," testifies Nancy Mairs in her memoir, *Waist-High in the World*. This course is not just about developing your voice as a writer; it's also about examining the ways our bodies mediate our voices and how language, more generally, mediates the body. The course centers dis/ability as a lens through which we'll seek to better understand the complex intersections of the body, class, race, gender and sexuality. We'll also explore how the ideology of "normalcy" constructs dis/ability and how accessibility might help us to (re)image a more just society. Together, we'll access and analyze a

variety of texts—academic, professional, literary, clinical, personal, and visual—and we'll investigate how our particular “bodyminds” shape our voices as writers.

ENLS 3630-05 Expository Writing for Science
TR 9:30AM-10:45AM
Edward Randolph

ENLS 3650-01 Persuasive Writing
TR 8:00AM-9:15AM
Ryan McBride

This classical rhetoric course is not just an attempt to think about rhetoric and the good life; 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 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. 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 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 Contemporary US Poetry

TR 9:30AM-10:45AM

Michelle Kohler

In this course we'll read a selection of contemporary US poetry, primarily from the twenty-first century and primarily in the context of complete single-author collections (rather than single poems or anthologies, for example). Discussions, assignments, and reading exercises will help students become adept at working nimbly with poetic language, and at reading poems in relation to poetic form, poetic/political histories, and theory. Poets may include Kiki Petrosino (*White Blood: A Lyric of Virginia*), Danez Smith (*Don't Call Us Dead*), Diana Khoi Nguyen (*Ghost Of*), Evie Shockley (*the new black*), Franny Choi (*Soft Science*), Tracy K. Smith (*Life on Mars*), Carmen Giménez Smith (*Be Recorder*), Natalie Diaz (*Postcolonial Love Poem*), and Layli Long Soldier (*Whereas*), as well as Cyrée Jarelle Johnson, Terrance Hayes, Karisma Price, Nikki Wallschlaeger, Jackie Wang, Desiree Bailey, Donika Kelly, Jericho Brown, Ada Limón, Evelyn Reilly, John Yau, and Arthur Sze. No prior coursework or experience with poetry is necessary; we'll devote the semester's early weeks to learning how to read and work with poems, including where they are most difficult or cryptic.

ENLS 4012-01 Asian Diasporic Literature

MWF 9:00AM-9:50AM

Cheryl Naruse

In this course we will examine contemporary Asian diasporic fiction, poetry, and film in English. Through stories about movements within Asia and outside of it, we will discuss how our texts in question address, thematize, and aestheticize issues of migration and displacement; departures and arrivals; memories and ambitions; assimilation and racial difference; among others. While we will be reading contemporary texts, we will also be thinking historically about how structures of empire (US, British, Japanese) and global capitalism have led to the migration and displacement of Asians around the world. One of the course goals is to introduce students to a body of literature and history that they might otherwise not be familiar with. We will also be thinking about what these various texts teach us about navigating our current moment of heightened anti-Asian violence in the United States--particularly towards women and elders--and why this violence continues to be ignored.

ENLS 4050-01 History of the English Language

TR 2:00PM-3:15PM

Michael Kuczynski

Language is not merely a grammatical and semantic system. It is a mode of expression and being—both social and individual in nature. In this course, we will study the history of English in its many, still evolving varieties. Our approach will be chronological, but informed as well by practical and theoretical discussions that cut across the four basic periods of the development of English: Old English, Middle English, Early Modern English, and Modern English. We will pay particular attention to dialectology—that is, regional types of English—and to the relationships between more and less formal types of English: for example, the similarities and differences between spoken and written English; and the similarities and differences between written and “literary” English. We will also discuss the development of English in terms of structuralist, post-colonial, and feminist theories of language. Grading will be based on a series of short,

weekly exercises (some derived from the course textbook, others not) and a longer (10 pp.) final and summative paper.

ENLS 4190-01 Enlightenment Literature & Culture

MWF 1:00PM-1:50PM

Melissa Bailes

Sex, satire, and sensibility arguably represent the major literary movements of this rich era. The so-called period of Enlightenment in British literature (1660-1789) was a time of great intellectual discoveries, political upheaval, and social conflict. Debates raged concerning the “nature” of humanity; the concept of the public sphere grew and periodicals began to flourish; sexual standards were challenged by men and women alike; and the “enlightened” people of England saw not only great economic, social, and political growth but also the growth of crime and slavery. This class will examine elite philosophical controversies alongside the sometimes more vulgar (albeit, more fun) debates of the long eighteenth century. Assignments will include two essays, a midterm, and a final exam. This course fulfills the Pre-1800 Requirement for English Minors and Majors.

ENLS 4320-01 Jewish-American Literature

MWF 11:00AM-11:50AM

Joel Dinerstein

How was a new Jewish-American identity created from the experience of immigration, and what role did literature play in its development? Is being Jewish a religious, ethnic, or cultural identity (or all three), and how do American Jewish authors balance these three aspects of Jewish culture? The course begins with traditions of folklore and religion, as they were transformed by narratives of discrimination, assimilation, cultural preservation, and social mobility. We will also explore fiction focused on the Holocaust, gender relations, and even a work of sci-fi exploring the future of the Jewish people. Major texts include the following: *The Melting Pot*, *Maus*, *The Rise of David Levinsky*, *The Bread Givers*, *The Shawl*, *He She & It*, *The Human Stain*.

ENLS 4441-01 The Antebellum Slave Narrative (Listed as: Black Genres)

MWF 12:00PM-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 4445-02: The Trauma of Race (Listed as: Black Literature, Film, Media)

TR 2:00PM-3:15PM

Travis Tanner

There are two valences of any psychic problem: the positive and the negative. In the positive psychic problem, the issue or complaint has to do with some dissatisfaction with life; a fulfilling life is sought after but is elusive; this is the painful situation of the neurotic. Then there are those for whom death is more alluring than life; death, not life, is sought after, idealized, and in some cases embraced. Unlike the neurotic's complaint, the complaint here is that things aren't negative *enough*. States of absence are turned to and positivized, leading to an annihilation of thinking and an emptying out of the self. In these negative states, absence and non-existence are "preferred" over life.

In this course, we will explore reasons why some people "choose" death over life, preferring states of stuckness and impasse over movement and change, and how to recalibrate existence as falling harmoniously between both poles rather than as a sole attraction to one or the other. To aid us in this journey, we will read theoretical texts from the fields of psychoanalysis and critical race theory to analyze the negative as it pertains specifically to the problem of racism in the U.S. The objective of this course is to understand how racism impacts the mental health of Black and white Americans, damaging the self-esteem of each, though in different ways. To this end, we will consider the part black aesthetics can play in repairing the human bonds frayed by the long history of racism in America.

Possible texts include: (Theory): Sigmund Freud, "Repression," "Fetishism," "Negation"; André Green, *The Work of the Negative*; Jacques Lacan, *Écrits*; Frantz Fanon, *Black Skin, White Masks*; Achille Mbembe, *Necro-Politics*; (Literature): Ralph Ellison, *Invisible Man*; Toni Morrison, *The Bluest Eye*; Frank B. Wilderson III, *Afropessimism*; Jeremy O. Harris, *Slave Play*; (Film): Charles Burnett, *Killer of Sheep*; *Tongues Untied*

ENLS 4610-01 Advanced Fiction Writing Workshop

T 3:30PM-5:55PM

Thomas Beller

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

ENLS 4620-01 Advanced Poetry Writing Workshop
R 3:30PM-5:55PM
Karisma Price

ENLS 4660-01 One Bird, Two Wings: The Art of Creative Non-Fiction
W 6:00PM-8:30PM
Bernice McFadden

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.

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 5010-01 Narrative in (Middle Class Black American) Film
T 6:00PM-8:40PM
Nghana Lewis

What values, traditions, and beliefs are associated with middle class black America? How do narrative devices in film, such as dream sequence, flashback, stock characterization, antiheroism, and irony, construct and deepen understanding of experiences associated with middle class black America? This course endeavors to answer these and other questions central to understanding the concept of middle class black America through weekly screenings and discussions of film. Course requirements include short writing assignments, a final culminating project, regular attendance, and active participation. Among the films we will view are: *Uptown Saturday Night* (1974), *Cornbread, Earl & Me* (1975), *School Daze* (1988), *Boyz in the Hood* (1991), *Love & Basketball* (2000), *Middle of Nowhere* (2012), *Fruitvale Station* (2013), *Get Out* (2017), *Acrimony* (2018), and *Queen & Slim* (2019).

ENLS 5010-02 Middle English Mystics
T 3:30PM-5:55PM
Michael Kuczynski

Mysticism, the practice of obtaining union with the absolute by way of contemplation and other esoteric practices, experienced a special flowering during the 13th through 15th centuries in England. In this course, we will study some of the key texts that record the experiences of Middle English mystics—or contemplatives, as they preferred to call themselves. These will include anonymous texts such as *The Cloud of Unknowing* and *The Book of Privy Counsel* and three canonical works by major Middle English authors: Richard Rolle's *Form of Perfect Living*, Julian Norwich's *Revelations of Divine Love*, and the autobiography of Margery Kempe. We will also read excerpts from Walter Hilton's *The Scale of Perfection* and *Epistle on the Mixed*

Life. Discussions will focus on the Latin sources for Middle English mystical writing, the physical circumstances in which medieval contemplatives lived, the somatic and mental practices of Middle English mystics, and the relationship between mysticism and the visual arts.

No prior knowledge of Latin or Middle English is required for this course, as we will be reading all these texts in Modern English translations.

Grading will be based on a series of short, weekly presentations on the readings and a longer (10 pp.) final and summative paper.

ENLS 5010-03 Writing About the Plague (Capstone Seminar)

W 3:00PM– 5:30PM

Thomas Albrecht

This capstone seminar examines depictions of plagues in Western literature, ranging from classical and Biblical antiquity to the twenty-first century. Authors we will read may include Homer, Giovanni Boccaccio, Daniel Defoe, Mary Shelley, Edgar Allan Poe, Alexander Pushkin, Thomas Mann, Albert Camus, Gabriel García Márquez, Susan Sontag, Tony Kushner, José Saramago, and Gary Shteyngart.

The course will consider how writers writing in different languages, places, and historical times have tried to make sense of plagues; what meanings they have attached to plagues; how plagues have functioned as metaphors; and how writers use depictions of plagues as a means to reflect on broader topics like society and the social order, community, foreignness, the distinction between native and stranger, individual identity, the natural world, human sexuality, health and illness, law and justice, mortality, and God. We will also use the literary works we read to help us reflect on, make sense of, and write about our personal and collective experiences with our own ongoing pandemic, COVID-19.

All interested juniors and seniors are welcome. You do not need to be an English major to take this course, though ENLS 2000 is a prerequisite. The course fulfills the capstone requirement in the English major, and the School of Liberal Arts' and Newcomb Tulane College's Core Curriculum's Tier-2 Writing Intensive requirements. In the NTC Core Curriculum, it also fulfills the Textual and Historical Perspectives and the Global Perspectives requirements. Requirements for the seminar include a 20-minute oral presentation and a seminar research paper.

ENLS 7140-01 Feminists Writing Africa

T 12:30PM-3:00PM

Z'étoile Imma

In this graduate seminar, we will study some of the most critically acclaimed and politically significant texts within the evolving literary canon of modern and contemporary African feminist writing in English. Traversing various discursive landscapes through African fiction and memoir authored by feminist writers will allow us to critically examine Global South-centered formulations of history, experience, subjectivity, and power. Undoubtedly, questions regarding feminism(s), coloniality, gender, sexuality, intimacy, race, nation, class, modernity, violence, resistance, imperialism, and decolonization will arise. Informed by various theories, we will grapple with and attempt to trace a few of the central debates which reproduce these terms. Specifically, we will examine how feminists from and centered in African cultural contexts write the postcolonial as a gendered experience. We will study various postulations on African

feminisms and learn to recognize significant themes that appear intertextually. As we focus on fiction and memoir as the primary genres for our study, we will reflect on how African feminist writers employ form and aesthetics to communicate their political and cultural concerns.

ENLS 7450-01 Literature, Mysticism, and the Soul

M 3:00PM-5:30PM

Melissa Bailes

This seminar takes a comparative approach to mysticism across various eras and geographical regions of the world. We will cover works related to Hinduism, Buddhism, Judaism, Christianity, Sufism, Confucianism and Daoism, and Native American mystical traditions. We will examine original sources associated with mysticism not only as historical, religious, and cultural documents or artifacts, but also as auto/biographical and literary texts. Assignments will include weekly responses, one or two oral presentations, and a final paper.

ENLS 7850-01: Modernism Now!

R 3:30PM-5:55PM

Erin Kappeler

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 this year. This course asks: what can 1922 teach us about 2022? 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 7890-01 Fundamentals: Literary Theory

W 3:00PM-5:30PM

TR Johnson

This class is one of two required courses in the English Department's 4+1 and M.A. programs. It surveys, in seminar format, the major critical methods that collectively make up the academic discipline of Literary Studies. Over the span of the semester, we will engage many of the most influential writings by the thinkers who have defined this territory, emphasizing those that emerged in the 20th century, particularly the later 20th century, but ultimately carrying our discussions into the emerging debates of our own day. More specifically, we'll begin by considering formalist approaches such as New Criticism and Structuralism, and, in a different sense, Deconstruction; and then we'll take up a number of approaches that have led us elsewhere to engage, for example, the politics of gender and sexuality as well as race and class. More broadly, we'll explore, in terms of the discipline of literary study, the dynamics of language,

knowledge, and power through which human subjectivity seeks, always in particular times and places and always with mixed results, to articulate itself. What “literature” is, what “theory” is, and what the role of the academic institution is, as it enables and demands such discussions now, in the twilight of the Anthropocene: these will be our ultimate questions. Students will give several oral presentations by way of launching class discussion on particular days, a few of which will be turned into short papers, and from these students will ultimately generate an annotated bibliography of eight items and a 15-page paper.

ENLS 7900-01 Psychoanalysis, Literature, and Writing

M 12:00PM-2:30PM

T R Johnson

This graduate seminar will acquaint students with a fund of psychoanalytic thought and the ways it can illuminate the nature of literature and the experience of the writing process. 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 the question of what literature is and how the writing process works. 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.