

Spring 2022 Course Descriptions
11/12/2021

ENLS 2000-01 Literary Investigations

TR 9:30AM-10:45AM

Romy Rajan

What is literature, and why do we read it? This course begins with these fundamental questions and seeks to answer them by introducing students to prominent schools of literary criticism - close reading, psychoanalysis, feminism, critical theory, and multi-ethnic and postcolonial studies - through essays drawn from their practitioners. Introduction to each school will be followed by analysis of a poem or short story according to the tenets of the concerned school. By doing so, the course aims to allow students to read literature in nuanced ways, as another branch of the humanities that allows us to better understand society and our place within it. For their long essay assignment, students will be encouraged to synthesize the skills they have acquired over the course of the semester as part of an analysis of a longer work of fiction. Other than this, students will complete regular writing assignments based on the readings, along with an end-semester exam. This course is designed to prepare students for upper-level coursework in English.

ENLS 2000-02 Literary Investigations

MWF 11:00AM-11:50AM

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

T 12:30PM-3:00PM

Selamawit Terrefe

This class will use the African American high modernist novel—Ralph Ellison’s *Invisible Man*—as our guide to investigate literary theory canonized as such. Since the term “critical” also refers to critique—referencing the gaze, perspectives, ethics, and politics—as well as crisis, or moments of danger, this course will turn our collective gaze toward multiple embedded

perspectives within the history and practice of literary theory. And given that theory, both literary and critical, is embedded in a particular perspective (while also making more general claims), and literature provides more specific and contingent perspectives, students will compose a range of writing that investigates if and how can we put into language these specific moments of crises that posit more general claims about power. Critical schools of literary thought covered in this class include: New Criticism, Marxism, Feminism, Psychoanalysis, Structuralism, New Historicism, Poststructuralism and Deconstruction, Postcolonial, Cultural Studies, Critical Race Theory, and Queer Theory.

ENLS 2010-01 Intro to British Literature I

TR 12:30PM-1:45PM

Melissa Bailes

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, 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 Intro to American Literature

TR 11:00AM-12:15PM

Thomas Johnson

This course will introduce students to the full arc of U.S. literary history, from the present moment back to the pre-revolutionary settlements. In order to focus our journey through this vast and complex body of work, we'll thematize two intertwined threads: violence and race. In order to maximize the relevance of these four centuries of literary expression, we will both begin and end with a careful consideration of the present moment, using our own time as a lens through which to consider this history and vice versa. Our readings therefore will include works by Ocean Vuong, Denis Johnson, and Lauren Goff from the contemporary literary scene; and we'll engage as well classic work by Winthrop, Bradstreet, Rowlandson, Taylor, Mather, Edwards, Wheatley, Franklin, Irving, Cooper, Emerson, Thoreau, Poe, Hawthorne, Melville, Douglas, Whitman, Dickenson, James, DuBois, Dunbar, McKay, Toomer, Wright, Hurston, Brown, Hughes, Cullen, Faulkner, Stevens, Williams, Moore, Berryman, Lowell, Brooks, Levertov, Bishop, Ginsburg, Ashbery, Sexton, Rich, Baraka, Lorde, Didion, Wolfe, Baldwin, Walker, DeLillo, Pynchon, Butler, Stone, Wallace, Morrison, Lahiri, and Ward. Throughout the semester, we'll test two famous theses about U. S. literature as whole by Richard Slotkin and Judith Fetterley. Students will take two exams, write a paper, and serve five separate times in a formal role as Discussion Leader.

ENLS 2400-01 Intro to Colonization

TR 9:30AM-10:45AM

Edward White

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 Thinking with Poems

TR 11:00AM-12:15PM

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. 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, 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 will include Gwendolyn Brooks, Emily Dickinson, Linda Gregg, Evelyn Reilly, Harryette Mullen, Sylvia Plath, Sonia Sanchez, Evie Shockley, Christina Pugh, Terrance Hayes, Tracy K. Smith, Danez Smith, Layli Long Soldier, Donika Kelly, Franny Choi, Kiki Petrosino, Nikki Wallschlaeger, Major Jackson, and others. No prior coursework in reading poetry is necessary. This course also satisfies the SLA Tier-2 Writing Intensive requirement.

ENLS 3610-01 Creative Writing for the Soul I

M 3:00PM-5:30PM

Bernice McFadden

This course will be an introduction to writing in the three genres: Fiction, Poetry and Non-Fiction. Creative Writing is a course that is, fundamentally, about the art of expressing ideas and thoughts in an imaginative way. In this class you will be given the artistic license to spin, distort, exaggerate or falsify facts. You can alter conventional grammar and language, create new worlds and dismantle old ones.

ENLS 3610-02 Creative Writing for the Soul II

M 6:00PM-8:40PM

Bernice McFadden

This course will be an introduction to writing in the three genres: Fiction, Poetry and Non-Fiction. Creative Writing is a course that is, fundamentally, about the art of expressing ideas and thoughts in an imaginative way. In this class you will be given the artistic license to spin, distort, exaggerate or falsify facts. You can alter conventional grammar and language, create new worlds and dismantle old ones.

ENLS 3610-03 Creative Writing

R 3:30PM-5:55PM

Zachary Lazar

This class will be an introduction to the genres of fiction, non-fiction, and poetry, which we will examine and discuss not as critics or academics, but as writers. The class is also meant to serve as an introduction to the workshop format and by extension be a gateway to Tulane's advanced, 400 level creative writing courses. As writers, we will concentrate on techniques to keep the reader reading (voice, description, characterization, narrative tension, conflict, surprise, humor, etc.). In addition, we will give a great deal of attention to the art of reading as writers, exploring a broad range of recently published literature to see what is happening in the art form now.

ENLS 3610-08 Creative Writing

W 3:00PM-5:30PM

Karisma Price

"I'm a firm believer that language and how we use language determines how we act, and how we act then determines our lives and other people's lives." –Ntozake Shange

"Take a look, it's in a book." —Reading Rainbow Theme Song (as performed by Chaka Khan)

This course is designed to give students an introduction to creative writing through weekly readings, writing assignments, class discussions, and a safe space that allows students to produce their own pieces of creative writing and submit to workshop. This course will primarily focus on contemporary poetry and fiction (most writers taught in this class belong to marginalised groups and we will explore themes including, but not limited to, race, sexuality, politics, love, grief, etc.), while also exposing students to both hybrid genre texts and short essays to show the wide variety of writing that is considered to be a part of both the literary and cross-genre fields.

Because this is an intro class, previous knowledge of creative writing is not expected/required, but students are expected to come to class eager to learn, willing to share their honest thoughts on the assigned reading, and share their own original work with their classmates.

3610-09 Creative Writing

M 10:00AM-12:30PM

Karisma Price

"I'm a firm believer that language and how we use language determines how we act, and how we act then determines our lives and other people's lives." –Ntozake Shange

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ENLS 3620-01 Workshop Creative Writing

Meeting schedule to be announced

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 3650-01 Persuasive Writing

MWF 9:00AM-9:50AM

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 8:00AM-9:15AM

Matthew Smith

We rarely find the words virtue and New Orleans written next to each other. Given how often popular culture associates our city with a hedonistic vision of “the good life,” we’re accustomed to stereotypes of New Orleans as a space of vice and excess rather than an exemplar of virtue and moderation. This course, however, offers a rare pairing – a deep engagement with the city of New Orleans and a sustained philosophical consideration of what it means to think, speak, and act in accordance with virtue. We’ll convene for seminar classes here at Tulane during which we’ll discuss how Plato, Aristotle, Quintilian, and Seneca the Younger grappled with the nature of wisdom, right action, and proper speech. We’ll study contemporary work by Tania Mitchell and bell hooks on race, education, and the extent to which service learning is (or isn’t) a productive or ethical pedagogical practice. Then, a few weeks into the semester, you’ll begin coaching New Orleans middle-school students in the art of speech and debate – taking what you’ve discussed in the seminar room and applying it to your 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/ARHS 6811 On Paper: Duren Seminar

W 1:00PM-3:25PM

Michael Kuczynski (English)

Michelle Foa (Art History)

This team-taught Duren Professorship Seminar will explore the history of paper as an introduction to human innovation and the global humanities. By way of discussions of the expressive uses of paper by particular writers and artists, we will investigate how the worldwide production and trade in paper transformed cultures, from ancient China through 21st-c. America. We will study intensively the invention of paper and its types, in comparison with other traditional supports for writing and drawing (e.g. papyrus, parchment, and wax); the advanced technology of paper and its conservation, by way of hands-on experiments with papermaking and the chemical analysis of paper; and the status of paper and paper surrogates in digital media. Seminar discussions will be augmented by field trips to, among other sites, the Special Collections Department of Howard-Tilton Library, a workshop with a New Orleans paper maker, and a local letterpress printer’s shop. Guest speakers from other disciplines, including the sciences, will likewise contribute to the multiple perspectives adopted for the study of paper during the seminar.

ENLS 4011-01 Victorian Hauntings

MWF 12:00PM-12:50PM

Thomas Albrecht

In this course, we will read some great Victorian ghost stories and some great Victorian stories of haunted narrators and characters. However, the course is not foremost intended to be a genre course, dedicated to the historical or formalist study of the ghost story genre as such. Rather, it examines how during the Victorian period (1837-1901), British, European, and American writers often used the idea of ghosts or hauntings, and the literary conventions of the ghost story, to reflect on a broad range of important themes. Those themes might be existential and psychological, sexual and erotic, racial and colonial, literary and aesthetic, philosophical and ethical, economic and material, social and political, spiritual and religious, historical and genealogical. In looking at these diverse kinds of themes as they are evoked in the stories we read, we will not only be appreciating those stories for all their mystery and uncanniness, but also be attempting to interpret the spirits that haunt them.

Authors we will or may read include Edgar Allan Poe, Emily Brontë, Charles Dickens, Henry James, Oscar Wilde, Violet Paget (“Vernon Lee”), George Eliot, Wilkie Collins, Theodor Storm, Robert Louis Stevenson, and Bram Stoker. We may also read some pre-Victorian ghost stories by Romantic writers like Mary Shelley, S. T. Coleridge, and E. T. A. Hoffmann. This course fulfills Newcomb-Tulane College’s Requirements in Textual & Historical Perspectives and Global Perspectives.

ENLS 4012-01 Novel of Thinking

MWF 1:00PM-1:50PM

Karen Zumhagen-Yekple

In this course, we will examine a list of philosophical works alongside a set of diverse “novels of thinking,” powerful literary works that seek to engage the deep questions of life and the human condition that also animate philosophy in a variety of different ways. We will examine how certain works of literature have changed the form and instructive aim of philosophical texts, and vice versa, and how works of literature can offer philosophical teaching without becoming mere vehicles for straightforward forms of argumentation.

ENLS 4013-01 Writing About Love

MWF 10:00AM-10:50AM

Thomas Albrecht

Given the vitriol of so much present-day popular and political discourse, a topic like “Writing About Outrage” or “Writing About Anger” would seem to have been the timelier choice as a subject for this course. But in the face of all the verbalized contempt and disparagement that surrounds us today, this course proposes that now more than ever, we all need a little love: to love, but also to read, think, and write about love. Human love is of course a predominant theme in literature. This course introduces students to some of the most significant literary writings about love from classical Greece to the twentieth century. We will study great love stories, powerful poetic expressions of love, and dramatic depictions of the experience of love. Furthermore, we will study poems, plays, and prose narratives that reflect on the nature of love

as such: on love's physical and spiritual, existential and moral, cognitive and epistemological, literary and rhetorical, and social and psychological dimensions. Authors we will read in the course may include Sappho, Plato, Abelard and Heloise, Dante, Shakespeare, Alexander Pope, Johann Wolfgang Goethe, Percy Shelley, Stendhal, Charlotte Brontë, Emily Brontë, Alfred Tennyson, Christina Rossetti, Thomas Mann, Roland Barthes, and Gabriel García Márquez. This course fulfills Newcomb-Tulane College's Requirements in Textual & Historical Perspectives and Global Perspectives. This course fulfills the pre-1800 requirement in the English Major and Minor.

ENLS 4375-01 19th Century U.S. Poetry/Poetics

TR 12:30PM-1:45PM

Edward White

This course will examine different understandings of poetry and the figure of the poet in the early United States, from the early revolutionary era of the 1760s to roughly the 1820s. We will begin the semester looking at types of British poetry popular in the North American colonies and the emerging practices of criticism about poetry. Then we'll move through different types of poetry common in the colonies and states, including political satire (like the pro-revolutionary "M'Fingal"), bawdy humor (like "Dick Twiss," about urinals), and revolutionary war songs (like "Yankee Doodle"), to "middle" forms like the poetry of the War of 1812 (which produced the current national anthem) or sentimental children's verse ("Mary Had a Little Lamb"), to "high" forms of poetry like Handelian oratorio, faux archaic poetry (Ossian imitators), and epic (like Barlow's "Columbiad," and religious poetry. We'll look at a few case studies (like newspaper activist Philip Freneau, Susanna Rowson, the period's most popular novelist, and Phillis Wheatly, an early African-American poet). All students will undertake a research project transcribing and editing some early verse from newspapers or magazines of the time.

ENLS 4450-01 Chaucer

MWF 9:00AM-9:50AM

Michael Kuczynski

Chaucer is sometimes called the "Father of English Poetry." We will investigate this claim for his special importance as a medieval poet by studying, in depth, his collection of narrative poems and prose known as *The Canterbury Tales*. We will begin slowly, spending three classes on the General Prologue in order to become accustomed to Chaucer's Middle English grammar, vocabulary, and versification. Then we will pick up the pace, with the aim of discussing by the end of term most of the major Tales. Whatever else it is as a canonical literary work, the *Canterbury Tales* is a multiform introduction to the culture of the Middle Ages, in all of its beauty and ugliness. We will explore that culture comprehensively—medieval art and music especially—while reading and analyzing the Tales together. The course will also include brief introductions to some of the most important modern theoretical approaches to the *Canterbury Tales*, especially Marxist and feminist analyses. We will study these approaches, like the Tales themselves, critically.

ENLS 4480-01 Milton
MWF 8:00AM-8:50AM
Adam McKeown

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.

ENLS 4610-01 Advanced Fiction Writing Workshop
W 3:00PM-5:30PM
Zachary Lazar

Am I glad I read this? Would I want to read it again? These two simple questions will be the foundation of our approach in this writing-focussed class, which follows the general creative writing workshop, ENLS 3610 (students must have completed ENLS 3610 in order to take this more advanced course). We will concentrate on techniques to keep the reader reading (voice, description, characterization, narrative tension, conflict, surprise, humor, etc.). In addition to our weekly workshop of student work, we will give a great deal of attention to the art of reading as writers, exploring a broad range of recently published fiction to see what is happening in the art form now.

ENLS 4620-01 Advanced Poetry Writing Workshop
M 3:00PM-5:30PM
Karisma Price

The 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 reading materials and participating in exercises to get in the habit of writing more frequently.

ENLS 4660-01 The Art of Creative Nonfiction: One Bird, Two Wings
T 3:30PM-5:55PM
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 4854-01 The History of Cool

TR 2:00PM-3:15PM

Joel Dinerstein

Cool is one of America's most influential cultural exports within globalization. The history of cool is intertwined with popular music, Black culture, Hollywood film, iconography, literature, and marketing.. We will explore the resonance of cool through the figure of the rebel, the commodification of rebellion, and the etymology of the word "cool" itself. We will explore how cool changes meanings through Beat Generation writers, generational icons, drug use, jazz memoirs, celebrity profiles, and popular music. Readings include: Jack Kerouac, *On the Road*; Patti Smith, *Just Kids*; Tom Wolfe, *The Electric Kool-Aid Acid Test*; Jay-Z, *Decoded*; Joel Dinerstein, *The Origins of Cool in Postwar America*. Films include *Casablanca*, *Easy Rider*, *Heathers*, and *Pulp Fiction*.

ENLS 4860-01 Feminism After Trumplandia

R 12:30PM-1:45PM

Kathryn Baldwin

When Donald Trump became the 45th president of the United States, many worried that a new era of precarity for women had begun. The defunding of Planned Parenthood, the Muslim ban, assault on pro-choice legislation, rescinding of protections for transgender students, the appointment of conservative Supreme Court justices, and the President's own history of sexual assault—to name only a few—all seemed to present an unprecedented dystopia for women across the political spectrum. Indeed, this course begins by asking, how did popular consciousness of “feminism” change once Trump was elected? Some of the ensuing events and responses to them (#metoo, “evil media men,” Asiz Ansari, the Kavanaugh hearings, Jeffrey Epstein, COVID-19, Kamala Harris's ascendancy to VP, to name only a few) suggest that a new, and more robust, feminist rhetoric began to take root following the 2016 election. Rather than accepting this claim as a given, however, this course takes an historical approach to feminism; This course asks how many of the issues facing American women today are familiar ones; how does a focus on feminism in general--and women's bodies in particular-- reveal longstanding battles around sexual difference? How are do these struggles emerge both on a global scale and on more local, micro levels of quotidian experience? How has the conception, performance, politics, embodiment, literature, and circulation of feminism been reconceived? And how has the appeal of conservatism emerged as an alternative for women, especially on college campuses? This class will require students to conduct original research, taking from feminism's archive over the last fifty years an animating idea, concept, historical moment, material object, or study around which each student will frame a question in relation to contemporary feminism. From this question they will devise an original argument, compose a bibliography of primary and secondary sources, outline, and then write a 15-page paper. Prerequisites required, and/or instructor permission. Attendance at first class is mandatory.

ENLS 5010-01 Vines, Drunk Histories, and William Shakespeare

F 3:00PM-5:30PM

Adam McKeown

From Hamilton to Drunk History to the History Chicks, the last five years have witnessed a revolution in the representation and study of early modern history and culture. This capstone seminar will look at how Shakespeare has or could be included in that revolution. The seminar will focus on a handful of Shakespeare's less studied plays--King John, Troilus and Cressida, Cymbeline, Measure for Measure, and Henry VI--and explore ways of bringing these plays to life using new media opportunities. In addition to traditional discussions and lectures, the class will include workshop time in which we all roll up our sleeves together to imagine and create content.

ENLS 5010-02 Gender, Sex, in/and (Post) Coloniality

TR 11:00AM-12:15PM

Zetoile Imma

While debates of definition within postcolonial and decolonial studies continue to proliferate, theorizing on the centrality of gender, sexuality, and difference to the making of (post)colonial worlds has been recently reinvigorated by queer of color critique and critical race feminist thinking and methodologies. Inspired and informed by these emergent and resurgent forms of intersectional analysis and interdisciplinary knowledge production, this senior-capstone seminar utilizes a critical engagement with postcolonial theory, literature, and film to take up the following questions:

How do cultural producers represent race, gender, and sexuality to historicize and challenge the violence of coloniality, imperialism, and globalization?

What conversations and tensions emerge at the nexus of postcolonial theory, queer Black studies, and decolonial feminisms?

How are postcolonial subjectivities made and unmade in literature and film?

What decolonizing, feminist, and/or queer futures are being imagined through contemporary Global South-centered, transnational, and Diasporic visual and discursive texts?

Why is literature (fiction, poetry, life-writing, narrative film, theory, etc) a primary and productive site for grappling with gender, sexualities, and/in postcoloniality?

In this seminar, we will study African and African Diaspora-centered scholarly and creative texts as we explore these questions and debates. Authors may include Ousmane Sembene, Toni Morrison, Yvette Christiansë, Edwidge Danticat, Tsitsi Dangarembga, Chris Abani, Dionne Brand, Bernardine Evaristo, Chinelo Okparanta, and Akwaeke Emezi. This course fulfills English major and university-wide writing-intensive requirements.

ENLS 5010-03 Capstone Seminar: Black Insurgencies

T 3:30PM-5:55PM

Selamawit Terrefe

Any sustained engagement with the topic of Black insurgencies must wrestle with violence as a tool of militant resistance. The veracity of the claim is no more forcefully evidenced than in the silencing of all discourse concerning armed rebellion as both a critical facet of Black liberation movements and prevalent in previous iterations. The return of overt fascism, and the resurgence

of white nationalism as its surrogate, reflects a global crisis that requires transgressing the bounds of singular, or traditional, disciplinary methods of inquiry. This course will ask what political recourse exists when the interests of the state converge with the purported aims of left politics.

The seminar will examine how multiple discursive formations conjoin with state counterinsurgency campaigns to promote anti-revolutionary politics as the condition of possibility for global Black liberation. We will study various genres including documentary and creative film, memoir, military manuals, fiction, drama, and heretofore clandestine national security directives and intelligence agency memos in our analysis of the history and development of global Black insurgencies. Less often are Black insurgent politics included within our repertoire of ethico-political interventions and theoretical lexicon, regardless of the academic and cultural purchase of the terms “Black radical” and “Black revolutionary.” Amid several wars of representation, such as the rhetorical war among circles within both progressive and conservative political groups concerning claims to legitimacy—of tactics and history, for instance—the overt alliance between military, paramilitary, and legislative forces prove more ubiquitous, if not invincible. In reviewing the aesthetic and political texts of Black insurgents and state counterinsurgencies, we will venture to answer what segment of the Black collective dictates the political interests of whole, what modalities are employed—in fact, encouraged—to mobilize those politics, and ultimately what political interests do they serve.

ENLS 7050-01 Bibliography and Research Methods

T 3:30PM-5:55PM

Melissa Bailes

This course introduces students to research materials and ideas pertinent to graduate-level study. We will examine the history of the book, emphasizing issues related to rare or uncommon books, through visits to several archives. Assigned critical sources will help us contextualize themes about how the history of print technologies have shaped or contributed to a wider reading culture, with strong implications for religion, science, and (of course) literary study. Students will learn about the problems and practices related to the editing of unpublished documents. We also will discuss other professional matters, including the writing and presentation of conference papers and the publication of scholarly articles. Course assignments may include weekly responses, oral presentations, exams/quizzes, and short papers.

ENLS 7360-01 Shakespeare: Politics of Pedagogy

T 9:30AM-12:00PM

Scott Oldenburg

This seminar involves critical pedagogy as well as cultural critical approaches to understanding Shakespeare’s status in secondary and post-secondary education. We’ll begin by reading Paolo Freire and other major proponents of critical pedagogy and then move to a consideration of Shakespeare’s presence in curricula and the ways Shakespeare has been used to promote specific ideologies through the classroom (Shakespeare’s role in colonization, for example). We’ll then

examine the theory and practice of teaching Shakespeare at various levels, asking the core critical pedagogical questions of why and how we teach what we teach. Assignments will involve writing various pieces that will contribute to the seminar participants' teaching portfolio

ENLS 7720-01 Politics and/of Poetic Form

F 10:00-12:30

Michelle Kohler

The song must have six sides to it & a clamor / Of voltas.

--Terrance Hayes

This seminar will consider the relationship of poetry, poetic form and forms, and formal experimentation to the political work of poems. With a particular emphasis on 20th- and 21st-century US poetry, we'll explore the ways formal choices and formal experimentation shape, change, complicate a poem's political content; why poets embrace or eschew or reconfigure (or change their minds about) particular forms like 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 (or don't do) political work with poems and poetic forms. We'll also consider how poetic form works on us as readers—how do they provide structures that invite readers to think, feel, move, believe, transform, and act in particular ways? And how do racial and gendered power structures shape our own subject positions as readers and lead us to read in particular ways?

We'll look at specific poetic forms: sonnets (and sonnet cycles and crowns) by Gwendolyn Brooks, Wanda Coleman, Marilyn Nelson, Terrance Hayes, Kiki Petrosino, Franny Choi, Evie Shockley, Danez Smith, Hoa Nguyen, and others; the ballads (and balladic poems) of Brooks, Shockley, Marilyn Chin, Major Jackson, Harryette Mullen, and others (we'll look briefly at the 19th-century ballads of Frances Ellen Watkins Harper and Emily Dickinson as precursors); villanelles by Petrosino, Rita Dove, Julia Alvarez, Carolyn Beard Whitlow, and Duriel E. Harris; and pantoums by John Yau, Shockley, Natalie Diaz, Natasha Trethewey, and others. We'll also look at poets using Oulipian writing constraints and other "games," such as the abecedarian, the prisoner's constraint, univocalism, N+7, and the golden shovel (the latter an homage to Gwendolyn Brooks). And we'll consider poetic form in the more general sense: how poets experiment with elements like meter, rhyme, repetitions, stanza structure, and so forth.

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 7770-01 The Immigrant Novel

R 3:30PM-5:55PM

Joel Dinerstein

Using the lens of an outsider navigating a new society, the immigrant novel always subverts the myths of American freedom and opportunity. The genre can be thought of as "America with an accent" (e.g., *Americanah*), and it overlaps with autofiction as novels featuring a protagonist balancing family and home traditions with learning the society's social norms. Myths of equality are often the first to go, as each immigrant navigates a complex, illogical scheme of race and ethnic categories. Myths of opportunity often go next, as the protagonist confronts capitalism and corporate culture. These novels fix American society at historical moments in time, whether the 1930s, the 1960s, or the 2010s. We will read and invoke literary and sociological theories of immigrants to explore what fresh eyes can teach us about "America" in three different eras of immigration: the 21st century, the 1960s, and the 1930s.

We will read contemporary immigrant novels of Africans, Asians, and Latinx authors (*On Earth We're Briefly Gorgeous*, *Dreaming in Cuban*, *Americanah*, *The Reluctant Fundamentalist*), then go back to read novels of the Ellis Island migration, from Jews, Italians, and Irish immigrants (*The Bread Givers*, *Maggie --Girl of the Streets*, *Christ in Concrete*), then read novels of racial identity in the 1960s (*Brown Girl*, *Brownstones*, *Down These Mean Streets*).

ENLS 7860-01 Vanity

W 10:00AM-12:30PM

Karen Zumhagen-Yekple

In this course we will read a set of texts that deal with the broad concept of vanity with an eye to both its primary senses: futility or pointlessness, on the one hand, and excessive self-regard on the other. Beginning with *Ecclesiastes* and *Ovid*, we will read works by Montaigne, Tolstoy, Wilde, Hurston, Joyce, Kafka, Camus, and contemporary novels, essays, and films, to consider what quests for meaning in the face of anxiety about nothingness, hubris and denial amount to in a world of crisis social, political, and existential, in the time of the Anthropocene.