

Fall 2014 Course Descriptions
English Department
April 14, 2014

ENLS 2000-01 Literary Investigations
TR 9:30 – 10:45 AM
Thomas Albrecht

Literary Investigations is the required gateway course for all English majors and an introduction to the methods of Literary Studies and literary analysis. Ideally English majors will take this course before they take any of the more advanced ENLS courses at the 2000, 4000, and 5000 levels. This course should be taken as early as possible in each major's sequence of coursework. Students should be aware that ENLS 2000 is NOT a general introduction to literature, but rather a methodological introduction for English majors to the discipline of Literary Studies. If you have any questions about this distinction, please contact Professor Albrecht (talbrech@tulane.edu), your Major Advisor, or Professor McKeown (amckeown@tulane.edu), the English Department's Director of Undergraduate Studies. Majors and non-majors looking for introductory literature courses should consider the department's course offerings at the ENLS 3000 level.

ENLS 2000 introduces English majors to the basic methods of Literary Studies, including formalist, contextual and historicist, and inter-textual approaches to literature, and to the critical and interpretative skills necessary for ENLS coursework at the advanced 4000 and 5000 levels. In this particular section of the course, we will read short works of literary criticism as models of different critical approaches, concentrating on (and comparing) different analyses of George Eliot's 1861 novel *Silas Marner*, the lyric poetry of Romantic poet William Wordsworth, and Shakespeare's *The Winter's Tale*. Approaches to be studied include canonical and inter-textual, formalist and New Critical, biographical, narratological, feminist, psychoanalytic, Marxist, and historicist literary criticism. Paper assignments will focus on relevant skills like close reading, literary interpretation, comparative textual analysis, and bibliographical research, among others.

ENLS 2000-02 Literary Investigations
MWF 3:00-3:50PM
Nghana Lewis

Identity—as idea and expression—is the organizing word for this course. Readings, Discussion, and Assignments provide occasions for students to probe wide ranging and intersecting issues of race, class, gender, sexuality, location, value, and belief that give meaning and purpose to the concept of Identity. Adopted texts include: Walt Whitman's *Song of Myself*, Mark Twain's *The Prince & the Pauper*; Kate Chopin's *The Awakening*; Toni Morrison's *Song of Solomon*; Larry Kramer's *The Normal Heart*; Richard Greenberg's *Take Me Out*; and Sister Souljah's *The Coldest Winter Ever*. Assignments include several responses (2 doubled-spaced typed pages); two short papers (3-4 double-spaced typed pages); and one long(er) paper (5-7 double-spaced typed pages).

ENLS 2000-03 Literary Investigations
TR 11:00AM-12:15PM
Supriya Nair

The purpose of this course is to acquaint you with some of the literary and theoretical skills in the discipline of English, with particular emphasis on critical reading, research, and writing practices. You will focus on how to analyze and interpret texts by examining both what is within the text as well as its political, historical, and social contexts. You will also be comparing texts structurally, ideologically, and thematically. The topic of this course revolves around human identity, but sometimes defining what is human is related to what is perceived as not human. We will range, with the glorious epic and the modernist short story, from heaven and hell to the more mundane spaces of everyday life. We will study what some western texts have to say about gods and humans, angels and devils, monsters and machines. Texts include Solomon Northup's *Twelve Years a Slave* (narrative and film), Bernard Pomerance's *The Elephant Man* (play and film), Franz Kafka's *The Metamorphosis*, Kazuo Ishiguro's *Never Let Me Go* (novel and film), and selections from Homer, the Bible, and John Milton. Assignments include midterm, final exam and research paper.

ENLS 2030-01 Introduction to American Literature
MWF 10:00-10:50AM
Felipe Smith

ENLS 2030 is the foundational course in American literature for the English major. Students will read texts that cover a range of issues and authors from the period of European colonial expansion into contemporary American life, with a focus on philosophical and thematic continuities in the American literary tradition. Students will cover the variety of literary forms, including essays, poetry, drama, autobiography and the novel. Evaluation will be by class discussion, exams, and short papers.

ENLS 3010-01(service learning ENLS 3892-11) ARCHIVES AND OUTREACH
MWF 10:00-10:50AM
Michael Kuczynski

ARCHIVES AND OUTREACH is a course designed to introduce Tulane undergraduates to the exciting field of the History of the Book and to train them in the art of introducing local high school students to this intriguing cultural history, by way of a new community service initiative called "The Book as Gateway." Students enrolled in the class will learn about medieval manuscripts, early printed books, artists' books of the nineteenth century, and the correspondence of poets associated with the Harlem Renaissance by a guided immersion in Tulane-based and affiliated archives, such as the Rare Books Room and Hogan Jazz archives, in Jones Hall, and the Amistad Research Center, in Tilton Hall. Students will also earn twenty hours of service learning credit by introducing local high school students to these materials, first by way of digital portfolios that the students themselves produce, and then more directly,

insupervised sessions conducted in campus archives. No prior experience in archival research is required.

ENLS 3610-03 Creative Writing

W 3:00-5:30 PM

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. Each week students are responsible for duplicating their work and distributing it to the class for discussion. Those not presenting work are responsible for making comments on their copies of the manuscript and contributing to the discussion. 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.

English 3610-04 Creative Writing

R 3:30-6:00 PM

Thomas Beller

English 3610 is a workshop course in creative writing. We will be reading and writing fiction, creative non-fiction, and poetry. Students will be introduced to the writing workshop format. Classes are primarily devoted to roundtable discussion of both outside reading and student work. Class participation is essential to the workshop process. Close reading, in which we note structure, style, tone, and the development of individual voice and point of view, will be the hallmark of the class. The reading list includes work by Grace Paley, David Berman, Lindsay Coleman, John Cheever, Meghan Daum, Mary Gaitskill, Said Sayrafiezadeh, Jonathan Ames, Mary McCarthy, James Salter, Edmund White, Norman Mailer, David Foster Wallace, Mary McCarthy, Leonard Michaels, and Jhumpa Lahiri.

English 3610-06 INTRODUCTION TO CREATIVE WRITING

M 3:00-5:30 PM

Peter Cooley

Prerequisite: completion of English 101 or the Freshman Seminar

This is a craft course for the student with little or no background in writing fiction, poetry or creative non-fiction. Classes are devoted to discussions of modern and contemporary works with attention to reading as a writer--i.e. learning to borrow from others' work to enrich one's own--and to workshop sessions on exercises designed to stretch the imagination and to ground each writer in the basics of the craft: characterization, point of view, scene, summary, plot, structure, rhythm, sonics and voice. (Sample: eavesdrop on a conversation in the Quarter, transcribing dialogue, and then make this into "literary dialogue"; write a poem using five

words the class pulls at random from a text (e.g. blue, pizza, canary, Airline Highway, waitress); borrow the point of view of a well-known writer, creating an essay on a childhood turning point in your own life.

Together with the instructor, students will learn how to criticize one another's work so that they may learn how to improve their own.

We will devote some time to the art of revision.

Learning Outcomes: Like all Tulane creative writing courses, this one will enable students to: (1.) produce creative work on a regular basis; (2) have work subjected to group criticism by the professor and their classmates. This introductory course enables experimentation in all three genres and development of one's own voice by testing it through exercises and continuous revision; (3) develop techniques for scrutiny of texts in fiction, non-fiction and poetry, enabling student writers to develop originality by adopting techniques from well-known works; (4) engage in the public practice of writer-citizen by attending readings of contemporary writers.

By the end of the course, every student should have some notion of the rudiments of structure, voice and style for each genre and feel comfortable producing work in all of them.

Assessment Measures:

1. Required class attendance and completion of weekly assignments on techniques; discussion of works by well-known writers.
2. Active participation in roundtable critique sessions on student work including annotation on others' work; participation in revision workshops.
3. Required individual presentations and discussions on works by well-known writers and participation in group presentations.
4. Written reviews of readings by writers on campus or in the community.

All work for the course will be presented in a final portfolio--with revisions of all creative work--at the end of the course.

Grading: 50% final portfolio

50% attendance, class discussion, presentations

ENLS 3650-70 Persuasive Writing

TR 9:30-10:45 AM

Ryan McBride

This is a classical rhetoric course grounded in the thought of Aristotle. It is an attempt not only to think about rhetoric and the good life, but to practice them. Also called "Aristotle in New Orleans," this course prepares students to coach debate teams that past students have launched at local middle schools (where over 95% of the students qualify for free lunch program). We read Aristotle's *Topics*, *Rhetoric*, and *Nicomachean Ethics* as well as writings by Plato, Quintilian, Seneca and Cicero. These works are our guides as we teach underprivileged middle school debaters the art of rhetoric. The writings are tested, pushed to their limits, and brought to life as we attempt to learn the deeper lessons of ancient thought, lessons that are not purely intellectual, lessons about our humanity and the content of a good life. Forty hours of service-learning is mandatory for all students.

ENLS 3650-71 Persuasive Writing
TR 12:30-1:45 AM
Richard Godden

This is a classical rhetoric course grounded in the thought of Aristotle. It is an attempt not only to think about rhetoric and the good life, but to practice them. Also called "Aristotle in New Orleans," this course prepares students to coach debate teams that past students have launched at local middle schools (where over 95% of the students qualify for free lunch program). We read Aristotle's *Topics*, *Rhetoric*, and *Nicomachean Ethics* as well as writings by Plato, Quintilian, Seneca and Cicero. These works are our guides as we teach underprivileged middle school debaters the art of rhetoric. The writings are tested, pushed to their limits, and brought to life as we attempt to learn the deeper lessons of ancient thought, lessons that are not purely intellectual, lessons about our humanity and the content of a good life. Forty hours of service-learning is mandatory for all students.

ENLS 4010-01 New Orleans and the Early Modern Caribbean
TR 3:30 – 4:45PM
Adam McKeown

This is an archives-based class on the literature and cultural history of New Orleans and the Caribbean during the Early Modern Period (1492 to 1800). While New Orleans was not settled until the last third of this period, the course is predicated on the idea that its settlement is an extension of the Atlantic colonial project and may be productively viewed in the context of European colonial activities in North America and, particularly, in the Caribbean.

The goal of the class is both to advance students' knowledge of early modern New Orleans and the Caribbean and to develop students' understanding the role of the archives in preserving and disseminating the documents and objects through which early modernity can be known at all. In addition to the readings on the syllabus, students will be asked to make extensive use of the Louisiana Research Collection at Tulane and also the Historic New Orleans Collection located in the French Quarter. Class sessions will be held at these facilities throughout the semester.

The class will have a service learning component, not mandatory but strongly encouraged. Working with established CPS partner The Historic New Orleans Collection, students will volunteer for 20 or 40 hours of service as part and parcel of completing the course. The work of the Historic New Orleans Collection provides an invaluable public service not only by curating and exhibiting the history of New Orleans and colonial Louisiana but by engaging in extensive educational programs designed to "teach the teachers" of Louisiana about the history of the region and ways of incorporating this history into their primary, middle, and secondary school curricula. Student service work may facilitate any of the following:

- Teacher Education
- Curatorial Activities
- Exhibition Development
- Communications

Visitor Services

By engaging in this public service, students will not only serve the community but gain valuable knowledge and skills about the operations of a major historical collection.

Readings

Anon. *The Memoirs of Lafitte*. London, 1826.

Atkins, John. *A voyage to Guinea, Brasil, and the West-Indies; in his Majesty's Ships, the Swallow and the Weymouth*. London, 1735.

Caillot, Marc-Antoine. *A Company Man (1729)*. New Orleans: Historic New Orleans Collection, 2013.

Charlevoix, Pierre Francois Xavier. *Historie et description generale de la Nouvelle France (1744; trans. 1769)*

Cowper, William. "The Negro's Complaint." London, 1788.

Dalby, Thomas. *An Historical Account of the Rise and Growth of the West India Collonies*. London, 1690.

Defoe, Daniel. *A General History of the Pyrates*. London, 1728.

Jobson, R. *The Golden Trade or a Discovery of the River Gambra and the Golden Trade of the Aethiopians*. London, 1623.

Snelgrave, William. *A New Account of Some Parts of Guinea and the Slave Trade*. London, 1746.

Taylor, John. *Multumm in Parvo or Taylor's Histori of his Life and travels in America and other partso of Taylor's Life and Travels*. London, 1686-88

Venables, Robert. *The Narrative of General Venables (1655)*. New York: Longman's, 1900.

Ward, Edward. *A Trip to Jamaica: With a True Character of the People and Island*. London, 1700.

ENLS 4030-01 Literary New Orleans

MWF 11:00-11:50 AM

T.R. Johnson

Over the span of the semester, we will explore the extraordinary ways New Orleans has figured in the literary imagination of the United States through novels, short stories, memoirs, histories, plays, scholarly research, film, literary journalism, and song. Our central goal will be to enable students to derive from this survey of the literature a cultural geography of the city, both broadly hemispherical and pointedly local. The course will be divided into three, interrelated units: we'll begin by considering, through work by Larry Powell and Ned Sublette, the colonial era, the rise of the creole at the edges of empire, and, in particular, the impact of the Haitian Revolution on the city; we'll then take up Walter Johnson's work on the slave market and how human trafficking here enabled New Orleans to become a kind of staging area in the formation of subjectivities, black, white, and mixed, as invoked in William Faulkner's masterpiece *Absalom, Absalom*. We'll conclude this first unit by looking at the way these tensions inform broader tensions between New Orleans and the rest of the United States in Lafcadio Hearn, George Cable, and Grace King. In the next unit of the course, we'll consider the classic twentieth-century literature associated with the city, and in particular, the way each of them takes up the themes of sexuality and spirituality, of trauma and transcendence, of

geography and ethics, all bundled into the binary of body and soul. Specifically, we'll read Kate Chopin, Tennessee Williams, Walker Percy, Michael Ondaatje, Valerie Martin, and Dean Paschal to consider the tensions, in New Orleans, between the human and the monstrous and the ways these code a certain racial politics that recalls the preceding century and that is keyed to different parts of the city, just as in the preceding section we were concerned with locating the city in a hemispheric context. In the third and final unit of the course, we'll continue this study of traditional and emerging classics with a particular focus on who has the power to preserve – and erase – what dimensions of the past and how they cultivate this power, a discussion that will lead us into the political and, ultimately, the conspiratorial and even the criminal. In this last unit, called "Politricks," we will make our way through Louis Armstrong's *Satchmo*, Irna Brodber's *Louisiana*, Robert Penn Warren's *All the King's Men*, Robert Stone's *A Hall of Mirrors* and watch Oliver Stone's *JFK* – ultimately to consider what "knowledge" can mean in a city defined by such endlessly complex power struggles.

ENLS 4150-01 Early Modern Drama (Restoration and 18th-Century)

MW 12:00-1:15PM

Melissa Bailes

This course will cover some of the major works in British drama written between 1660 and 1780. We will pay particular attention to the social, cultural, political, and economic contexts of theatrical performance, and we will discuss the major issues that find their way onto the London stage: sexual morality, the role of women in a patrilineal society, and the problems of empire, trade, and colonialism. Because the Restoration period (1660-1700) featured the popular and critical success of women dramatists, notably Aphra Behn and Susan Centlivre, we will devote a good deal of attention to the ways in which these playwrights appropriated the conventions of the seemingly antifeminist genres of wit comedy. In addition to these women dramatists, we will read and discuss plays by George Etherege, John Dryden, William Wycherley, William Congreve, Oliver Goldsmith, and Richard Sheridan. There will be two papers of critical analysis, a midterm, and a final examination.

A word of caution (or perhaps inducement): the comedy of the period is often explicitly sexual, and seduction, adultery, and libertine critiques of religion are commonplace. The tragedies we will read include scenes of torture, incest, and general bloodletting.

ENLS 4250-01 Modern British Literature

TR 3:30-4:45 PM

Molly Travis

In this course, we will read novels of British writers from the last hundred years. In an attempt to convey the complexity of the category British, I have included some writers who were not native Brits. In some cases, we will focus on those texts by canonical writers that are less commonly taught (e.g., Conrad's *The Secret Agent* and Woolf's *Between the Acts*) to extend your knowledge of these writers.

Texts:

Conrad, Joseph. *The Secret Agent*.
Forster, E.M. *A Passage to India*.
Ishiguro, Kazuo. *The Remains of the Day*.
Mantel, Hilary. *Bring Up the Bodies*.
Rushdie, Salman. *Midnight's Children*.
Smith, Zadie. *White Teeth*.
Woolf, Virginia. *Mrs. Dalloway* and *Between the Acts*.

Assignments will include a response journal and a researched paper with annotated bibliography.

ENLS 4400-01 Modern American Literature: 20th Century Fiction
1:00-1:50 MWF
Felipe Smith

F. Scott Fitzgerald's *This Side of Paradise* (1920) ends with a bitter summary of the disillusionment of the younger generation that he helped to popularize: "a new generation, . . . grown up to find all Gods dead, all wars fought, all faiths in man shaken" (282). Hemingway would later adopt as a badge of honor Gertrude Stein's dismissive judgment of that era's youth as a "lost generation," his protest against older generations who wished to impose their values and behavioral codes on his own. Ezra Pound had made clear to all that the older generation had bequeathed to the young "an old bitch gone in the teeth, . . . a botched civilization" that amounted to nothing more than a heap of "broken statues." T.S. Eliot shrugged and pronounced the whole business a "wasteland." In this course, we will investigate some of the striking results of this generational divide that ushered in the moderns and modernism, through the fiction of Hemingway, Faulkner, Hammett, Salinger, O'Connor, and others. Course evaluation will be by analytical paper assignments.

English 4620-01 ADVANCED POETRY WRITING WORKSHOP
W 3:00-5:30 PM
Peter Cooley

English 462 is a workshop course in poetry writing for the serious student who has completed an introductory course at the college level in which his or her work was criticized. Classes are primarily devoted to roundtable criticism of student work. In consultation with the professor, each student will make up an individual contract describing a project for the semester--a theme or form or image around which the semester's work will coalesce- reflecting jobs, travel, hobbies or other courses being taken. (Sample contracts: a sequence of travel poems dealing with women's erotic experiences; a series of poems adapted from graffiti in New Orleans bars and restaurants; a group of poems about Balthus' paintings.) About ten volumes of contemporary poetry will be required reading.

Together we will examine some literary magazines and journals and discuss current publishing opportunities, local, regional and national.

Learning Outcomes: Like all Tulane creative writing courses, this one will enable students to: (1) produce creative work on a regular basis; (2) have work subjected to group criticism by the professor and their classmates; (3) develop techniques for scrutiny of texts, enabling student writers to develop originality by adopting techniques of well-known writers; (4) engage in the public practice of writer-citizen by attending readings of contemporary writers.

It is the particular outcome of this course that the student find an individual voice.

Assessments measures: (1) required generation of one's own individual assignments and of one's own work schedule through the contract and by consultation with the professor; (2) active participation in seminar critique sessions, including entire classes devoted to revision; (3) required reports on texts in contemporary poetry, on literary journals and magazines, including websites, internet magazines and zines; (4) required reviews of writers on campus or in the community.

Each student will assemble a portfolio which constitutes a coherent artistic vision.

Grading for the course will be determined as follows:

50% of the final grade will be determined by the portfolio,
25% by the response papers, including reviews of readings,
25% on class participation.

The portfolio will be due at a class reading some time during exam week. Ten to twelve substantially revised poems suitable for submission to a professional magazine constitute an acceptable project.

For exceptional students, 4620 may be repeated for credit.

Permission of the professor is required. Please e-mail Professor Cooley at cooley@tulane.edu.

English 4660-01 The Vortex of Primary Sources

W 3:00-5:30 PM

Thomas Beller

A creative writing workshop in the personal essay.

The outside reading and discussion will focus on the many versions of truth that writers encounter in books, archives, and even in their own memory. We will examine the different approaches to primary sources - letters, diaries, interviews, artworks, works of literature - and the way these can create opportunities and obstacles to narrative that the writer must synthesize and reconcile into a story. Books may include: "A Chance Meeting," by Rachel Cohen, "Sweet and Low," by Rich Cohen, "In The Context of No Context" by George Trow, "The Journalist and The Murderer," by Janet Malcolm, "Journals," by John Cheever, "Keepers of the Flame," by Ian Hamilton, "Moments of Being," by Virginia Wolfe, "Brando," by Patricia Bosworth, "U & I," by Nicholson Baker, "My Lives," by Edmund White, and "Home Before Dark," by Susan Cheever.

ENLS 4661-01 Topics in Advanced Creative Writing: Writing the Novel
R 3:30-6:00 PM
Zachary Lazar

This class will start out as a study of important recent novels by Phillip Roth, Annie Proulx, Don DeLillo, Gayl Jones, and others. We will read these books, discuss how they work, and students will write brief imitations of their styles. Simultaneously, students will be working on their own original novel projects—not a complete novel but the first 50 or so pages. We will workshop these excerpts, in two installments, throughout the semester.

ENLS 4840-01 Performance Studies
TR 9:30-10:45AM
Rebecca Mark

She Who Laughs Last: The Performance History of Women in Stand Up Comedy

Looking back throughout the history of stand up as well as at comedic texts by women and women in vaudeville, we will ask the question how does comedy destabilize patriarchal economic and political power structures. We will read works by, and watch DVDs of: Mae West, Gracie Allen, Elaine May, Moms Mabley, Lucille Ball, Phyllis Diller, Gilda Radner, Mary Tyler Moore, Bette Midler, Carole Burnett, Joan Rivers, Whoopi Goldberg, Lilly Tomlin, Roseanne Barr, Tracy Ullman, Ellen Degeneres, Margaret Cho, Tina Fey, Sarah Silverman, and a host of others. We will set these artists within their cultural and historical context and read theoretical essays on the power of comedy in society. We will interrogate the role of comedy as performance act within a democracy and question the kind of cultural change that comedy instigates. We will ask why women have not made inroads into the comic circuit in as great numbers as men and whether or not this is changing. As we explore the role of women in comedy in the United States, we will all perform stand up and comedy sketches that we have written. Of course, both men and women are welcome in this course!

ENLS 4860-01 Topics in Cultural Studies
MWF 3:00-3:50
Amy Parziale

“Y2K: America’s Millennial Moment”

In this course, students will explore the American cultural moment at the millennium through literature, films, and popular culture produced from 1999 until 2001. Student will consider, among other things, what Y2K meant for the country, its impact upon American culture, and what the country (and world) were like pre-9/11. Students will acquire an in-depth perspective of a unique historical moment through a variety of texts and objects, as well as a cultural studies background and critical vocabulary. Possible texts include: Phillip Roth’s *The Human Stain*, Zadie Smith’s *White Teeth*, Jhumpa Lahiri’s *The Interpreter of Maladies*, and Yann Martel’s *Life of Pi*; films such as *Fight Club*, *The Matrix*, *Donnie Darko*, *Boys Don’t Cry*, *The Royal Tenenbaums*, and *Memento*; pop culture like the Harry Potter phenomenon; television shows such as *Freaks and Geeks*, *Queer as Folk*, and *Family Guy*, as well as music and art exhibits.

Assignments will include short position papers, archival work, presentations, and a final term paper.

ENLS 5010-01 Senior Seminar: Magical Realism

M 3:00-5:30PM

Supriya Nair

While magical realism is most identified with the Latin American “boom,” this course will study it within a wider purview of global literature, although the Americas are necessarily central to it. We will examine the characteristics of magical realism that, like surrealism and expressionism, was influenced by the visual arts as well as by developments in psychology and psychoanalysis. The various leakages into other literary techniques such as fantasy, grotesque, allegory, farce, comedy and so on, and its relationship to realism, postmodernism, folk literature, science fiction and postcolonialism will also be investigated. Magical realism will not only allow us to interrogate what is magic, but also what we take for granted as real: be prepared for surprises. Authors include Gabriel García Márquez, Alejo Carpentier, Salman Rushdie, Tony Kushner, Marie Elena John, and Angela Carter. Assignments include oral presentations, short written responses, annotated bibliography, and final research paper.

ENLS-5010-02 Capstone Seminar in English: Travelling Theory

W 3:00–5:30PM

Jennifer Lightweis-Goff

What homes do we leave (and find) when we wander into the unknown? This course curates new and old literature on the nature of travel – as well as the related issues of tourism, exile, and displacement – in order to assess how both negative and affirmative representations of mobility posit movement as a way of knowing and learning. We wander from texts on settler colonialism to Crèvecoeur’s formative dispatches from America. We amble toward questions of race and nation with attention to the spatial upheavals of the twentieth century, an epoch in which the representative subject has been a displaced person. At the end of the journey, we begin to consider how we might look at the quotidian places in which we live or have lived and, as T.S. Eliot writes, “arrive where we started / and know the place for the first time.” Writing for this seminar includes a traditional term paper on the literature of travel, as well as two brief student-authored travelogues: one written collaboratively, and the other singularly. Other course assignments include conceptual maps generated with means individual to each student: drawn by hand, rendered with computer, et cetera. Primary readings for the class include Fanny Kemble’s *Journal of a Residence on a Georgian Plantation* (1863), Paul Laurence Dunbar’s *The Sport of the Gods* (1902), Elizabeth Bishop’s *Questions of Travel* (1956), Jamaica Kincaid’s *A Small Place* (1988), and Saidiya V. Hartman’s *Lose Your Mother: A Journey Along the Atlantic Slave Route* (2007). Secondary readings include Walter Benjamin’s *Arcades Project* (1940) and John Cox’s *Traveling South* (2005).

ENLS 5010-03 This is Not Your Great, Great, Great, Great Grandfather's Civil War: The Civil War in the American Cultural Imagination

T 12:00-3:15 PM

Rebecca Mark

This course will address the complex question of American memory as it applies to the Civil War. We will primarily look at texts from the 20th and 21st century with only a few texts from the 19th century. This is a cultural studies course so course materials range from literature, narrative histories, documentaries, archival materials, to visual artifacts, art, photographs, films, blogs, and visits to battlefield reenactments. Literary texts will include Walt Whitman's Civil War Poems (1855-1892), Elizabeth Keckley, Behind the Scenes. (1868), Stephen Crane's, The Red Badge of Courage (1894-1895), Margaret Mitchell, Gone with the Wind (1936), William Faulkner, The Unvanquished (1938), Eudora Welty, "The Burning" (1951), Shelby Foote, Shiloh (1952), Margaret Walker, Jubilee (1966), Geraldine Brooks, March (2006), Dennis McFarland, Nostalgia (2013). We will consult histories as varied as: David Blight's, Race and Reunion: The Civil War in American Memory, Bruce Catton, A Stillness at Appomattox, Catherine Clinton, Civil War Stories, Clarissa Confer, The Cherokee Nation in the Civil War, Tony Horowitz, Confederates in the Attic: Dispatches from the Unfinished Civil War, Drew Gilpin Faust, The Republic of Suffering: Death and the Civil War and Chandra Manning, What This Cruel War Was Over. We will interrogate as theoretically charged the meaning of "nation", "union", and "lost cause".

Melissa Bailes

ENLS 7450-01: Restoration and 18th-Century Drama

M 3:00-5:30PM

This course will cover some of the major works in British drama written between 1660 and 1780. We will pay particular attention to the social, cultural, political, and economic contexts of theatrical performance, and we will discuss the major issues that find their way onto the London stage: sexual morality, the role of women in a patrilineal society, and the problems of empire, trade, and colonialism. Because the Restoration period (1660-1700) featured the popular and critical success of women dramatists, notably Aphra Behn and Susan Centlivre, we will devote a good deal of attention to the ways in which these playwrights appropriated the conventions of the seemingly antifeminist genres of wit comedy. In addition to these women dramatists, we will read and discuss plays by George Etherege, John Dryden, William Wycherley, William Congreve, Oliver Goldsmith, and Richard Sheridan. Assignments include short weekly responses, two brief oral presentations, and an article-length research paper.

A word of caution (or perhaps inducement): the comedy of the period is often explicitly sexual, and seduction, adultery, and libertine critiques of religion are commonplace. The tragedies we will read include scenes of torture, incest, and general bloodletting.

ENLS 7770-01 Oral Traditions and Ethnic American Literature
W 5:30-8:00PM
Joel Dinerstein

This course concerns the role of oral traditions in ethnic literary traditions as each group integrates its heritage into the national literature. The formative values of all cultures are first embedded in oral traditions -- creation myths, songs, folk epics, speeches, even proverbs and jokes -- where they persist as symbols and tropes. Native American literature has its roots in myth, song, and story; African-American literature, in spirituals, blues, oratory, and an oral Biblical tradition; Jewish-American literature, to the vocal rhythms of Yiddish and the cadences of prayers. We will begin with theories of orality, then analyze the process by which writers heir to oral traditions develop works that encourage an alternative relationship of language and sound, reader and text, cultural transmission and internal social protest. There will be short papers, oral presentations and a final paper.

Course texts: William Faulkner, *Light in August*; Ralph Ellison, *Invisible Man*; Walter Ong, *Orality & Society*; Leslie Marmon Silko, *Ceremony*; Maxine Hong Kingston, *The Woman Warrior*; Allen Ginsberg, *Howl & Other Poems*; Gloria Anzaldua, *Borderlands-La Frontera*; Grace Paley, *The Little Disturbances of Man*; Toni Morrison, *Song of Solomon*; Cormac McCarthy, *The Crossing*; John Barth, *Chimera*.

ENLS 7850-01 Graduate Seminar: The Novels of Virginia Woolf
R 9:30AM-12:15PM
Karen Zumhagen-Yekple

This course will explore the progression of Virginia Woolf's novels in the context of British and European modernism and its legacy in contemporary literature. We will address the central questions of how Woolf participated in and cultivated discourses of modernism, and how she responded to modernism's particular aesthetic, ethical and political charges. How is she understood as a high modernist? How does her work contribute to and trouble the canon? We will chart the progression from Woolf's earliest work in the teens, through her experimental novels of the twenties and thirties. In addition to her novels and short fiction, we will read from the body of her non-fiction work, including her critical essays, diary entries, autobiographical writings, and letters. Two 10-page research papers will be required, in addition to two seminar presentations, weekly discussion questions, and short writing assignments.

ENLS 7851-01 Modern Literature Seminar: Amitav Ghosh
T 3:30-6:00PM
Gaurav Desai

This seminar will focus on the writings of Amitav Ghosh, one of the most celebrated contemporary writers from India. Ghosh is the author of eleven major works which include seven novels, three collections of nonfiction essays and one hybrid text that is poised somewhere between the genres of ethnohistory and travelogue. His debut novel *The Circle of Reason* was awarded the Prix Medicis Etrangere in 1990, and his next, *The Shadow Lines* received both the Ananda Puraskar award in Calcutta and the Annual Award of the Sahitya

Academy (the Indian Academy of Literature). Ever since the publication of these early works, Ghosh has gone on to receive a number of international awards including the Arthur C. Clark award for *The Calcutta Chromosome*, the Crossword Book Award for both *The Hungry Tide* and *The Sea of Poppies*, the Tagore Literary Award for *The Sea of Poppies* and the Myanmar National Literature award for the Burmese translation of *The Glass Palace*. In our class we will read both his fictional as well as non-fictional texts but, in the interests of time, will pay greater attention to the early part of his career. The themes raised in his work include colonial/postcolonial transitions, the recovery of lost histories, the ambivalent legacies of European modernity, matters of migration and displacement, and questions of literary form and aesthetic value. As such, our discussions of his texts will move us between close readings of the texts themselves and considerations of the larger cultural and sociopolitical issues that they engage.

ENLS 7890-01 Fundamentals of Literary Theory
R 3:30-6:00PM
Thomas Albrecht

This class is one of two required courses in the English Department's 4+1 and M.A. programs. The purpose of the course is to provide students with a survey of some of the different forms of literary analysis that collectively make up the discipline of Literary Studies. Over the course of the semester, we will read a series of exemplary works by significant American and European literary critics. Concurrently we will read a series of essays about George Eliot's 1871/2 novel *Middlemarch*, drawing on the particularly rich and diverse tradition of interpretations and readings this novel has generated.

Literary critical approaches to be discussed include New Criticism and formalist criticism, Marxist criticism, historicist criticism, psychoanalytic criticism, feminist criticism, canonical and inter-textual criticism, structuralism, narrative theory, post-structuralism and deconstruction, critical race studies, queer theory, and cognitive literary criticism. A connecting thread for our readings and discussions throughout the semester will be the characteristic way literary theory reflects on literary criticism as a discipline: on the particular nature of its object, literature; on its own disciplinary boundaries; and on the epistemological and rhetorical conditions of its own possibility (and impossibility).

Students are required to have read *Middlemarch* by the first day of class, August 28.