

Fall 2015 Course Descriptions

Updated 8/5/15

ENLS-2000-01 Literary Investigations

TR 2:00PM – 3:15PM

Joel Dinerstein

This course provides English majors with the basic skills, methods and approaches of literary research and criticism: close-reading, interpretive frameworks, narrative structure, critical vocabularies and narrative voice. The trope will be "the road" as inherited from the Western literary tradition and rendered by American authors on land and sea, including Herman Melville (*Benito Cereno*), Mark Twain (*Huck Finn*), Walt Whitman, and for more contemporary readings, Charles Johnson (*Middle Passage*) and Danzy Senna (*Caucasia*). One major objective of this course is for students to become aware of an existing critical conversation for any given canonical text on a given theme (race) or trope (the road), in our case, *The Adventures of Huckleberry Finn* (1884). We will consider how a critical conversation develops over time and how it reflects its historical context and changing audience. We will focus on the text and its reception and how it changes.

ENLS-2000-02 Literary Investigations

MW 10:00AM - 11:15AM

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, Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe, 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. Requirements will include several short essays, a research project, and two exams.

ENLS-2000-03 Literary Investigations

TR 12:30PM – 1:45PM

Lauren Heintz

ENLS-2000-04 Literary Investigations

MWF 9:00AM – 9:50AM

Thomas O'Connor

ENLS-2010-01 Intro to British Literature I

TR 11:00AM – 12:15PM

Scott Oldenburg

In this course we will survey British literature from the 9th century through the 18th century. Readings will include selections from Geoffrey Chaucer, Christopher Marlowe, Edmund Spenser, William Shakespeare, John Donne, Mary Wroth, Alexander Pope, and others. Grades will be based on participation, quizzes, a midterm exam, a final exam, and two essays.

ENLS-2020-01 Intro to British Literature II

TR 9:30AM – 10:45AM

Thomas Albrecht

ENLS 2020 is an introductory survey in British Literature from the late eighteenth century to the mid twentieth century. Topics to be discussed include Gothicism, neo-classicism, Romanticism, Realism and naturalism, Aestheticism and Decadence, and modernism. Authors to whom we will pay particular attention include William Wordsworth, Jane Austen, George Eliot, Walter Pater, Oscar Wilde, Virginia Woolf, and T.S. Eliot. One point of emphasis of the class will be on the ways British writers in the period under examination conceive of art and aesthetics (including their own art). Another will be on the inter-textual echoes that resonate between our various assigned texts. Rather than looking at the assigned works in isolation or solely in historicist or cultural-historicist terms, in other words, we will look at them foremost in relationship with other texts, which is to say as parts of broader literary traditions. Requirements include two take-home exams, a midterm, and a final exam.

ENLS-2030-01 Intro to American Literature
MWF 11:00AM – 11:50AM
Amy Parziale

This survey course offers an introduction to American literature from earliest writings through the present day. We will trace historic and literary movements through four interconnected, non-chronological units: American Allegory, Race/Conflict, Gendered Reality, American Language and Experimentation. Our reading will include poetry, drama, short stories, and novellas by authors such as Bradford, Wheatley, Hawthorne, Poe, Dickinson, Whitman, Larsen, Faulkner, Hemingway, Ellison, O'Connor, Morrison, Cisneros, Alexie and Díaz. Major assignments include: short essays, presentations, midterm exam, term paper, and final project.

Required Texts: Baym, Nina. Ed. Norton Anthology of American Literature. Shorter 8th Edition, both Volumes 1 & 2. 2013. ISBN: 978-0-393-91885-4

All other readings will be posted to Blackboard.

ENLS-2630-01 Expository Writing
TR 8:00AM – 9:15AM
Natalie Ferreira

ENLS-2630-02 Expository Writing
MWF 8:00AM - 8:50AM
Aleksandra Hajduczek

ENLS-2630-05 Expository Writing
MWF 8:00AM – 8:50AM
Thomas O'Connor

ENLS-3010-01 Special Topics Digital Humanities: Reading Machines, Thinking Media
T 3:30PM – 5:55PM
Nathan Halverson

Digital technology has changed how we work, play, learn, talk, and think. It is inextricable from our everyday lives. Some scholars argue that we've moved from an age of electricity to an age of information, that is, of data. Other scholars are moving away from the study of media and towards the study software, databases, interfaces, platforms, and storage as the primary symbolic forms of contemporary culture.

This course will offer a critical approach to contemporary digital culture with particular attention to the influence of digital technology on text, narrative, music, film, and art. Students will study the form and content of a variety of media including poetry, novels, games, and maps. Assignments will include weekly reading and written responses (on a class blog), a mapping assignment, a research paper, and a final project.

ENLS-3120-01 Intro to the Short Story

MWF 9:00AM - 9:50AM

Jason Markell

ENLS-3130-01 Introduction to Drama

MWF 1:00PM - 1:50PM

Aleksandra Hajduczek

ENLS-3230-01 Shakespeare Select Plays

TR 12:30PM – 1:45PM

Natalie Ferreira

ENLS-3610-01 Creative Writing

T 9:30AM - 12:15PM

Jesmyn Ward

ENLS-3610-02 Creative Writing

R 3:30PM – 5:55PM

TBA

ENLS-3610-04 Creative Writing

R 3:30PM – 5:55PM

TBA

ENLS-3610-05 Creative Writing

T 3:30PM – 5:55PM

TBA

ENLS-3610-06 Creative Writing

M 3:00PM – 5:30PM

Peter Cooley

INTRODUCTION TO CREATIVE WRITING: English 361, Professor 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-3610-07 Creative Writing**F 9:00AM – 11:30AM****Andrea Young**

This is a craft course for students with an interest, but little or no experience, in creative writing. We will explore three genres—poetry, fiction, and creative non-fiction—by reading contemporary works with the lenses of writers, learning to analyze and borrow craft techniques. The course will also incorporate ekphrasis—that is, encountering visual art and responding to it in our own creative work—including visits to Tulane's own Newcomb Art Gallery. Discussions of craft techniques (such as characterization, point of view, structure, rhythm, and voice), as well as writing exercises, will be integral to the course, as will workshop sessions in which students will learn how to criticize one another's work so that they may learn how to improve their own. Students will learn that most good writing comes in re-writing, so both risk and revision will be encouraged. Prerequisite: completion of English 101 or the Freshman Seminar

ENLS-3610-08 Creative Writing**F 12:00PM – 2:30PM****Andrea Young**

This is a craft course for students with an interest, but little or no experience, in creative writing. We will explore three genres—poetry, fiction, and creative non-fiction—by reading contemporary works with the lenses of writers, learning to analyze and borrow craft techniques. The course will also incorporate ekphrasis—that is, encountering visual art and responding to it in our own creative work—including visits to Tulane's own Newcomb Art Gallery. Discussions of craft techniques (such as characterization, point of view, structure, rhythm, and voice), as well as writing exercises, will be integral to the course, as will workshop sessions in which students will learn how to criticize one another's work so that they may learn how to improve their own. Students will learn that most good writing comes in re-writing, so both risk and revision will be encouraged. Prerequisite: completion of English 101 or the Freshman Seminar

ENLS-3620-02 Workshop Creative Writing**W 3:00PM – 5:30PM****Michael Luke**

This is a journalism class with published a 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 students from New Orleans Charter Science and Mathematics High School to produce the magazine.

Through the readings, class discussion, reporting, research and writing, students will explore the wide range of issues that make New Orleans, for better and for worse, a fascinating place. This class will read, examine, and analyze journalism based in New Orleans and Louisiana. Some of the readings include *Nine Lives*, *Atchafalya*, *The Earl of Louisiana*. The class readings will provide numerous perspectives and spur discussion and reflection on the region's many charms -- such as food, music, culture, and festival -- as well as the darker sides of life, which also must be placed on the page -- such as racism, violence, poverty, natural and man-made disasters and, of course, political corruption.

ENLS-3640-01 Screenwriting**W 3:00PM – 5:30PM****Luisa Dantas****ENLS-3650-70 Persuasive Writing****TR 9:30AM – 10:45AM****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," 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, questioned, pushed to their limits, and brought to life as we attempt to grasp 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 12:30PM – 1:45PM

Richard Godden

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," 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, questioned, pushed to their limits, and brought to life as we attempt to grasp 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-3730-01 Intro to African American Literature

MWF 10:00AM – 10:50AM

Felipe Smith

ENLS-4010-01 NOLA & the Early Modern Caribbean

F 1:00PM – 3:45PM

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 Historic New Orleans Collection located in the French Quarter, the Louisiana Research Collection at Tulane, and Tulane's Special Collections library (Jones Hall). All of the assigned reading, with the exception of the one volume required for purchase at the bookstore, will have to be done in the reading rooms of these archives.

The class will have a service learning component that is mandatory unless specifically waived. 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.

ENLS-4030-01 Literary New Orleans

MWF 11:00AM – 11:50AM

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 also 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*. Next, we'll consider how these tensions inform broader dynamics between New Orleans and the rest of the United States in Lafcadio Hearn. We'll then conclude this unit by considering in these terms Kate Chopin's 1899 masterpiece, *The Awakening*, and Valerie Martin's prize-winning novel of 19th-century New Orleans a century later as a sort of counter-narrative to both Chopin and Faulkner, *Property*. 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 Tennessee Williams, Walker Percy, Michael Ondaatje, Irna Brodber, and the memoirs of two celebrated musicians, Sidney Bechet and Louis Armstrong to consider the tensions, in New Orleans, around the idea of the human, and the particular ways that traces of the preceding century's racial politics shape these dramatic conflicts. 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 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. Note: This course carries a mandatory service-learning requirement of 20 hours, which will be devoted to gathering narratives from a couple of sites in New Orleans, reflecting on how they link to our course themes, then finding a way to publish them in ways that will make the available to the communities from which they were drawn.

ENLS-4370-01 Nineteenth-Century American Poetry

TR 9:30AM – 10:45AM

Michelle Kohler

This course will focus on the poetry and poetics of nineteenth-century America. The course will include units on Walt Whitman's *Leaves of Grass*, the huge volume he revised and expanded until his death; Emily Dickinson's unpublished corpus of poems—some of them hand-bound into books, others copied onto old recipes and shopping lists, others circulated in letters; Poe's search for otherworldly Beauty; Emerson's Transcendentalism and the transparent eyeball; the soothing poems of the beloved Fireside poets (Longfellow, Whittier, Bryant); popular women poets (Sigourney, Osgood, Jackson, Piatt); African American poets Harper and Dunbar; the poetic responses to the Civil War by Whitman, Dickinson, Melville, and others; and Stephen Crane's weird, riddlesome poems

from *Black Riders*. Strong emphasis will be placed on acquiring the skills and terminology needed to read and write about poetry effectively.

ENLS-4400-01 Modern American Literature

MW 9:00AM – 10:15AM

Barry Ahearn

The fall 2015 semester of English 4400 will concentrate on the most distinguished American poets active in the first half of the 20th century. Our aim will be to discover some of the ways in which these poets developed new modes of discourse to refresh and renovate the American poetic tradition. We will principally cover seven poets whose reputations have continued to grow significantly in the last quarter century: T. S. Eliot, Robert Frost, H.D., Marianne Moore, Ezra Pound, William Carlos Williams, and Wallace Stevens. Written work will consist of two essays and a final exam.

ENLS-4410-01 Special Topics in Women's Literature

MW 11:30AM – 12:15PM

Katherine Adams

The *Künstlerroman*, or novel of the artist's development, depicts a process in which artistic creation and self-creation are bound together – each practice shaping, limiting, generating, and drawing upon the other. This course will focus on how American women writers have explored the double-movement of artistic production and identity formation in novels – and also poems, stories, and life writing – from the nineteenth and twentieth centuries. Reading about painters, potters, performers, musicians, modistes, and (of course) writers, we will look at how gender, race, class and other structures of cultural identification shape their narratives. We will consider the historical and material conditions of women's creative work by consulting scholarship on cultural history and by conducting our own archival research in Tulane's special collections. We will also work with feminist theories of identity and language so as to examine the fundamental structures of artistic expression. Readings will include works by writers such as Fanny Fern, Elizabeth Keckley, Louisa May Alcott, Elizabeth Stuart Phelps, Pauline Hopkins, Kate Chopin, Charlotte Perkins Gilman, Willa Cather, Gwendolyn Brooks, Audre Lorde, Margaret Atwood, Alison Bechdel. Requirements will include several essays and two exams.

ENLS-4430-01 Caribbean Literature

MW 10:30AM – 11:45AM

Supriya Nair

Although the Caribbean is a familiar space in the United States, its complex histories and cultures are distorted by the tourist images that popularize this region. Our brief survey of primarily anglophone literary texts will reconsider the archipelago from a more varied perspective. How do these works reflect and shape a unique history—of the Americas in general and of the Caribbean in particular? What makes them Caribbean and what is their relationship to English/European, North and Latin American cultures and histories? The course will focus on topics such as genocide, indentured servitude, slavery, empire, creolization, racial, ethnic, and gender conflicts, sexuality, migration, nationalism, performative cultures, orality and so on. Students should be prepared to investigate topics on their own and present their research to class. Connections to New Orleans history and culture will be encouraged. Assignments include a short research paper, a midterm, and a final exam

ENLS-4460-01 Shakespeare I

TR 8:00AM – 9:15AM

Scott Oldenburg

In this course we will study William Shakespeare's plays under Queen Elizabeth. We will discuss cultural contexts, performance, and various critical approaches, but throughout we will focus on the value of close reading. Plays will likely include *A Midsummer Night's Dream*, *1 Henry IV*, and *Twelfth Night* among others. Assignments include quizzes, exams, short papers, and a final research paper.

ENLS-4610-01 Advanced Fiction Writing Workshop

R 9:30AM – 12:15PM

Jesmyn Ward

In this course, we'll write, read, and think about fiction all term. As the semester progresses, we will read short fiction and a novel that will teach us what works well in creative writing, and we will also read some short fiction that will help us discover what we do not wish to incorporate in our writing. We'll use writing exercises and background readings to develop strategies for inventing dramatic situations and compelling characters in fiction. You'll write two short stories or two novel chapters, and you'll receive feedback for both pieces in workshop.

ENLS4620-01 Advanced Poetry Writing Workshop

W 3:00PM – 5:30PM

Peter Cooley

Cycle, Series, Sequence

Although our workshop will, as always, concentrate on close reading of single poems by class members, we will study—and create—longer works of our own. Beginning with a study of Shakespeare's sonnets, we will read a number of poets who have experimented with linked forms, among them Mallarmé, Rita Dove, Louise Glück, David Baker, David Wojahn, Jennifer Grotz, Anne Carson and a number of postmodern poets. In consultation with the professor, each student will design a project reflecting his or her own interests. Twelve to fifteen finished and revised poems in addition to response papers on required readings on campus constitute satisfactory performance in this class.

Pre-requisite: Satisfaction of the Freshman English Requirement and Introduction to Creative Writing, English 361. Please email Professor Cooley if you are interested in the course.

ENLS-4660-01 Topics in Advanced Creative Writing
W 3:00PM – 5:30PM
Thomas Beller

The Unfamiliar I: Explorations in the Personal Essay

This class will be a writing workshop in the personal essay. Students will be asked to consider such questions as: how do you construct a story made from true life experience? What are the forms available to the writer who wants to draw on their personal history? What role does reporting, eavesdropping, and observation play in the essay form? Does a writer ever have to get dressed and leave the house? What are the advantages of doing so? The drawbacks? The reading list will include such authors such as Montaigne, Philip Lopate, Elizabeth Hardwick, Darryl Pinckney, Hannah Arendt, Vivian Gornick, James Baldwin, Emily Fox Gordon, Hilton Als, Said

Sayrafiezadeh, Jonathan Ames, Meghan Daum, Said Sayrafiezadeh, Bryan Charles, Mary McCarthy, Edmund White, and David Foster Wallace. Close reading will be the central practice of this course. Class time will be divided between discussion of the assigned reading and a writing workshop.

Prerequisite: English 361, Introduction to Creative Writing.

Permission of the instructor is required. Contact Professor Beller: tbeller@tulane.edu

ENLS-4661-01 Topics in Advanced Creative Writing

R 9:30AM – 12:15PM

Jesmyn Ward

In this course, we'll write, read, and think about fiction all term. As the semester progresses, we will read short novels that will teach us what works well in creative writing, and we will also read some fiction that will help us discover what we do not wish to incorporate in our writing. We'll use writing exercises and background readings to develop strategies for inventing dramatic situations and compelling characters in fiction. You'll write two short stories or two novel chapters, and you'll receive feedback for both pieces in workshop.

ENLS-4661-02 Topics in Advanced Creative Writing

R 3:30PM-6:00PM

Thomas Beller

This class will be a writing workshop in the short story. Students will have their work critiqued in a workshop setting, and will read and discuss stories by authors such as Grace Paley, Lorrie Moore, Mary Gaitskill, Leonard Michaels, J.D. Salinger, James Salter, Deborah Eisenberg, Charles D'Ambrosio, Anton Chekhov, Donald Barthelme, Donald Antrim, Dennis Johnson, Robert Bingham, Cristina Henriquez, Scott Smith, Susan Sontag, and Robert Stone, among others.

Prerequisite: English 361, Introduction to Creative Writing. Permission of the instructor is required. Contact Professor Beller: tbeller@tulane.edu.

ENLS-4760-01 Topics in Literary Theory: Roland Barthes

MW 2:00PM - 3:30PM

Edward White

This course is designed as an introduction to questions in literary theory through a focus on the career of Roland Barthes, a French theorist active from the late 1950s to 1980. Barthes's work traversed a number of trends and interests, from phenomenology and structuralism to narratology and semiotics, to poststructuralism, queer theory and contemporary cultural studies. He became well known through his work *Mythologies*, a series of short columns analyzing such diverse things as steak and wine, movie posters, magazine covers, and soap advertisements. He went on to write about spaghetti ads, James Bond novels, travel in Japan, the language of lovers' quarrels, photography, missing his dead mother, hashish, women's fashion, and the pleasures of reading random pages, not to mention, in an experimental work, himself.

If you are interested in literary and cultural theory, this course should be of interest to you. If you hate or fear literary and cultural theory, this course would be a good way to overcome your antipathies. No prior background in theory is assumed.

ENLS-4840-01 Performance Studies

MWF 1:00PM – 1:50PM

Felipe Smith

ENLS-5010-01 Undergraduate Seminars

M 3:00PM – 5:30PM

Barry Ahearn

T. S. Eliot, Marianne Moore, Language, and God

In his recent book, *The Edge of Words: God and the Habits of Language*, the former Archbishop of Canterbury, Rowan Williams, contends that “the most comprehensive and thickly textured account we can give of what is recognizably human is deeply implicated in concerns about ‘the sacred’—about what is not yet said, what is not sayable, what precedes our understanding and both confirms and challenges specific acts of understanding.” The seminar’s focus will be on the degree to which T. S. Eliot’s and Marianne Moore’s use of language constitutes an approach to the sacred, especially in the ways they recognize that the sacred challenges our acts of understanding. The readings for the course will be primarily Eliot’s and Moore’s poetry, but with excursions into their essays. Written work will consist of twenty pages of writing, which may be divided into two ten-page papers or a single essay of twenty pages. Those who register for the Practicum connected to the seminar can fulfill the Writing Requirement, if they have not already done so in another course.

ENLS-5010-02 Undergraduate Seminars

W 3:00PM – 5:30PM

Joel Dinerstein

We will approach the dramatic events and social movements of the 1960s through literary *genre*. Each week we will either read a major literary text representative of a genre central to the decade – for black humor, we will read Joseph Heller’s *Catch-22* (for example) -- or a range of shorter texts, such as protest songs. We will analyze the manifesto, the memoir, the sermon, the essay, New Journalism, the postmodern short story, and confessional poetry. Our inquiry revolves around four questions: (1) In what ways do literary texts mark the advent of a social movement?; (2) How does historical context inform the reading of texts?; (3) How can we measure the impact of literary production?;

(4) What do literary strategies of a certain historical period tell us about cultural shifts in national identity as viewed through race, class, and gender? The capstone project will involve the study of a given genre or an approved alternative approach to the literature of this period.

Course Texts: Joseph Heller, *Catch-22*; James Baldwin, *The Fire Next Time*; Tom Wolfe, *The Electric Kool-Aid Acid Test*; Joan Didion, *Slouching Towards Bethlehem*; Malcolm X with Alex Haley, *The Autobiography of Malcolm X*; Philip Roth, *Portnoy's Complaint*; John Updike, *Rabbit Redux*; John Barth, *Lost in the Funhouse*; John Gardner, *Grendel*.

ENLS-5010-03 Undergraduate Seminars

R 3:30PM – 5:55PM

Karen Zumhagen-Yekple

This course examines works of contemporary literature that demonstrate a continued engagement with the formal, cultural and thematic ambitions of modernism as well as an investment in working to respond to or revise the aesthetic and ideological challenges that are modernism's most recognizable legacy to world literature. Reading more recent literary and filmic works by (to be chosen from among such authors as Zadie Smith, J.M. Coetzee, W.G. Sebald, the Coen Brothers, Agnès Varda, Marilynne Robinson and Ricardo Piglia) alongside modernist precursors like Woolf, Kafka, Joyce and Borges not only sheds light on the ethical, aesthetic and political stakes of contemporary fiction, but also opens up new ways of understanding their relationship to the various crises of language, identity, faith and empire that complicate modernism's modes of experimental realism.

ENLS-7750-01 The Cultural Work of the American Novel, 1798-1860

R 3:30PM – 6:00PM

Michelle Kohler

This course will consider the ways nineteenth-century American novelists used fiction to work through problems of national and individual identity in the nascent (and divided) Union, particularly in the contexts of slavery and Native American genocide. Texts to be selected from the following: Charles Brockden Brown's *Wieland*, Catharine Sedgwick's *Hope Leslie*, Hawthorne's *The House of the Seven Gables*, Melville's *Moby-Dick*, Susan Warner's *The Wide, Wide World*, William Wells Brown's *Clotel*, Fanny Fern's *Ruth Hall*, and Harriet Wilson's *Our Nig*.

ENLS-7770-01 Contemporary American Literature**T 3:30PM – 5:55PM****Nghana Lewis****Black (Hip Hop) Feminist Thought**

This course examines the work of hip hop generation women novelists, playwrights, filmmakers, and television producers for what they tell us about black women's experiences in the 21st century. Particular emphasis is placed on how these works use fundamental principles of hip hop feminism to narratively (re)construct black womanhood for 21st century popular cultural audiences. Requirements include active class participation and a final research paper. Among the artists whose work we will consider are Suzan-Lori Parks, Mara Brock Akil, Sister Souljah, Sapphire, Ava Duvernay, Gina Prince-Bythewood, and Danzy Senna. For more information, please email nlewis@tulane.edu.

ENLS-7850-01 Modern Literature Seminar**R 9:30AM – 12:15PM****Karen Zumhagen-Yekple**

This course examines selected contemporary "novels of thinking," powerful literary works that seek to engage the deep questions of life that also animate philosophical writing in a variety of different ways. Focusing on Iris Murdoch's philosophical papers and *Under the Net*, J.M. Coetzee's *Elizabeth Costello*, David Foster Wallace's essays and *The Broom of the System* and essays, Marilynne Robinson's *Lila* and Toni Morrison's *Song of Solomon*, we will examine the ways in which works of literature can offer philosophical instruction without becoming mere vehicles for straightforward forms of argumentation.

ENLS-7851-01 Modern Literature Seminar**M 3:00PM – 5:30PM****Molly Travis**

The Booker Prize: Literary Prestige and the Place of the Novel in the Global Market

Focusing on Britain's Man Booker Prize, we will examine the proliferation of literary prizes as well as the ascendance of the awards industry and its function in a global market in what James English calls "the economy of prestige." We will read the Best of the Bookers, those books chosen as the best of the winners in the Prize's first forty years (1969-2008), and we will also read Hilary Mantel's *Wolf Hall*, the first of two Booker winners for her since 2009.

Texts:

Barker, Pat. *The Ghost Road*.

Carey, Peter. *Oscar & Lucinda*.
Coetzee, J.M. *Disgrace*.
Farrell, J.G. *The Siege of Krishnapur*.
Gordimer, Nadine. *The Conservationist*.
Mantel, Hilary. *Wolf Hall*.
Rushdie, Salman. *Midnight's Children*.

ENLS-7890-01 Foundation of Literary Theory
M 6:00PM – 8:30PM
Gaurav Desai

This course presents an introduction to the major literary and cultural theories and theorists of the twentieth and twenty first centuries. Discussions will focus on structuralism and semiotics, marxism, psychoanalysis, deconstruction and poststructuralism, cultural studies, feminist theories, queer theory, postcolonial theory, race and ethnicity studies and their various interconnections. The readings will be drawn from the *Norton Anthology of Theory and Criticism* (second edition).