

Fall 2017 Course Descriptions
Updated April 17, 2017

ENLS 2000-01 Literary Investigations
Katherine Adams
TR 2-3:15 PM

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. Requirements will include several short essays, a research project, and a final exam.

ENLS 2000-02 Literary Investigations
Thomas Johnson
MWF 1-1:50 PM

This course serves as the gateway into the English Major. As such, it will provide students with the conceptual tools and rhetorical strategies essential to the academic study of literary texts. More specifically, it will acquaint English majors with - and give them opportunities to practice with - the conventions of analysis, argument, and research that they will need in order to write successfully in their upper-level courses. To situate this introduction to these skills within a particular context, the course will focus on F. Scott Fitzgerald's *The Great Gatsby* -- considering the novel from nine different critical perspectives, and within broad historical trajectories. To guide us through the former, we will use Lois Tyson's survey of contemporary critical theory, and we will trace the latter through Fitzgerald's autobiographical essays that are collected in *The Crack Up*, the Norton Critical Edition of Horatio Alger's *Ragged Dick* (with its attendant archive of resources), both film versions of *Scarface*, and finally through a radical "counter-narrative" of the Jazz Age and the American Dream, Ishmael Reed's *Mumbo Jumbo*. Students will develop an annotated bibliography, compose two short, personal response-essays, two longer papers, and take an exam.

ENLS 2000-03
Molly Rothenberg
TR 12:30-1:45 PM

Literary Investigations

This course is required for the English major and minor. Because it provides you with a foundation in the methods and approaches used in other English courses and because it teaches you how to incorporate literary scholarship into your interpretive essays, the course should be taken in your freshman or sophomore year. Every section of this course covers foundational concepts and approaches to literary theory, although each section selects its own literary and theoretical textual examples. The course focuses less on exhaustive interpretations of any given text than on helping you understand the usefulness of different approaches to literary studies. No single approach can unlock the multiple dimensions of a literary text: you need to have a number of approaches in your toolkit. I have organized this section of Literary Investigations around a textbook written by Lois Tyson which introduces you to literary theory using *The Great Gatsby* as a proof text. I will provide additional theoretical materials, and we will practice applying literary theory to short stories in your Norton Anthology and additional texts I will provide on Canvas. All of your essays will be written in MLA style: if you are unfamiliar with this style, you can find it in the MLA Handbook, 8th Edition. I have placed a crib sheet pdf on MLA style on Canvas.

ENLS 2000-04
Thomas O'Connor
MWF 12-12:50 PM

Literary Investigations

ENLS 2010-01
Adam McKeown
MWF 8-8:50 AM

Intro to British Lit I

This course is designed to familiarize students with a wide selection of English literature from Beowulf through Shakespeare and into the Restoration (roughly the tenth through the eighteenth centuries). The course will also provide an introduction to the history of the English language, manuscript and print production, and the cultural history of the Middle Ages and Early Modernity. This is an introductory course that satisfies the university's Western Traditions and Humanities requirements, the pre-1800 literature requirement for the English Major, and the Cross-Over requirement for the Medieval and Early Modern Studies Major. No prior knowledge of the period or its literature is expected.

ENLS 2020-01
Karen Zumhagen-Yekple
MWF 10-10:50 AM

Intro to British Lit II

This course traces the evolution of British and Irish literature from the early nineteenth to the early twenty-first century. Through the enormous breadth of the production of the

fiction during this period makes any truly comprehensive survey inconceivable, the readings chosen from the canon of British literature from the Romantic period to the present are meant to indicate the *range* of that production. During the course of the semester, we will discuss the literary movements that define different eras of the period, focusing on how literary texts engage with forces of modernization, industrialization, secularization and empire in the nineteenth, and with urbanization, world war, the resistance to Western political domination, secular-spiritual longing and the emergence of global networks in the twentieth and twenty-first centuries. Human identities, minds, bodies and communities are shaped and reshaped in literary texts that seek constantly to find new ways to intervene in the rapidly changing landscapes of modernization and post-modernization. As they reshape themselves in different media from the nineteenth-century serial novel to experimental modernism and contemporary narrative, drama and poetry work creatively to encounter other expressive media such as film, television, pop music, and digital culture. In the process, they redefine the roles of authors, narrators, lyrical voices, characters, and ultimately readers themselves.

The format of the class will involve a mixture of lecture and discussion. Normally each period will begin with reading-circle presentations (and/or weekly quizzes and any pop quizzes I might assign), followed by a combined lecture and group discussion informed by student response papers and discussion questions. Course assignments will include ten short response papers; a midterm, and a final exam.

ENLS 2030-01 Intro to American Lit
Edward White
TR 11-12:15 PM

ENLS 2630-01 Expository Writing
Elizabeth Kalos-Kaplan
TR 8-9:15 AM

Food Choices: Sentimentality and Morality in Eating

Expository writing is a course that examines the craft of the nonfiction essay. Writing exercises in this class will build upon the skills established in English 1010 and will focus on refining students' writing skills with special attention on elements of clarity, cohesion, and flow. Students will read, discuss, and analyze a series of texts on the theme of food. These texts will also serve as models for students to use in shaping their own writing. Writing assignments and class discussions will engage questions related to defining the role food plays in our lives, deciding what standards to apply when choosing what to eat, considering what it means to eat ethically, and imagining the future of food production and consumption.

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

ENLS 2630-03 Expository Writing
Nathan Halverson
MWF 3-3:50 PM

ENLS 2630-04 Expository Writing
Elizabeth Kalos-Kaplan
TR 12:30-1:45 PM

Food Choices: Sentimentality and Morality in Eating
Expository writing is a course that examines the craft of the nonfiction essay. Writing exercises in this class will build upon the skills established in English 1010 and will focus on refining students' writing skills with special attention on elements of clarity, cohesion, and flow. Students will read, discuss, and analyze a series of texts on the theme of food. These texts will also serve as models for students to use in shaping their own writing. Writing assignments and class discussions will engage questions related to defining the role food plays in our lives, deciding what standards to apply when choosing what to eat, considering what it means to eat ethically, and imagining the future of food production and consumption.

ENLS 2630-05 Expository Writing
Thomas O'Connor
MWF 11-11:50 AM

ENLS 2630-08 Expository Writing
Aleksandra Hajduczek
MWF 9-9:50 AM

ENLS 3010-01 Introduction to Autobiography
Molly Pulda
MWF 9-9:50 AM

But Enough About Me: Introduction to Autobiography

When writing the story of her life, an autobiographer might imagine that the story is hers alone. (Rousseau wrote in the 18th century, "I am undertaking an enterprise which never had a model, and whose execution will never have an imitator.") But every autobiographer needs "a model" – a narrative form that makes a personal story relatable to readers. In this course, we will explore autobiographers' various approaches to shaping their life stories.

Can a chronological history convey the story of a lifetime? Or do experimental forms like comics, selfies, and fragmented narratives better capture how life really feels? We will analyze works by autobiographers ranging from Founding Fathers to contemporary cartoonists, including Benjamin Franklin, Zora Neale Hurston, Joan Didion, Maxine Hong Kingston, and Art Spiegelman. Assignments include reading logs, an oral presentation, and two essays.

ENLS 3610-01 Creative Writing
Zachary Lazar
W 3-5:30 PM

This class will combine an introduction to creative writing with a service learning component involving inmates at Lafayette Parish Prison. Our goal is to use imaginative writing to build community and establish connections between student writers at Tulane and writers incarcerated at LPP. Most of the class will take the form of a workshop. Each week students will duplicate their work and distribute it to the class for discussion. In addition, we will exchange work with inmates at LPP, who will be doing the same assignments. This exchange will take place via email and video chat (inmates will be issued tablet computers for this). There will also be three group visits to the prison.

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

This section of ENLS 3610 has a mandatory 40 hour service learning component (ENLS 3892-01), including 3 Saturday visits to Lafayette Parish Prison.

ENLS 3610-02 Creative Writing
Whitney Mackman
W 3-5:30 PM

This course introduces students to the creative genres of poetry, nonfiction, and fiction. Through writing exercises, critical readings (of both professional and peer writing), constructive reviews, form discussions, and writing workshops, students develop the skills necessary to write and revise their own poems and prose.

We use writing exercises and prompts to practice and explore each genre. We read various examples of prose and poetry in order to discuss craft and technique. We discuss the boundaries between poetry, fiction, and nonfiction, but we also focus on particular elements of creative writing that cross boundaries and are essential to any genre. We explore character, detail, description, dialogue, imagery, tension, lyricism, and more. We workshop peer writing (students receive constructive feedback on their own creative writing and participate in the critique of peer work) and engage fully in the processes of revision.

ENLS 3610-03 Creative Writing
Whitney Mackman
M 3-5:30 PM

This course introduces students to the creative genres of poetry, nonfiction, and fiction. Through writing exercises, critical readings (of both professional and peer writing), constructive reviews, form discussions, and writing workshops, students develop the skills necessary to write and revise their own poems and prose.

We use writing exercises and prompts to practice and explore each genre. We read various examples of prose and poetry in order to discuss craft and technique. We discuss the boundaries between poetry, fiction, and nonfiction, but we also focus on particular elements of creative writing that cross boundaries and are essential to any genre. We explore character, detail, description, dialogue, imagery, tension, lyricism, and more. We workshop peer writing (students receive constructive feedback on their own creative writing and participate in the critique of peer work) and engage fully in the processes of revision.

ENLS 3610-04 Creative Writing
Adrian Van Young
M 3-5:30 PM

"This course will cover craft-oriented reading (reading like a writer), composition, workshopping (peer editing) and revision in poetry, fiction and creative non-fiction. Three revisions of work-shopped pieces, including 1 out of 3 poems, will be submitted to the instructor, along with a class portfolio upon completion of the course. Class days themselves will consist of a mixture of student presentation, class discussion on the readings and the workshop itself."

ENLS 3610-05 Creative Writing
Matthew Griffin
R 3:30-5:55 PM

This class introduces students to writing in the genres of fiction, poetry, and creative nonfiction, with a focus on writing as a process of constant creative generation and revision. We'll read a lot. We'll write a lot. We'll take apart great stories and essays and poems to see how they work. We'll do exercises to sharpen our craft, and we'll learn the rules of good writing, primarily to break them. We'll talk about one another's writing.

Through it all, we will form a community of writers to support and learn from one another, and we will strive to be true artists: both brave and exacting.

ENLS 3610-06 Creative Writing
Matthew Griffin
T 3:30-5:55 PM

This class introduces students to writing in the genres of fiction, poetry, and creative nonfiction, with a focus on writing as a process of constant creative generation and revision. We'll read a lot. We'll write a lot. We'll take apart great stories and essays and poems to see how they work. We'll do exercises to sharpen our craft, and we'll learn the rules of good writing, primarily to break them. We'll talk about one another's writing. Through it all, we will form a community of writers to support and learn from one another, and we will strive to be true artists: both brave and exacting.

ENLS 3610-07 Creative Writing
Adrian Van Young
M 5:45-8:15 PM

"This course will cover craft-oriented reading (reading like a writer), composition, workshopping (peer editing) and revision in poetry, fiction and creative non-fiction. Three revisions of work-shopped pieces, including 1 out of 3 poems, will be submitted to the instructor, along with a class portfolio upon completion of the course. Class days themselves will consist of a mixture of student presentation, class discussion on the readings and the workshop itself."

ENLS 3610-08 Creative Writing
Thomas Beller
W 3:30-5:30PM

English 3610-05 is a workshop course in creative writing. We will be reading and writing fiction, creative nonfiction, 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 Jonathan Franzen, Phillip Lopate, Jonathan Ames, Meghan Daum, Mary Gaitskill, David Foster Wallace, Jonathan Franzen, Leonard Michaels, and Jhumpa Lahiri.

ENLS 3610-09
Bernice McFadden
R 3:30-5:55 PM

Creative Writing

ENLS 3620-02
Michael Luke
W 5-7:30 PM

Workshop Creative Writing

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 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*, *Atchafalaya*, *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 3650-70
Ryan McBride
TR 9:30-10:45 AM

Persuasive Writing

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 coach local middle school debaters in the art of rhetoric. The readings 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
Jennifer Heil
TR 3:30-4:45 PM

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 coach local middle school debaters in the art of rhetoric. The readings 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 4010-01 Media Spectacle and Surveillance
Nathan Halverson
MWF 1-1:50 PM

Technological innovation has always made for new ways of seeing, making, and otherwise experiencing the world. This course will provide a critical overview of technology and media as a means of understanding how they contribute to contemporary conditions and notions of surveillance and spectacle. In the process we will investigate the influence of technology (particularly digital) on communication and culture by studying a variety of media including, poetry, novels, games, and maps. Students will complete weekly reading and response papers, a mixed-media assignment, a research project, and an exam.

ENLS 4030-01 Literary New Orleans
Thomas Johnson
MWF 11-11:50 AM

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 chronology and 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 Lawrence 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* and Valerie Martin's dazzling counter-narrative, *Property*. 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 classic, *The Awakening*. In the next unit of the course, we'll consider the canonical 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, Natasha Trethewey, 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. We'll also engage some films: a documentary about Storyville, another about Mardi Gras Indians, and finally Jim Jarmusch's *Down By Law*. 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*, watch Oliver Stone's *JFK* and a documentary about the first mayoral election after Katrina – ultimately to consider what "knowledge" and a sense of place might mean in a city defined by such endlessly complex power struggles and the constant riptide of a deeply racialized, global history. Students will write two papers and take one exam.

ENLS 4190-01 Restoration and 18th c Lit
Melissa Bailes
MWF 12-12:50 PM

Cross-listed with Gender and Sexuality Studies

This course will explore what it means to be "enlightened." The so-called period of Enlightenment (which, for our purposes, comprises the Restoration and eighteenth century) was an era of great intellectual debate, political upheaval, and social conflict. Debates raged concerning the "nature" of Man; theories of "appropriate" education were thrown about; the concept of the public sphere grew and periodicals began to flourish; sexual standards were challenged by men and women alike; and the "enlightened" people of England saw not only great economic, social, and political growth but also the growth of crime and slavery. This class will examine elite philosophical controversies alongside the sometimes more vulgar (albeit, more fun) debates of the long eighteenth century. Assignments will include two essays, a midterm, and a final exam.

ENLS 4360-01 Antebellum American Lit
Edward White
TR 9:30-10:45 AM

This reading-intensive course offers an introduction to the antebellum US slave narrative, from its earliest colonial influences to Harriet Jacobs' *Incidents in the Life of a Slave Girl*, published in the first years of the Civil War. We will look at the challenges, political and literary, faced by authors; the crucial turning point of the 1830s, when an equality-based abolition movement finally became a major political force; and the dynamics driving generic development during the 1840s and 1850s. We will look at the better-known narratives of Frederick Douglass, Olaudah Equiano, William and Ellen Craft, and Solomon Northup (*Twelve Years a Slave*), but also the important narratives of Charles Ball, Henry Bibb, Josiah Henson, and the Clarke brothers.

ENLS 4410-01 Special Topics in Women's Lit
Katherine Adams
11-12:15 PM

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

ENLS 4420-01 Southern Literature
Rebecca Mark
TR 12:30-1:45 PM

ENLS 4440-01 African-American Lit Issues
Nghana Lewis
MWF 2-2:50 PM

ENLS 4460-01 Shakespeare I
Scott Oldenburg
TR 8-9:15 AM

In this course we will read several of Shakespeare's Elizabethan plays, most likely, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *2 Henry VI*, *1 Henry IV*, *Hamlet*, *Twelfth Night* and others. We'll examine print history and original performance practices as well as various research methods and current critical approaches. Assignments include an exam, several short writing assignments, and a final research paper.

ENLS 4510-01 Major Authors: Virginia Woolf
Molly Travis
TR 2-3:15 PM

In this Later Major Authors course, we will read most of Woolf's novels and some of her prose pieces. Tracing the afterlife of Woolf's work, we will read Michael Cunningham's contemporary homage to Woolf, his novel *The Hours*, and watch Stephen Daldry's 2002 film version of the Cunningham novel along with Marleen Gorris' 1997 film adaptation of *Mrs. Dalloway*. We will study Woolf's texts in their historical and aesthetic contexts, placing them in the noetic field of the first four decades of the twentieth century. Her work was especially influenced by the post-impressionist movement in art, by the women's movement, by the rapid technological changes of the time, and by the two world wars.

The course assignments will include a reading journal, panel presentation, and final paper with an annotated bibliography.

Texts:

The Voyage Out
A Room of One's Own
Mrs. Dalloway
To the Lighthouse
Orlando
The Waves
Three Guineas
The Years
Between the Acts

ENLS 4610-01 Adv Fiction Writing Workshop
Zachary Lazar
T 3:30-6 PM

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

(voice, description, characterization, narrative tension, conflict, surprise, humor, etc.). In addition, we will give a great deal of attention to the art of reading as writers, exploring a broad range of recently published fiction to see what is happening in the art form now.

ENLS 4610-02 Adv Fiction Writing Workshop
Thomas Beller
R 3:30-5:55 PM

The Personal Essay

The personal essay was once an outlier in literature. Now it's a central part of the culture. Capable of adopting many forms, just like the short story, from loose and associative to tightly plotted and suspenseful. "The style of the first-person essay tends to be conversational, tentative — in tune with our postmodern skepticism about absolutes, the trust we place in multiple perspectives," writes Morris Dickstein. We will read many examples of the essay in literature, and conduct a writing workshop with the essay at its center.

We will reading authors such as Phillip Lopate Joan Didion, Edmund White, Harold Brodkey, and Mary McCarthy in genres including the essay and beyond it. Close reading will be the central practice of this course, both encouraged and required. 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 Thomas Beller at tbeller@tulane.edu

ENLS 4610-03 Adv Fiction Writing Workshop
Bernice McFadden
W 3-5:30 PM

ENLS 4620-01 Adv Poetry Writing Workshop
Peter Cooley
M 3-5:30 PM

European Influences in Contemporary American Poetry

Starting with some young French Feminist poets and reading backward to Sappho and Pindar, we will look at a Baker's Dozen of poets who have had substantial influences on our poetry and poetics, among them Rilke, Baudelaire, Celan, Akhmatova, Cavafy, Lorca and

Milosz. As always, each student will design a project reflecting his or her own interests. 10-12 revised and finished poems constitute satisfactory performance for the semester. Pre-requisite: English 3612 and the permission of the professor. Please contact Professor Cooley at cooley@tulane.edu

ENLS 4620-02 Adv Poetry Writing Workshop
Peter Cooley
W 3-5:30 PM

Writing with Your Contemporaries

We will read about a dozen contemporary American poets who represent the tremendous energy and diversity in our current poetry. Among the poets to be studied are Mathew Zapruder, Natalie Diaz, Monica Youn, Ross Gay, Terrance Hayes and Marilyn Chin. Each student will design a project reflecting his or her own interests. 10-12 revised and finished poems constitute satisfactory performance for the semester. Pre-requisite: English 361 and permission of the professor. Please contact Professor Cooley at cooley@tulane.edu

ENLS 4854-01 The History of Cool
Joel Dinerstein
MWF 2-2:50 PM

The concept of cool is arguably America's most influential cultural export to globalization and it is inextricable from our understanding of popular music, Hollywood film, celebrity, marketing, and iconography. This course explores the roots, origins, history, and contemporary resonance of cool through theories of popular culture and a range of literature, music, film, and media texts: detective novels, Beat Generation writers, song lyrics, classic films, and memoirs of jazz, rock and hip-hop.

Course texts: Joel Dinerstein, *The Origins of Cool in Postwar America*; Jack Kerouac, *On the Road*; Tom Wolfe, *The Electric Kool-Acid Test*; Patti Smith, *Just Kids*; Raymond Chandler, *The Big Sleep*; Jay-Z, *Encoded*; Richard Lloyd, *Neo-Bohemia*.

ENLS 5010-01 Early Women Writers
Scott Oldenburg
R 3:30-5:55 PM

In *A Room of One's Own*, Virginia Woolf famously imagined what life would have been like if William Shakespeare had a sister, Judith, who was also driven to be a writer. Woolf surmises that Tudor and early Stuart society simply didn't afford women the support needed to write, and that any woman who tried would surely go mad. It's true that early modern society was constraining for women and that there were significant pressures on not publishing one's writing, but despite those obstacles Tudor and Stuart women did in

fact write (and some didn't go mad doing so). In the past 30 years many scholars have sought to recover these texts. In this course we'll read some of those important texts by women: Protestant martyr Anne Askew's *Examinations*, an autobiographical account of her interrogation for heresy in the 1540s; 19 year old Rachel Speght's *A Mouzell for Melastomus* (1617), a scathing response to Joseph Swetnam's misogynistic *The Arraignment of Women* (1615); Isabella Whitney's witty poems about working as a waiting woman (1573); Aemilia Lanyer's landmark book of poetry, *Salve Deus Rex Judaeorum* (1611); Elizabeth Cary's closet drama *The Tragedy of Mariam* (1613); Anna Trapnel's radical visionary pamphlet, *The Cry of a Stone* (1654); and Margaret Cavendish's proto-science fiction novel, *The Blazing World* (1666). We'll read several other women writers from the sixteenth and seventeenth centuries and many scholarly articles. Assignments include response papers and a final seminar-length research paper.

ENLS 5010-02 Undergraduate Seminars
Melissa Bailes
M 3-5:30 PM

Cross-listed with the Environmental Studies Program
"Literature and the Anthropocene"

This course investigates a timely shift in our thinking about how literature relates to the environment. Our current geological age has been designated as "the Anthropocene," acknowledging human activity as the most prominent influence on climate and the environment. In this seminar, we will read recent articles that debate the Anthropocene's significance and origins, as well as what this and related ecological theories might mean for the future of our planet. The urgency of this contemporary context will help guide our discussions of various imaginative writers' portrayals of human engagement with the environment from the eighteenth century through the present. By thinking about human ideas and actions of the past, as well as creative and scientific predictions for the future, we will employ our readings to make sense of what our best choices may be in addressing present environmental challenges and policies. Note: no previous knowledge of science is necessary for this course. Assignments will include oral presentations, weekly responses, and a final research paper.

ENLS 5010-03 Undergraduate Seminars
Michelle Kohler
T 3:30-5:55 PM

This capstone course examines the literary realisms of late 19th- and early 20th-century America through various critical lenses. We'll consider the fundamental role gender plays in the development of (and the critical response to) American literary realism. William Dean Howells, the most bellicose proponent of American realism, for example, used anti-feminine terms to promote realism as a manly enterprise, while critics in the early-twentieth century used similar terms to demote Howells's standing, arguing that his texts

were effeminate and thus inimical to the bold, masculine fiction required to form a great American literature. We will investigate this critical rhetoric and consider why realist novels by writers like Howells, Henry James, and Edith Wharton offer such vexed constructions of (and narratives for) women and tepid versions of masculinity. We'll consider representations of race and racial politics in realist fiction by both black and white writers such as Charles Chesnutt, Alice Dunbar Nelson, Wharton, and Kate Chopin. We'll also consider the strong communities of women that emerge repeatedly in late-nineteenth-century regionalist texts, including stories by Mary E. Wilkins Freeman, Sarah Orne Jewett, Dunbar Nelson, and Chopin. More broadly, we'll use these lines of inquiry to consider the relation of realism to "the real": How can we best articulate the function of representation that claims to be realist? What political and social work do these texts perform, and what realities do they construct (even as many of them claim simply to represent reality)? What are the ideological stakes of writers' realist projects, and of our own critique of them? Readings will include novels and short fiction by authors noted above; assignments include a short essay, two presentations, and a major research essay.

ENLS 7350-01 Renaissance Seminar
Adam McKeown
F 10-12:30 PM

Game of Thrones, Early Modern Drama, and the Idea of the Renaissance

The popularity of *Game of Thrones*, entering its seventh and penultimate season on HBO, has been attributed to its "dark content" and "moral ambiguity"—as well as its sex and violence. Much of this dark, ambiguous, and lurid content derives, however, from its engagement with Early Modern drama and with the period's history in general. In this seminar, we will reread a selection of dramatic (and other) works from the sixteenth and seventeenth centuries as source material for this immensely popular program in order to rethink the idea of Early Modernity or the Renaissance in popular culture. This inquiry cooperates with a much larger (and often contentious) reconsideration of the Renaissance that has been ongoing in scholarly circles for nearly a century. The works we will read include Shakespeare's *Titus Andronicus* and *Richard III*, John Ford's *'Tis Pity She's a Whore*, Marlowe's *Tamburlaine* and *Edward II*, and John Webster's *The Dutchess of Malfi*.

Participants are asked to develop a working knowledge of the *Game of Thrones* HBO program beforehand, but reading George R. R. Martin's novels from the *Song of Ice and Fire* series on which *Game of Thrones* is based is not required.

ENLS 7770-01
Joel Dinerstein
W 3-5:30 PM

Oral Traditions and Ethnic American Literature

This course concerns the role of oral traditions in ethnic literary traditions as each group integrates its heritage into the national literature. 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. The formative values of all ethnic and national literary traditions are first embedded in oral traditions -- creation myths, songs, folk epics, speeches, even proverbs and jokes -- where they persist as symbols and tropes. 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*; John Barth, *Chimera*; Leslie Marmon Silko, *Ceremony*; Maxine Hong Kingston, *The Woman Warrior*; Gloria Anzaldua, *Borderlands-La Frontera*; Grace Paley, *The Little Disturbances of Man*; Toni Morrison, *Song of Solomon*; Cormac McCarthy, *The Crossing*.

ENLS 7850-01
Karen Zumhagen-Yekple
M 3-5:30 PM

Modernism's Afterlife

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 alongside modernist precursors like Woolf, Kafka, Eliot and Joyce 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. Assignments include weekly discussion questions, a presentation and a research paper.

ENLS 7851-01
R 11:00AM-1:30 PM
Z'Etoile Imma

Feminist Writing Africa

In this graduate seminar, we will study some of the most critically-acclaimed texts within the evolving literary canon of contemporary African feminist writing in English. Traversing various discursive landscapes through African fiction authored by feminist writers will allow us to examine critically Global South-centered formulations of history, experience, subjectivity, and power. Undoubtedly, questions regarding feminism(s), coloniality, gender, sexuality, race, nation, class, modernity, violence, resistance, imperialism, and decolonization will arise. Informed by various theories, we will grapple with and attempt to trace a few of the central debates which reproduce these terms. Specifically, we will examine the postcolonial as a gendered experience, study various postulations on African feminisms, and learn to recognize significant themes that appear inter-textually. As we focus on fiction as the primary genre for our study, we will reflect on how African novelists and short story writers employ form and aesthetics to communicate their political and cultural concerns. Primary texts may include Ama Ata Aidoo's *Our Sister Killjoy* or *Reflections of a Blackeyed Squint*; Tsitsi Dangarembga's *Nervous Conditions*; Chinelo Okparanta's *Happiness Like Water*; Chimamanda Ngozi Adichie's *The Thing Around Your Neck*; Yvette Christiansë's *Unconfessed*, Leila Aboulela's *The Translator*, Yvonne Vera's *Butterfly Burning*, and *Queer Africa: New and Collected Fiction* edited by Makhosazana Xaba.

ENLS 7890-01
Molly Rothenberg
T 3:30-5:55 PM

Fundamentals of Literary Theory

This graduate seminar is designed to provide graduate students with knowledge of the major literary theoretical issues and approaches developed during the 20th and 21st centuries. Such knowledge is essential for advanced work in literary studies, enabling students to join conversations in the scholarly literature in a productive way. We will read theoretical discussions as well as articles applying those theories. Students will make presentations on an assigned topic as part of their graded coursework.