

Spring 2014 Course Descriptions  
Updated 11/8/13

ENLS 2000-03 Literary Investigations  
Albrecht, Thomas  
TR 8:00-9:15

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 must have successfully completed ENGL 1010 before they can register for ENLS 2000.

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](mailto:talbrech@tulane.edu)), your Major Advisor, or Professor McKeown ([amckeown@tulane.edu](mailto: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* and the lyric poetry of Romantic poet William Wordsworth. Approaches to be studied include canonical and inter-textual, formalist and New Critical, biographical, narratological, feminist, psychoanalytic, Marxist, and historicist literary criticism.

Requirements for this section include short analytical essays, a research assignment, and two exams. All English majors and potential majors are welcome, but students should consider seriously whether the 8:00 AM meeting time is compatible with their study, work, and sleep schedules. Regular and punctual attendance is expected; excessive absence or lateness is sufficient grounds for not passing the course.

ENLS 2000-04 Literary Investigations  
Nghana Lewis  
TR 2:00-3:15

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, gender, sexuality, location, 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 short papers (2-3 pages); a midterm; and a final examination. For more information, please e-mail Nghana Lewis at [nlewis2@tulane.edu](mailto:nlewis2@tulane.edu).

ENLS 2010-01 Intro to Brit Lit I  
Melissa Bailes  
TR 8-9:15am

This course covers British literature from the medieval era through the eighteenth century, including authors such as Marie de France, William Shakespeare, John Milton, and Alexander Pope. Its rubric makes two assumptions. The first is that literature written in England constitutes a coherent tradition. The second is that this coherence obtains in all periods of English history preceding the year 1789. In undertaking this course we must operate within these assumptions. But we do not have to be happy about doing so. Indeed, we will spend a good deal of the term exposing them to scrutiny: how do the works we study imagine the nation and its relationship to the world? In what ways do they reflect their own historical moment? How do later authors generate the notion of an English literary tradition by referring to their predecessors? How do they manipulate those predecessors to their own ends? In exploring these questions, we will also pay close attention to the ways in which different genres constitute different cultural engagements, and to the ways in which literary language is both its own mode of expression and an outgrowth of its historical context.

ENLS 2020-01 Introduction to British Literature II  
Karen Zumhagen-Yekple  
TR 11:00-12:15

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 in this period makes any truly comprehensive survey inconceivable, the readings chosen from the canon of British and Irish 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. Requirements are a midterm exam, a final exam, short response papers and pop quizzes.

ENLS-2030-01, Intro to American Literature  
Edward White  
MWF 12:00-12:50

This course offers a survey of American literature but also of American literature surveys—that is, we will examine why such a course is taught in English Departments, when such a course began to appear, and how such a course has changed in content and focus over the past three or four generations.

ENLS 3010-01 Writing Captivity from Puritan America to the Modern Prison  
Jennifer Lightweis-Goff  
W 3:00 – 5:30

Ever since the Puritan Mary Rowlandson wrote of her capture by the Narragansett tribe, Americans have told their stories through the motif of constraint as well as freedom, a fact that is often concealed by narratives of autonomous, and often explicitly masculine, individuality in the mode of Benjamin Franklin or Henry Adams. This course builds an archive of captive stories from Rowlandson's *The*

*Sovereignty and Goodness of God* to Piper Kerman's *Orange is the New Black*, thinking through constructions of identity in extraordinary circumstances of oppression. With attention to texts as wide-ranging as Louisa Picquet's slave narrative and Cynthia Ozick's *The Shawl*, we will theorize institutions like the prison, the battlefield, and slavery as sites of fraught self-making. In collaboration with the Zale-Kimmerling Writer-in-Residency, we will read Susan Choi's *American Woman*, a novel that provides a compelling portrait of the isolation of a fugitive's flight from "justice," and have the pleasure of meeting with the author. The final weeks of the semester will linger on the invisibility of imprisoned women, extending and supplementing conversations about incarceration sparked by Michelle Alexander's *The New Jim Crow* -- chosen by the Tulane Reading Project as a necessary "shared intellectual experience" -- with life-writing by incarcerated people. Secondary texts will include readings from feminist theory, trauma studies, and contemporary and historical movements for prison reform. Writings for the class will include a literary analysis paper, a midterm exam, and a collaborative research project that offers historical and theoretical contexts for portraits of captivity.

ENLS 3012-01 American Cityscapes from Thomas Jefferson to Midnight Cowboy  
Jennifer Lightweis-Goff  
MWF 10:00-10:50

Though Huck Finn "light[s] out to the territory" at the end of Twain's account of his travels, many heroes and anti-heroes have found their (mis)fortunes in the American city. This class considers their vastly different fates-- from the ostracism of the fictional Lily Bart in Wharton's *The House of Mirth* to the soaring achievement of highwire artist Phillippe Petit, who walked between the Twin Towers in 1974 -- in conversation with the simultaneous risks and pleasures of urban space. The course engages with critical readings on the nature of cities, including James Howard Kunstler's *The Geography of Nowhere* and Michel De Certeau's "Walking in the City", then seeks to put urban space in conversation with the suburbs and the country through literary works by Nathaniel Hawthorne, Flannery O'Connor, Langston Hughes, and many others. We pay particular attention to Southern cities -- with special emphasis on Atlanta and New Orleans -- as powerful correctives to associations of the region with rurality. Seeking to explore the relationship of urban space to privacy, we turn to representations of the city as a place of surveillance and freedom, liberation and constraint. Course assessment comes from daily participation as well as writing assignments emerging from different genres, including an analytical paper on cinematic representations of urban space and a travelogue of New Orleans.

ENLS 3610-01,02 Creative Writing  
Melissa Dickey  
3610-01: R 11:00-1:45  
3610-02: F 12:00-2:50

In this workshop-based class, students will explore writing in three genres: poetry, creative non-fiction, and fiction. Class time will be spent in discussion of student work, readings in contemporary literature, and issues of craft such as syntax, diction, rhythm, imagery, structure, plot, point of view, character development, etc. Writing exercises, completed regularly, will stem from the readings and aim to stretch both skill and ingenuity.

Grading will be based on the final project, which will demonstrate the student's individual improvement as well as effort in revision. Since this is a discussion class that meets only once a week, participation is paramount, and no absences will be allowed. Students should also be prepared, a few times during the semester, to make copies of their work for the entire class.

ENLS 3610-03 Introduction to Creative Writing  
Peter Cooley  
M 12:00 -2:50

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 3610-05  
Tom Beller  
R 3:30-6:00

English 361 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 Jonathan Franzen, Phillip Lopate, Jonathan Ames, Meghan Daum, Mary Gaitskill, David Foster Wallace, Leonard Michaels, and Jumpa Lahiri.

ENLS 3640-01 Introduction to Screenwriting:

Luisa Dantas

W 3:00-5:30

This course will help students conceive and develop story ideas that are appropriate for telling via the medium of film, while also exposing them to the basic conventions for presenting a visual story on the written page. In addition to learning the elements of cinematic storytelling (such as structure, dramatic action, character development, central conflict etc.), students will learn to identify and appreciate the “architecture” underlying all screenplays. When the architecture of a script is understood, it will become clear that not all stories are suitable for telling by means of film or television. In large part the students’ work for this course will be to discover and maximize what is film-worthy in the stories they have to tell. Students will then use these building blocks to create short dramatically compelling and visually satisfying screenplays.

ENLS 3760-01 American Life in American Literature II

Barry Ahearn

TR 9:30-10:45

This course surveys seven novels that reflect some of the important developments in the United States from the Gilded Age through the post-Vietnam era. *A Hazard of New Fortunes* chronicles the promise and the dangers that arise in the increasingly urbanized America of the 1880s. Race relations are the subject of *The Marrow of Tradition*. *Summer* describes a typical rural community at the end of the 19<sup>th</sup> century. *Babbitt* surveys the social scene during the 1920s in a typical mid-Western city. The disaster that was the Great Depression affects the protagonists of *The Grapes of Wrath*. *Mrs. Bridge* views middle-class American life during the first half of the century. Finally, *In the Beauty of the Lilies* follows the history of an American family through the 20<sup>th</sup> century. Two essays and a final exam.

ENLS 4010-01: Gothic Literature

Molly Rothenberg

TR 9:30-10:45

This course explores the transformations of the Gothic novel, arguably the most popular 18th-century genre, during the 19th century, to create new genres still popular today--the ghost story, the detective story, vampire fiction. We will follow the way that the Gothic combines with other genres as a response to changing social conditions in Britain. Major authors will include Walpole, Radcliffe, Coleridge, Austen, Edgeworth, Shelley, Polidori, Bronte, Dickens, Collins, and Stoker. Major assignments will include annotated bibliographies and papers.

ENLS 4011-01: Literature and the Environment

Michelle Kohler

TR 9:30-10:45

This course is an introduction to American environmental literature and ecocritical literary analysis. We will examine foundational American texts that explore the relationship between humans and the natural world, and that do so with an overt impulse toward conservation and ethical critique. The course will also explore ecocritical approaches to texts that are not explicitly environmental, examining the ideology and material practices reinforced or challenged by their representations of the natural

world. Throughout the term, we will engage in a critical study of ecocriticism itself, addressing theoretical divisions within, and criticisms of, the field. With a strong foundation in environmental literature and ecocriticism, we'll turn to such topics as post-Katrina New Orleans, environmental justice, and science fiction. Authors include Henry David Thoreau, Mary Austin, William Faulkner, Edward Abbey, Rachel Carson, Ursula Le Guin, and others.

ENLS 4130-01: Renaissance Literature  
Scott Oldenburg  
MWF 11:00-11:50

In this course we will survey the great poetry written in England during the sixteenth and seventeenth centuries. We will read Sir Philip Sidney, Edmund Spenser, John Donne, Ben Jonson, Mary Wroth, Robert Herrick, George Herbert, Andrew Marvell, and others. Assignments will include exams, quizzes, presentations, creating an 'edition' of one poem, and a final essay.

ENLS 4190-01 & 02 Restoration & 18th-Century Literature  
Melissa Bailes  
TR 11am-12:15pm

This course will explore what it means to be "enlightened." The so-called period of Enlightenment (also known as the long eighteenth century, 1660-1789) 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 Slave Narrative  
Edward White  
MWF 2:00-2:50

This course looks at abolitionist writing in nineteenth century with a focus on two giant figures, Frederick Douglass and Harriet Beecher Stowe. Douglass became, during his lifetime, the face of black abolition and largely remains so today, though he had serious rivals and allies, black and white, to complicate that picture. We will look at his 1845 slave narrative and its two later revisions, thinking about why and how he made his changes and why his narrative has become so prominent today. We will also look at his abolitionist activism—orations and journalism—to consider the challenges of antislavery cultural politics during a period in which, by all accounts, slavery became a stronger and more violent system. We will look at other abolitionist writings and other narratives by fugitive slave authors—William Wells Brown, Sojourner Truth, and Henry Bibb will figure prominently—but our main foil will be Harriet Beecher Stowe, whose *Uncle Tom's Cabin* made her a central figure in abolition. We will examine this novel and some of Stowe's related writings, including her very different sequel of sorts, *Dred*, which tried to take more seriously the problem of violence. Finally, we will examine Solomon Northup's best-selling *Twelve Years a Slave* as a way to think about the Stowe/Douglass relationship. The reading load will be heavy and intensive, but Douglass and Stowe deserve the attention.

ENLS 4430-01 Caribbean Literature  
Supriya Nair  
MWF 10:00-10:50

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, orality and so on. We will read a variety of fiction and non-fiction, study the musical and performative cultures of the Caribbean, and watch some video and film clips. Authors include Earl Lovelace and Edwidge Danticat, who will be visiting the city in the Spring. 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 an in-class midterm, a final exam, and a couple of short critical responses.

ENLS 4440-01 African American Literature: The Civil Rights Movement and Beyond  
Felipe Smith  
TR 12:30-1:45

A half-century ago, the Civil Rights Movement and the subsequent cultural politics of the Black Power and Black Aesthetics movements transformed American political, social, and cultural life forever. This course will examine the historical origins and evolution of late Twentieth Century “Movement” literature, from its integrationist to its separatist and (eventually) cultural pluralist phases, using documents, histories, and creative texts of the period. The discussions will focus on the relation of literary production to the political status quo and to social change; the growth of feminist analyses of society and their influence on the discourses of race, masculinity and femininity; the socio-political relations between genders and how such relations can (should) be treated in art; the sexual revolution and its impact on black expressive arts; and the gradual legitimation of black aesthetics, its presence as a subject of study in the academy, and the cultural “mainstreaming” of African American creative expression. Authors include Malcolm X, Amiri Baraka, Ntozake Shange, Toni Morrison, Alice Walker, and others. Three papers.

ENLS 4470-01: Shakespeare II  
Scott Oldenburg  
MWF 9:00-9:50

This course is on the latter half of Shakespeare’s career, from the ascension of James to the throne in 1603 to Shakespeare’s retirement from the theater. We will read *Macbeth*, *Measure for Measure*, *Timon of Athens*, *Coriolanus*, and others alongside criticism and primary documents related to the plays. Assignments will include a performance, exams, and a final paper.

ENLS 4480-01 Milton  
Adam McKeown  
MWF 11:00-11:50

This course will focus on John Milton's *Paradise Lost* (1667, 1674), providing close readings and in-depth discussions of what many consider the single most influential work in the history of the English language. The course will also introduce students to Milton's minor poems, as well as his life, times, and legacy.

ENLS 4500-01 The Novels of the Brontës  
Albrecht, Thomas  
TR 11:00-12:15

In this course, we will read and discuss all seven of the Brontë sisters' novels: the two by Anne, the four by Charlotte, and Emily's *Wuthering Heights*. Because of time constraints, we will not read any of the Brontës' juvenilia or poetry, or their biographies. Our emphasis will be placed exclusively on the Brontës as novelists. Requirements for the course include three essays (five pages each), with an optional fourth five-page essay at the end of the term.

Like many of the courses you have taken or will take in the English Department, this course situates the literary works it covers in their historical contexts (in this case, the rapidly and unpredictably changing world of 1840s England, the Industrial Revolution, the emergence of mercantile capitalism and a professional middle class, working class unrest, the decline of the traditional gentry) and in their literary contexts (here, the convergence of what can broadly be called social and psychological realism with elements taken from Romanticism and from "low" genres such as the gothic novel, the fairy tale, and the picaresque romance). But our primary focus will be directed at the novels themselves. We will read each work closely, paying careful attention to its form as much as its themes. Our purpose will be to gain an understanding of what these novels have to tell us directly or indirectly about a variety of topics, including creativity and (female) authorship; power and domination; conceptions of identity and the self; desire and inhibition; empathy for others; self-realization and self-sacrifice; rebellion and conformity; passion and imagination; and moral integrity. One hope of the course is that through our close readings and discussions of the actual texts at hand, even seemingly overfamiliar, domesticated works like *Jane Eyre* and *Wuthering Heights*—oftentimes reduced to sentimental clichés by their adaptations into popular films—will reassume in your minds some of their original vitality and strangeness.

ENLS 4610-01 Advanced Fiction Writing  
Zach Lazar  
T 3:30-6:00

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 4620-01 Advanced Poetry Writing Workshop  
Peter Cooley  
W 12:00-2:50

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.) Four or five volumes of contemporary poetry will be required reading, with a 2-3 page response paper due on each.

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, 462 may be repeated for credit.

Permission of the professor is required. Please e-mail Professor Cooley at [cooley@tulane.edu](mailto:cooley@tulane.edu).

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

Thinking on the Page: Janet Malcolm, David Foster Wallace, and J.D. Salinger

The course reading will focus on the above authors. We will focus on the tone, style, and structure these authors have used to tell their stories and how thought itself becomes what is being dramatized. 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 which will feature personal essays, defined as broadly as possible.

Prerequisite: English 361, Introduction to Creative Writing.

Permission of the instructor is required.

ENLS 4661-01 Topics in Advanced Creative Writing: Writing the Novel

Zach Lazar

W 3:00-5:30

This class will start out as a study of important recent novels by Phillip Roth, Annie Proulx, Don DeLillo, Zadie Smith, 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 30 or so pages. We will workshop these excerpts during the second half of the semester.

ENLS 4850-01 The History of Cool

Joel Dinerstein

TR 2:00-3:15

Cool is a distinctively American concept within global popular culture and this course is an inquiry into one question: *What do we mean when we say someone is cool?* We will explore the roots, meanings and paradigm shifts of this term from its origins in jazz culture to the Beat Generation writers and '60s counterculture to its current connotations of rebellion, style, façade, self-image, and trendiness. We will analyze a range of texts: Beat novels and poetry, jazz memoirs, Hollywood films and detective novels, as well as theories of consumerism and resistance, self and subculture. Course texts include the following: Joel Dinerstein and Frank Goodyear, *American Cool*; Mezz Mezzrow, *Really the Blues*; Raymond Chandler, *Farewell, My Lovely*; Jack Kerouac, *On the Road*; Tom Wolfe, *The Electric Kool-Aid Acid Test*; Dick Hebdige, *Subculture*; Patti Smith, *Just Kids*; Jay-Z, *Decoded*. Tentative course films: *Casablanca*, *Easy Rider*, and *Heathers*.

ENLS 5010-01 Faulkner and Morrison: Race, Gender, and Myth

Felipe Smith

T 3:30-6:00

Nobel Prize-winning American authors William Faulkner and Toni Morrison achieved critical acclaim for their novelistic examinations of slavery and its aftermath in American life. Famous for their narrative experimentation, each related the complexity of slavery's legacies of social and psychological damage through mythic lenses. This course will examine each author's meditations on the enduring influence of slavery through parallel discussions of three works by each author: treating the slavery experience itself, Faulkner's *Absalom, Absalom* and Morrison's *Beloved*; engaging the early 20th century adjustment to post-slavery America, Morrison's *Jazz* and Faulkner's *The Sound and the Fury*; and concerning the ritualized racial violence invoked in the causes of maintaining white supremacy and of black retaliation against same in the early to mid-twentieth century, Faulkner's *Light in August* and Morrison's *Song of Solomon*. The course will be graded based upon oral reports and a seminar paper.

ENLS 5010-02 Capstone Seminar  
Amy Parziale  
M 3:00-5:30

Our Bodies, Ourselves: American Female Novelists from Zora Neale Hurston to Jhumpa Lahiri

This section of Senior Seminar will consider the representation of embodiment in novels written by American women, including Zora Neale Hurston, Leslie Marmon Silko, Ana Castillo, and Jhumpa Lahiri. Taking the influential women's health book *Our Bodies, Ourselves* as a starting point, we will explore how contemporary American female novelists tackle issues related to gender, sexuality, identity, and human connection through depictions of the human body.

ENLS 5010-03 Neoliberalism and 21st Century American Literature and Culture  
Catherine Michna  
W 3:00-5:30

Neoliberalism is a political and economic philosophy that claims human freedom and equity can and must be located in and achieved via the free market. As a reigning political philosophy, neoliberalism has not only shaped the growing class war that characterizes contemporary economic and social policy on a global scale, but it also exerts a powerful influence on the human imagination. This seminar will explore the relationship that neoliberalism has to the form and content of contemporary American literature, film, culture, and geography. Through readings in political theory, cultural studies theory, critical geography, and fiction, as well as discussions of contemporary documentary and feature films and forays into the culture of neoliberal New Orleans, students will explore how neoliberal ideologies of choice, competition, precarity, and privatization influence how Americans understand and create the world around us and how we imagine the future. The content of class discussions will be driven by student research & by students' interdisciplinary critical inquiries. Each student will complete a final research project that explores neoliberalism's roots and its impact on different genres of cultural production as well as, perhaps, its impact on social movements, spatial formations, and contemporary, global human relationships. Authors, artists, & filmmakers whose works we will study include: Margaret Atwood, Banksy, Octavia Butler, Paul Chan and *Creative Time*, Alfonso Cuaran, Bret Easton Ellis, David Simon, Luis Urrea, John Edgar Wideman, and others.

ENLS 5010 -04 Virginia Woolf and Modernism  
Karen Zumhagen-Yekple  
R 3:30-6:00

This course will explore Virginia Woolf's writing in the context of British and European modernism and its legacy in contemporary literature. We will read Woolf's experimental novels, short fiction, and from the body of her non-fiction work, including essays, memoirs, letters and diary entries. Two 10-page papers will be required, in addition to seminar presentations and weekly discussion questions.

ENLS 7050-01 Bibliography  
Barry Ahearn  
R 3:30-6:00

This course begins with an intensive series of sessions introducing the students to the kinds of research materials pertinent to graduate-level study. Some attention will also be given to the history of the profession, so that the students will see the context in which bibliographic research occurs. Another segment of the course is devoted to the history of the book, with some emphasis on investigation of issues related to specific examples of rare or uncommon books. Toward the end of the course the

students will be introduced to the problems and practices related to the editing of unpublished documents. Finally, we will discuss pre-professional matters, including the writing and presentation of conference papers and the publication of scholarly articles and books. Interested students will then be able to pursue the certificate program in Archival and Digital Humanities, configured as adjunct to the Master's degree program. Oral reports, research exercises, editorial practice.

ENLS 7140-01\*\* Proseminar in Anglophone Literature  
Supriya Nair  
W 3:00-5:30

Some of the most prestigious literary awards for writing in English have been granted in recent years to writers who are either not of Anglo-Saxon descent or whose ancestors left England generations ago. What accounts for this extraordinary phenomenon is the modern history of British colonization that transformed English from the obscure language of a small, provincial nation to the powerful lingua franca of millions all over the world. It may be, as Salman Rushdie bluntly put it, that the "English language ceased to be the sole possession of the English some time ago." But the literature that was influenced by and, in turn, enabled the enrichment and global spread of the language is no longer restricted to the English canon in the conventional sense. This course will survey some of the most familiar names and titles of this field of English literature and explore some of its recurrent themes: trade, slavery, colonialism, migration, exile, cosmopolitanism, dispossession, race, cultural and linguistic difference, gender conflict, sexual identities, and diasporas among others. We will read fiction and non-fiction from Africa, Australia, the Caribbean, and South Asia.

\*\*Please note that I will be converting the seminar to a proseminar number.

ENLS 7250-01 Medievalism: Ideology, Art, Books  
Michael Kuczynski  
M 3:00-5:30

Twenty-first century attitudes have been influenced more profoundly by the Middle Ages than most students of literature are aware. This seminar will explore those influences as they express themselves by way of certain theoretical ideas about the nature of culture (especially but not exclusively hierarchical and utopian ideas); the fine arts and architecture; and the history of the book.

We will read five key texts and elaborate our discussions from these: the selected writings of Ruskin; Nathaniel Hawthorne's *Marble Faun*; Edward Bellamy's *Looking Backward*; William Morris's *News from Nowhere*; and Henry Adams's *Mont St. Michel and Chartres*. We will discuss such topics as eighteenth-century antiquarianism; the influence of Ruskin's medievalist ideas on both England and America; European, English, and American responses to medieval paintings, buildings, manuscripts, and early printed books; connections between the cultural dynamics of pilgrimage and tourism; the medieval revival in nineteenth-century Boston and the American South during Reconstruction; and the interplay between such cultural categories as Classicism, the Romanesque, and the Gothic in British and American culture (e.g. in the design of cities such as London and Washington, D.C.).

We will rely heavily on materials available in the Tulane Rare Books collection. (This course will be of special interest to students pursuing the Documentary Literary Studies certificate.)

ENLS 7710-01: Emily Dickinson  
Michelle Kohler  
T 11:00-1:45

This course will focus intensively on the poetry of Emily Dickinson, a major American poet and a central test case for theoretical studies of lyric, holograph editing, and authorial intention. As we work toward being adept readers of Dickinson's often challenging syntax and figures, we will also study ways of contextualizing Dickinson, whose work has often seemed context-less and without audience, or whose mythical biography has obscured her multifaceted engagement with cultural ideas and debates.

Dickinson left behind nearly 1800 poems (all but 10 unpublished during her lifetime) in handwritten manuscripts—some of them carefully copied and bound together, some in letters, others on re-used scraps of paper. In some cases, there are multiple versions of a poem, attached images, or variant words listed at the bottom of the page. We will consider the questions these manuscript idiosyncrasies have raised for editing and interpretation and aim to contextualize the printed poems in these material contexts (and consider to what extent these material contexts matter). We will also read the poems in the context of mid-nineteenth-century New England and its confrontations with slavery and the Civil War and with rapid changes in science, religion, and concepts of time; we'll examine these contexts in light of Dickinson's reading of news periodicals and other contemporary texts, her active letter correspondence, and her politically active family and hometown of Amherst. Finally, we'll consider Dickinson's audience and reception: How did she circulate her poems during her lifetime, and how were these poems received? What audience did she intend for her poems in general? What arguments does she make in her poems and letters about readers, fame, and publication? We will look at her favorable posthumous reception in the late-nineteenth century when the first edition of her poems was published, and her subsequent importance to twentieth- and twenty-first-century literary critics invested in theorizing lyric and authorial intention.

ENLS 7810-01: 19th-Century British Literature  
Molly Rothenberg  
T 3:00-5:30

This graduate seminar in 19th-century British Literature addresses ways that late 18th-century popular genres are used and transformed by later authors. We will focus on three genres --the satire, the Gothic, and the national tale. This generic conjunction will allow us to take up issues of social mobility, national identity, and gender during the time of Britain's greatest and most rapid changes. We will read such authors as Addison, Wordsworth, Coleridge, Edgeworth, Jane Austen, Mary Shelley, Charlotte Bronte, Wilkie Collins, and Charles Dickens. Annotated bibliographies, class presentations, and a final essay will be required.