

Spring 2015 Course Descriptions
Updated 11/12/14

ENLS 2000-02 Literary Investigations
MWF 11:00-11:50 AM
Molly Travis

This course will introduce students to the analysis and interpretation of literary texts: the relevance of literature to individuals, communities, and nations as well as the critical reading, writing, and research skills used in literary study. We will study a variety of critical approaches to interpretation; formal qualities of texts; historical, social, and political contexts; and the relationship of literature to other forms of expression. We will also focus on the question of intertextuality.

Students are required to write two papers, with the first assignment involving a draft workshop meant to provide the opportunity for the instructor to establish a protocol for close, critical reading and to explain the conventions of writing in literary studies. The second assignment is a researched paper, which includes an annotated bibliography of sources.

Texts

Norton Introduction to Poetry
William Shakespeare's *Othello*

Wole Soyinka's *Death and the King's Horseman*

Charlotte Bronte's *Jane Eyre*

Jean Rhys's *Wide Sargasso Sea*

Art Spiegelman's *Maus I and II*

Plus packet of selections in literary theory and criticism

ENLS 2000-03 Literary Investigations
TR 9:30-10:45AM
Felipe Smith

Literary Investigations is an introduction to the English major designed to develop effective student critical reading, analytical, and writing skills. In the course readings, students will also be given a broader context for understanding the relationship between oral (Myth, legend, folklore) and written texts; the evolution of the English language into its current usage; the

development of traditions, periods, tastes, and genres of English, American, and Anglophone literature; critical reading strategies for interpretation; and approaches to textual analysis. The readings, including some texts that originated outside of the English-speaking world, yet have an important presence in English language literature, have been chosen to spotlight particular literary themes, genres, and interpretive approaches. Our central thematic focus will involve magical thinking as a persistent element in textual production, with particular emphasis on supernatural intervention into human affairs, for good or ill, as the foundation (or corruption) of moral order, in Sophocles, *Oedipus*, *The King*, Shakespeare, *Macbeth*, Conrad, *Heart of Darkness*, Danticat, *Breath, Eyes, Memory* and other texts. Grading by short papers and a longer research-based final paper.

ENLS 2000-04 Literary Investigations

TR 2:00-3:15PM

Jennifer Lightweis-Goff

Becoming Invisible

Ralph Ellison's *Invisible Man* (1952) is a novel that looks both backward and forward, predicting some of the Civil Rights discourses of the subsequent two decades while evoking the "high visibility" of race and racism in literary history. From the epitaph's reference to Herman Melville's *Benito Cereno* (1856) to the final chapter's nod to Fyodor Dostoyevsky, the pages of *Invisible Man* are peculiarly fixated on leaving a visible mark on the literary canon. This section of Literary Investigations devotes the first third of the semester to finding Ellison's literary predecessors, the second third to reading *Invisible Man*, and the final third to exploring the context and legacy of Ellison's work. To explore the motif of (in)visibility in these and other texts, we locate literary tropes of looking in poems about mirrors, short stories about twins and doppelgangers, and, of course, literary criticism treating the "gaze." Writing for this class includes single-authored and collaboratively-written literary analyses, as well as a research paper and annotated bibliography. Likely primary and secondary texts for our class include the aforementioned works by Melville and Ellison, Mark Twain's *Pudd'nhead Wilson* (1894), Toni Morrison's *Playing in the Dark* (1992), and a few spectral appearances by what Ellison's narrator calls "Hollywood-movie ectoplasms."

ENLS 2000-05 Literary Investigations

MWF 9:00-9:50AM

Michelle Kohler

This course is an introduction to the history and practice of literary analysis. We will practice the art of close reading and learn to use such reading to engage in critical conversations about literary texts. Students will learn to identify interpretive problems in texts and will accumulate an understanding of a variety of methods of reading, research, and writing that allow us to

respond to these problems with productive, relevant, original arguments. In particular, we will consider how to respond productively to textual difficulty, ambiguity, and undecidability. Primary texts likely to include Melville's "Bartleby the Scrivener," poems by Emily Dickinson, Langston Hughes, and Claude McKay, James's *The Turn of the Screw*, and Pynchon's *The Crying of Lot 49*. We will supplement these texts with readings in literary criticism and theory. Students will write several short papers and a final essay with an emphasis on revision and research.

ENLS 2010-01 Intro to Brit Lit I

TR 8-9:15am

Melissa Bailes

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 1800. 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. Assignments will include two essays, a midterm, and a final exam.

ENLS 2020-01

TR 11:00AM-12:15PM

Karen Zumhagen-Yekple

Introduction to British Literature 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 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, regular response papers and pop quizzes.

ENLS 2030-01 Intro to American Literature

MWF 12:00-12:50PM

Ed White

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 across the twentieth century, particularly at Tulane and Newcomb.

English 3010-01 Special Topics: Digital Humanities

T 3:00-5:30PM

Nathan Halverson

Reading Machines, Thinking Media

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 3011-01

MWF 10:00-10:50AM

Aleksandra Hajduczek

This course will examine a variety of contemporary literature from both the Irish Republic and Northern Ireland, focusing on poetry, short stories, drama, film, and novels. We will begin with an exploration of how Irish Independence and the Irish Civil War continue to exert an influence on contemporary Irish literature and film, focusing specifically on the use of retrospective fiction. We will then examine recent writing from the Irish Republic that highlights the themes of madness and historical trauma as an ongoing psychological issue for the protagonists. Lastly, we will explore current fiction from Northern Ireland, both during and after the Troubles, to discuss how this sectarian conflict has been represented and addressed in a wide variety of genres.

ENLS 3610-01 Creative Writing
T 9:30-12:15
Jesmyn Ward

In this course, we'll write, read, and think about poetry, fiction, and creative nonfiction all term. As the semester progresses, we will read work that will teach us what works well in creative writing, and we will also read work 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 drafting poetry, for inventing dramatic situations and compelling characters in fiction, and for mining the real world for compelling creative nonfiction. You'll write several poems, one short story, and one creative nonfiction piece, and you will receive feedback from your classmates about most of these pieces in workshop.

ENLS 3610-02 Creative Writing
F 9:00-11:30AM
Elizabeth Rogers

This creative writing course will introduce you to the practice and critique of poetry, fiction, and nonfiction. We'll read 20th and 21st century literature to discover how contemporary stories, poems, and essays are made. We'll also complete writing assignments designed to challenge and expand our own creative capabilities. Through a series of workshops, we'll help each other become better writers. At the end of the semester, each student will submit a portfolio of their revised work derived from the writing assignments.

We'll spend the first part of each class discussing the assigned readings, and, occasionally, writing together or completing other activities. The second part of class will be run in a workshop format, with several students having their work discussed per class session.

Course requirements include completing weekly reading and writing assignments, active participation in discussion and workshops, attending campus readings, and submitting a final portfolio of revised work.

ENLS 3610-03 Creative Writing
R 3:30-5:55PM
Elizabeth Rogers

This creative writing course will introduce you to the practice and critique of poetry, fiction, and nonfiction. We'll read 20th and 21st century literature to discover how contemporary stories, poems, and essays are made. We'll also complete writing assignments designed to challenge and expand our own creative capabilities. Through a series of workshops, we'll help each other become better writers. At the end of the semester, each student will submit a portfolio of their revised work derived from the writing assignments.

We'll spend the first part of each class discussing the assigned readings, and, occasionally, writing together or completing other activities. The second part of class will be run in a workshop format, with several students having their work discussed per class session.

Course requirements include completing weekly reading and writing assignments, active participation in discussion and workshops, attending campus readings, and submitting a final portfolio of revised work.

ENLS 3610-04 Creative Writing

T 3:30-5:55PM

Joseph Bradshaw

The aim of this course is to encourage and foster good creative writing and critical reading habits. We will do this by focusing on three literary genres: poetry, fiction, and the lyric essay. Our work will entail both the creation of work in these genres, as well as the critical study of exemplary works from each of these genres. We will spend a lot of time questioning genre distinctions and focusing on the writing process, in an attempt to become better, more informed writers.

ENLS 3610-06 Creative Writing

M 3:00-5:30PM

Joseph Bradshaw

The aim of this course is to encourage and foster good creative writing and critical reading habits. We will do this by focusing on three literary genres: poetry, fiction, and the lyric essay. Our work will entail both the creation of work in these genres, as well as the critical study of exemplary works from each of these genres. We will spend a lot of time questioning genre distinctions and focusing on the writing process, in an attempt to become better, more informed writers.

ENLS 3620-02 Creative Writing

W 3:00-5:30PM

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 3650-70 Persuasive Writing

TR 9:30-10:45 AM

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 12:30-1:45 PM

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 3760-01 American Life in American Literature
MWF 11:00-11:50AM
Amy Parziale

“Writing the (American) Disaster, from Poe to DeLillo”

This course will examine the social, cultural and intellectual characteristics of American life through the lens of the disaster. “The disaster ruins everything, all the while leaving everything intact,” begins Maurice Blanchot in his cryptic book *The Writing the Disaster*. Utilizing Blanchot’s ruminations as a guide and prompt, we will consider how disaster and resilience influence the representation of American identity from the mid-19th century through the 20th century alongside the interconnecting issues of class, gender, race, and sexuality. Our reading will include works by such authors as Poe, Dickinson, Whitman, Faulkner, Hemingway, Larsen, Steinbeck, Ellison, O’Connor, Vonnegut, Alexie, Morrison, and DeLillo. Students will be assigned short close readings, a midterm exam, a research paper, and a creative project.

ENLS 3920-01 Introduction to Women’s Literature
MW 10:30-11:45AM
Kate Adams

This course considers how black U.S. women writers have taken up projects of self-definition, from the nineteenth-century into the twenty-first century. Reading works of poetry, fiction, drama, essays, autobiography and criticism within their social and literary contexts, we will explore a range of questions that include the following: Is there a coherent black female literary tradition? What makes writing black? Or feminine? Or both? How does a black woman define herself in a culture that treats race and gender as unrelated issues even while oppressing her on the basis of both? And finally, what tensions emerge from the union of political and aesthetic motivations that characterizes many works by black women writers? Reading will include works by authors such as Frances Watkins Harper, Alice Dunbar-Nelson, Anna Julia Cooper, Nella Larsen, Paule Marshall, Audre Lorde, Toni Morrison, Octavia Butler, and Edwidge Danticat. Required work will include two papers, two exams, and a research presentation.

ENLS 4010-01 Law in Literature
MWF 1:00-1:50PM
Thomas Albrecht

This course will examine some of the canonical Western literary writings on the nature of law. Our syllabus ranges from Homer’s *Odyssey* to Franz Kafka’s *The Trial*, and includes works like Aeschylus’s *Oresteia*, Sophocles’s *Antigone*, Shakespeare’s *Measure for Measure* and *The Merchant of Venice*, Heinrich von Kleist’s *Michael Kohlhaas*, Charles Dickens’s *Bleak House*, and

Herman Melville's *Billy Budd*. All of these texts are in one or another way about law. They either dramatize a juridical conflict, or they participate in a definitional conflict over the meaning, origin, or significance of law and/or justice. Over the course of the semester, we will consider the various and sometimes competing definitions of law that are offered in the works we are reading. We will also discuss various distinctions between law and justice, and we will identify the particular significance of written law (as distinct from rituals and oral traditions, or from inner conscience). We will examine what happens when different kinds of laws (for example, Natural Law and state laws, or written laws and unwritten laws) come into conflict with one another. We will also consider the relation of law to the larger social order, for instance in the emerging Greek city state (polis) of 5th century BCE Athens, or in the early mercantile-capitalist economies and incipient democratic forms emerging in Western Europe between the Renaissance and the French Revolution. Finally, our readings will introduce us to different forms of violent and nonviolent resistance against the law, as well as their justifications.

ENLS 4011-01 Special Topics

T 3:30-5:55PM

Jennifer Lightweis-Goff

The Right to the City in American Culture

In the twentieth century, Americans were forced to confront the fact that they lived in a land of profound contradictions: a nation at once committed to abstract notions of equality and emerging from a tradition that has preserved that equality with extreme prejudice. For many, this is well-travelled territory. This course is dedicated to exploring American cities – spaces intimately linked to the problem of inequality – as *under-examined* tensions in the U.S. national project. Ambivalence to cities, a theme present in the country's founding documents, continues to govern the national romance with natural and built environments. Nearly one hundred and fifty years before the Revolution, John Winthrop defined the Puritan "errand into the wilderness" as a symbolically urbanizing mission to build "a city upon a hill." Between Winthrop and Ronald Reagan – who absorbed the phrase into his political speech-making – Thomas Jefferson proposed the yeoman farmer as the representative American, and Frederick Jackson Turner posited the frontier as the catalytic force behind democracy.

This course explores American urbanisms and anti-urbanisms with recourse to literature, film, and critical theory. Ever since Huck Finn "[lit] out to the territory" at the end of Mark Twain's account of his adventures, the city has provided both a point of entry and a route of escape for real and fictional American heroes and anti-heroes. This class considers their vastly different fates – from the ostracism of Lily Bart in the elite New York of Edith Wharton's *House of Mirth* (1905), to the soaring triumph of Phillipe Petit's high-wire walk between the Twin Towers in 1974, to the desperation of Lutie Johnson in Ann Petry's *The Street* (1946). We explore literary

representations of American cities with recourse to political discourses of the last three centuries, examining the Founders' ambivalence to cities, as well as contemporary Americans' simultaneous terror and desire for the city's pleasures and dangers. Delving into literary and cinematic representations of cities as spaces of erotic possibility, as well as the burgeoning literature on gentrification, we consider how America has imagined and failed to imagine urbanity within its borders. Writing for the course includes a collaboratively-written travelogue of New Orleans, a close analysis of one of the novels from our syllabus, and a traditional seminar paper.

ENLS 4100-01 Literature and Film

TR 3:30-4:45PM

Karen Zumhagen-Yekple

The Modernist Story, the Millennial Film

This course examines modernist novels and works of short fiction (by such authors as Kafka, Borges, Woolf, Zweig, Faulkner, Cortazar and Robinson) alongside recent films (by the Coen brothers, Anderson, Godard, Varda, Haynes, Nolan, Malick and others) that draw upon techniques, aesthetics and themes of modernist literature (without actually ADAPTING them) in their films. Requirements include regular response papers, a midterm and a final.

ENLS 4190-01 Restoration & 18th-Century Literature

TR 11:00AM-12:15PM

Melissa Bailes

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-4210-01 Nineteenth Century Novel

M 3:00PM – 5:30PM

Thomas Albrecht

This course introduces students to some of the most significant European novels and novelists of the nineteenth century. Tulane English majors are usually familiar with the major nineteenth-century English novelists, writers such as Jane Austen, Charles Dickens, Charlotte Brontë,

Thomas Hardy, and Henry James. But unless they have taken literature courses in other departments or at universities abroad, their knowledge of the corresponding nineteenth-century Continental European novel tends to be limited. This is unfortunate, for one reason because the latter tradition includes some great novels (think *Madame Bovary* or *Crime and Punishment*). Another reason is that the nineteenth-century European novel is a particularly important and influential moment in the overall history of the novel and narrative fiction. In order to help fill in this literary-historical knowledge gap, this course aims to expose English majors and Tulane undergraduate literature students to some of the major examples of the European novelistic tradition.

Novels to be covered include Stendhal's *The Red and the Black*, Balzac's *Le Père Goriot*, Flaubert's *Madame Bovary*, Turgenev's *Fathers and Sons*, Zola's *Thérèse Raquin*, and Fontane's *Effi Briest*. All readings will be assigned and discussed in English translation, though any students who read French, German, and/or Russian will be encouraged to read (or at least to consult) works in their original version. This course is open to English majors and non-majors alike. There are no prerequisites, but an introductory course in methods of Literary Studies (such as ENLS 2000) is strongly recommended. Course requirements include three or four critical essays. The class meets once a week and will be conducted in a seminar-style format, with lots of emphasis on discussion.

ENLS 4300-01 African Literature

T 3:30 – 5:55 pm

Gaurav Desai

In this course we will study novels, essays and autobiographies by African and African migrant writers mainly but not exclusively from East Africa. Our discussions will center on close readings of the texts as well as the larger social and literary contexts in which they emerge. Among the topics to be discussed will be the politics of language in African literary production, the social power of literature, the representation of history in literary texts, the particular enigmas facing African women writers, the question of imported genres, the role of the writer in presenting a critique of colonial and postcolonial society and the predicament of racial and ethnic minorities in African societies. Among the authors we will study are Ngugi wa Thiongo, M.G. Vassanji, Abdulrazak Gurnah and Sayyida Salme.

ENLS 4410-01 Contemporary American Literature

TR 12:30-1:45PM

Joel Dinerstein

In this course we read a range of recent novels (since 1980) by authors of various ethnic backgrounds, all of whom meditate on the act of storytelling itself. We will focus on a few major themes in each text -- place and displacement, race and ethnicity, history and its discontents-- since each author actively challenges readers to reconceptualize their ideas of self, subjectivity, and collective identity. Narrative voice and narrative structure will be our special concern, as we explore how authors first bear witness to tragedy, and then create

literary texts to grapple with reconstructing both self and society. There will be two papers, a midterm, and a final. **Course texts:** Tim O'Brien, *The Things They Carried*; Don DeLillo's *White Noise*; Sherman Alexie, *Reservation Blues*; Philip Roth, *The Human Stain*; Charles Johnson, *Middle Passage*; Maxine Hong Kingston, *The Woman Warrior*; Cormac McCarthy, *The Crossing*; Mohsin Hamid, *The Reluctant Fundamentalist*; Danzy Senna, *Caucasia*; Tim O'Brien, *The Things They Carried*.

ENLS 4500-01 Later Major Authors: Hemingway and Fitzgerald

TR 2:00-3:15PM

Felipe Smith

Two American modernists whose reputations during and after their lifetimes spawned elaborate mythologies, F. Scott Fitzgerald and Ernest Hemingway were friendly rivals with career arcs that were intertwined, yet divergent. Fitzgerald, who achieved popular fame in 1920 with the publication of his first novel, *This Side of Paradise*, fought for a critical appreciation that did not fully arrive until after his death in 1940. Meanwhile, Hemingway, who began his career with a slow, purposeful climb into critical approval, became a perennial bestseller and enduring popular culture icon for the last 30+ years of his life. Their writings helped to define a generation of American modernists, anchored in writing styles that were as starkly contrasting as their physical and personality differences.

This course shadows their relationship and their shifting fortunes as authors and men, using their writings to chart their artistic and life histories. The course readings will alternate between the writers to loosely approximate the arcs of their careers, though because of the volume of work produced by each writer, our reading list will only selectively sample their novels and Hemingway's fictionalized memoir of his years as an apprentice writer in Paris (though references will be made to other, supplemental writings by each that provide background to these longer works). Grading by papers and essay exam.

ENLS 4610-01 Advanced Fiction Writing Workshop

T 3:30-5:55PM

Zachary Lazar

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
R 3:30-5:55PM
Peter Cooley

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

ENLS 4660-01 Advanced Creative Writing

M 3:00-5:30PM

Peter Cooley

Writing Under and Against Plath's Shadow: a Poetry Workshop

Just over fifty years have passed since the publication of Plath's *Ariel*. One of the most influential and most misunderstood figures in contemporary poetry, Plath continues to leave indelible marks on poets writing today. Her so-labeled "confessional poetry" enabled many poets to write directly from personal experience, whereas Plath herself often drew upon and inscribed mythic and historical materials.

Among the poets to be read will be Sharon Olds, Frank Bidart, Louise Gluck, Anne Sexton, Kim Addonizio, Lucille Clifton, Marilyn Hacker, Molly Peacock, Mark Jarman, Dan Beachy Quick, Eileen Myles and Yusef Komunyakaa.

Requirements: attendance at all classes, a weekly poem for workshop criticism.

12-14 revised and finished poems, and reviews of readings on campus constitute satisfactory performance in this course.

Pre-requisite: Introduction to Creative Writing and permission of the professor.

Please contact Professor Cooley : cooley@tulane.edu

ENLS 4661-01 Advanced Creative Nonfiction Workshop

R 9:30-12:15PM

Jesmyn Ward

This creative nonfiction workshop aims to help each student become a better writer through a combination of intense reading, writing exercises, workshopping or critiquing essays, and revision. This course concentrates on craft tools that have been traditionally recognized as integral to creative writing: details, character, plot, point-of-view, dialogue, and revision. We will also explore craft tools that have been less recognized: shape, narration and showing. At the end of the semester, students should have a basic understanding of what it means to be write creative nonfiction. Each student will have begun developing a style. Finally, each student will have learned that writing is a process, more often than not.

ENLS-5010-01, Capstone Seminar: Literature Under Slavery

W 3:00-5:30

Ed White

This course takes as its starting point the obvious but still controversial claim that the United States, before 1863, was a slavery society. With this in mind, we will consider how literature, broadly understood, was shaped by the institution of slavery. We will survey a number of basic genres of writing, from the functional (slave ship record-keeping, auction notices, runaway ads) and legislative (*Codes Noirs*, fugitive acts, abolition laws, manumission papers) to the polemical (abolitionist and secessionist tracts, sermons, sectionalist denunciations), from the scientific (medical tracts, ethnographies) to the biographical (slave narratives, hermit tales, Algerine tales), and the more familiarly literary (poetry, drama, short stories, novels). We will also look at the literature generated around a few key events, including the Election of 1800 and the Louisiana Purchase, the Missouri Compromise, the Nat Turner insurrection, the Amistad Uprising, and the controversies surrounding John Murrell's crime network and John Brown's Raid on Harper's Ferry. Research projects will focus on archival work in New Orleans, arguably once the center of the US slavery regime.

ENLS-5010-02 Capstone Seminar. Eudora Welty: Double Doubling Back

M 3:00-5:30

Rebecca Mark

This capstone course will focus on the fiction, essays and critical reception of Eudora Welty. Eudora Welty is one of the great writers of the 20th century, a peer with Faulkner, and an internationally recognized novelist and short story writer. She is a winner of the Pulitzer Prize, the President's Medal of Freedom, numerous O'Henry awards, and the French Legion of Honor to name just a few. Welty is an acute observer of the life of Mississippi and the world before, during, and after the civil rights movement. We will be reading novels, short stories, and essays by Eudora Welty including *The Robber Bridegroom*, *Delta Wedding*, *Optimist Daughter*, *The Golden Apples*, *Ponder Heart*, *Losing Battles*, and short story collections *Bride of the Innisfallen*, *A Curtain of Green*, *The Wide Net* as well as her collection of essays, *One Writer's Beginnings*. We will enjoy the expertise of invited nationally recognized Welty scholars Peggy Prenshaw, Suzanne Marrs, Dawn Trouard, Sarah Ford, and Harriet Pollack. We will have the unique opportunity of seeing a performance of Obie Award winning actress Brenda Currin acclaimed production of, "Why I Live at the P.O." at Tulane University. We will be taking a field trip to Jackson, Mississippi to see part of David Kaplan's 12 week Welty Biennial, visit the Welty Archives, and tour Welty's National Historic Landmark home. David Kaplan's biennial focuses on the classical Welty and will include theater performances, orchestra performances, art exhibits, and public lectures. This will be a dynamic capstone and students will finish the semester presenting their work at a mini-conference of their peers.

ENLS 5010-03
T 3:30-5:55PM
Nghana Lewis

Critical Race Theory and Law & Order: SVU

This course uses critical race theory as a lens for analyzing select episodes of the long-running television drama, Law & Order: SVU (Special Victims Unit). The course facilitates cross-sectional interrogation of issues of class, gender, sexuality, and nation implicated by the series' dramatization of sex offenses and the narrative politics underlying the State's screening, in

Investigation, and prosecution of sex crimes involving people of color.

ENLS 5010-04 Capstone Seminar: Gender and Narrative in Late-Nineteenth-Century American Literary Realism
W 12:00-2:30PM
Michelle Kohler

This course will investigate the fundamental role gender has played in the development of (and the critical response to) American literary realism. William Dean Howells, the bellicose “father” of American realism, for example, used anti-feminine terms to define and promote realism as a masculine 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 Howells, Henry James, and Edith Wharton offer such vexed constructions of women and tepid versions of masculinity. We will enlist feminist narrative theories to help us use gender as a category for analyzing character, plot, and narration. More broadly, we’ll use these lines of inquiry to consider the relation of realism to “the real”: Given the ways these novels treat gender, what can we say about how realist novels position themselves in relation to the real? How can we best articulate the function of realist representation? What are the ideological stakes of writers’ realist projects, and of our own critique of them? Student work will culminate in a seminar paper with an emphasis on scholarly research and revision.

ENLS 7150-01 Theories of Rhetoric and Composition
R 3:30-5:55PM
T.R. Johnson

This course seeks to prepare new teachers of writing by acquainting them with the work of a number of scholars, theorists, and researchers who can shape their on-going inquiry into the processes and contexts that will enable their students to write well and to cultivate rhetorical skill yet further. We will constantly test the key insights of recent scholarship against our

experience as students, as teachers, and as writers, entering into a critical dialogue with the academic tradition and with each other. We will begin and end the course with broad questions of how literacy develops – beyond the ability to read and write, we might consider what it means in terms of the ability to “do school” or, still more broadly, to sustain dialogic, intercultural inquiry toward active, global citizenship. Following this introductory unit of the course, we will consider the classical roots of the current project of teaching people to write and, in particular, consider the ways ancient Athens understood the work of inventing subject-matter for writing. We will then consider, as subsets of the broad question of Invention, the three primary modes of academic discourse --analysis, argument, and research. From there, we will take up ideas about revision (as distinct from editing) and sentence-level questions of prose-style and grammar. We will then shift our interests to the possibilities of the personal narrative within – or as opposed to – academic discourse, then take up the very different question of pedagogies focused on civic engagement. Students will write a literacy narrative (10pp), deliver a series of oral reports, produce a statement of their teaching philosophy (10pp), an annotated bibliography (five entries), and finally an annotated syllabus.

ENLS 7180-01 Interdisciplinary Literary Studies: The Lives of Animals in Literature
M 3:00-5:30PM
Supriya Nair

“The greatness of a nation and its moral progress can be judged by the way its animals are treated.” This line (not verified) is widely attributed to Mahatma Gandhi, drawn apparently from his talks on vegetarianism. No course on animals can avoid dealing with animal rights, but this is not simply an animal rights course or a class about dietary choices. Rather, we will critically explore the pervasive and wide-ranging roles animals have played in the literary imagination. Animal studies is one of the most exciting topics in recent years to revolutionize the area of the Humanities, which has seen a growing body of excellent scholarly work on nonhuman animal lives. The relationship between human and nonhuman primates; animals in literature, folklore, and religion; the ethics of animal research; the rise of vegetarianism; the agitation for animal rights; the philosophy of animal consciousness; the possibility of animal mourning—all these present fascinating cultural issues that gain further significance in the contemporary context of deep ecology, biological diversity, and species preservation. What does an animal signify in a particular context, in a given culture, and why? In what ways have literary and cultural texts intervened in debates about vivisection, ecology, environmentalism, evolution, religion, myth, human rights, and other areas where the lives of animals seem inseparable from our own lives? The texts for the course comprise Animal Farm by George Orwell, Life of Pi by Yann Martel, Nights at the Circus by Angela Carter, Oryx and Crake by Margaret Atwood, Planet of the Apes by Pierre Boulle, short stories, poems, and short pieces from other disciplines. Theoretical discussions by Jacques Derrida (The Animal That Therefore I Am), J. M. Coetzee (The Lives of Animals), and documentaries like Nim Chimpsky: The Chimp Who Would be Human will also be incorporated. Assignments include quizzes, short critical responses, and a final research paper. Interdisciplinary research is encouraged.

ENLS 7350-01 Renaissance Seminar

T 5:30-8:00PM

Adam McKeown

Shakespeare, Milton, and the Idea of Community. In this seminar we will reread Shakespeare and Milton in the context of the idea of community as it evolved in the English sixteenth and seventeenth centuries. In addition to *Paradise Lost*, *As You Like It*, *The Tempest*, *Twelfth Night*, and *Henry V*, readings will include selections by Thomas More, John Smith, and John Winthrop, Walter Raleigh, Philip Sidney, and Edmund Spenser.

English 7710-01 Seminar in American Literature

W 3:00-5:30PM

Kate Adams

When Harriet Beecher Stowe concludes *Uncle Tom's Cabin* with a command to "feel right!" she invokes a set of assumptions that her nineteenth-century readers would have understood well – specifically, that feeling has moral value and counts as political action, that feeling wields authority over other modes of response, and that feeling can be cultivated and mobilized on a mass scale without becoming inauthentic. This course will focus on ideas about feeling in nineteenth-century America, looking at contexts that include literary culture; material practices of dress and architecture; politics and reform; and modes of racial, gender, class identification. Assigned reading will include works by Adam Smith, Fanny Fern, Walt Whitman, Harriet Beecher Stowe, Harriet Jacobs, Herman Melville, Louisa May Alcott, and Charles Chesnut, and scholarship on sentimental ideology and affect.