

Spring 2016 Course Descriptions
Updated 12.9.15

ENLS-2000-01 Literary Investigations

Katherine Adams

TR 11:00am – 12:15pm

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, and post-colonial approaches; and we will bring these to bear on a selection of short stories and poems by writers including Phillis Wheatley, Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe, Emily Dickinson, and Charlotte Perkins Gilman. The literary works we will analyze all share a common characteristic: they resist interpretive closure. They are, to quote Poe, texts that “will not permit themselves to be read” toward any singular, unifying, or finalized meaning. In fact, all of them thematize and reflect upon their own qualities of ambiguity and undecideability. Approaching these not as puzzles to be solved but as opportunities for experimentation, we will investigate our own habits of interpretation and knowledge. Requirements will include several short essays, a research project, and a final exam.

ENLS-2000-02 Literary Investigations

Nghana Lewis

MWF 3:00 pm – 3:50pm

Identity—as idea and expression—is the organizing concept for this course. Readings, Discussion, and Assignments will enable students to probe wide ranging and intersecting issues of race, class, gender, sexuality, location, value, and belief that give meaning and purpose to the word: Identity. Adopted texts include: Twain’s *The Prince & the Pauper*, Chopin’s *The Awakening*, Miller’s *Death of a Salesman*, Plath’s *Ariel*, Kramer’s *The Normal Heart*, Greenberg’s *Take Me Out*, Souljah’s *The Coldest Winter Ever*, Mamet’s *Glengarry, Glen Ross*, Parks’ *Topdog/Underdog*, and Ward’s *Salvage the Bones*. Course grades are based on (1) active participation & discussion, (2) responses, (3) random quizzes, and (4) a final paper. For more information, email nlewis2@tulane.edu.

ENLS-2000-03 Literary Investigations

Gaurav Desai

MW 9:00am – 10:15 am

This course is an introduction to the analysis and interpretation of literary texts and to the ways in which scholars in the discipline of literary studies read them. We will study the texts both for their form and style as well as for their historical, political and cultural significance. Of interest will be issues such as gender, race, empire and the very notion of the “human.” The texts that we will study will include Tennessee Williams’ *A Streetcar Named Desire*, Arundhati Roy’s *The God of Small Things*, Kazuo Ishiguro’s *Never Let Me Go*, Khaled Hosseini’s *The Kite Runner*, Chimamanda Adichie’s *The Thing Around Your Neck*, and other related texts. You will be asked to make oral presentations, complete in-class writing assignments as well as write a research paper in this class.

ENLS-2000-05 Literary Investigations

Michelle Kohler

MWF 10:00am – 10:50am

This course is an introduction to the history and practice of literary analysis. Students will learn to identify interpretive problems in texts and will accumulate a variety of methods of reading, research, and writing for responding to these problems with productive, relevant, original arguments. In particular, we will consider how to work productively with textual difficulty, ambiguity, and undecidability. Our primary texts (poems, stories, short novels) will be drawn from the works of Herman Melville, Emily Dickinson, Langston Hughes, Zora Neale Hurston, Thomas Pynchon, and Ursula K. Le Guin. 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 Introduction to British Literature I

Scott Oldenburg

MWF 8:00am – 8:50am

We will study major and some minor British literary texts from 800 AD through the 18th century. Reading will likely include *Beowulf*, some of Chaucer's *The Canterbury Tales*, 16th century sonnets, Shakespeare's *Twelfth Night*, selections from Milton's *Paradise Lost*, Pope, and Swift among others. Assignments include a paper, midterm, and final.

ENLS-2020-01 Introduction to British Literature II

Molly Travis

MW 1:30pm – 2:45pm

In this survey course, we will read a selection of poetry, fiction and non-fiction prose, and drama written in Britain from the late eighteenth- to the early twenty-first century. We will discuss the literary movements that define different eras and focus on texts that address various cultural, political, and literary concerns. We will read Zadie Smith's novel *White Teeth* (2000) in anticipation of her visit to Tulane as the 2016 Zale-Kimmerling Writer-in-Residence.

Assignments will include a weekly 2-page reading response and a 10-12 page research paper at the end of the semester.

ENLS-2030-01 Introduction to American Literature

Edward White

MWF 12:00pm – 12:50pm

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. We'll look at course catalogues from Tulane and Newcomb across the twentieth century, and focus on changes in the definition of literary study to the present moment.

ENLS-2030-02 Introduction to American Literature

Felipe Smith

TR 12:30pm – 1:45pm

ENLS 2030 is a foundational course in American literature for the English major. Students will read texts that cover a range of issues and authors from the period of European colonial expansion into contemporary American life, with a focus on philosophical and thematic continuities in the American literary tradition. One of the defining concepts in the study of American literature is its self-consciousness of “America” as a project simultaneously engaged in self-mapping and self-narration: as both a physical and mythic landscape and an Enlightenment project of self-invention. In an era of scientific discovery and empiricism, the American project often presents its histories as the products of an unprecedented national self-consciousness, as reflected in the many parallels between American obsession with territorial expansion and its fascination with seemingly contradictory national myths of divine providence and self-making. Course readings include a variety of literary forms, including essays, poetry, drama, autobiography, and both fiction and non-fiction prose. The course grade will be determined by 2 exams and a final paper.

ENLS-2630-01 Expository Writing

Aleksandra Hajduczek

MWF 8:00am – 8:50am

ENLS-2630-02 Expository Writing

Natalie Ferreira

MWF 8am – 8:50am

ENLS-2630-03 Expository Writing

Thomas O’Connor

TR 11:00am – 12:15pm

ENLS-2630-04 Expository Writing

Thomas O’Connor

TR 8:00am – 9:15am

ENLS-2630-05 Expository Writing

Christopher Monier

T 6:00pm -8:30pm

ENLS-2630-06 Expository Writing

TBA

TR 8:00am – 9:15am

ENLS-2630-07 Expository Writing

TBA

TR 8:00am – 9:15am

ENLS-2630-08 Expository Writing

TBA

TR 2:00pm - 3:15pm

ENLS-3010-01 Special Topics Digital Humanities: Reading Machines, Thinking Media

Nathan Halverson

T 3:30pm -6:00pm

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 to the study software, databases, interfaces, platforms, and digital 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, written responses, 2 mixed-media assignments, and a final research project.

ENLS-3011-01 Irish Literature

Aleksandra Hajduczek

MWF 10:00am – 10:50am

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-3230-01 Shakespeare Select Plays

Natalie Ferreira

MWF 9:00am – 9:50am

ENLS-3610-01 Creative Writing

Peter Cooley

M 3:00pm -5:30pm

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-3610-02 Creative Writing

Andrea Young

F 9:00am-11:30am

Prerequisite: completion of English 101 or the Freshman Seminar

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

ENLS-3610-04 Creative Writing

Whitney Mackman

T 3:30pm – 5:55pm

“If my poetry aims to achieve anything, it’s to deliver people from the limited ways in which they see and feel” – Jim Morrison

This course will introduce students to the forms of poetry, nonfiction, and fiction. You will learn to read, write, and respond to both professional and peer pieces in each genre. Students will receive constructive feedback on their creative writing and participate in the critique of peer work. Weekly workshops of student writing and discussions of the assigned readings will help beginners create and revise their own poems and prose. Through critical reading, discussion, peer review, and writing workshops students will develop the skills necessary to express their ideas through poetry, nonfiction, and fiction. We will read various examples of prose and poetry in order to discuss craft and technique. We will discuss the boundaries we place between poetry, fiction, nonfiction, criticism, etc, but we will focus on particular elements of creative writing that are essential to writing in any genre. We will explore description, detail, dialogue, imagery, tension, lyricism, and more. We will workshop peer writing and engage in the revision process. We will use writing exercises to prompt in-class and out-of-class writing, and, by the end of the semester, each student will have produced a final portfolio of 4-5 poems, 1 nonfiction piece, 1 short fiction piece, weekly in-class writing prompts, critical responses, and revisions.

ENLS-3610-05 Creative Writing
Whitney Mackman
R 3:30pm – 6:00pm

“If my poetry aims to achieve anything, it’s to deliver people from the limited ways in which they see and feel” – Jim Morrison

This course will introduce students to the forms of poetry, nonfiction, and fiction. You will learn to read, write, and respond to both professional and peer pieces in each genre. Students will receive constructive feedback on their creative writing and participate in the critique of peer work. Weekly workshops of student writing and discussions of the assigned readings will help beginners create and revise their own poems and prose. Through critical reading, discussion, peer review, and writing workshops students will develop the skills necessary to express their ideas through poetry, nonfiction, and fiction. We will read various examples of prose and poetry in order to discuss craft and technique. We will discuss the boundaries we place between poetry, fiction, nonfiction, criticism, etc, but we will focus on particular elements of creative writing that are essential to writing in any genre. We will explore description, detail, dialogue, imagery, tension, lyricism, and more. We will workshop peer writing and engage in the revision process. We will use writing exercises to prompt in-class and out-of-class writing, and, by the end of the semester, each student will have produced a final portfolio of 4-5 poems, 1 nonfiction piece, 1 short fiction piece, weekly in-class writing prompts, critical responses, and revisions.

ENLS-3610-06 Creative Writing
Andrea Young
F 12:00pm- 2:30pm
Prerequisite: completion of English 101 or the Freshman Seminar

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

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

ENLS-3610-08 Creative Writing
Adrian Van Young
W 5:30pm – 8:00pm

ENLS 3620-01 Workshop Creative Writing-Memoir
Constance Adler
R 3:30pm-5:55pm

“What would happen if one woman told the truth about her life?
The world would split open.”
— Muriel Rukeyser

This creative writing workshop will lead students into an investigation of the oft-quoted observation from the poet Muriel Rukeyser, presenting an opportunity to examine how and where this bell-ringer of a line continues to have relevance in the work of women writers, as well as the students' own writing. We will consider the overlap between straightforward creative nonfiction/memoir and stories that tell the “truth” slant. Students will explore the development of their own narrative persona in working with fact-based material. Questions posed concern the subtle and not so subtle pressure on women to be “pleasant” in writing their stories, the restraint on creativity that results from such pressure, and the interesting literary boomerang that emerges out of imposed silence. Readings include work by M.F.K Fisher, Nora Ephron, Vivian Gornick, Maxine Hong Kingston, Lucy Grealy, Dorothy Allison, Jo Ann Beard.

The above list is meant to inspire the students' own creative writing, which they will submit on a weekly basis for workshop review. Students will attend the workshop prepared to give constructive feedback and notes on that week's submission. The goal is to become better readers of each other's work, as well as better writers of our own. Toward that end, we rely on student work as a departure for discussion of writing process and development. Revised portfolios will be due at the end of the semester.

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

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*, *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-3640-01 Screenwriting

Angela Tucker

W 3:00pm-5:30pm

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-3650-70 Persuasive Writing

Ryan McBride

TR 9:30am – 10:45am

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

Richard Godden

TR 12:30pm – 1:45pm

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-3670-01 Technical Writing

Anne-Marie Womack

MWF 1:00pm -1:50pm

In this course, we will explore technical writing from a humanities perspective—that means we will learn standard conventions of workplace writing and investigate how these genres affect people and culture. The course assignments will ask students to analyze and compose texts in several major genres, including textbooks/instructions, job materials, and websites. We will examine rhetorical strategies and technological tools that can make our texts accessible to a diverse audience.

ENLS-4010-01 Law in Literature

Thomas Albrecht

MWF 2:00pm-2:50pm

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, so-called 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 Jewish American Literature
Joel Dinerstein
TR 9:30am – 10:45am

How has the Jewish-American experience contributed to a literature both ethnically specific yet broadly national? Beginning with Israel Zangwill's play, *The Melting Pot*, literature has played a special role in the social movement of Jewish-Americans from the margins and ghettos of American cities into broad economic, political, and social success. We will focus on the following themes: the experiences of immigration and assimilation; the generational battles between tradition and modernity; the Holocaust and its aftermath; the conflation of an ethnic, cultural, and religious identity. We will be guided by the field's deep background -- the Old Testament, Hasidic and Yiddish folklore -- and by contemporary reflections on Jewish identity. **Course Texts:** Abraham Cahan, *The Rise of David Levinsky*; Anzia Yezierska, *The Bread Givers*; short stories by Grace Paley and Bernard Malamud; Allen Ginsberg, *Howl and Other Poems*; Philip Roth, *Portnoy's Complaint*; Cynthia Ozick, *The Shawl*; Art Spiegelman, *Maus*; Marge Piercy, *He, She & It*.

ENLS-4090-01 Contemporary Literature
Amy Parziale
MWF 3:00pm -3:50pm

In this course, students will explore the historical moment of the Millennium through literature produced from 1999 to 2001 alongside other cultural production. Student will consider what Y2K meant, its impact upon culture, and what America and world were like pre-9/11. Students will acquire an in-depth perspective of a unique cultural moment through a variety of texts and objects. Possible texts include: literary works by Phillip Roth, Jhumpa Lahiri, Margaret Atwood, Ha Jin, J.M. Coetzee, Kazuo Ishiguro, Gunter Grass, V.S. Naipaul, and Zadie Smith; films *Magnolia*, *Boys Don't Cry*, and *Todo Sobre Mi Madre*; pop culture like the Harry Potter phenomenon; television shows such as *Freaks and Geeks* and *Queer as Folk*, as well as music and art exhibits. Assignments will include short position papers, archival work, presentations, and a final term paper.

ENLS-4100-01 The Modernist Story, the Millennial Film
Karen Zumhagen-Yekple
MW 10:30am – 11:45am

This course explores the afterlife of literary modernism in the 21st century by examining modernist novels and works of short fiction that draw upon techniques, aesthetics and themes of modernist literature (without actually ADAPTING them). The format of the class will involve a mixture of lecture and discussion. Course assignments will include discussion questions for each class meeting, response papers and close-reading assignments; a take-home midterm; and a final paper.

ENLS-4210-01 19th Century Novel
Molly Rothenberg
mollyr@tulane.edu
MW 12:00pm – 1:15pm

During the nineteenth century, Great Britain was the first nation to experience (and, often, initiate) the transformations that, for better or worse, we now consider characteristic of the modern world. The industrial revolution; mass shifts of population to the cities; a global empire; increases in the eligible voting population and legal protections for the vulnerable; pollution and waste removal challenges; public health and women's rights; and technological innovations like photography, telegraphy, and the railway system—these changes brought into being a world hitherto inconceivable. One of the functions of the novel during this century was to help readers conceptualize what was taking place in their era, to represent the new social forms replacing the old aristocratic and agricultural orders, to map the terrain of Great Britain's global reach and internal fissures, to give voice to otherwise invisible, marginal, or aspirational groups (e.g. the Irish, the working person, the impoverished, women), to manage the anxieties of different interest groups, and to provide a sense of a cohesive (if illusory) national identity. New genres are invented to handle these challenges, from the Gothic and sentimental novels to social realism and early modernism. For much of the century, women writers dominate the market, a fact often ignored or forgotten by contemporary critics, nor do these women confine themselves to domestic or romantic plots. The course has a balance of women and men authors, authors with concerned urban or rural experiences, and authors from the "peripheries" of the British Isles (Ireland, Scotland, the North). We will explore how the novel handles these exciting and at times overwhelming changes, including changes in the market that affect publishing and readership. Our texts will be novels by authors such as Jane Austen, Maria Edgeworth, Charlotte Bronte, George Eliot, Charles Dickens, Wilkie Collins, Robert Louis Stevenson, Sir Arthur Conan Doyle, and Thomas Hardy. Four of these novels are typical "three-decker" Victorian novels, which means they are fairly long – and very interesting! Grades will be based on class participation, weekly postings, annotated bibliographies, quizzes, exams and/or essays. Students who would like to get started on their reading over the break should email me for the syllabus in mid-December.

ENLS-4310-01 American Literature to 1820
Edward White
MWF 11:00am – 11:50am

Sentimentalism Comes to America

The literary movement called sentimentalism emerged in eighteenth-century Europe as an innovative attempt to evoke and channel emotional responses in the growing technology of print. More fundamentally, it invited a reconsideration of the social significance of writing. The theoretical excitement of the moment was tremendous. Adam Smith, the well-known theorist of capitalism, also theorized the workings of moral sentiments, and Laurence Sterne, author of *A Sentimental Journey*, produced one of the international best-sellers of the eighteenth-century, while Goethe, with *The Sorrows of Young Werther*,

produced another. In the aftermath of the American Revolution, a British writer and actress named Susanna Rowson came to the United States and republished a novel—Charlotte Temple—that became one of the greatest best-sellers in US history. This course will examine some of the European touchstones in the emergence of sentimentality, but will focus on some of the most prominent US examples during the first generation after independence. We'll look at the controversies surrounding sentimental writing, how critics have tried to make sense of it, and its significance as a tradition.

ENLS-4360-01 Antebellum American Literature

Michelle Kohler

MWF 12pm – 12:50pm

This course will study 19th-century American literature up to the start of the Civil War in 1861, including transcendentalist texts by Emerson, Margaret Fuller, and Thoreau; poems by Walt Whitman and Frances Harper; Harriet Jacobs' slave narrative; and short fiction from Poe, Fanny Fern, Herman Melville, Hawthorne, and Harriet E. Wilson. Key topics include slavery and abolitionism, American romanticism, gender, the emergence of American environmental writing, and sentimental literary conventions.

ENLS-4440-01 African American Literature: Archiving the Black Atlantic

Lauren Heintz

MWF 12:00pm-12:50pm

The transatlantic slave trade is the subject of a dubious historical record. The narratives written by those transported into slavery clash with the narratives of “discovery” and conquest set down in the Black Codes, European travel narratives, and declarations of independence, liberty, and equality. Focusing on the early nineteenth-century, we will examine the Black literature of the Black Atlantic as a type of archive that works in contrast to “official” archival records. We will read from Black authors who traversed the Atlantic from Africa, Europe, the Caribbean, and North America, such as Olaudah Equiano, Mary Prince, and Martin Delany. We will set these fictional and autobiographical narratives in conversation with the often unnamed black voices that emerge in the records of medical cases and travel narratives, such as the infamous case of Saartjie Baartman (the Hottentot Venus). Throughout the course, we will consider how this history continues to be made present today and shaped and re-shaped by contemporary art, video, and politics. Weekly, students will present upon these contemporary issues, ranging from presenting on the artwork of, for example, Kara Walker, or Kanye West's video projections of “New Slaves,” or the current political and social activism of #BlackLivesMatter, and finally the political case for reparations. A final component of the course is becoming familiar with local and digital archives, such as the Amistad Resource Center, The Historic New Orleans Collection, and the Louisiana Research Collection.

ENLS-4470-01 Shakespeare II

Scott Oldenburg

MWF 9:00am – 9:50am

In this course we will study Shakespeare's literary output under King James, from 1604 to the end of Shakespeare's career. We will likely study *Macbeth*, *Measure for Measure*, *Cymbeline*, *Two Noble Kinsmen*, and others as well as some recent criticism of the plays. Assignments include several short papers, one research paper, and a final exam.

ENLS-4480-01 Milton

Adam McKeown

MWF 1:00pm -1:50pm

ENLS-4500-01 Later Major Authors: Henry James

Barry Ahearn

TR 2:00pm – 3:15pm

This course is primarily a reading of selected Henry James masterpieces. The main focus will be on these novels: *Daisy Miller*, *The American*, *Washington Square*, *The Portrait of a Lady*, *The Turn of the Screw*, and *What Maisie Knew*. We will examine such questions as: What are the dominant James themes? How do (or do not) his works exemplify literary Realism? How does his fictional technique change over the course of his career? What is it about his work that caused many later writers and critics to judge him the greatest American novelist? The written work will consist of two essays and a final exam.

ENLS-4610-01 Advanced Fiction Writing Workshop

Jesmyn Ward

R 9:30am – 12:15pm

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

ENLS-4620-01 Advanced Poetry Writing Workshop

Peter Cooley

T 3:30pm – 5:55pm

Our poetry workshop this semester will focus on first books by contemporary American poets, four of whom are "graduates" of the class and two of whom are local writers. What constitutes a first poetry book? What are the particular strengths and weaknesses we can find in first book construction, tone and voice? In poetic language? What changes have occurred even in the last few years in readers' expectations of a first book?

Among the poets to be studied are Matt Rasmussen, Jennifer Grotz(Tulane grad.) Tonya Foster(Tulane grad.) , Geoff Musterman(local poet) and Andrea Young(local, Tulane faculty).

As always, each student will design a contract in conversation with the professor for a project which will be the focus of his or her work.

Requirements: a new poem each week; response papers on poetry and fiction readings, a final portfolio reflecting revisions of all poetry.

Prerequisite: Introduction to Creative Writing and permission of the professor. Contact Professor Cooley : cooley@tulane.edu

ENLS-4660-01 Advanced Creative Non-Fiction Writing: Place and Displacement in the Personal Essay

Thomas Beller

W 3:00pm -5:30pm

This class will be a writing workshop in the personal essay and a seminar in which we will explore the ways that a specific location functions in personal writing. In our reading and class discussion we will make an investigation into the personal essay—a form that is itself a form of investigation. Class time will be split between discussion of assigned reading and a writing workshop. A priority in the student work should be an awareness of "the double perspective," as Phillip Lopate defines it, in which the reader is allowed "to participate vicariously in the experience as it was lived (the confusions and misapprehensions of the child one was, say), while conveying the sophisticated wisdom of one's current self."

Reading will include work by Geoff Dyer, Eva Hoffman, W.G. Sebald, Janet Malcolm, Darryl Pinckney, and Susan Sontag, among others.

Prerequisite: English 361, Introduction to Creative Writing.

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

ENLS-4661-01 Topics in Advanced Creative Writing

Jesmyn Ward

R 3:30pm – 5:55pm

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

ENLS-4661-02 Topics in Advanced Creative Writing: The Short Story

Thomas Beller

R 3:30pm – 6:00pm

This class will be a writing workshop in the short story. Class time will be split between discussion of published work and student work. Close reading is the method of the class.

Specific attention will be paid to each story's emotional impact, its voice and music, as well

as the structure and forms that are used to achieve its effect. We will read from a selection of mostly American authors including Mary Gaitskill, Phillip Roth, Tobias Wolfe, J.D. Salinger, Grace Paley, Alice Munro, Donald Barthelme, Danielle Evans, Mavis Gallant, and Niccolo Tucci.

Prerequisite: English 361, Introduction to Creative Writing.

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

ENLS-4840-01 She Who Laughs Last: The Performance History of Women in Stand Up Comedy

Rebecca Mark

MWF 11:00am – 11:50am

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

ENLS-4850-01 History of Cool

Joel Dinerstein

TR 12:30pm – 1:45pm

The concept of cool is arguably the most cultural export America has given to global aesthetics and popular culture through popular music, culture, and film. Since World War II, *being cool* has been synonymous with individual rebellion expressed through art, style, diffidence, charisma, sexuality and attitude. This course is an inquiry into one simple question: what does it mean when we say *someone* is cool? We will explore the history of cool in four phases: first, through the African-American jazz musicians who first coined the term and the concept; second, in film noir and detective fiction; third, through the Beat Generation writers who redirected its meaning for the counterculture of the 1960s; fourth, through the corporate commodification of cool. Is cool dead or does it still retain its cultural vitality? Since cool depends upon youth culture for definition, this class will come up with answers for the life or death of cool.

Course Texts: Patti Smith, *Just Kids*; Mezz Mezzrow, *Really the Blues*; Raymond Chandler, *Farewell, My Lovely*; Jack Kerouac, *On the Road*; Tom Wolfe, *The Electric Kool-Aid Acid Test*; Jay-Z, *Decoded*; Dick Hebdige, *Subculture*; Thomas Frank, *The Conquest of Cool*;

Miles Davis, *The Autobiography* (excerpts);
Films: *Jammin' The Blues*; *Casablanca*; *Easy Rider*; *Heathers*.

ENLS-4860-01 Topics in Cultural Studies: Reconstructing America
TR 2:00pm-3:15pm
Kate Adams

This course will examine literary and cultural responses to the abolition of U.S. slavery, with particular focus on the racial politics of identity, space, citizenship, and mobility. We will explore the spatial logics that shaped southern and national reconstruction, Jim Crow segregation, and black separatist projects; and we will look at diverse conceptions of mobility, from transregional migration to class mobility to Darwinistic theories of racial progress. Readings will focus on works by black and white nineteenth-century writers, such as Elizabeth Keckley, Albion Tourgee, William Wells Brown, Rebecca Harding Davis, Paul Laurence Dunbar, Frank Webb, George Washington Cable, Pauline Hopkins, Thomas Dixon, Charles Chesnutt, and W.E.B. Du Bois. But our consideration will also extend to contemporary writers like Toni Morrison and Claudia Rankine, and legal frameworks such as *Dred Scott v Sanford*, *Plessy v Ferguson*, vagrancy crime, and Stand Your Ground laws. Course texts will include novels, short stories, poetry, film, visual art, and political and legal texts.

ENLS-5010-01 Capstone Seminars
Molly Rothenberg
mollyr@tulane.edu
W 3:00pm – 5:30pm

Each week we will be concerned with texts that make use of specific narrative forms and techniques to produce a kind of “primer” or “syntax” of how to understand their formal innovations. We will be examining a wide range of narrative forms significant in the Western literary tradition, beginning with *The Odyssey* and the Bible through the dominant narrative form of the novel and its transformations before considering some emergent contemporary forms. We will be interested in strategies for handling temporality, memory, representation, and social interaction (among other concerns) with the help of assigned critical and theoretical essays. Students will be expected to bring to bear on class discussion and weekly postings what they have learned during the major about the formal properties of literature and the theories that illuminate them. Students will compose annotated bibliographies of scholarship on selected texts and present their findings in class. In the final section of the course, each student will present a draft of a final essay; other students will be responsible for providing substantive feedback. Grades will be based on class participation, weekly postings, annotated bibliographies, draft essay, peer-editing, and final essay. Please contact me in mid-December for the syllabus.

ENLS-5010-02 Beyond Neutral Ground: Root Culture and Higher Education in New Orleans
Rebecca Mark

W 3:00pm – 5:30pm

In this seminar we will ask the question how do local, homegrown, indigenous, and root cultures partner with, live with, benefit, and benefit from, colleges and universities, while they maintain their own autonomy and integrity? Likewise we will ask: how do colleges and universities, partner with, live with, benefit, and benefit from, the cultures of the communities in which they live? What happens when town and gown merge and people belong to both groups—when root culture practitioners are professors and educators in their communities? These are not just idle questions: there are critical issues of social justice at stake. As the ivory towers fall, the values, ethics, aesthetics, and principles of root culture have the radical power to transform higher education.

The course will include: *Big Chief Harrison and the Mardi Gras Indians*, Al Kennedy, *Coming Through Slaughter*, Michael Ondaatje, *The Strange History of the American Quadroon*, Emily Clark, *Jazz Religion, the Second Line and Black New Orleans*, Richard Brent Turner, *New Orleans Cemeteries: Life in the Cities of the Dead*, Robert Florence, *Raised to the Trade: Creole Building Arts of New Orleans*, Steve Maklansky, *Louis Armstrong's New Orleans*, Thomas Brothers, *Belloq's Ophelia Poems*, Natasha Trethewey and films including: *Tradition is a Temple*, *Pushcarts and Plantations: Jewish Life in New Orleans*, *If God is Willing and da Creek Don't Rise*, *Beasts of the Southern Wild*, *Streetcar Stories* Michael Mizell–Nelson.

We will hear from root cultural groups and higher education practitioners throughout New Orleans in six community roundtables throughout the semester open to the class and the public.

ENLS-5010-03 Capstone Seminars: Modernism's Afterlife

Karen Zumhagen-Yekple

M 3:00pm – 5:30pm

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 response papers and discussion questions, a presentation and two research papers.

ENLS 5010-05 Food and Culture
Supriya Nair
T 3:30pm-6:00pm

“Tell me what kind of food you eat, and I will tell you what kind of man you are,” is an oft-quoted declaration by Jean Anthelme Brillat-Savarin, famous eighteenth-century French epicure. (The self-confessed “patriot gastronomer” also said: “Those persons who suffer from indigestion, or who become drunk, are utterly ignorant of the true principles of eating and drinking,” so he clearly did not subscribe to the negative connotation of gluttony or excess in the gourmand). While this capstone course does not promise grand revelations about the kind of person you are, we will nevertheless explore how food—its production, consumption, history, culture, pathways—so powerfully influences our sense of ethnic, communal, familial, physiological, and personal identities. This course is not strictly literary, although the essential requirements of an English course (thoughtful analysis, critical thinking, clear writing, and articulate speech) apply. The readings will be interdisciplinary and cross-cultural and students will be encouraged to pursue additional research and experiential routes into the cultures of food from macro-level geopolitics to micro-level impacts. I am working on adding an optional service-learning component. Texts include selections from the *Food and Culture* reader (3rd edition), Émile Zola’s *The Belly of Paris*, Michael Pollan’s *In Defense of Food*, Mei Ng’s *Eating Chinese Food Naked*, selected short fiction, and screenings. Assignments include short critical responses, a midterm, and a final paper with oral presentation.

ENLS-7050-01 Bibliography and Research Methods
Barry Ahearn
T 9:30am – 12:15pm

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. We will also discuss other 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.

ENLS-7110-01 Anglophone Proseminar
Supriya Nair
R 3:30pm – 6:00pm

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 partially accounts for this extraordinary phenomenon is the modern history of British colonization that transformed English from an 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 and culture 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, race, cultural and linguistic diversity, ethnic and gender conflict, sexual difference, and diaspora among others. In the process, we will discuss what one means by anglophone literature and what its bibliographies might look like. This is a proseminar, which means we will be doing more reading than writing: the final project is an extensive annotated bibliography, not a final paper. We will read writing in English from Africa, the Caribbean, South Asia, as well as writers in the US and UK who work within anglophone paradigms (Black British, Native American, migrant literature, etc.).

ENLS-7550-01 Nineteenth-Century Seminar: "The Marriage Plot"

Thomas Albrecht

M 5:00pm-7:30pm

The topic of this seminar is marriage as depicted in novels: marriage posited not as the plot's *telos* and endpoint (as it conventionally is in the romance plots of novelists like Jane Austen and Charlotte Brontë), but as its point of departure. In this seminar we will look at depictions of marriages and of the experience of marriage in five great European nineteenth-century realist novels, the kinds of novels you definitely will not want to go through graduate school (or life) not having read: Flaubert's *Madame Bovary*, Tolstoy's *Anna Karenina*, George Eliot's *Daniel Deronda*, Henry James's *The Portrait of a Lady*, and Fontane's *Effi Briest*.

Our readings and discussions of these five novels will take marriage as a connecting thread. In focusing on the subject of marriage, our purpose will be less to use the novels in order to better understand the historical conditions of nineteenth-century European middle and upper class marriages, especially for women. (As their titles suggest, all of our novels have female protagonists or co-protagonists.) Rather, we will examine and discuss how each of the novels uses the subject of marriage (and more specifically, of unhappy marriage) as a literary means to reflect on broader existential and ethical questions. These questions include the nature of one's own identity and formation of a distinct self; one's experience of another person's being, mind, pain, or desire; the nature of one's moral obligations to oneself and to others; the experience of love and desire for another person; and the relationship between marriage and the social order.

Requirements for the seminar include a culminating seminar paper and an oral presentation sometime during the semester on your seminar paper project in progress.

ENLS-7720-01 Seminar in American Literature: American Modernism: Moderns and Primitives

Felipe Smith

T 3:30pm – 6:00pm

In her preface to *Playing in the Dark: Whiteness and The Literary Imagination* (1992), Toni Morrison raises a question that had been largely avoided in modernist scholarship to that time, including the issue of racial difference as a subject (and also a *product*) of literature: “[H]ow is ‘literary whiteness’ and ‘literary blackness’ made, and what is the consequence of that construction?” Morrison’s question returns to an issue that Ralph Ellison had raised in his essay “Twentieth Century Fiction and the Black Mask of Humanity” (1953), in which he had charged that despite their supposed dedication to “realism,” American modernists had reneged on their commitment to realism with regards to racial representation, turning their backs on 19th century traditions that had depicted black characters as symbols of the human condition in all its complexity, in order to reinforce through American literature the “rightness” of white supremacy. As the terms “moderns and primitives” suggest, this discourse of American race distinctions underwrites a temporal politics, one that Johannes Fabian has called “the chronopolitics of race.” The intent of much of the racial discourse at the heart of American modernism

ENLS-7850-01 Modern Literature Seminar – Joyce’s *Ulysses*

TR Johnson

W 3:00pm – 5:30pm

Joyce’s *Ulysses*, says Hugh Kenner, is “the most influential English-language work of the 20th century.” Accordingly, we’ll spend the entire semester studying the book, ranging from questions of sentence-level style to what particular episodes might mean to what their particular sequence might mean, and finally to questions of how Joyce might have imagined the book’s relationship to the world itself. We’ll use, as our primary guides, Harry Blamires’s *The New Bloomsday Book*, Don Gifford’s *Ulysses Annotated*, Sean Latham’s *The Cambridge Companion to Ulysses*; and for each episode, we’ll read some useful exegesis, some taken from the 2012 NEH Symposium on *Ulysses* held at Trinity College in Dublin, others from Hugh Kenner’s 1987 monograph on the novel, others from Karen Lawrence’s study of the book’s various prose-styles, and still others from yet earlier encounters with the book that have retained a particular relevance to the contemporary, first-time reader.