

Spring 2017 Course Descriptions  
As of 11/10/16

ENLS 2000-01 Literary Investigations

TR 9:30AM – 10:45AM

Edward White

This course offers an introduction to the analysis and interpretation of literary texts, considering style, form, genre, structure, and historical significance. Course grades will be based on short papers, in-class exercises (including presentations), and a longer final paper. Our central text will be Daniel Defoe's *Robinson Crusoe*, though we will discuss many different types of writing.

ENLS 2000-02 Literary Investigations

TR 2:00PM – 3:15PM

Nghana Lewis

ENLS 2000-03 Literary Investigations

MWF 9:00AM – 9:50AM

Barry Ahearn

This course is intended to help students familiarize themselves with the various ways in which a text can be analyzed. No single method can hope to manage the wide variety of forms found in literary art. Nor can one course cover all the methods that have been developed by critics. The difficulty of coverage is compounded by the fact that literary study has expanded in recent decades to include film, painting, costume, public performance and other forms of human expression. In this course, however, we will look at a variety of genres (fiction, non-fiction, film, poetry, drama) and see how some critics have found it possible to write about them. The particular texts we will examine are ones that have been considered innovative, whether at the time of publication or by later assessment. By looking at "innovative" works we can focus sharply on the way in which authors situate their works in relation to literary genres and literary history. Among authors included are Shakespeare, Herman Melville, Frederick Douglass, and some very good poets.

ENLS 2000-05 Literary Investigations

TR 12:30PM – 1:45PM

Thomas O'Connor

ENLS 2010-01 Intro to British Literature I

TR 8:00AM – 9:15AM

Melissa Bailes

This course covers British literature from the medieval era through the eighteenth century, analyzing the texts of authors including Marie de France, William Shakespeare, John Milton, and Alexander Pope. While reading this literature, we will ask questions such as: how do the works we study imagine the nation and its relationship to the world? In what ways do these texts 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 Intro to British Literature II

MWF 11:00AM – 11:50AM

Molly Travis

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. Assignments will include 2-3 page weekly reading responses and a 10-page research paper with an annotated bibliography.

ENLS 2030-01 Intro to American Literature: Haunted America

MWF 10:00AM – 10:50AM

Katherine Adams

This course provides a survey of U.S. literature, from the nineteenth century to the present, and emphasizes basic skills in literary analysis and critical writing. Readings and discussions will focus on the ghost story as a longstanding tradition in U.S. literature. In the hands of U.S. writers, ghosts are potent metaphors for the things that haunt us – as individuals and as a nation. Ghosts enable us to explore the uncanny nature of memory, perception, desire, and self-awareness. Ghost stories also provide a frame for that which lies in the margins of the dominant U.S. narrative: the suppressed histories and silenced voices that haunt national consciousness. Readings will include works by Hawthorne, Poe, Whitman, Dickinson, Chesnut, James, Gilman, Kingston, Baldwin, and Morrison. Required work will include in-class writing, class discussion, two essays, and two exams.

ENLS 2630-01 Expository Writing

MWF 8:00-8:50AM

Aleksandra Hajduczek

ENLS 2630-02 Expository Writing

MWF 10:00AM – 10:50AM

Natalie Ferreira

ENLS 2630-03 Expository Writing

TR 2:00PM – 3:15PM

Thomas O'Connor

ENLS 2630-04 Expository Writing  
MWF 4:00PM – 4:50PM  
Matthew Griffin

Expository Writing is a course that is, fundamentally, about the art of the essay. That means we'll approach writing as artists and craftspeople: we will both learn the rules of good writing and break them, as all great writing does. We will read a lot of creative nonfiction by well-known writers to see what lessons we can learn from them and apply to our own work. We'll write a lot, inside and outside of class, and critique one another's writing, and explore how the essay can be used to understand what it means to be human in the world today. Readings will come from a variety of essayists, including David Sedaris, Roxane Gay, Joan Didion, and Maggie Nelson.

ENLS 2630-05 Expository Writing  
TR: 11:00AM – 12:15PM  
Sanda Spicmiller-Lewis

ENLS 2630-06 Expository Writing  
MWF 3:00PM – 3:50PM  
Sanda Spicmiller-Lewis

ENLS 3011-01 Irish Literature  
MWF 2:00PM – 2:50PM  
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 3140-01 Introduction To Poetry  
MWF 9:00AM – 9:50AM  
Natalie Ferreira

Intro to poetry is a class designed around poetry appreciation and analysis. It's not immediately obvious that those two things go together, but in this class we will look at the specific methods and tactics poets use to manipulate/add shades of meaning to the literal interpretation of their words and phrases. Poets can imply a thousand varieties of the word sadness. This class aims at teaching you how to discern and appreciate the work that goes into such a feat both from a technical and historical perspective.

ENLS 3610-01 Creative Writing  
M 3:00PM – 5:30PM  
Peter Cooley

ENLS 3610-02 Creative Writing  
M 3:00PM – 5:30 PM  
Isabel Balee

ENLS 3610-04 Creative Writing  
T 3:30PM – 5:55PM  
Whitney Mackman

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

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

ENLS 3610-05 Creative Writing  
R 3:30PM – 5:55PM  
Whitney Mackman

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

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

ENLS 3610-06 Creative Writing  
R 3:30PM – 5:55PM  
Isabel Balee

### ENLS 3610-07 Creative Writing

W 3:00PM – 5:30PM

Zachary Lazar

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

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

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

### ENLS 3610-08 Creative Writing

T 5:30PM – 8:00PM

Adrian Van Young

### ENLS 3610-10 Creative Writing

R 3:30PM – 5:55PM

Bernice McFadden

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

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

ENLS 3610-11 Creative Writing  
W 3:00PM – 5:30PM  
Bernice McFadden

*Facts and Interpretations: The Art of the Essay* is a workshop course in *creative nonfiction* that will cover narrative and personal essays, nature and travel writing, memoir, persona essays, gastronomic essays, compare/contrasts essays and persuasive essays.

ENLS 3620-01 Workshop Creative Writing  
M 3:00PM – 5:30PM  
Michael Luke

This is a journalism class with a published magazine -- online and in print -- written, edited, designed, and produced by the students as the goal of the course. Students are required to get out of the classroom, beyond the regular confines of Uptown, and engage the people of New Orleans, covering communities that are often underreported and find stories that are not often told. The aim is to have the students produce narrative-driven non-fiction pieces, full-length profiles, Q&As, and possibly some opinion work.

This class is to primarily serve as a service learning project in the community. Journalism will be the means by which this goal is met. The service learning element of the course works in two ways. One will be through the students' engagement of the community and through their reporting and writing. Two, Tulane students from this class will collaborate with students from New Orleans Charter Science and Mathematics High School to produce the magazine.

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

ENLS 3650-70 Persuasive Writing  
TR 9:30AM – 10:45AM  
Ryan McBride

This classical rhetoric course is not just an attempt to think about rhetoric and the good life, it is an attempt to practice them. Also called "Aristotle in New Orleans," this course prepares students to coach debate teams that past students have launched at local middle schools where over 95% of the students qualify for free lunch program. We read Aristotle's *Topics*, *Rhetoric*, and *Nicomachean Ethics* as well as writings by Plato, Quintilian, Seneca and Cicero. These works are our guides as we coach local middle school debaters in the art of rhetoric. The readings are tested, questioned, pushed to their limits, and brought to life as we attempt to

grasp the deeper lessons of ancient thought -- lessons that are not purely intellectual, lessons about our humanity and the content of a good life. Forty hours of service-learning is mandatory for all students.

ENLS 3650-71 Persuasive Writing

MWF 10:00AM – 10:50AM

Jennifer Heil

This classical rhetoric course is not just an attempt to think about rhetoric and the good life, it is an attempt to practice them. Also called "Aristotle in New Orleans," this course prepares students to coach debate teams that past students have launched at local middle schools where over 95% of the students qualify for free lunch program. We read Aristotle's Topics, Rhetoric, and Nicomachean Ethics as well as writings by Plato, Quintilian, Seneca and Cicero. These works are our guides as we coach local middle school debaters in the art of rhetoric. The readings are tested, questioned, pushed to their limits, and brought to life as we attempt to grasp the deeper lessons of ancient thought -- lessons that are not purely intellectual, lessons about our humanity and the content of a good life. Forty hours of service-learning is mandatory for all students.

ENLS 3920-01 Intro To Women's Lit

MWF 12:00PM-12:50PM

Katherine 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: 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 U.S. Latino Literature

TR: 9:30AM-10:45AM

Daniel Arbino

This course is an exploration of how identity is shaped by ethnicity, class, and sexuality in works of Chicano, Puerto Rican, Mexican, Cuban, and Dominican authors writing in the United States. The course emphasizes the aesthetics of narrative, poetry, theater, and autobiography in the literature of U.S. Latin writers. Students analyze how these writers experiment within these genres in order to confront rapidly changing notions of identity, immigration, exile, colonization and language.

ENLS 4011-01 Archives and Outreach

MWF 1:00PM – 1:50PM

Michael Kuczynski

Scholars and non-scholars alike often regard archival study as an esoteric and therefore more or less “closed” academic field. The purpose of this class is to flip that understanding of the archive by emphasizing the communal, public origins of archival collections, especially those assembled and curated here at Tulane. The class will also study and enact the importance of introducing the general public to archives as a means of extending and enlivening their use by teaching local high school students how to do basic archival research.

Tulane students who take the class will (1) learn the fundamentals of book history, including the handling of rare and fragile books and documents; (2) learn how to produce digital portfolios of such materials, as a mode of instruction for the secondary school classroom; and (3) introduce secondary school students off and on site to some of Tulane’s archival riches. Among the archives we will visit and investigate are: the Howard-Tilton Rare Books and Special Collections, now on the top floor of the renovated Howard-Tilton Memorial Library; the Hogan Jazz Archive, Jones Hall; and the Amistad Research Center, a Tulane affiliate, in Tilton Hall (Gibson Quadrangle).

A limited number of students in the class will be permitted to take the course without doing the service-learning component.

ENLS 4012-01 Lit: Cross-Dressing and Racial Passing

MWF 2:00PM – 2:50PM

Lauren Heintz

The genre and literary trope of passing, most commonly expressed in characters who are “legally” black but who are able to pass for white, is a popular narrative that runs throughout American fiction from the mid-nineteenth to late-twentieth century. The importance of the passing narrative rests in its ability to expose how race is a social construct, set down in legal codes like “one-drop-rules.” Alongside narratives of racial passing also runs narratives of cross dressing and gender passing (man for woman or woman for man). This course will examine why and how racial passing is often aided and abetted by gender passing. Taking an intersectional approach, this course will continuously think through how race, gender, class, and sexuality are social constructs. We will begin with foundational texts of racial passing and the discourse of blackface, and we will build on this by moving to texts in which race and gender passing converge. We will come to better understand these constructs through the language of fiction, metaphors of race, performances of gender, and the visual strategies of film. Literary selections will include works by Mark Twain, Kate Chopin, Ellen and Willian Craft, Pauline Hopkins, Billy Tipton, Nell Larson, Patricia Powell, Toni Morrison. Films may include *A Florida Enchantment* and *Boys Don’t Cry*.

ENLS 4130-01 Performing Anxiety in Renaissance Comedy  
Linda Carroll  
MW 3:00 to 4:15

Laughter, in the Renaissance as now, served both as an instrument with which to construct social solidarity and a weapon with which to defend oneself against others with inimical values. Italians in the Renaissance gave new life and range to staged comedy as a means of coping with invasion, pestilence, famine, and the severe erosion of wealth through the decline of their commerce with northern Europe, especially England. They also used it to question and even oppose the concentration of governing and decision-making in fewer and fewer hands. It was in this period as well that the staging of comedy passed from amateur patrician groups to paid professionals. By a variety of avenues, the comic tropes and forms that Italians developed spread throughout Europe, arriving in Britain and influencing comedy there, including Shakespeare's. Who wrote the comedies and on how many levels may they be read? Who paid for them to be staged and in what contexts? What was the relationship between playwrights and patrons? The course will focus on the hallmark comedies of the Italian Renaissance and conclude with a select number of Shakespearean comedies that make use of Italian tropes. Fulfills the English major/minor requirement for a course in literature before 1800. All coursework is in English. No knowledge of Italian is required.

ENLS 4310-01 American Lit To 1820  
TR 12:30PM – 1:45PM  
Edward White

#### 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 4370-01 19th Century American Lit

MWF 11:00AM – 11:50AM

Michelle Kohler

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

ENLS 4430-01 Caribbean Literature

TR 9:30AM – 10:45AM

Daniel Arbino

This course will focus on critical race theories that have developed in Caribbean society throughout the 20<sup>th</sup> and 21<sup>st</sup> centuries and how cultural production has responded to it. Of particular interest is that we will be looking at all four linguistic blocs of the Caribbean through translation: the Anglophone, Francophone, Hispanophone, and Dutch Caribbean. Through multiple genres ranging from essay, poetry, short story, novel, music and film, we will discuss how race developed in the Caribbean and whether the region is a site of unity or disjuncture. Although we will emphasize the 20<sup>th</sup> century, we will begin the course with a brief review of the 16-19<sup>th</sup> centuries in order to have a foundational understanding of race in the region.

ENLS 4470-01 Shakespeare II

MWF 8:00AM – 8:50AM

Scott Oldenburg

In this course we will survey Shakespeare's writing under King James. Texts will likely include *Macbeth*, *King Lear*, *The Winter's Tale*, *Measure for Measure*, and *The Tempest*. Grading is based on participation, a performance, an exam, several short writing assignments, and a research paper.

ENLS 4610-01 Adv. Fiction Writing Workshop

T 3:30PM – 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 4610-02 Adv. Fiction Writing Workshop: **“Using History As Source.”**

T 3:30PM – 5:55PM

Bernice McFadden

### **Guiding Statements**

“The thing that most attracts me to historical fiction is taking the factual record as far as it is known, using that as scaffolding, and then letting imagination build the structure that fills in those things we can never find out for sure.” - Geraldine Brooks

“I like historical fiction. I fell in love with New Orleans the first time I visited it. And I wanted to place a story in New Orleans.” - Isabel Allende

“Writers of historical fiction are not under the same obligation as historians to find evidence for the statements they make. For us it is sufficient if what we say can't be disproved or shown to be false.” - Barry Unsworth

### **Workshop Description**

Participants will continue to learn the craft of writing fiction with specific emphasis on historical content, character development, dialogue, plot, and setting. Participants will analyze these elements of fiction in the work of published authors as well as in the fiction of peers. They will write three short stories or three sections of a novel and revise their work based on peer critique and the editorial guidance of the workshop leader.

ENLS 4620-01 Adv. Poetry Writing Workshop: Alternatives to the Tyranny of the Lyric “I”:

W 3:00PM – 5:30PM

Peter Cooley

While most contemporary poets continue to write the first person lyric poem of personal experience, many poems in the contemporary canon suggest alternatives to this strategy. We will consider dramatic monologues and persona poems, ekphrastic poems, visual and auditory poems, collaborative works and Spoken Word.

Among the poets to be studied are Frank Bidart, Ai, Natasha Trethewey, Denise Duhamel, Jane Miller, Olga Broumas, Kevin Young, C.D. Wright and Terrance Hayes.

As always, each class member will design a project for the semester, a focus for his or her work. 10-12 revised and finished poems, attendance at readings on campus and occasional response papers and evaluations constitute satisfactory performance in the course. Attendance is mandatory at all class sessions.

Pre-requisite: English 361 and permission of the professor. Please email Professor Peter Cooley (cooley@tulane.edu).

ENLS 4660-01 Advanced Creative Non-Fiction Writing: Narrating the Environment

W 3:00PM – 5:30PM

Thomas Beller

This course is cross-listed with the Department of English and the Environmental Studies program. It seeks to combine the skills of observation, witnessing, and story-telling with a close read of one particularly vexing element in our world: lead. The class will use an interdisciplinary approach to environmental writing in which we explore the ways that the scientific, ethical, historical and political facets of the lead problem can be discussed and dramatized using creative writing.

Our reading will span works of literature, epidemiology, history, and a bit of propaganda. Along with such classics of close observation ("Pilgrim at Tinker Creek," by Annie Dillard) we will read works that address the ironies, paradoxes, and complexities of lead's role in our culture, such as "Lead Wars," by Rosner and Markowitz and "Brush With Death," by Christian Warren. We will also look at instances in which lead is present as fact and metaphor in literature (Shakespeare, Saul Bellow). We will look at the way that narratives accrue to illness (Susan Sontag). We will look at lead through prisms of the historical, epidemiological, scientific, media, and literary. The course will make extensive use of guest speakers of national stature as well as Tulane's own professor Howard Mielke, who has agreed to let the students visit his soil lab in the school of Pharmacology and to speak to them about his work. There will be field trips to lead specific sites in New Orleans.

Permission of the instructor is required. Contact Professor Beller: [tbeller@tulane.edu](mailto:tbeller@tulane.edu)

ENLS 4660-02 Topics Advanced Creative Writing: The Personal Essay

R 3:30PM – 5:55PM

Thomas Beller

This class is a writing workshop in the personal essay. Class time will be split between discussion of assigned reading and a writing workshop. We will try and develop what Philip Lopate calls "the double perspective," in which the writer of the piece and the character on the page are not the same. We will explore the tensions of intimacy and distance that bring about this double perspective and investigate, in our outside readings of works by Nabokov, Didion, Baldwin, and others, what is most satisfying in the essay and memoir form.

Requirements include: Two essays for workshop, several writing exercises, attendance at readings on campus, occasional response papers, attendance in all class sessions.

Permission of the instructor is required. Contact Professor Beller: [tbeller@tulane.edu](mailto:tbeller@tulane.edu)

ENLS 4661-01 Topics Advanced Creative Writing

R 8:30AM – 10:55AM

Adrian Van Young

ENLS 4661-01, Advanced Topics in Creative Writing, will center on the concerns of speculative short fiction, a genre of short story which seeks to combine elements of literary fiction with those of genre fiction (science fiction, fantasy, horror, crime, etc). As such, the class will deal in the regular milieu of short story writing, addressing concerns such as point of view, voice, characterization, and structure, while also addressing speculative concerns such as suspension of disbelief, world-building, subverting genre conventions, and satirical and/or meta-fictional conceits, among a host of others.

ENLS 4750-01 New Media Theory

TR 2:00PM – 3:15PM

Nathan Halverson

New Media Theory must, by its very definition, always be changing. Today, most definitions would describe New Media as digital in nature but also as interactive, connected, and multimedia. This course will investigate how new technologies, especially computers, have changed how we read, analyze, and write texts, as well as changing how we think and interact with each other. Students will study the form and content of the internet, video games, e-books, digital maps, and virtual reality. Weekly readings will include scholarly articles on the history (and contemporary use) of both the old new media and the newest of new media. Assignments will include a mixed-media recording assignment, a mid-term research paper, and a final research presentation.

ENLS 4760-01 Topics in Literary Theory – The Society of Enjoyment: Žižek and Cultural Analysis  
MWF 12:00PM – 12:50PM

Molly Rothenberg

[mollyr@tulane.edu](mailto:mollyr@tulane.edu)

Prerequisite: ENLS 2000 is desirable as a prerequisite. If you haven't had ENLS 2000, it would be a good idea to discuss your enrollment with the instructor.

Description: Sometimes referred to as the "Elvis of cultural theory" and "the most dangerous philosopher in the West," Slavoj Žižek has led the way in combining Lacan's psychoanalytic insights with political and economic theory in order to analyze cultural productions in our late 20<sup>th</sup>-century/early 21<sup>st</sup>-century world. We will read cultural criticism developed by the most prominent post-Lacanian, including Žižek, Alenka Zupančič, and Todd McGowan, among others, focusing on literary, cinematic, and political/economic materials. Works by seminal thinkers who have influenced this group (Marx, Hegel, Freud, Lacan, Benjamin, Jameson) will be discussed. Some of the topics to be addressed may include: the Lacanian approach to literary

and film analysis; psychoanalysis and comedy; social media and the transformation of the psyche; the problem of the neighbor in the trauma of forced displacement; Žižek's critique of Leftist multiculturalism; and the ethics of desire in a consumerist economy.

COMM 4820-01 Beyond Neutral Ground

M 2:00 PM – 4:30 PM

Rebecca Mark & Vicki Mayer

To enroll, please contact Vicki Mayer at [vmayer@tulane.edu](mailto:vmayer@tulane.edu) or Rebecca Mark at [rebecca@tulane.edu](mailto:rebecca@tulane.edu). It is only for juniors and seniors and I will explain the way in which students get English Department Credit.

This course addresses the critical pedagogical issues of social justice through the twin lenses of social innovation and the humanities. Students, faculty, community stakeholders, and artists will work together in this course to understand:

1. How the members of local, home grown, indigenous, and root cultures partner with, live with, benefit, and benefit from, colleges and universities, while maintaining their own autonomy and integrity;
2. How colleges and universities, partner with, live with, benefit, and benefit from, the cultures of the communities in which they are located; and,
3. How might we use the digital humanities as a framework to record, share, and preserve the values, ethics, aesthetics, and principles of root cultures in order to transform higher education from the ground up?

ENLS 4840-01 Performance Studies

MWF 1:00PM – 1:50PM

Rebecca Mark

### **She Who Laughs Last: The Performance History of Women in Stand Up Comedy**

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, Phylliss 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 many contemporary comics. 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 5010-01 Capstone Seminars -- Realism and Its Vicissitudes

M 3:00PM – 5:30PM

Molly Rothenberg

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Prerequisite: ENLS 2000.

In this capstone, we will discuss the development of the genre of realism. Beginning with the differences between the depictions of reality in Homer's epic *The Odyssey* and the Bible (Auerbach), we will track the transformations of ideas about the nature and representation of reality in literature, focusing primarily on the 19<sup>th</sup> century, the great era of realist novels, and guided in part by Jacques Rancière's concept of the "distribution of the sensible." We will be interested in such questions as: why does realism become the privileged mode of the novel in Europe in the 19<sup>th</sup> century? Is there more than one kind of realism? How does Enlightenment interest in empiricism and perception affect the development of realism (Locke, Berkeley, Hume)? What cultural work does realism do? How is realism understood by its practitioners and theorists? What is the relationship of realism to other genres and modes, and how does realism incorporate, defend against, and depend upon its "others"? Topics to be addressed may include: the differences between romance and realism in 19<sup>th</sup>-century literature; realism as ideology; historiography as 19<sup>th</sup>-century realist genre; philosophical and materialist approaches to realism; psychological realism; the reality-effect according to Barthes; hyperreality and the simulacrum in Baudrillard. Literary authors will include, among others, Homer, Austen, Balzac, Flaubert, Dickens, Eliot, and James.

ENLS 5010-02 Capstone Seminars

T 3:30PM – 5:55PM

Rebecca Mark

GRAPHIC DOCUMENTARIES: VISUALIZING THE UNSPEAKABLE

This course will address the intersection of word and image in the production of visual art and literature. We will explore graphic novels as the prime example of visual literature. The theoretical considerations concerning the codependence and independence of voice and alphabet have challenged traditional narrative structures since the beginning of alphabetic writing, but in recent years texts that include image and word to address social concerns have experienced a renaissance. We will study famous graphic novels including but not exclusively: Frans Masereel, *The City: a Vision in Woodcuts* (1925), Osamu Tezuka, *Astro Boy* (1952), Art Spiegelmann, *Maus* (1986), Eric Drooker, *Flood* (1992), Howard Cruse, *Stuck Rubber Baby*, (1995), Frank Miller, *The Dark Night Returns* (1997), Marjane Satrapi, *Persepolis* (2000), Michael Chabon, *The Amazing Adventures of Kavalier and Klay* (2000), David B., *Epileptic* (2006), Alison Bechdel, *Fun Home* (2006), Gene Luen Yang, *American Born Chinese* (2006),

Carol Tyler, *You'll Never Know* (2009), Matt Dembick, *Trickster* (2010), and Lilli Carre, *Head Or Tails* (2012) as well as theoretical works by Eisner, Chute, Adams, and McCloud.

ENLS 5010-03 Capstone Seminars

W 3:00PM – 5:30PM

Daniel Arbino

This course's thematic focus is on family and how it has developed in relation to plantation life in the Caribbean over multiple generations. We will be working with both male and female writers, as well as authors of different races and ethnicities from across the four European linguistic blocs of the insular region. Through an interpretative lens of allegory, romance, race, sexuality, ethnicity, and nation, the class will engage in critical analysis by exploring themes such as identity, desire, vengeance, and incest through parent-child, grandparent-grandchild, and sibling relationships as well as through orphaning. This semester our primary texts are works of fiction and poetry; however, historical context and theoretical frameworks will be provided throughout the semester.

ENLS 5010-05 Capstone Seminars

R3:30PM – 5:55PM

Molly Pulda

In this seminar, we will read works of American literature published since 1995 – the average lifetime, so far, of you, the Tulane senior. We will map out several themes, forms, and influences within the literature of today, so we can try to imagine the literature of tomorrow, when your generation will lead the cultural conversation. Because this is a capstone seminar, you will integrate the critical tools you've gained during your college career, to prepare for your lifelong role as a close reader of literature and culture.

In addition to texts by Alison Bechdel, Edwidge Danticat, Jonathan Franzen, and others, we will read critical essays that situate these works in a larger conversation about the current state of American literature. Class discussions will focus on select narrative forms and frames of reading within contemporary literature, particularly realism and its experimental challengers, and postmodernism and its inheritors. We will identify and challenge the capital-letter ideals of the Great American Novel, the American Dream, and American Family Values. In addition to family and generational conflict, course themes include individuality and community; scandal and taboo; technology and intimacy; trauma and memory; gender and sexuality; and race, ethnicity, and migration. Course requirements include weekly reading logs, a short paper, an oral presentation, and a capstone research project, completed in stages (proposal, annotated bibliography, draft, final essay).

ENLS 7050-01 Bibliography

T 11:00AM-1:30PM

Melissa Bailes

This course introduces students to research materials and ideas pertinent to graduate-level study. We will examine the history of the book, emphasizing issues related to rare or uncommon books, through visits to several archives. To contextualize such themes, we will read

three major texts about how the history of print technologies have shaped or contributed to a wider reading culture, with strong implications for religion, science, and (of course) literary study. Students will learn about the problems and practices related to the editing of unpublished documents. We also will 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. Course assignments may include weekly responses, oral presentations, exams/quizzes, and short papers.

#### ENLS 7150-01 Theories of Rhetoric and Composition

R 3:30PM – 5:55PM

Thomas 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 cultivate rhetorical skill. 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 literacy 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 and 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 present a few oral reports, write a literacy narrative (8p), produce a statement of their teaching philosophy (7pp), an annotated bibliography (4 entries), and finally an annotated syllabus.

#### ENLS 7380-01 Renaissance Seminar: Spenser

F 10:00AM – 12:30PM

Scott Oldenburg

On January 16, 1599, Londoners lined up along the streets to a hearse carried through the city to the graveyard now known as Poet's Corner at Westminster Abbey. At the grave, poets read aloud their elegies and then tossed the poems into the grave where the body had been interred. The deceased was not Christopher Marlowe nor William Shakespeare but Edmund Spenser, described as “the prince of poets” and by Milton as “sage and serious.” Dead at 46, Spenser nonetheless achieved much: a major series of pastoral poems, a major sonnet sequence, a number of individual poems, and, most importantly, a major allegorical epic known as *The Faerie Queene*. In this class we will read a selection from the pastoral sequence, *The Shepherdes Calender*, but the majority of the class will be devoted to reading the allegorical

epic, *The Faerie Queene* with its cross-dressing knights, levelling giants, and seductive witches. Assignments include several short writing assignments and a final research paper.

#### ENLS 7550-01 19th Century Seminar

W 3:00PM – 5:30PM

Thomas Albrecht

The British nineteenth century is rightly known and celebrated for its great realist novels and novelists, and for the great poetry of its early, so-called Romantic period. Less familiarly, it is also the place and time in which literary criticism and art criticism as we know and practice them today first comes into being. In this seminar, we will survey select novels, poems, and critical writings from the British nineteenth century. The format of the course is to examine three complementary sets of two texts, one literary and one critical, texts that are in some way in dialogue with one another. The first set, taken from early in the century, will pair William Wordsworth and Samuel Taylor Coleridge's collaborative collection of poems *Lyrical Ballads* (1798) with Coleridge's autobiography *Bibliographia Literaria* (1817). *Lyrical Ballads* is commonly credited with inaugurating the Romantic period and style, while *Bibliographia Literaria* conceives of literature and of literary criticism in ways that continue profoundly to influence our own conception and practice of them today. The second pairing, taken from the mid-Victorian period, is two articulations of literary and artistic realism, and more specifically of realism's potential political, social, and moral power: John Ruskin's *Modern Painters* (1843-1860) and George Eliot's novel *The Mill on the Floss* (1860). The third and final set, taken from the later Victorian period, will pair Walter Pater's celebration of aestheticism and aesthetic criticism in his 1873 collection of essays entitled *The Renaissance: Studies in Art and Poetry*, with Henry James's more overtly skeptical examination of aestheticism and the aesthetic imperative in his novel *The Portrait of a Lady* (1881).

#### ENLS 7720-01 Seminar in American Literature

M 3:00PM – 5:30PM

Barry Ahearn

Of the major American poets active in the first half of the twentieth century, only two considered themselves orthodox Christians: T. S. Eliot and Marianne Moore. In the case of Eliot, critics long ignored his religious convictions or condemned them as either (a) of little importance or (b) hampering his talent. In recent years, however, many scholars have become more amenable to the view that an understanding of Eliot's religious beliefs are "absolutely essential" if we are to read his works successfully. Marianne Moore was much less forthright than Eliot about her piety. As a result, hardly any of her critics have much to say about the degree to which her religious beliefs are reflected in her work. In fact, almost all of Moore's critics take no notice of the fact that throughout her life she was a devout Presbyterian. The purpose of this seminar is to look into the matter of the relation between faith and literary works. A number of obvious questions come to mind. Does a religious perspective reveal aspects of worth that other modes of inquiry fail to uncover? Is there any relation between religious faith and the particular approach to language we find in Eliot and Moore? Why do the poems of Eliot and Moore signal a radical stylistic departure from the works of previous poets

who were also staunch believers, such as John Donne, George Herbert, and John Milton?  
During the course of the semester it is likely that other pertinent questions will surface.