

Fall 2013 English Courses
8/22/13

ENLS 3010-01 Introduction to Women's Literature

Amy Parziale

MWF 12:00-12:50pm

About the historical problem of women's literature, Virginia Woolf wrote: "Imaginatively she is of the highest importance; practically she is completely insignificant." Is this critique still relevant today? This survey course explores the aesthetics and achievements of women writers, looking at how "gender trouble" manifests in literature. Students will read foundational gender studies texts alongside works by American women authors to analyze the ways womanhood has been represented, paying attention to how stereotypes have been perpetuated, challenged, and/or skewed as well as the intersections of race, gender, sexuality, and class. Readings will include fiction, poetry, essays, and plays by authors such as Zora Neale Hurston, Gertrude Stein, H.D., Flannery O'Connor, Lorraine Hansberry, Sylvia Plath, Leslie Marmon Silko, Sandra Cisneros, Dorothy Allison, Amy Tan, and Joy Harjo. Students will build upon their critical and literary vocabularies and strengthen close reading, writing and analytical skills through response papers, midterm exam, and final term paper.

ENLS-3610-05 Creative Writing

Thomas Beller

R 3:30 – 6:00pm

English 361-05 is a workshop course in creative writing. We will be reading and writing fiction, creative non-fiction, and poetry. Students will be introduced to the writing workshop format. Classes are primarily devoted to roundtable discussion of both outside reading and student work. Class participation is essential to the workshop process. Close reading, in which we note structure, style, tone, and the development of individual voice and point of view, will be the hallmark of the class.

The reading list includes work by Grace Paley, David Berman, Robert Stone, Meghan Daum, Mary Gaitskill, David Foster Wallace, Mary McCarthy, Leonard Michaels, and Jumpa Lahiri.

ENLS 3620-01 Place-Based Storytelling in New Orleans

Luisa Dantas, ldantas@tulane.edu

R 12:30-3:20

How does one define the concept of *place*? What is the importance and role of place in the visual stories we tell about ourselves and others? Can a common understanding of place bridge cultural and socio-economic differences? There is no better place in

America to explore these questions than New Orleans, a beloved and iconic city that has spawned countless narratives exploring every aspect of its complex culture and heritage.

With a focus on **film and video narratives**, this course examines the concepts, principles and techniques of “place-based” storytelling and its application as a tool for fostering dialogue and communication across diverse communities, specifically in New Orleans. Students will learn a variety of techniques for analyzing and constructing multimedia narratives that incorporate and/or redefine the concept of place. They will watch, read and analyze films and texts about New Orleans produced by local and outside artists. Students will then script, produce and edit their own short non-fiction **video projects** reflecting how they experience New Orleans.

Students will then assist middle and high school students at a partner institution in creating their own short non-fiction **video projects** about their New Orleans communities. By helping local youth to tell their own stories and expand their media literacy, students will deepen their understanding of and engagement with New Orleans as a distinctive place through its neighborhoods, families, and cultural traditions.

**NOTE: Service Learning is a mandatory element in this course.
Acceptance into this course is by instructor approval only.
May be taken for Communication credit.**

ENLS 3640-01 Introduction to Screenwriting:
Luisa Dantas
W 12-2:30pm

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-3730-01 Introduction to African American Literature
Felipe Smith
MWF 12:00-12:50pm

ENLS 3730 Introduction to African American Literature is a course designed to familiarize students with the key authors, texts, issues, and periods in African American writing. The scope of the semester's work includes texts from the 18th century to the contemporary period. Our focus will be on developing explanations for the linkages between the earliest texts and more recent ones that can be understood as both predictable responses to the histories of people of African descent in America, as well as evidence of a conscious tradition of collective African American literary creativity.

This course details the historical contexts of individual authors, literary works, and of the literary tradition as a whole. Therefore, we will pay great attention to the way that history shaped the texts, and how the texts influence our current interpretations of African American history. Additionally, we will read the texts from a variety of perspectives to develop a sense of African American life, experience, and culture. Because of the range of issues we will consider, the course will serve as an introduction to African American life and culture broadly, using literature as the bridge.

Some of our points of emphasis will include:

1. histories of African American enslavement and freedom;
 2. diasporas: African American spatial, social, and cultural geographies, migration, and intra-ethnic diversity;
 3. African American spiritualities, religions, myths, and vernacular arts;
 4. issues of race and identity: Jim Crow segregation, assimilation, "double consciousness," essentialism, multiculturalism, and black nationalism;
 5. race and culture: black style, black "character," stereotyping, and black performance;
 6. African American texts as personal and collective autobiography;
- class and gender differences in African American experience and sensibility.

ENLS-4010-01 19th Century American Literature
Nghana Lewis
M 3:00 – 5:30pm

This course uses 19th Century American literature as a vehicle for developing students' critical thinking and analytic writing skills and expanding students' knowledge of major developments in United States life, history, and culture, with special emphasis on issues of race, gender, and

economics. A non-exhaustive list of authors we will address includes James Fenimore Cooper, Nathaniel Hawthorne, Mark Twain, Herman Melville, Walt Whitman, Henry David Thoreau, Frederick Douglass, Harriet Jacobs, Frances Ellen Watkins Harper, Charlotte Perkins Gilman, and Kate Chopin. Learning outcomes will be measured by quizzes, midterm and final examinations, and short papers.

ENLS 4013: Contemporary American Women's Trauma Narratives
Amy Parziale
MWF 3:00-3:50pm

"...it is the specific point at which knowing and not knowing intersect that the psychoanalytic theory of traumatic experience and the language of literature meet," according to Cathy Caruth. This special topics course embraces that proposition in its consideration of contemporary trauma narratives by female American novelists such as Toni Morrison, Cristina García, Leslie Marmon Silko, Theresa Kyung Hak Cha, and Carole Maso. Two of our guiding questions will be: How and why do authors represent the unspeakable? and Is there a relationship between an author's sex and the depiction of trauma?. Students will analyze representations of violence and trauma, including individual traumas (rape, abuse) and collective/cultural traumas (genocide, slavery, war). Before undertaking this difficult work, we will frame our discussions with foundational trauma studies theory from psychoanalytic, Holocaust, and women's studies. We will explore how trauma has enabled certain conversations about gender, subjectivity, and historical memory while also seeking out its limitations and paradoxes.

ENLS-4080-01 Modern Literature
Molly Travis
TR 3:30 – 4:45pm

Twice-Told Tales: Retellings and Revisions of Modernist Novels

In this course, we will read four modernist novels and later novels that retell these narratives for aesthetic, political, social, and cultural reasons. We will examine the legacy and afterlives of the modern texts in contemporary and postcolonial novels that recontextualize and transform the texts as they incorporate elements from them. The intertextual relationships between the contemporary retellings and the original novels extend well beyond simple homage or opposition. Below are the textual pairings. Course assignments include a response journal and researched paper with annotated bibliography.

Joseph Conrad's *Heart of Darkness*

- V. S. Naipaul's *A Bend in the River*
- Tayeb Salih's *Season of Migration to the North*

E. M. Forster's *Howards End*

- Zadie Smith's *On Beauty*

Virginia Woolf's *Mrs. Dalloway*

- Michael Cunningham's *The Hours*

Franz Kafka's *The Castle*

- J.M. Coetzee's *The Life and Times of Michael K*

ENLS 4190-01 & 02 Restoration & 18th-Century Literature

Cross-listed with Gender and Sexuality Studies

Melissa Bailes

MWF 1pm-1:50pm

This course will explore what it means to be “enlightened.” The so-called period of Enlightenment (also known as the long eighteenth century, 1660-1789) was an era of great intellectual debate, political upheaval, and social conflict. Debates raged concerning the “nature” of Man; theories of “appropriate” education were thrown about; the concept of the public sphere grew and periodicals began to flourish; sexual standards were challenged by men and women alike; and the “enlightened” people of England saw not only great economic, social, and political growth but also the growth of crime and slavery. This class will examine elite philosophical controversies alongside the sometimes more vulgar (albeit, more fun) debates of the long eighteenth century. Assignments will include two essays, a midterm, and a final exam.

ENLS-4210-01 Nineteenth-Century European Novel

Thomas Albrecht

TR 11:00am – 12:15pm

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

Novels to be covered may include Goethe's *Elective Affinities*, Balzac's *Le Père Goriot*, Flaubert's *Madame Bovary*, Turgenev's *Fathers and Sons*, Zola's *Thérèse Raquin*, and Fontane's *Effi Briest*. All readings will be assigned and discussed in English translation, though any students who read French, German, and/or Russian will be encouraged to read (or at least to consult) works in their original version. This course is open to English

majors and non-majors alike. There are no prerequisites, but an introductory course in methods of Literary Studies (such as ENLS 2000) is strongly recommended. Course requirements include three or four critical, analytical essays and supplementary readings of literary criticism devoted to the novels and novelists under consideration.

ENLS-4310-01 American Literature to 1820
Edward White
TR 2:00 – 3:15pm

This course offers an introduction to early US writing, with a focus on the first two decades of US sovereignty (roughly the 1780s and 90s). We will look at a range of genres, from historical writings and political essays, plays and poems, to captivity narratives, novels, and slave narratives, to consider how these forms of writing addressed conflicts of the time. The 1780s begin with many popular depictions of wartime atrocities by the British and the first conflicts over militaristic culture. By the mid-1780s, the focus shifts to the Massachusetts Regulation, better known as the Shays Rebellion, a domestic insurrection based in New England and arguably the catalyst for the careers of many writers of the time. These conflicts became even more pronounced in the 1790s, which witnessed the St. Clair Expedition (a US military catastrophe in the wars against the Shawnees), the Whiskey Rebellion (the largest domestic insurrection in US history before the Civil War), and the formation of extreme political factionalism and a crisis over freedom of speech (best known through the Alien & Sedition Acts). Our readings will range across many of these conflicts.

ENLS-4440-01 Modern American Literature—Poetry
MWF 9:00-9:50am
Barry Ahearn

A survey of the major American Modernist poets, including Hilda Doolittle, T. S. Eliot, Robert Frost, Marianne Moore, Ezra Pound and Wallace Stevens. The method of the course will be close reading of particular poems and class discussion of them. Written requirements: two essays, each of 1,750-2,250 words. There will be a final exam. The books for the course will be: Selected Poems of Ezra Pound (ISBN 0811201627); Selected Poems of William Carlos Williams (ISBN 081120958X); American Poetry: The Twentieth Century, Vol. 1 (ISBN 1883011779); Ezra Pound, Early Writings (ISBN 0142180130).

ENLS 4450-01, *CHAUCER*
MWF 10:00-10:50am
Professor Kuczynski (mkuczyn@tulane.edu)

Our primary text will be *The Canterbury Tales*, although the instructor will have occasion to refer to other works by Chaucer, such as his important dream-vision, *The Parliament of Birds*, his prose translation of Boethius's *Consolation of Philosophy*, and some of his moral lyrics. We will begin slowly, spending three classes on the General

Prologue in order to become accustomed to Chaucer's Middle English grammar, vocabulary, and versification. Then we will pick up the pace, with the aim of discussing by the end of term most of the *Tales*. Although we will not spend a great deal of time discussing prevailing or defunct theoretical approaches to Chaucer's texts, the instructor will spend some time describing three approaches that have made significant contributions to our modern understanding of Chaucer's medieval narrative poems: feminist, Marxist, and Freudian analyses. The single required text for the course is Jill Mann, ed., *Geoffrey Chaucer The Canterbury Tales* (New York: Penguin, 2005), which contains very ample glosses and notes. Please note: YOU MUST PURCHASE THIS EDITION OF THE *TALES*, which will be on order at the Tulane Bookstore.

ENLS-4500-01 Later Major Authors—Frost
MWF 11:00-11:50am
Barry Ahearn

A study of poems, letters and essays by Frost. Among the questions that will be raised: What are his main preoccupations? How does his work, which appears to be mainly pastoral, pertain to the industrialized, urbanized world in which he lived? In what way does he exemplify Modernism? How does he engage with longstanding concerns about human culture? Written requirements: two essays, each of 1,750-2,250 words. There will be a final exam. Text: *Robert Frost: Collected Poems, Prose, & Plays* (New York: Literary Classics of the United States, 1995)

ENLS-4620-01 Adv Poetry Wrtg Workshop
Peter Cooley
T 12:30 – 3:00pm
Instructor Approval Required

English 462 is a workshop course in poetry writing for the serious student who has completed an introductory course at the college level in which his or her work was criticized. Classes are primarily devoted to roundtable criticism of student work. In consultation with the professor, each student will make up an individual contract describing a project for the semester--a theme or form or image around which the semester's work will coalesce- reflecting jobs, travel, hobbies or other courses being taken. (Sample contracts: a sequence of travel poems dealing with women's erotic experiences; a series of poems adapted from graffiti in New Orleans bars and restaurants; a group of poems about Balthus' paintings.) Four or five volumes of contemporary poetry will be required reading, with a 2-3 page response paper due on each.

Together we will examine some literary magazines and journals and discuss current publishing opportunities, local, regional and national.

Learning Outcomes: Like all Tulane creative writing courses, this one will enable students to: (1) produce creative work on a regular basis; (2) have work subjected to group criticism by the professor and their classmates; (3) develop techniques for

scrutiny of texts, enabling student writers to develop originality by adopting techniques of well-known writers; (4) engage in the public practice of writer-citizen by attending readings of contemporary writers.

It is the particular outcome of this course that the student find an individual voice.

Assessments measures: (1) required generation of one's own individual assignments and of one's own work schedule through the contract and by consultation with the professor; (2) active participation in seminar critique sessions, including entire classes devoted to revision; (3) required reports on texts in contemporary poetry, on literary journals and magazines, including websites, internet magazines and zines; (4) required reviews of writers on campus or in the community.

Each student will assemble a portfolio which constitutes a coherent artistic vision.

Grading for the course will be determined as follows:

50% of the final grade will be determined by the portfolio,
25% by the response papers, including reviews of readings,
25% on class participation.

The portfolio will be due at a class reading some time during exam week. Ten to twelve substantially revised poems suitable for submission to a professional magazine constitute an acceptable project.

For exceptional students, 462 may be repeated for credit.

Permission of the professor is required. Please e-mail Professor Cooley at cooley@tulane.edu.

ENLS-4660-01 Topics Adv Creative Writing

Thomas Beller

W 3:00 – 5:30pm

Instructor Approval Required

This class will explore the personal essay, the vignette, and the sketch through the prism of the city landscape. The reading will focus on this landscape; the student writing will be set in whatever landscape they choose. We start with the questions: How do you construct a story made from true experience? What are the forms available to the writer who wants to draw on their personal history, experience, imagination, reportage-in short everything? Each writer will have answers that are specific the individual, which the class will help develop. The class will be devoted to exploring these questions. We will reading authors such as Philip Lopate, William Burroughs, Elizabeth Hardwick, Vivian Gornick, Stephen Crane, Said Sayrafiezadeh, Jonathan Ames, Mary McCarthy, James Salter, Edmund White, and David Foster Wallace. We will focus on tone, voice,

and the formal structure these authors have used to tell their stories. Close reading will be the central practice of this course, both encouraged and required. Class time will be divided between discussion of the assigned reading and a writing workshop.

Prerequisite: English 361, Introduction to Creative Writing.

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

ENLS-4661-01 Adv. Poetry Writing Workshop

Peter Cooley

R 12:30 – 3:00pm

Instructor Approval Required

Writing the City

Pre-requisite English 361 and permission of the professor.

We will examine some volumes by poets which inscribe their vision of the metropolis in poetry, actual and imagined. Beginning with Baudelaire, whom some call the first poet of the city—Paris— we will read Lorca for New York, Eliot for London, Williams for Paterson, Li-Young Li for Singapore and a range of contemporary poets.

Requirements: A portfolio of 10-12 revised and finished poems; attendance at all workshops with vocal participation; attendance at literary events on campus with reviews of each event.

A reading knowledge of French and Spanish would be desirable but is not required.
Prerequisite: English 361, Introduction to Creative Writing.

ENLS 4840-01 Performance Studies

Rebecca Mark

TR 2:00-3:15

Women in Stand-up Comedy

She Who Laughs Last: Standing Up to Patriarchy

In this course we will approach gender politics through the teachings of women in stand up comedy. The politics of women and laughter is complicated, fascinating and subversive. Until the late 1970's and early eighties women breaking into the field of stand-up comedy were met with derision and difficult if at times impossible barriers. The few women who made it through the gauntlet serve as role models for the performers who are now experiencing a renaissance of women in stand-up comedy. As we watch Tina Fey, Sarah Silverman, and Wanda Sykes, we have to ask what makes their humor so potent? How are they performing female within a male-dominated discourse? This course will focus on women in comedy from the early 1920's to the present. We will look back on work by Mae West, Lucille Ball, Phyllis Diller, Carol

Burnett, Mary Tyler Moore, Fanny Brice, Joan Rivers, Gilda Radner, Rosanne Barr, and Bette Midler. We will read and watch videos of the work of contemporary artists and begin to understand the power of humor. When possible we will see live performances and invite women comedians to class. To laugh out loud is to break social restraints and cross boundaries. To laugh at power is to break through dominant ideologies and find ways of collapsing hierarchies that could not be overcome through conventionalized approaches in literature, or visual art, or even music. Laughter can be subversive and empowering in a completely different way. To be the one to make people laugh is the height of performative power.

ENLS-4860-01 Food and Culture

Supriya Nair

TR 11:00 – 12:15pm

“Tell me what you eat, and I will tell you what you are,” is an oft-quoted declaration by Jean Anthelme Brillat-Savarin, famous French epicure. While this cultural studies course does not promise such grand revelations, we will nevertheless explore how food—its production, consumption, history, culture, pathways—so powerfully influences our sense of ethnic, communal, familial, and personal identities. 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 and, if the service learning option is approved, civic engagement. Texts include Food and Culture: A Reader (Counihan and Van Esterik, 3rd ed.), If I Can Cook/You Know God Can, The Art of Eating, and The Botany of Desire: A Plant’s-Eye View of the World along with a selection of films and clips. Assignments include a midterm, short critical responses to the readings, oral presentations, and a final research essay.

ENLS 5010-01

Capstone Seminar: 18th-Century Literature and Science

Cross-listed with Gender and Sexuality Studies

Melissa Bailes

M 3pm-5:30pm

Although we often now think of literature and science as being at odds with one another, many writers of the long eighteenth century reconciled literary imagination with scientific fact and analysis in various genres, including poetry, novels, children’s literature, political treatises, travel narratives, and literary criticism. This course considers the tensions that arose from writers’ hybrid experiments in form and thought. We will investigate why some writers embraced this melding of literature and science while others rejected it, and how scientific literature transformed through, for instance, science’s professionalization in the early nineteenth century. Examining scientific as well as imaginative literature, we will trace this era’s fascination with aesthetic and political aspects of botany, zoology, geology, chemistry, and astronomy. This will allow

us to discuss how writers exerted, and sometimes challenged, scientific authority to influence concepts of “natural,” social, and literary orders. Note: no previous knowledge of science is necessary for this course. Assignments will include oral presentations, weekly responses, and a research paper of 12-15 pages.

ENLS 5010-02 Capstone Undergraduate Seminar: The 1960s and Literature with AMST-5020-01 [cross-referenced]

Joel Dinerstein

W 3:00-5:30pm

We will approach the social movements and dramatic events of the 1960s through literary *genre*. Each week we will read a major literary text representative of a genre central to the period – Joseph Heller's *Catch-22* for black humor, for example -- or a range of shorter texts, such as manifestos or protest songs. In addition, we will analyze the sermon, the memoir, the essay, the postmodern short story, confessional poetry and New Journalism. Our inquiry revolves around four questions: (1) In what ways do literary texts mark the advent of a social movement?; (2) How does historical context inform the reading of texts?; (3) How can we measure the impact of literary production?; (4) What do literary strategies of a certain historical period tell us about cultural shifts in national identity as viewed through race, class, and gender? The capstone project will involve the study of a given genre or an approved alternative approach to the literature of this period.

Course Texts: Joseph Heller, *Catch-22*; James Baldwin, *The Fire Next Time*; Tom Wolfe, *The Electric Kool-Aid Acid Test*; Joan Didion, *Slouching Towards Bethlehem*; *The Autobiography of Malcolm X*; Philip Roth, *Portnoy's Complaint*; John Updike, *Rabbit Redux*; John Barth, *Lost in the Funhouse*; John Gardner, *Grendel*.

ENLS-5010-03 Capstone Undergraduate Seminar with ENLS-5882-01 Writing Intensive: ENLS 5010-03

Guarav Desai

T 3:30-6:00pm

Women Writing Africa

The title of this seminar refers to a decade long research and archival project undertaken by an international team of scholars interested in bringing together some of the oral, written and performed literary and historical texts of African women from pre-colonial to contemporary times. Funded by the Ford and Rockefeller Foundations in cooperation with the Feminist Press in New York, this unprecedented project of cultural reconstruction resulted in the publication of four regional anthologies of African women's texts between 2005 and 2009. In this seminar, we will read a range of texts in these volumes across all four regions and with attention to historical periodization. Our aim is threefold: first, to understand the continuities and discontinuities in African

women's experiences as they manifest themselves across time and space, second, to understand the nature of collaborative scholarship and the ways in which scholars go about creating textual archives, and third, to appreciate the difference that such archival scholarship may make to our understanding of African history and culture on the one hand and women's literature and feminist theory on the other.

Requirements: Active Attendance, Oral Presentations, Pop-Quizzes on Readings, Research Paper which will be work-shopped in class (with peer evaluations) and then revised for final submission.

ENLS 7350-01
R 12:30-3:15
Adam McKeown

Jacobean Shakespeare. While we tend to think of Shakespeare as an "Elizabethan" writer, much of his work was written and produced after the death of Elizabeth and the accession of James VI and I in 1603. In the seminar we will look at these later plays of Shakespeare in the context of early Jacobean literature, culture, and politics. Readings will include *Macbeth*, *Antony and Cleopatra*, *Cymbeline*, and *The Winter's Tale*, as well as works by Shakespeare's contemporaries like Ben Jonson and Elizabeth Cary.

ENLS-7550-01 George Eliot and the Ethics of Literature
Thomas Albrecht
R 3:30 – 6:00pm

This graduate seminar is devoted to studying the work of a single major novelist, George Eliot. (George Eliot is the pseudonym of an English woman named Mary Ann Evans who published seven novels in the period 1859-1876 and who is considered a major figure in the history of the novel, in the history of women's writing, and in nineteenth-century European intellectual culture.) The course frames Eliot's writings within an important literary critical topic: the relationship between literature and ethics. This is the question of whether there is any good in reading works of literature, and if so, what the nature of that good is. Does reading a novel make you a better person? Should we read and teach literature for ethical purposes? Or is attempting to do so a fundamental misunderstanding of what literature is? George Eliot was greatly interested in these kinds of questions, and we will examine what she had to say about them in her novels as well as in her essays and letters. In addition, we will consider how reading Eliot's writings today helps enrich and expand our own understanding of whether reading literature matters ethically in our time, and if so, how. We will begin our investigation by defining the nature of the ethical obligation Eliot believes each of us has towards other people, trying to understand whether for her that obligation is based on our underlying commonality with others, and/or on the irreducible differences of others from ourselves.

Readings will include Eliot's novels *Adam Bede*, *Middlemarch*, and *Daniel Deronda*, as well as selected essays, letters, and shorter fiction by Eliot and various of her contemporaries. We will also read select works of relevant literary criticism. Course requirements include an oral presentation and a seminar paper.

ENLS 7850-01 Modernism Literature Seminar

Karen Zumhagen-Yekplé

W 12:00-3:00

Literary modernism is a multifaceted transnational phenomenon of the late nineteenth and early twentieth centuries, the meaning and limits of which scholars continue to dispute. In this course, we will examine this broad "movement" under the banner of the general theme of question and quest, and in terms of three definitive aspects of modernism as it is commonly understood—as a particular historical period, a set of heightened stylistic concerns and as a kind of ethical orientation toward the world. We will read texts by some of the main figures of the modernist canon (Kafka, Eliot, Hemingway, Woolf, Joyce, Conrad, Forster and Faulkner), paying special attention to these authors' deployment of riddles, enigmas and narratives of transformative longing in their different attempts to respond to the various crises of representation, language, faith, identity and empire that arose in the early 20th century. Assignments include weekly questions and responses, a mid-term paper and a final paper.

ENLS-7890-01 Fund of Literary Theory

Edward White

T 5:45 – 8:15pm

As the name of the course suggests, we will examine the fundamentals of literary theory with a focus on the British, German, Russian, and especially French traditions that inform so much contemporary criticism in the modern US academy. There will be regular weekly writing assignments, and a major goal of the course will be clear written consideration of the various texts we read.