

Fall 2018 Course Descriptions
Updated 3/21/18

ENLS 2000-01 Literary Investigations

TR 2:00-3:15

Molly Pulda

This course invites English majors to join critical conversations around literature with plenty of practice in literary analysis, close reading, effective research, and clear writing. We will try on several interpretive lenses in order to examine themes, narrative structures, genres, and styles of narrative. The theme of this section is inspired by the recent #MeToo movement, and we will analyze texts that range from ancient Greek mythology to contemporary American memoir. We will discuss the roles of women within literary history: as authors and characters, as subjects and objects. Requirements include a short paper, a research paper, readings logs, an oral presentation, and participation in class discussion.

ENLS 2000-02 Literary Investigations

MWF 1-1:50PM

ENLS 2000-03 Literary Investigations

MWF 11-11:50AM

ENLS 2010-01 Introduction to British Literature I

MWF 12:00-12:50PM

Adam McKeown

An introduction to the history of British literature from the Anglo-Saxon and medieval periods through the 18th century. Emphasis on the development of genres, literary conventions, and the relations between historical conditions and literary production. 3 credits.

ENLS 2020-01 Introduction to British Literature II

Molly Rothenberg

TR 11:00AM-12:15PM

In this survey course, we will read a selection of poetry, fiction, non-fiction prose, and drama written in Britain or in British ex-colonies from the late eighteenth- to the early twenty-first century. The course is divided into four units: The Age of Revolution and Romanticism; The Victorian Age; Modernism; and Post-WWII Anglophone literature. Moving chronologically, we will discuss the literary movements that define different eras and focus on texts that address various cultural, political, and literary concerns. A major focus will be the way in which

literature represents how Britain, the first industrialized nation in the world, experienced forces of modernization, urbanization, and imperialism, forces that transformed the conception of literature itself.

Increases in literacy and access to printed materials beginning in the late 18th Century helped create an explosion of literature at the same time that the British Empire expanded to cover one quarter of the world. English is a global language today in large part thanks to these facts. As a consequence, we have a tremendous amount of material from which to choose. I have selected major works from major writers that will help us consolidate our understanding of the literary history, both in terms of developments in literature and responses to cultural context.

ENLS 2030-01 Introduction to American Literature

MWF 1:00-1:50PM

Edward White

This course offers a survey of American literature but also of American literature surveys—that is, we will examine why such a course is taught in English Departments, when such a course began to appear, and how such a course has changed in content and focus 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 2100-01 Literatures of Tourism

TR 12:30-1:45PM

Cheryl Naruse

According to the World Travel and Tourism Council, 9.8% of the world's GDP is from tourism and one out of every eleven people—in the world—is employed in the tourism industry. Though we may not typically think of it as such, the tourism industry is intimately bound up in storytelling. In this class, we will study the stories that “sell” a place (and that we buy into) for pleasure and profit (i.e., “Hawai‘i is a paradise”); the ways that individuals participate in such stories; and the effects they have on local cultures, identities, and the environment. More broadly, through our examination of literatures of tourism we will think about cross-cultural encounters, the politics of cultural representation, and the effects of global capital. Readings may include include: R.K. Narayan, *The Guide*; Jamaica Kincaid, *A Small Place*; Alani Apio, *Kāmau*, Jhumpa Lahiri, “Interpreter of Maladies”, Elizabeth Gilbert, *Eat Pray Love*; Anthony Bourdain, clips from *No Reservations*.

ENLS 2150-01 Intro to Fiction – Race & Inclusion in America

MWF 10:00-10:50AM

Joel Dinerstein

This course has a dual focus: to explore the pleasures of reading fiction and to survey American society through the lens of race. Students will come to understand fiction as a craft and as an art form, as a form of social commentary and as an alternative method of understanding history. We will read novels and short stories by authors of every race, as listed on the US census: African-American, Native American, Asian-American, Latin American, and Euro-American. The course can be considered an inquiry into one question: how have writers used fiction to illuminate the complexity of American identity by challenging its national mythologies of freedom and equality?

ENLS 3610-01 Creative Writing

W 3:00-5:30PM

Zachary Lazar

This class will be an introduction to the genres of fiction, non-fiction, and poetry, which we will examine and discuss not as critics or academics, but as writers. The class is also meant to serve as an introduction to the workshop format and by extension be a gateway to Tulane's advanced, 400 level creative writing courses. Each week students are responsible for duplicating their work and distributing it to the class for discussion. Those not presenting work are responsible for making comments on their copies of the manuscript and contributing to the discussion. 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 literature to see what is happening in the art form now.

ENLS 3610-02 Creative Writing

T 3:30-600PM

Whitney Mackman

This course introduces students to the creative genres of poetry, nonfiction, and fiction. We discuss the boundaries between poetry, fiction, and nonfiction, but also focus on particular elements of creative writing that cross boundaries and are essential to any genre. 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. Students must be prepared to read, write, and critique. By the

end of the semester, each student will produce a final portfolio of poems, nonfiction and fiction essays.

ENLS 3610-03 Creative Writing
T 3:30-6:00PM
Bernice McFadden

Bringing up the Bodies

Do you have a story you want to tell, but unsure where to begin? Do you lack inspiration and direction in your creative writing practice?

Here you will be guided through the excavation and exploration of those elusive story ideas, characters, narratives and plots.

The idea is to see with a writer's eyes while experimenting with different forms.

Bringing up the Bodies is a Creative Writing course that is, fundamentally, about the art of expressing ideas and thoughts in an imaginative way.

As a creative writer, you have artistic license to spin, distort, exaggerate or falsify facts. You can alter conventional grammar and language, create new worlds and dismantle old ones. I encourage you to delve deep into your creative conscience; to listen to your muse or muses, to dedicate yourself to the process and always be fearless on the page, but most of all have fun!

Student Learning Outcomes/Course Objectives:

By the end of the semester you should be able to:

- Write short stories, prose and poetry effectively using literary devices and techniques such as characterization, imagery, metaphor/simile, personification, point of view and other elements.
- Expand & refine vocabulary & style resources
- Learn how to critique (and be critiqued) constructively
- Reinforce revising skills, not only of language but also of ideas

ENLS 3610-04 Creative Writing
M 3:00-5:30PM
Adrian Van Young

ENLS 3610-05 Introduction to Creative Writing
R 3:30-6:00PM
Thomas Beller

English 3610-05 serves as the gateway requirement to the English Department's advanced creative writing workshops. We will read and write in the genres of poetry, nonfiction, and fiction. Classes are comprised of a roundtable discussion. 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. Finding a voice with which to tell stories - both real, and imagined - and write poems will be complemented by finding a voice to talk about writing in the classroom setting.

ENLS 3610-06 Creative Writing
M 5:45-8:15PM
Adrian Van Young

ENLS 3610-07 Creative Writing
W 3:00-5:30PM
Jesmyn Ward

ENLS-3620-01 Workshop Creative Writing
W 5:00-7:30PM
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 Bard Early College 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 3630-01 Expository Writing
TR 8:00-9:15AM
Thomas O'Connor

ENLS 3630-02 Expository Writing
MWF 8:00-8:50AM
Aleksandra Hajduczek

ENLS 3630-03 Expository Writing
MWF 9:00-9:50AM
Aleksandra Hajduczek

ENLS 3630-04 Expository Writing
TR 9:30-10:45AM
Thomas O'Connor

ENLS 3630-08 Expository Writing
MW 3:00-4:15PM
Nathan Halverson

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

TR 12:30-1:45PM

Bernadette Guthrie

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 4010-01 Hauntology and Southern Gothic

MWF 2:00-2:50PM

Nathan Halverson

Hauntology is the study of the condition of hauntedness brought on by technology, and of the people, places, and objects especially haunted by not only the past, but by the present and future as well. Hauntological studies enable us to explore the uncanny nature of memory and perception while also investigating cultural anxieties surrounding unknown futures, technophobia, and technophilia. As with the gothic, it can also allow us to work to recover alternative voices and underground histories buried by traumatic events and by the weight of history. This course will use hauntology as a frame for exploring connections among gothic fiction, early American music, and contemporary art with an emphasis on the south. Discussion and readings will focus on fiction by writers including, Edgar Allen Poe and Flannery O'Conner and on music history and criticism by Greil Marcus and others. The course will include screenings of films such as *Night of the Hunter* and *Down by Law*, visual art by Kara Walker and Sally Mann, and music

by Bob Dylan and many musicians from the Appalachian folk and delta blues traditions.

ENLS 4011-01 The Meaning of Life

MWF 9:00-9:50AM

Karen Zumhagen-Yekple

This course takes up the foundational question of the humanities: what is the meaning of life? The question of the meaning of life and how best to live it that has preoccupied literature and philosophy from antiquity to the present is as vast and vague a question as it is a venerable one. Many major philosophical figures have sought answers to the question of what, if anything, makes life worth living (consider, for example, Plato on reason, Aristotle on human function, the Stoics on eudemonia, Aquinas on beatific vision, and Kant on the highest good). More recent centuries of thinkers and writers—from Shakespeare to Schopenhauer, Nietzsche to Tolstoy and Dostoevsky, the hermeneutics of suspicion and ordinary language philosophy to Existentialism, Woolf, Kafka and Beckett to Coetzee and Zadie Smith—have grappled with the ultimate question of life’s significance. The question and the quest for answers to this question becomes especially urgent, however, from the late 19th century onward. In this module we will explore interactions among a set of powerful literary and philosophical texts from the 19th-21st centuries, each engaged in a search for answers to the enduring, perplexing and sometimes unanswerable questions of existence and a refinement of the art of living: the meaning of life, problems of the self and other minds, the possibilities of freedom, choice, transformation, and redemptive change, the contrast between ordinary life and language and its significance from the point of view of the higher, etc.

Readings chosen from work by Kafka, Dostoevsky, Tolstoy, Woolf, Beckett, Camus, Sartre, Morrison, Lispector, Coetzee and others.

ENLS 4012-01 Refugees and Exiles

TR 3:30-4:45PM

Thomas Albrecht

In view of migratory and diasporic situations today in northern Africa, Syria, Iraq, Afghanistan, Myanmar, Central America, and many other places, the predicament and plight of political and economic refugees and exiles is one of the most relevant, urgent global topics of our time. Exile and expatriation are predominant topics in contemporary art and film, journalism and literature, law and politics, philosophy and political science. And they are a longstanding topic in Western literary and philosophical traditions, traditions in which much present-day thinking about exile and emigration is rooted.

This course will examine the topic of exiles and refugees in Western literature, from Homer's *Odyssey* to present-day fiction. We will examine how select works have framed this topic and defined its specific aspects, aspects such as the figure of the guest or stranger; the concept of hospitality; the state of exile or emigration as an existential condition; the figure of the suppliant; the various grounds for seeking asylum; the various legitimacies of those grounds; the moral obligation of the host towards the guest or suppliant; the reciprocal obligation of the guest or suppliant towards the host; the ethics of hospitality; the place of the stranger within communities conceived in exclusively ethnic or nationalistic terms; and the concept of a global citizenship or cosmopolitanism, among other things. Besides the *Odyssey*, readings will include Aeschylus's *The Suppliants*, the Book of Exodus from the Hebrew Bible and the Torah, Virgil's *Aeneid*, selections from the Pauline epistles, Shakespeare's *Merchant of Venice* and *The Tempest*, and modern fiction by Emily Brontë, Franz Kafka, and W.G. Sebald. We will conclude the course with a contemporary non-Western novel about exile, Mohsin Hamid's *Exit West*, considering how it supplements and transforms the literary tradition we will have been studying.

ENLS 4100-01 African Migration in Literature and Film

TR 11:00AM-12:15PM

Z'étoile Imma

As many scholars, journalists, and artists have demonstrated, in the last several decades, Africans have increasingly responded to economic, socio-cultural, and political pressures by migrating from rural areas to cities, from African countries to the Western countries, from developing nations to highly-industrialized centers. In this course, we will explore African experiences of migration through a wide variety of contemporary African literature, film, and other audiovisual texts. We will critically examine theories of diaspora, home, nation, exile, "brain-drain," alienation, displacement, statelessness, memory, belonging, border-crossing, and borderlands. Some questions that will guide our analysis are: How do literary, cinematic, and musical texts describe the different circumstances which lead African individuals or families to migrate? How do African writers, filmmakers, and artists contend with intersecting constructions of race, gender, sexuality, class, ethnicity, and/or religious affiliation in their discussions of African experiences of migration? What do narratives of migration from an African perspective tell us about Western and/or hegemonic constructions of race, space, and culture? What do cultural productions which focus on African migration reveal about the legacies and continuities of colonialism and imperialism? How do representations of African migration make and unmake the local and global? As we examine a diverse set of texts and voices, we will also consider how questions regarding

form, genre, and aesthetics speak to the complexities and contradictions inherent to the African migrant experience. To deepen and broaden our study, we will complement the reading of creative texts with an engagement of current scholarly research on the trends in contemporary African migration.

ENLS 4130-01 Scotland and Ireland in the English Renaissance

MWF 11:00-11:50AM

Adam McKeown

James VI of Scotland became James I of England in the summer of 1603, a few months after the costly Tyrone rebellion in Ireland came to an end. By 1607, England undertook the "planting" of what is now Northern Ireland with English and Scottish settlers, a plan that was supposed to knit the three troubled kingdoms together. It didn't. This course will look at the literature of sixteenth- and seventeenth-century England in the context of the (stormy) relations between England and what has been called its "Celtic fringe." The course will look at a variety of works by Shakespeare, Spenser, Milton, and Harrington, among others.

ENLS 4190-01 Restoration & 18th-Century Literature

(Cross-listed with Gender and Sexuality Studies)

MWF 10:00-10:50am

Melissa Bailes

This course will explore what it means to be "enlightened." The so-called period of Enlightenment (which, for our purposes, comprises the Restoration and eighteenth century) 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 4440-01 From #Ratchet to Revolution: African American Writers on Race, Gender, and Violence

TR 9:30AM-10:45AM

Selamawit Terrefe

Black writers in the New World have grappled with the difficulties of representing subjectivities bound by race, gender, and violence. But how do we conceive of this conflation—of race, gender, and violence, and the hierarchies generated between

racialized and/or gendered violence—in a culture that disavows current forms of racialized captivity and coercion? How have African American literary theories of intersectionality broadened our perspectives about the specific ways Black women, cis and trans, suffer under contemporary regimes of captivity? How do African American writers illuminate the complexities of antiblack male violence via representations of lynching and mass incarceration, or the targeting of Black youth through the “war on drugs”?

This course attempts to answer these questions through an examination of representations of violence in African American literature. Engaging a constellation of fiction, poetry, drama, and film—from the roots of *Uncle Tom's Cabin* in 19th century slave narratives to contemporary calls for revolution on Black twitter—we will map the rich legacy of theoretical and aesthetic innovations, alongside and beyond Black Feminism, that African American writers and cultural critics have devised to address the matrix between race, gender, and violence.

ENLS 4460-01 Shakespeare I

TR 9:30-10:45AM

Scott Oldenburg

In this course we will focus on early Shakespeare, defined as up to the death of Queen Elizabeth in 1603. We will read a number of Shakespeare's early plays in more or less chronological order. We will discuss issues of gender, class, and cross-cultural encounter, but our main focus will be on close reading, learning to work with aspects of texts like figurative language, prosody, etc. to deepen our understanding of the plays. We will also consider issues of cultural context, performance, and literary theory. Assignments include several short writing assignments, a research paper, an oral report or performance, and a final.

ENLS 4490-01 Austen in Context

TR 12:30-1:45PM

Molly Rothenberg

We have the privilege of spending an entire semester on the works of Jane Austen. Such a course has advantages (we study the oeuvre in depth) and disadvantages (focusing on a single author, no matter how talented, can become tiresome). In order to maximize the former and minimize the latter, I have included historical materials, works by other contemporary (to her) authors as well as reviews of her work, modern-day film adaptations of the novels, some of her letters and juvenilia, and current scholarship. Austen is noted for her deft deployment (some think her invention) of free indirect discourse, a remarkably flexible narrative technique taken up by later giants of the novel such as Flaubert, Joyce, and Woolf: we will have the opportunity to observe her profound development of this technique over

her all-too-short career. We will consider the situation of writers, especially women writers, at this juncture in history, which involves (among other things) changes in the conception of the novel, reading practices, and publishing strategies. At the same time, we will get a good sense of an especially interesting time in English history, with the development of a working class and a middle-class with political power, the status of Ireland as a new member of Great Britain, English East and West Indian colonies and the problem of slavery, British naval power, the Napoleonic Wars and their aftermath, and, of course, the parameters of the lives of women. The course requires presentations, bibliographies, and essays as well as regular online contributions and sustained classroom participation.

ENLS 4610-01 Advanced Fiction Writing Workshop

T 3:30-5:30pm

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 Advanced Fiction Writing Workshop

W 3:00-5:30PM

Bernice McFadden

Facts and Interpretations: Using History as Source

Participants will continue to learn the craft of writing fiction with specific emphasis on historical content, character development and setting. Participants will analyze these elements of fiction in the work of published authors as well as in the fiction of their peers.

Student Learning Outcomes/Course Objectives:

- Explore the creative process through reading non-fiction and writing historical fiction
- Define/determine individual goals as a writer

- Expand & refine vocabulary & style resources
- Become familiar with the conventions of craft (specific to genre)
- Learn about varied techniques of fiction and poetry
- Learn how to critique (and be critiqued) constructively
- Reinforce revising skills, not only of language but also of ideas

ENLS 4610-03 Advanced Fiction Writing Workshop
 W 10:00AM-12:30PM
 Jesmyn Ward

ENLS 4620-01 Advanced Poetry Writing Workshop
 R 3:30-6:00PM
 Whitney Mackman

This course will focus on the filters through which we sift our riddles, the frames that house our message, and the (self-imposed) forms that can best deliver that message. We will explore prompts and activities in order to generate 10-15 new poems. We will also read contemporary poets from diverse backgrounds, discuss articles on creative process, present new books of poetry, memorize a poem of choice, and assemble a portfolio of our work. While a general theme for the collection is preferred, there is no restriction on theme. Students should write about what interests and excites them.

A large portion of this class is a workshop, and writers should expect to write their own poems, participate in workshop, and read/critique the poems of their classmates. No one should take this without committing to spending significant time writing each week.]

Pre-requisite: English 3610 and permission of the professor. Please contact Professor Mackman at wmackman@tulane.edu

ENLS 4660-01 The Art of the Personal Essay
 R 6:15-8:45PM
 Thomas Beller

An advanced writing workshop in the personal essay. We will proceed from the idea that the essay is a process. Thinking and talking about this process - of discovery, memory, invention - will be central to our approach as readers and writers. Reading will include various examples of the essay, including examples of

fiction in which the essay is, in a way, the most salient quality. Much of the course reading will be from Phillip Lopate's anthology, *The Art of the Personal Essay*.

Prerequisites: English 3610, Intro to Creative Writing

Instructor approval is required. Please send a sample of your work along with the name of the professor with whom you took 3610 Intro to Creative Writing to:

tbeller@tulane.edu

ENLS 4857-01 Literature and Technology (Pre-req: ENLS 2000)

MWF 12:00-12:50PM

Joel Dinerstein

American writers have viewed technology with great ambivalence since 1840: some expressed utopian hopes in railroads or computers, while others have decried dehumanizing factory work and nuclear terror. For much of its history, Americans have based their faith in a better future – and their sense of global power – on technological progress. In the meantime, politicians, scientists, and corporation have invoked narratives of technology to imagine American identity and destiny. We will explore the relationship of American literature and technology in historical context by keeping in mind that although technological change is inevitable, the shape of that change is not. We will read poetry by Walt Whitman, Emily Dickinson, and Ishmael Reed; Mark Twain's *A Connecticut Yankee in King Arthur's Court*; Upton Sinclair's *The Jungle*; Aldous Huxley's *Brave New World*; William Gibson's *Pattern Recognition*; Dave Eggers's *The Circle*; and Thomas Pynchon's *V*; David Nye, *Technology Matters*. We will view the films *Metropolis*, *Ex Machina*, *Gattaca*, and perhaps episodes of *Westworld*.

ENLS 4860-01 Gender, Sex, Law and Literature

TR 2:00-3:15PM

Nghana Lewis

ENLS 5010-01: Early American Life Writing

W 3:00-5:30PM

Edward White

The revolutionary and postrevolutionary United States saw a flourishing of life-writing: biographies and memoirs (what would later be called “autobiographies”) on an unprecedented level. In this seminar we will look at the emergence of early US life-writing and how literary conventions for understanding the creation and development of the self were established. We will start with a look at the prominent and controversial French example of Jean-Jacques Rousseau and then turn to some significant and unusual moments of early US life-writing. We will consider one of the most influential autobiographies in US culture, that of

Benjamin Franklin, as well as the almost unknown counter-example of John Fitch, a failed inventor who finally took his own life after writing one. We will look at a series of new autobiographical spiritual writings by women who, as historian Susan Juster notes, worked to differentiate women's selfhood from men's. We will consider the spiritual autobiographical traditions of African-American life writing (from John Marrant's early conversion narrative to the memoir of Richard Allen, the religious and civic leader). We will look at a few political legends (like that of Ethan Allen's life), and the memoir of early America's most notorious con artist, Stephen Burroughs. And we will look at what may be the earliest US transgender narrative, *The Female Review*, about the veteran Deborah Sampson. The research work for the course will focus on a major bibliographic project with an accompanying critical essay.

ENLS 5010-02 Modernism's Afterlife: Lessons in Transformation

M 3:00-5:30PM

Karen Zumhagen-Yekple

This course examines works of high-modernist literature in relation to contemporary literature that demonstrate a continued engagement with the formal, cultural and thematic ambitions of their brand 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 works by Zadie Smith, J.M. Coetzee, the Coen Brothers alongside modernist precursors like Woolf and Kafka not only sheds light on the ethical and aesthetic 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. Our literary and filmic readings this semester seek to engage the deep questions of life that also animate philosophy in a variety of different ways. We will examine the ways in which works of literature (or film) have changed the form and instructive aim of philosophical texts, and vice versa, and how works of literature can offer philosophical instruction, can offer us ethical training in how to be better thinkers, without becoming mere vehicles for straightforward forms of argumentation.

ENLS 5010-03 Love and Capitalism

T 3:30-6:00PM

Cheryl Naruse

In this course we will explore the relationship between love and capitalism—not so much in the sense of why we love capitalism (though will be an issue under consideration), but how forms of love (i.e., romance, passion, affection) operate as what Matijn Konigs terms as “the emotional logic of capitalism” or what Raymond

Williams calls a “structure of feeling”? What can literature reveal to us about the ways we live in and live out capitalism? What are the implications of love as a capitalist affect when minority thinker-activists forward love as a radical political act? Our theoretical readings will draw from affect theory, genre theory, behavioral economics, and neomarxist literary studies. Primary texts may include: Kevin Kwan’s *Crazy Rich Asians*, John Lanchester’s *Capital: a novel*, Dave Egger’s *The Circle*, Chimamanda Adichie’s *Americanah*.

ENLS 7050-01 Bibliography and Research Methods

M 2:00-4:30PM

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. Interested students will then be able to pursue the certificate program in Documentary Literary Studies, configured as adjunct to the Master’s degree program. Course assignments may include weekly responses, oral presentations, exams/quizzes, and short papers.

ENLS 7350-01 Edmund Spenser’s *Faerie Queene*

R 3:30-6:00PM

Scott Oldenburg

In this seminar we will read one of the most important works of Elizabethan literature, Edmund Spenser’s *The Faerie Queene*. Spenser’s long allegorical narrative poem draws on epic, chivalric romance, pastoral, Protestant polemic, and more to interrogate the period’s notions of virtue and vice. Despite the poem’s didactic nature, it invites multiple, sometimes contradictory interpretations, and we will inevitably find ourselves discussing gender, class, and colonialism. We will read *The Faerie Queene* alongside major critical statements about the work.

ENLS 7550-01 19th Century Seminar

W 3:00-5:30PM

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 one place and time in which Western literary criticism and art criticism much as we know and practice them today first come 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 & 1802) with Coleridge's intellectual and literary autobiography *Bibliographia Literaria* (1817). *Lyrical Ballads* is commonly credited with inaugurating the Romantic period and style, while *Bibliographia Literaria* conceives of literature and 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: selections from John Ruskin's five-volume *Modern Painters* (1843-1860) and George Eliot's novel *Adam Bede* (1859). The third and final set, taken from the later Victorian period, will pair Walter Pater's celebration of art, aestheticism, and aesthetic experience in his 1873 idiosyncratic collection of essays entitled *Studies in the History of the Renaissance*, with Henry James's more overtly skeptical examination of aestheticism and the aesthetic imperative in his novel *The Portrait of a Lady* (1881).

ENLS 7710-01 Seminar in American Literature

F 11:00AM-1:30PM

Michelle Kohler

This seminar will consider the relationship of poetry, poetic form, and experimentation to politics and protest, especially in poetry by women. Drawing on theoretical approaches to poetics, gender, and race, our goal will be to understand (and/or to critique, engage, think with) the poems' racial and gender politics and the intersections of race and gender in the poets' work, but also to understand how formal choices and experimentation reinforce or change political content; how poetic form itself does political work; how some poetic forms come to be gendered and/or racialized; how modes of circulation shape poetic form and politics; and how various readerships do political work with poems and poetic forms. We'll also consider the ways 20th- and 21st-century racial and gender politics have shaped

the scholarship on certain poets (why the paucity of scholarship on Dickinson and race, for example?). Authors may include Emily Dickinson, Frances Ellen Watkins Harper, Sarah Piatt, Angelina Weld Grimké, Anne Spencer, Gertrude Stein, Gwendolyn Brooks, Adrienne Rich, Cathy Park Hong, Myung Mi Kim, Lorna Dee Cervantes, and Evie Shockley. Students will develop skills for reading and interpreting poetry and will practice bringing multiple theoretical lenses into conversation with each other and with literary texts. Assignments include a short essay, presentation, annotated bibliography, and research paper.

ENLS 7780-01 Seminar in African American Literature

T 3:30-5:55PM

Selamawit Terrefe

This course presents a brief overview of contemporary African American literature. Some guiding questions for our seminar include: Does contemporary African American literature demonstrate an engagement with aesthetic innovation at the expense of socio-political critique? What are the historical, political, and social contexts of various genre choices and how do they affect the production and reception of author narratives and/or aesthetics? What is Afro-futurism? What roles does the carceral system play in the construction of Black Critical and political thought? How do contemporary African American writers engage new media in ways that differ from earlier generations? What do we make of the neo-slave narrative in the wake of a 21st century America that continues to wrestle with the afterlife of slavery and the rise of a new global movement for Black lives? Who gets to define what contemporary genres, and which artists, count within the canon of African American literature?

Late twentieth-century African American writers offered their own aesthetic interventions that critically assessed the rhetoric of Black nationalism through a complex psychological lens intent on depicting a range of Black subjectivities with respect to gender and sexuality. However, with the rise of the culture wars, the turn to “Black respectability politics” in the 1980s, and claims of a postracial America in the wake of the US electing its first Black president, artists and critics alike have debated whether African American literary and cultural production need reflect racial or political concerns. Beginning with canonical texts of African American high modernism and the Black Arts Movement (BAM), we will read genres ranging from fiction, poetry, drama, prison memoir, and more, and engage forms such as visual albums and spoken word for their political, literary, and lyrical import. As BAM incorporated the synergism between Black radical politics and

aesthetics, unlike the integrationist politics of many writers within the modernist period, these works depicted the psychological, political and social states reflected in the climate of liberation struggle. This course includes texts by Ralph Ellison, Adrienne Kennedy, Toni Cade Bambara, Colson Whitehead, Claudia Rankine, and others.