

FALL 2019 COURSE DESCRIPTIONS  
Updated 4.3.19

ENLS 2000-01: Literary Investigations  
Erin Kappeler

ENLS 2000-02: Literary Investigations  
MWF 1:00PM-1:50PM  
Molly Rothenberg

This course is required for the English major and minor. Because it provides you with a foundation in the methods and approaches used in other English courses and because it teaches you how to incorporate literary scholarship into your interpretive essays, the course should be taken in your freshman or sophomore year. Although each section of this course takes different texts as examples, all sections cover the same foundational concepts and approaches. No single approach can unlock the multiple dimensions of a literary text: you need to have a number of approaches in your toolkit. We read for an understanding of how a text's structure affects its meaning, how different groups are represented, how a text handles social issues and historical phenomena, and what it has to tell us our minds, among other topics of investigation. I have organized this section of Literary Investigations around a textbook written by Lois Tyson which introduces you to literary theory using *The Great Gatsby* as a proof text. You will be expected to read *The Great Gatsby* over the summer, even if you have read it before. I will provide additional theoretical materials, and we will practice applying literary theory to short stories in your Norton Anthology and additional texts that I will provide on Canvas. Attendance is required at all sessions.

ENLS 2000-03: Literary Investigations  
MWF 10:00AM-10:50AM  
Adam McKeown

This course is an introduction to the practice of literary criticism, the purpose of which, in simplest terms, is to make written artifacts more interesting and accessible to a community of readers through thoughtful, relevant commentary. There are no set rules for what makes commentary thoughtful or relevant; like any other kind of writing, criticism succeeds or fails according to whether or not an audience finds it meaningful and compelling. Successful criticism, however, tends to be informed by trends, conventions, traditions, habits of mind, controversies, and even specialized language understood by the community of dedicated readers to which it is addressed. This class will introduce you to many of these elements of successful criticism so that you can better develop your interest in written artifacts into effective critical commentary.

ENLS 2000-04: Literary Investigations  
MWF 2:00PM-2:50PM  
TR Johnson

This course serves as the gateway into the English Major. As such, it will provide students with the conceptual tools and rhetorical strategies essential to the academic study of literary texts. More specifically, it will acquaint English majors with - and give them opportunities to practice with - the conventions of analysis, argument, and research that they will need in order to write successfully in their upper-level courses. To situate this introduction to these skills within a particular context, the course will focus on F. Scott Fitzgerald's *The Great Gatsby* - considering the novel from nine different critical perspectives, and within broad historical trajectories. To guide us through the former, we will use Lois Tyson's survey of contemporary critical theory, and we will trace the latter through Fitzgerald's autobiographical essays that are collected in *The Crack Up*, the Norton Critical Edition of Horatio Alger's *Ragged Dick* (with its attendant archive of resources), a popular history of The Flapper, both film versions of *Scarface*, a radical "counter-narrative" of the Jazz Age and the American Dream, Ishmael Reed's *Mumbo Jumbo*, and, finally, through an early draft of Fitzgerald's classic novel. Students will develop an annotated bibliography, compose two short, personal response-essays, two longer papers, take an exam.

ENLS 2010-01: Intro to Brit Lit I  
MWF 9:00AM-9:50AM  
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, language evolution, and the relations between historical conditions and literary production. The course is designed to introduce students to the earliest forms of English as a literary language, and it surveys a wide range of authors such as the Beowulf poet, the Gawain poet, Chaucer, Spenser, Shakespeare, Milton, Behn, Swift, and Pope. 3 credits.

ENLS 2020-01: Intro to Brit Lit II  
TR 9:30AM-10:45AM  
Thomas Albrecht

ENLS 2020 is an introductory survey in British Literature from the late eighteenth century to the mid twentieth century. Topics to be discussed include Gothic literature, neo-classicism, Romanticism, literary realism and naturalism, Aestheticism and Decadence, and modernism. Authors to be discussed include William Wordsworth, S.T. Coleridge, Jane Austen, Mary Shelley, Percy Shelley, John Ruskin, George Eliot, Walter Pater, Oscar Wilde, James Joyce, Virginia Woolf, and T.S. Eliot. One topical thread connecting our class discussions will be the various ways in which nineteenth- and twentieth-century British poets, novelists, and critics reflect on (British) literature itself, and how they conceive of its social, political, ethical, and aesthetic dimensions. Another will be the inter-textual echoes that resonate between our various assigned texts. Rather than looking at the assigned works in isolation or solely in historicist or

cultural-historicist terms, we will look at them foremost in relationship with other literary texts, which is to say as parts of broader literary traditions. Requirements include two take-home exams, a midterm, and a final exam. This course fulfills the survey requirement in the English Major and is recommended as a prerequisite for advanced 4000 and 5000-level coursework in British literature.

ENLS 2030-01: Intro to American Lit

MWF 10:00AM-10:50AM

Ed White

This course offers a survey of American literature but also of American literature surveys— that is, we will examine why such a course is taught in English Departments, when such a course began to appear, and how such a course has changed in content and focus 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 from 1900, through the Depression era and World War II, through the 1950s and 60s, to the present moment. Midterm and final exam.

ENLS 2450-01: Intro to Postcolonial Lit and Theory

MW 3:00-4:15pm

Z'etoile Imma and Cheryl Naruse (co-taught)

This course explores literary and cinematic depictions of postcolonialism, a notoriously slippery term that at once names a geopolitical position in a global order, a history, and a political stance. To think about these varying meanings, students will study fiction, poetry, film, non-fiction, and theory from a variety of colonial and postcolonial contexts, including the Caribbean, Southeast Asia, Africa, Latin America, and the Pacific Islands. As such, texts by authors such as Haunani-Kay Trask, Chimamanda Ngozi Adichie, Albert Wendt, Aime Cesaire, Shailja Patel, and Ousmane Sembene may be included. Students will be introduced to postcolonial critical vocabularies, which they will be expected to bring to bear on their analyses of the course readings, and we will moreover think about how these critical vocabularies work in concert with race theory, feminism, Marxism, queer theory, and diaspora studies. Course units include: Ideologies of Imperialism; Critiques of Colonialism; Language, Literature, and Education; Nation and Nationalism; Hybrid Identities; and The Postcolonial Present.

ENLS 2150-01: Intro to Fiction: Race and Inclusion in the U.S.

MWF 11:00AM-11:50AM

Joel Dinerstein

The course offers a survey of the past century of American life through the lens of race. We will read primarily African-American writers but also explore race through Native American, Asian-American, and Latin American authors. Here is our main inquiry: how have American authors challenged the nation's myths through literary works focused on race and identity? We will also explore the pleasures of reading and formal approaches of fiction. Students will come to understand fiction as a craft as well as an art, a form of social commentary as well as a method

for investigating human psychology. We will read works by Toni Morrison, Octavia Butler, Sherman Alexie and Chester Himes, and short stories by Ernest Hemingway, Philip Roth, and Langston Hughes.

ENLS 2230-01: Introduction to Shakespeare

TR 11:00AM-12:15PM

Scott Oldenburg

How do we read plays like Hamlet or The Merchant of Venice in terms of Renaissance culture? What happens to these plays when performed in a contemporary context? How does adaptation to a new medium-- the graphic novel or film--affect how we read these plays? In this introduction to Shakespeare studies, we will read several texts by Shakespeare including The Merchant of Venice, Hamlet, 1 Henry IV, and Othello. We'll practice close reading but also cultural and film studies approaches to the plays. Assignments will likely include a midterm, final, and several short writing assignments.

ENLS 3010-01 Thinking (with) Poems

Michelle Kohler

TR 2:00-3:15 pm

This course will consider how poems think, how we think about poems, and how we might think *with* poems. We'll consider the special kinds of thinking processes unfolded by (and provoked by) the structure of metaphor; by poetic sounds, rhythms, and shapes; and poetry's compression, disjunction, repetitions, patterns, and anomalies. We'll consider the relationship between poetry as thought and poetry as expression of feeling (and poetry as music; poetry as argument; poetry as ritual; etc.). We will look at the ways poems puzzle through the most profound problems and questions, how they try to think about concepts that resist logical thought or empirical understanding--grief, racial violence, climate change, quantum physics, joy, etc. We will also try to think experimentally with, alongside, and through these thinking poems, using them and their poetic devices as creative and analytical tools for grappling on our own with difficult questions in essay form. Students will learn to encounter poetry with keen attention to its special forms of language. Poets likely to include Gwendolyn Brooks, Gertrude Stein, Emily Dickinson, Walt Whitman, Wallace Stevens, Harryette Mullen, Sylvia Plath, Sonia Sanchez, Evie Shockley, Christina Pugh, Terrance Hayes, Tracy K. Smith, Cathy Park Hong, and others. No prior coursework in reading poetry is necessary; assignments include three essays and several shorter assignments. This course also satisfies the SLA Tier-2 Writing Intensive requirement.

ENLS 3011-01 Writing and Gender

Molly Pulda

TR 12:30-1:45 pm

According to the writer Nathalie Sarraute, "When I write I am neither man nor woman nor dog nor cat." What is the relationship between writing and gender, in the literature we read and the essays we write? In this course, we will analyze themes of agency, authority, and authorship in

literature and literary criticism. In structured writing assignments, we will practice asking complex questions and exploring multifaceted responses through close reading and research. Readings will likely include fiction, nonfiction, poetry, and criticism by Nella Larsen, Virginia Woolf, Rebecca Solnit, Morgan Parker, Lauren Groff, Zadie Smith, and Adrienne Rich. Course requirements include a short essay, a longer research essay, readings logs, discussion questions, and participation in class discussion. This course also satisfies the SLA Tier-2 Writing Intensive requirement.

#### ENLS-3610-01: Introduction to Creative Writing

Wednesday 5:00-7:30 pm

Zachary Lazar

Creative Writing with Service Learning at East Baton Rouge Parish Prison

This class will combine an introduction to creative writing with service learning at East Baton Rouge Parish Prison. Our goal is to use imaginative writing to build community and establish connections between student writers at Tulane and writers incarcerated at EBRPP. Most of the class will take the form of a workshop of weekly writing assignments prompted by assigned readings. Three class meetings will take place at EBRPP (a shuttle will be provided for Tulane students). Due to transit time, this means students are required to meet these three times for an extra two and a half hours.

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. Admission is capped at 8 and requires permission from the instructor.

#### ENLS-3610-02: Introduction to Creative Writing

Thursday, 3:30PM-5:55PM

Thomas Beller

Finding a voice with which to tell stories - whether presented as fiction, poetry, or drawn from life - is the goal of the class. Towards that end, students will be asked to read works of literature and be assigned writing exercises in each genre.

English 3610-02 serves as the gateway requirement to the English Department's advanced creative writing workshops in fiction, poetry, and the essay. 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.

Prerequisites: English 3610, Intro to Creative Writing, or by special 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](mailto:tbeller@tulane.edu)

ENLS-3610-03: Introduction to Creative Writing

Bernice McFadden

Tuesdays 3:30-6:00 pm

Painting The Voice: How to Write Creatively

Creative Writing is a 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!

ENLS-3610-04: Introduction to Creative Writing

ENLS-3610-05: Introduction to Creative Writing

ENLS-3610-06: Introduction to Creative Writing

ENLS-3610-07: Introduction to Creative Writing

W 3:00PM-5:30PM

Jesmyn Ward

ENLS-3620-01 Workshop Creative Writing

W 5:00PM – 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 high school students to produce the magazine.

ENLS 3620-02 Creative Writing Workshop  
Bernice McFadden  
Wednesdays 3:00-5:30 pm  
Fairy Tales: The Remix

Students will draw upon popular and little known fairytales 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 several short stories and revise their work based on peer critique and my editorial guidance.

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

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

ENLS-3635-01: Writing, Race, and New Media  
MWF 11:00AM-11:50AM  
Nathan Halverson

ENLS-3635-02: Writing, Race, and New Media  
MWF 12:00PM-12:50PM  
Nathan Halverson

ENLS-3650-01: Persuasive Writing  
TR 9:30AM-10:45AM  
Ryan McBride

ENLS-3650-02: Persuasive Writing  
TR 2:00PM-3:15PM

ENLS-4010-01: Cinema, Psyche, Society  
W 3:00PM-5:30PM  
Molly Rothenberg

It is often said that cinema is a dream-machine. In this course we will be exploring cinema's reliance on psychological mechanisms of identification, defense, and the channeling of desire to promote specific forms of fantasmatic engagement with the social world. In the process, we will see how cinema registers anxieties about cultural changes and the complex social, political, environmental, and economic forces driving them. We will screen films representative of

particular issues in psychological development to establish a foundation in both psychoanalytic and film theory. We will analyze films of major cinema auteurs to develop our understanding of film grammar and technique in conjunction with specific psychological and social concerns. Finally, we will analyze contemporary films that manufacture fantasmatic responses to cultural anxieties such as environmental collapse, the contradictions of capitalist ideology, and the vexed problem of racialized identity. Students will write short assignments throughout the semester and one long final paper. This course meets once a week: students will be expected to screen the assigned films as homework as well as completing the reading before each class. Attendance at all sessions is required.

ENLS 4375-01: 19<sup>th</sup>-Century US Poetry and Poetics

TR 11:00-12:15

Michelle Kohler

19th-Century U. S. Poetry & Poetics

This course studies the political work of 19<sup>th</sup>-century US poetry. Units include Walt Whitman's *Leaves of Grass*, the huge free-verse volume he revised and expanded until his death; the abolitionist ballads Frances Harper recited on the lecture circuit; enslaved poet George Horton's strategic collections; 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 and the women poets who collaborated with (and were erased by) him; Emerson's and Fuller's transcendentalisms; the Reconstruction poetics of Harper and Paul Laurence Dunbar; the poetic responses to slavery and 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, and on thinking about the political force of poetic language and forms in the 19th century and today.

ENLS-4011-01: 21<sup>st</sup> Century Novels

MWF 10:00AM-10:50AM

Karen Zumhagen-Yekple

ENLS-4030-01: Literary New Orleans

MWF 11:00AM-11:50AM

TR Johnson

Over the span of the semester, we will explore the extraordinary ways New Orleans has figured in the literary imagination of the United States through novels, short stories, memoirs, histories, plays, scholarly research, film, literary journalism, and song. Our central goal will be to enable students to derive from this survey of the literature a cultural chronology and geography of the city, both broadly hemispherical and pointedly local. The course will be divided into three, interrelated units: we'll begin by considering, the colonial era, the rise of the creole at the edges of empire, and, in particular, the impact of the Haitian Revolution on the city; we'll also take up ideas about the slave market and how human trafficking here enabled New Orleans to become a kind of staging area in the formation of subjectivities, black, white, and mixed, as invoked in William Faulkner's masterpiece *Absalom, Absalom* and Valerie Martin's

dazzling counter-narrative, *Property*, as well as in important writing by Lafcadio Hearn and Kate Chopin. In the next unit of the course, we'll consider the canonical twentieth-century literature associated with the city, and in particular, the way each of them takes up the themes of sexuality and spirituality, of trauma and transcendence, of geography and ethics, all bundled into the binary of body and soul. Specifically, we'll read Tennessee Williams, Walker Percy, Michael Ondaatje, Natasha Trethewey, Dean Paschal, and the memoirs of two celebrated musicians, Sidney Bechet and Louis Armstrong to consider the tensions, in New Orleans, around the idea of the human, and the particular ways that traces of the preceding century's racial politics shape these dramatic conflicts. We'll also engage some films: a documentary about Storyville, another about Mardi Gras Indians, and finally Jim Jarmusch's *Down By Law*. In the third and final unit of the course, we'll continue this study of traditional and emerging classics with a particular focus on who has the power to preserve – and erase – what dimensions of the past and how they cultivate this power, a discussion that will lead us into the political and, ultimately, the conspiratorial and even the criminal. In this last unit, called "Politricks," we will make our way through Robert Penn Warren's *All the King's Men*, Robert Stone's *A Hall of Mirrors*, watch Oliver Stone's *JFK* and conclude with three documentary films about the aftermath of Hurricane Katrina – ultimately to consider what "knowledge" and a sense of place might mean in a city defined by such endlessly complex power struggles and the constant riptide of a deeply racialized, global history.

#### ENLS 4135-01: Early Women Writers (pre-1700)

TR 12:30-1:45PM

Scott Oldenburg

This course focuses on 16th and 17th century women writers -- martyrs, prophets, translators, poets, dramatists, and polemicists. The recovery of women's writing from the early modern period has posed a significant challenge to notions of canonicity while at the same time providing a fuller understanding of gender, class, religion, and politics in the early modern period. Readings will include Rachel Speght, Amelia Lanyer, Elizabeth Cary, among others.

#### ENLS 4012-01 Nineteenth-Century British Women Novelists

TR 3:30PM-4:45PM

Thomas Albrecht

This course (re)introduces students to some of the great English novels of the nineteenth century, novels like *Persuasion*, *Wuthering Heights*, *Villette*, and *Middlemarch*. And it (re)introduces students to some of the great English novelists of the nineteenth century, novelists like Jane Austen, Charlotte Brontë, Emily Brontë, Elizabeth Gaskell, and George Eliot. Among other topics, we will examine what these novels have to say about character, subjectivity, and creativity, and specifically what they have to say about female subjectivity and female creativity. We will address questions about novelistic form, literary realism, the politics and ethics of aesthetics, and the changing status of the woman writer in the nineteenth century. And while we will read each novel on its own unique terms, we will also examine how these novels and novelists are in a kind of conversation with one another, implicitly and

explicitly responding to one another, and thereby constituting a distinct female novelistic tradition. Our guide throughout the semester will be one of the principle inheritors of that tradition, the early-twentieth-century English novelist Virginia Woolf, in particular her book-length essay *A Room of One's Own* and some of her essays collected in *The Common Reader*, First Series.

ENLS 4390-01: Black Queer Literature and Film

TR 2:00-3:15pm

Selamawit Terrefe

This course presents an overview of Black queer literature and film through the burgeoning fields of Black queer studies and trans studies. Positioning canonical works of Black queer literary and cinematic culture alongside contemporary debates regarding the historical and ideological constructions of race, gender, and sexuality, we will investigate how Black queer writers, filmmakers, and theorists have conceptualized their conditions of (im)possibility. We will cover texts from writers and theorists including Audre Lorde, James Baldwin, Cathy Cohen, and C. Riley Snorton, and view films such as *The Attendant*, *Paris is Burning*, *Watermelon Woman*, and *Pariah*.

ENLS-4320-01: Jewish-American Literature

MWF 2:00PM-2:50PM

Joel Dinerstein

This course is an exploration of Jewish-American identity through literature, from the period of immigration at Ellis Island through the present. We begin with the literary traditions Europeans Jews brought with them to America -- myths, legends, and fables from the Torah and Talmud -- as these motifs were enfolded into narratives of immigration, discrimination, cultural preservation, upward mobility, and racism. We will explore literary works focused on the Holocaust, the complexities of assimilation, gender relations within Jewish culture, and the future of the Jewish people. Here are the main questions for the course: How was Jewish-American identity created and what role did literature play in its development? Is being Jewish a religious, ethnic, or cultural identity (or all three)? How do Jewish-American authors balance these three spheres in their works? We will read works by Philip Roth, Grace Paley, Bernard Malamud, Anzia Yezierska, and others.

ENLS 4375-01 19th-Century U. S. Poetry & Poetics

TR 11:00-12:15 pm

Michelle Kohler

This course studies the political work of 19<sup>th</sup>-century US poetry. Units include Walt Whitman's *Leaves of Grass*, the huge free-verse volume he revised and expanded until his death; the abolitionist ballads Frances Harper recited on the lecture circuit; enslaved poet George Horton's strategic collections; 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 and the women poets who collaborated with (and were erased by)

him; Emerson's and Fuller's transcendentalisms; the Reconstruction poetics of Harper and Paul Laurence Dunbar; the poetic responses to slavery and 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, and on thinking about the political force of poetic language and forms in the 19th century and today.

ENLS 4440-01 The Antebellum Slave Narrative

MWF 12:00PM – 12:50PM

Ed White

This reading-intensive course offers an introduction to the antebellum US slave narrative, from its earliest colonial influences to Harriet Jacobs' *Incidents in the Life of a Slave Girl*, published in the first years of the Civil War. We will look at the challenges, political and literary, faced by creators of the narratives; the crucial turning point of the 1830s, when an equality-based abolition movement finally became a major political force; and the dynamics driving generic development during the 1840s and 1850s. We will look at the better-known narratives of Frederick Douglass, Olaudah Equiano, William and Ellen Craft, and Solomon Northup (*Twelve Years a Slave*), but also the important narratives of Charles Ball, Henry Bibb, Josiah Henson, and the Clarke brothers.

ENLS 4450 Chaucer

MWF 1:00PM-1:50PM

Michael Kuczynski

ENLS 4610-01 Advanced Fiction Writing Workshop

T 3:30PM-5:55PM

Zach 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

W 10:00AM-12:30PM

Jesmyn Ward

ENLS 4665-01: Advanced Creative Writing Workshop: The Art of the Artifact in Jewish Life and Literature

Monday 3:00pm-5:30pm

Thomas Beller

We live in the age of stuff. Never has there been so much of it. An entire industry of self-storage exists today that didn't several decades ago because we are overflowing with possessions. Objects have never been so cheap, available, and disposable. But some things matter more to us than others, The phrase, "You are what you eat," has a corollary: "You are what you collect."

By extension, one never is so aware of the value of possessions as when you lose them or have to leave them behind, and a theme of the reading in this course will be the experience of immigration and dislocation, weather from disasters political or environmental. Students will be encouraged to examine things found in their own family histories and homes as a gateway into personal explorations of the forces, political and familial, that have shaped their own consciousness. They will read a series of texts in which artifacts play a central role.

This class combines literary research with creative writing, and arranges both activities around a focus on artifacts in life and literature. We will examine how personal archives - souvenirs, letters, photographs, and other personal artifacts - are valuable memento mori that can serve as pathways for both creative writing and guideposts for historical research.

This is a creative writing class, and the course work will include several writing exercises, a writing workshop, and a final creative project.

ENLS 5010-01 Critical Race Theory: Law & Order SVU

R 3:30-6:00PM

Nghana Lewis

The politics of law and order have figured centrally in American social, cultural, and legal discourse, at least since the late 1960s, when "tough on crime" rhetoric among local, state, and national policymakers and elected officials expanded, as one means of combating spikes in violent crime throughout the nation, but especially in America's urban centers. Since 1999, *Law & Order: Special Victims Unit*, a spin-off of Dick Wolf's award-winning *Law & Order* franchise, has provided a window for American television viewing audiences to witness the dramatization of the politics of law and order unfold through story-lines that bring sex offenders and victims of sex crimes into sharp focus. Whose stories get told and why & how these narratives are constructed are questions that this course endeavors to answer. Our focus will be on select episodes of *Law & Order: SVU* wherein intersecting issues of sex, race, class, nation, and gender are central to the narratives' elaboration of how the justice process works to identify and investigate sex offenses and to foster themes of accountability and retribution. Course readings will draw from feminist and critical race theory as well as legal analyses of law & order in popular culture. Grades will be based on attendance, participation, and a final 15-20-page research paper.

### ENLS 5010-02 Novels of Thinking

W 3:00-5:30pm

Karen Zumhagen-Yekple

This course will focus on a set of powerful literary works, “novels of thinking,” that 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 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 Native Modernisms

Erin Kappeler

What does modernism look like when we center the perspectives of Native American authors? Modernist artists attempted to “make it new,” in the famous words of Ezra Pound—to rethink, rework, and undo traditional literary forms, genres, and conventions. They often did so by turning to cultures perceived to be “primitive” and “premodern,” such as those of Native American nations. Scholars of modernism have recognized how a limited number of Native novelists, playwrights, and essayists responded to modernist primitivism, but the full extent of writing by Native artists during the modernist era has yet to be grappled with. In this class we will read beyond the narrow canon of Native modernists that has been established thus far in order to ask how the categories and ideas that structure literary studies continue to relegate Native authors to the background. We will pay particular attention to the invention of Native American poetry. As we read and discuss texts produced by Native authors during the modernist era, we will seek to unsettle our settler assumptions, and to ask how literary studies can be more accountable to Native communities.

### ENLS 7140: Postcolonial Theory

W 10:00AM-12:30PM

Cheryl Naruse

This course is an introduction to postcolonial theory and literature as an influential, controversial, and subversive field in English literary/cultural studies. The course will start with texts that introduce ideologies of imperialism; proceed through postcolonialism’s major modes of critique through themes of race, feminism, nationalism, language, hybridity, indigeneity, Marxism, etc.; and end with discussions of what postcolonialism looks like today. The ambition of the course is to give students a historical appreciation of postcolonialism’s impact on English literary/cultural studies and enough of a sense of postcolonialism’s critical vocabularies to prepare them to pursue projects related to the field.

Course texts (may) include: Desai and Nair’s *Postcolonialisms*; Césaire’s *A Tempest*, Rushdie’s *Midnight’s Children*, Rhys’ *Wide Sargasso Sea*, Brand’s *No Language is Neutral*, Wendt’s *Sons for the Return Home*, Patel’s *Migritude*, and Kwan’s *Crazy Rich Asians*.

Assignments for this course will include: two short papers (~5 pages), an abstract proposal, a conference length (20 minute) paper (which you will present during finals), and an in-class presentations.

ENLS 7250: Medieval Literature  
M 3:00-5:30pm  
Michael Kuczynski

ENLS 7770: Modern American Literature  
R 3:00PM-5:30PM  
Kate Baldwin

### The Cold War and The Color Line

This seminar looks at the era in which many of our contemporary ideas about American national identity took root: the Cold War. Alongside literature, film, and advertisements we will examine historical texts that document the debates surrounding the creation of Cold War Americanness. By looking at how cultural texts contribute to, reflect, and transform the ideas and beliefs of an era, we will consider the relationship between texts and the formation of an era's "common sense." And we will investigate the relationship between those considered un-American and what might be considered counter-texts. Focusing on the way the color line became a focus within Cold War animosities, this course will investigate the communicative practices that both divided and linked the U.S. and the U.S.S.R. Close attention will be paid to the forms of engagement between the nations—visual, textual, musical, diplomatic—in order to better read race through such concepts as containment, the Red Scare, and the nuclear family. We will investigate the racial, sexual, and class implications of U.S. Cold War nation building, and the resonances of those ideas today. Finally, this course will ask students to use their own research and writing to scrutinize the ideas and motives behind the categorization of Americanness and to reflect upon the ubiquity of the Cold War in contemporary public culture, from TV shows such as *Mad Men*, *Stranger Things* and *The Americans* to the popularity of mid-century modern design, fashion, and architecture. **Required Texts:** Mine Okubo, *Citizen 13660* (1946)

Ann Petry, *Miss Muriel and Other Stories* (1947)

Gwendolyn Brooks, *Maud Martha* (1953)

Alice Childress, *Like One of the Family: Conversations from a Domestic's Life* (1956)

John Cheever, *The Housebreaker of Shady Hill* (1958)

Lorraine Hansberry, *A Raisin in the Sun* (1959)

Mary Helen Washington, *The Other Blacklist* (2014)

### Films:

*So Proudly We Hail*, dir. Mark Sandrich (1943)

*The Man in The Grey Flannel Suit* dir. Nunally Johnson (1956)

*Silk Stockings*, dir. Rouben Mamoulian (1957)  
*Imitation of Life*, dir. Douglas Sirk (1959)

ENLS 7850: Modern Literature Seminar  
Friday 12:30PM-2PM  
Molly Travis

### The Booker Prize: Literary Prestige and the Place of the Novel in the Global Market

Focusing on Britain's Man Booker Prize, we will examine the proliferation of literary prizes as well as the ascendance of the awards industry and its function in a global market in what James English calls "the economy of prestige." We will read the Best of the Bookers, those books chosen as the best of the winners in the Prize's first forty years (1969-2008).

Significantly, five of these seven books deal with postcolonial experience. In addition, there has been a lot of global relocation among this group of writers. Barker and Farrell were born in England (although Farrell spent much of his life in Ireland). Coetzee and Gordimer were born in South Africa; Gordimer spent her life there and harshly criticized Coetzee's eventual emigration to Australia (he became an Australian citizen in 2006). Carey was born in Australia but moved to the U.S. And the cosmopolitan Rushdie was born in India, became a naturalized British citizen at seventeen, moved from place to place for years to evade the curse of the fatwa, eventually settled in Britain, but now spends his time in the U.S.

We will conclude the course with Paul Beatty's *The Sellout*. In a decision that surprised many readers, the judges of the Man Booker Prize awarded the 2016 prize to Beatty for this wildly funny AND very offensive novel that launches a full-throttle assault on every piety connected with race in the U.S. Beatty was the first American writer to win the prize, which was until a few years ago awarded only to British, Irish, and Commonwealth writers. We will consider the discomfort that Beatty's blistering satire poses for American readers in the context of the novel's transnational reception.

#### Texts

Barker, Pat. *The Ghost Road*.  
Beatty, Paul. *The Sellout*.  
Carey, Peter. *Oscar & Lucinda*.  
Coetzee, J.M. *Disgrace*.  
Farrell, J.G. *The Siege of Krishnapur*.  
Gordimer, Nadine. *The Conservationist*.  
Rushdie, Salman. *Midnight's Children*.

#### Assignments

2-3 page reading response for each novel plus a final entry in which you choose the best of these Bookers and justify your choice = 40% of grade

15-page paper, with an abstract and a summary presented to class (8-10 minute summary, plus question and answer session) = 45%

Annotated bibliography of at least 6 sources to accompany the researched paper = 15%

ENLS 7890: Literary Theory

T 4:00PM-6:30PM

Selamawit Terrefe

Graduate Seminar in Fundamentals of Literary Theory

This course is required for the English M.A. degree. The class will provide a survey of major schools of literary theory developed in the 20th century, as well as cover contemporary critical theory and cultural criticism. We will approach each theoretical text as an object of analysis in its own right, while also developing skills in deploying various modes of analysis to literary and cultural texts; some of our guiding questions will concern the divisions our field considers between "primary" and "secondary" texts, or which texts count as "literature" vs. "theory." Since cultural assumptions undergo consistent debate and revision, our approach will be to reflect on how "theory" has shaped, unwittingly or not, our own interpretations of literature and culture. Critical approaches to be discussed include: Marxism, Psychoanalysis, New Criticism and Formalist Criticism, Feminism, Structuralism, Post-structuralism, Cultural Studies, Ecocriticism, Queer Theory, and Post-colonial theory.