ENLS 2000-01: Literary Investigations
MW 1:00-2:15PM
Karen Zumhagen-Yekple

ENLS 2000-02: Literary Investigations
TR 11:00AM-12:15PM
Katherine Adams

 Literary Investigations is designed to prepare students for upper-level coursework in English by helping them develop skills in critical analysis and argumentative writing and gain familiarity with major schools of thought on literary and cultural criticism. In this particular section, we will read short essays that introduce and demonstrate New Critical, formalist, historicist, psychoanalytic, Marxist, feminist, and post-colonial approaches; and we will bring these to bear on a selection of short stories and poems by writers including Phillis Wheatley, Herman Melville, Edgar Allan Poe, Louisa May Alcott, Charles Chesnutt, Emily Dickinson, and Charlotte Perkins Gilman. The literary works we will analyze all share a common characteristic: they resist interpretive closure. They are, to quote Poe, texts that “will not permit themselves to be read” toward any singular, unifying, or finalized meaning. In fact, all of them thematize and reflect upon their own qualities of ambiguity and undecideability. Approaching these not as puzzles to be solved but as opportunities for experimentation, we will investigate our own habits of interpretation and knowledge production. Requirements will include several short essays, a research project, and a final exam.

ENLS 2000-03: Literary Investigations
MWF 10:00-10:50AM
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
TR 2:00-3:15PM
Erin Kappeler
What do we talk about when we talk about literature? How do literary critics
analyze texts, and how are their approaches different from the approaches you
might use when reading for pleasure? In this course you will learn how to read
and write like a literary scholar, according to the conventions of the academic
discipline of literary studies. We will consider multiple theoretical approaches to
literary analysis, and we will learn how to enter the larger critical conversations
that surround individual texts.

ENLS 2010-01: Intro to British Literature I
MWF 9:00-9:50AM
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.

ENLS 2020-03: Introduction to British Literature II
MWF 12:00-12:50PM
Molly Travis
In this survey course, we will read a selection of poetry, fiction and non-fiction
prose, and drama written in Britain from the late eighteenth to the early twenty-
fifth century. We will discuss the literary movements that define different eras
and focus on texts that address various cultural, political, and literary concerns.
One concern that spans this 200+ years of literary history is literature’s role in
representing what it means to be human; we will take up this question in our
study of Mary Shelley’s Frankenstein, return to the question repeatedly in a
variety of genres, and finish the semester with Kazuo Ishiguro’s novel Never Let Me Go (2005).
Assignments will include 2-3 page weekly reading responses and a 10-page research paper with an annotated bibliography.
Texts
· Frankenstein. Mary Shelley.
· Never Let Me Go. Kazuo Ishiguro.

ENLS 2030-01: Intro to American Literature
MWF 10:00-10:50AM
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 from 1900, through the Depression era and World War II, through the 1950s and 60s, to the present moment. Midterm and final exam.

ENLS 2150-02: Intro Fiction: Race and Inclusion
MW 3:00-4:15PM
Joel Dinerstein

ENLS 2450-02: Intro Postcolonial Lit
MWF 9:00-9:50AM
Cheryl Naruse
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. 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 3010-01 Thinking (with) Poems
TR 12:30-1:45PM
Michelle Kohler

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 stanzaic 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, Harryette Mullen, Sylvia Plath, Sonia Sanchez, Evie Shockley, John Yau, Natalie Diaz, Evelyn Reilly, Terrance Hayes, Tracy K. Smith, Cathy Park Hong, and others. No prior coursework in reading poetry is necessary; assignments include three essays and regular short informal writing assignments. This course also satisfies the SLA Tier-2 Writing Intensive requirement.
ENLS 3610-0: Creative Writing  
W 5:00-7:30PM  
Zachary Lazar  

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: Creative Writing  
T 3:30-5:55PM  
Thomas Beller
ENLS 3610-03: Creative Writing
T 3:30-5:55PM
Bernice McFadden
In Intro to Creative Writing we will study and compose the major genres of creative writing:
Fiction
Non-Fiction
Poetry

ENLS 3610-04: Creative Writing
M 3:00-5:30PM
Karisma Price

ENLS 3610-06: Creative Writing
W 3:00-5:30PM
Karisma Price

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

ENLS 3620-01 Magazine Writing
Michael Luke
W 5:00-7:30PM
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: Workshop Creative Writing
W 3:00-5:30PM
Bernice McFadden

**Unmuted: Creating Counter Narratives**
Counter-narrative refers to the narratives told from the point of view of people that have been historically marginalized. In “Unmuted” we will create alternative narratives for those marginalized voices found in history and fiction.

ENLS 3620-03: Workshop Creative Writing
W 5:45-8:15PM
Bernice McFadden

**One Bird, Two Wings: The Art of Creative-Non-Fiction**

In One Bird, Two Wings we will examine the essay as both a tool for exploring a particular subject and a written record of that exploration. We will read a variety of essays by contemporary nonfiction writers and then use these texts as models to analyze, imitate, and serve as a springboard for our own writing.

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

ENLS 3630-04: Expository Writing
MWF 3:00-3:50PM
Staff

ENLS 3630-05: Expository Writing
TR 2:00-3:15PM
Staff
ENLS 3630-06: Expository Writing  
TR 3:30-4:45PM  
Staff

ENLS 3635-01: Writing, Race, and New Media  
MWF 10-10:50AM  
Nathan Halverson

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

ENLS 3650-01: Persuasive Writing  
TR 11:00AM-12:15PM  
Matthew Smith

We rarely find the words “virtue” and “New Orleans” written next to each other. Given how often popular culture associates our city with a hedonistic vision of “the good life,” we’re accustomed to stereotypes of New Orleans as a space of vice and excess rather than an exemplar of virtue and moderation. This course, however, offers a rare pairing – a deep engagement with the city of New Orleans and a sustained philosophical consideration of what it means to think, speak, and act in accordance with virtue. We’ll convene for seminar classes here at Tulane during which we’ll discuss how Plato, Aristotle, Quintilian, and Seneca the Younger grappled with the nature of wisdom, right action, and proper speech.

Then, a few weeks into the semester, you’ll begin coaching New Orleans middle-school students in the art of speech and debate – taking what you’ve discussed in the seminar room and applying it to your lived experience as an educator. Ideally, theory and praxis will mutually inform one another: (1) your readings of Aristotle & co. will shape the ways you think about your work coaching debate and (2) your work coaching debate will influence how you interpret (and reinterpret) ancient rhetoric and philosophy about what constitutes a good or virtuous life.
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 is an advanced course, and instructor permission is required. 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.

This course will explore two attitudes toward the Jews and Judaism during the Middle Ages: the prevalent attitude of hatred (antisemitism) and the persistent but secondary attitude of admiration (philosemitism). The former attitude is well known and has been written about extensively by literary scholars, historians, and social scientists; the latter attitude has been much less studied and will be engaged continuously in counterpoint to the former attitude in this course. We will be concerned primarily with the question of the coexistence of both attitudes: how could medieval thinkers simultaneously revile Jews and Judaism
and extol the Jewish people and their culture? How did this deeply conflicted attitude express itself in the doctrinal and imaginative writings of medieval Christianity? What anxieties at the heart of medieval Christianity did this conflict expose and perhaps aggravate? How did these attitudes, in conflict, exacerbate rather than alleviate the persecution of the Jewish people throughout the medieval period? We will concentrate on materials in the English tradition—e.g. the legend of William of Norwich; Chaucer’s Prioress’s Tale (from the Canterbury Tales); and the translation of selected Old Testament books and their annotations for the first English Bible, completed in Oxford c.1390. In the final two weeks of the term, we will discuss in some detail the role played by anti- and philosemitism in the 19th c. Medieval Revival.

ENLS 4012-01: Ever After? Some Great 19th Century Novel
TR 9:30-10:45AM
Thomas Albrecht

This course introduces students to some of the great, challenging nineteenth-century British and European realist novels, including Charlotte Brontë’s Villette (1853), Anthony Trollope’s The Small House at Allington (1864), George Eliot’s Romola (1863), Henry James’s The Portrait of a Lady (1881), and Theodor Fontane’s Effi Briest (1895).

These novels each focus on a female protagonist. And each novel ends not with a marriage, as we might expect it to, but in a difficult, deliberate ethical decision made by the protagonist. In reading and discussing these novels, we will try to understand them, their protagonists, and their endings, which do not hold out any promise of eternal happiness, but instead offer us something more elusive and true. It is the contention of the course that these novels have something important to tell us about how we live (and should live) our lives, and specifically about our relationships to other people. We will try to determine what this is.
ENLS 4130-01: Renaissance Literature
TR 9:30-10:45 AM
Scott Oldenburg

ENLS 4324-01: Jews and Race
MWF 12:00-12:50PM
Joel Dinerstein

ENLS 4390-02: Native American Modernisms
T 4:00-6:30PM
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,” 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 current narrow canon of Native modernists in order to ask how the categories that structure literary studies continue to relegate Native authors to the background. As we process texts produced by Native authors during the modernist era, we will seek to unsettle our discipline’s settler assumptions, and to ask how literary studies can be more accountable to Native communities.

ENLS 4410-01: Künstlerroman
TR 2:00-3:15PM
Katherine Adams
The Künstlerroman, or novel of the artist’s development, depicts a process in which artistic creation and self-creation are bound together—each practice shaping, limiting, generating, and drawing upon the other. This course focuses on how American women writers have explored the double-movement of artistic production and identity formation in novels—and also poems, stories, films, and life writing—from the nineteenth and twentieth centuries. Reading about painters, potters, performers, musicians, and (of course) writers, we will look at
how gender, race, sexuality, class and other structures of cultural identification shape their narratives. We will consider the historical and material conditions of women’s creative work by consulting scholarship on cultural history and by conducting our own archival research. We will also work with feminist theories of identity and language so as to examine the fundamental structures of artistic expression. Materials will include works by writers and artists such as Fanny Fern, Louisa May Alcott, Marina Abramovic, Pauline Hopkins, Kate Chopin, Cindy Sherman, Charlotte Perkins Gilman, Willa Cather, Audre Lorde, Margaret Atwood, and Alison Bechdel. Requirements will include regular response papers, two essays, and a research project.

ENLS 4440-01: The Antebellum Slave Narrative
MWF 12:00-12:50PM
Edward 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 4440-02: African-American Literature
MW 1:00-2:15PM
Selamawit Terrefe

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
W 10:00A.M.-12:25PM
Jesmyn Ward

ENLS 4620-01: Advanced Poetry Writing Workshop
T 3:30-5:50PM
Karisma Price

ENLS 4660-01: The Personal Essay’s Evolving Form
M 3:00-5:30PM
Thomas Beller
A writing workshop devoted to reading and working in the evolving and highly contemporary form of the essay. To quote Phillip Lopate, one of its great practitioners and cannonisers, an essay is a form "comfortable with skepticism and self-doubt. Instead of lecturing you, it invites you into the pathways of the mind of a writer who’s examining, testing, and speculating. Nothing is off-limits." We will be reading authors including Joan Didion, James Baldwin, David Foster Wallace, Barry Lopez, and Meghan Daum.

ENLS 4820-01: Postcolonial Southeast Asian Literature
MW 1:00-2:15PM
Cheryl Naruse
This course offers a general introduction to postcolonial literature and film from Southeast Asia, a region that includes Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar (formerly Burma), the Philippines, Singapore, Thailand, Timor-Leste (formerly East Timor) and Vietnam. We will explore what the texts tell us about the impact of imperial powers on the region, along themes of gender, sexuality, language, race, labor, class, religion, migration, and nationalism. Although Southeast Asia is one of the most colonized regions of the world, it has
been generally neglected by postcolonial studies and not typically included in the field's theoretical or literary canon. In light of Southeast Asia's minor status within postcolonial literary studies, we will think about what new critical or theoretical questions postcolonial Southeast Asia asks us to consider.

ENLS 5010-01: Refugees and Exiles in Literature
R 3:00-5:30PM
Thomas Albrecht

In view of large-scale migratory and diasporic displacements of people 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 of our present-day thinking about exile and emigration is rooted.

This capstone seminar 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 selections from the *Odyssey*, readings may include Aeschylus’s *The Suppliants*, the Book of Exodus from the Hebrew Bible and the Torah, selections from Virgil’s *Aeneid*, selections from the Pauline epistles, Shakespeare’s *Merchant of Venice* and *The Tempest*, and modern fiction by Emily Brontë, George Eliot, Franz Kafka, Anna Seghers, 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. Requirements for the seminar include a 20-minute oral presentation and a 15-page seminar paper.

**ENLS 5010-02: Psychoanalysis and Writing**
W 3:00-5:30PM
T. R. Johnson
This Capstone Seminar will acquaint students with a fund of psychoanalytic thought and the ways it can illuminate the experience of writing. We will come to know some of Freud’s most important ideas, and we will also engage key texts by some of his most powerful descendants: D. W. Winnicott, Julia Kristeva, Christopher Bollas, Adam Phillips, Slavoj Zizek, Catherine Clement, and Jacques Lacan. Many weeks, we will consider some literary or cinematic work that can illustrate these ideas. And we will connect these ideas, every step of the way, to questions about writing: its mysterious origins, its therapeutic value, its intermittent compulsion or prohibition, its centrality to notions of the mad, the body, and the feminine, the ways it is learned and the ways, through it, we can teach ourselves to look its opposite – in a quite precise sense -- in the eye. Students will produce two short papers, give five oral presentations, develop an annotated bibliography, and use all of these as the basis for creating, at the end of the semester, a long paper.

**ENLS 5010-03: Undergraduate Seminars**
T 3:00-5:30PM
Kathryn Baldwin
ENLS 7250-01: Medieval Profiling
M 3:00-5:30PM
Michael Kuczynski
Many modern stereotypes concerning other people, whether racial, religious, sexual, or social in nature, derive from medieval profiling: the tendency to deal with character, especially in the literary and visual arts, by way of categories defined by sets of cultural codes and conventions. Although based in long-discredited approaches to understanding the world, these codes and conventions continue to influence 21st c. attitudes in a wide range of destructive ways. This seminar will explore the sources for some of these medieval approaches in aesthetics, historical writing, and theology during the period 1100-1500. We will focus on medieval histories of Asia and Africa, polemics that are anti-Semitic and anti-Islamic in character, medical writings about gender, and exegesis of the Latin classics and the Bible that emphasize anti-feminist themes. We will also explore how the works of certain canonical medieval English writers such as Chaucer, Margery Kempe, and Julian of Norwich both reflect and critique medieval profiling.

ENLS 7560-01: 19th-Century British Literature
T 3:30-5:55PM
Molly Rothenberg
During the 19th century, Britain is the pre-eminent nation in the world, with an empire that extends over one-quarter of the land and one-quarter of the population of the world with a domestic economy of unrivalled and, for the first half of the century, unregulated industrial production. During the first third of the century, its wealth derives primarily from slave labor in the West Indies (Caribbean), a practice vigorously contested at home. As the first industrialized state, it experiences both the advantages and disadvantages of modernization, a time of rapid growth and even more rapid social, political, and economic change comparable to our own era's of dizzying transformation in every arena. In addition to debates over the slave trade, slave labor, and the rights of freed slaves, a number of social, political, and economic issues engage the public: women's rights and autonomy, the right to political representation of the working classes, reform of the political and industrial worlds, increasing class inequality,
the governance of the Empire, the divide between science and religion, and foreign wars. Britain is also trying to establish its own identity as a nation comprised domestically of four distinct cultures and traditions (Scottish, Irish, Welsh, and English) and including its many imperial territories and colonies abroad. The literature of the time not only responds to this changing world but also plays an increasingly important role in the shaping of a national identity. The novel takes center stage during this era for the first time, and new genres develop throughout the century. We will read works by voices from the margins as well as the central influencers of the day, including Edgeworth, Austen, Bronte, Dickens, Collins, Eliot, and others. The course may be taken as a proseminar or as a seminar, after consultation with Professor Rothenberg.

ENLS 7720-01: "First fight. Then fiddle": Form and the Politics of Race and Gender in US Poetry
R 3:30-5:55P.M.
Michelle Kohler
This seminar will consider the relationship of poetry, poetic form, and experimentation to politics and protest, especially in poems by women. 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 poets engage forms like the ballad and the sonnet; 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, Layli Long Soldier, Harryette Mullen, Sonia Sanchez, and Evie Shockley. Students will develop skills for reading and interpreting poetry and will practice bringing theoretical lenses into conversation with each other and with poems. Assignments include poem analyses, presentations, annotated bibliography, and research paper.
ENLS 7860-01: Spiky Women, New Directions
W 10:00AM-12:30PM
Karen Zumhagen-Yekple
In this course, we will read a set of women writers from the 20th and 21st centuries, many of them recently published in new translations by the publishing house, New Directions. Our attention will therefore be focused not only on canny, daring works of poetry and fiction, but also on questions about the practices of translation, dissemination, and reading of a set of works re-issued in the current literary marketplace in the English-speaking world as “New Classics” of international letters. Readings will be chosen from among the following texts:

Ingeborg Bachmann, *Malina*
Anne Carson, selected poems
Clarice Lispector, selected stories
Lydia Davis, selected stories
Fleur Jaeggy, *I Am the Brother of XX*
Sheila Heti, *How Should a Person Be?*
Rachel Cusk, *Outline*
Gayl Jones, *Corridadora*
Kathleen Collins, *What Ever Happened to Interracial Love?*
Jamaica Kincaid, *Autobiography of My Mother*
Namwali Serpell, *The Old Drift*
Bernice McFadden, *Sugar*
Marilynne Robinson, *Housekeeping*
Amparo Dávila, *The Houseguest*
Natalia Ginzburg, *The Dry Heart*
Helen Garner, *The Children’s Bach*

ENLS 7890-01: Fundamentals: Literary Theory
W 3:00-5:30PM
Selamawit Terrefe