

Fall 2021 Course Descriptions
Updated 4/26/21

ENLS 2000-01: Literary Investigations

MWF 9:00-9:50AM

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. No corequisites. 3 credits.

ENLS 2000-02: Literary Investigations

MWF 11:00-11:50AM

Thomas Johnson

Course Description: 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, 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*, the three film versions of the novel (1949, 1974, 2013), and finally a "counter-narrative" of the Jazz Age and the American Dream synthesized from work by Zora Neal Hurston, James Weldon Johnson, Toni Morrison, and Ishmael Reed. Students will develop an annotated bibliography, compose two short, personal response-essays, two longer papers, and take an exam.

ENLS 2000-03: Literary Investigations

TR 3:30-4:45PM

Staff

ENLS 2010-01: Intro to British Literature I

TR 9:30-10:45AM

Michael Kuczynski

In this class, we will survey the development of English literature from its Old English origins, through its Middle English flowering, and into the Early Modern period (1000-1800). Our approach will be primarily historical. We will also explore the multicultural aspect of England's

language and literature during this formative period; the emergence of vernacular literacy, especially in relation to class and gender; and connections between English reading, writing, and nationalism, especially (but not exclusively) in terms of the development of English dictionaries and a variety of English styles. We will also discuss the advantages and disadvantages of anthologizing English written during this very diverse 800-year period. Assignments: two short papers (3-5 pp. each), a midterm (short essay), and a final exam on course terminology.

ENLS 2030-01: Intro to American Literature: Haunted America

MW 1:00-2:15PM

Katherine Adams

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

ENLS 2150-02: Intro Fiction: Race and Inclusion

MWF 12:00-12:50PM

Joel Dinerstein

This course explores the past century in American society through the lens of race. We will read several African-American novelists but also explore race through Native American, Asian-American, Mexican-American, and Jewish-American authors. Here is our main line of inquiry: How have American authors challenged the nation's myths through their literary works? Students will come to understand fiction as a form of social commentary and an artistic application of psychology, as a craft as well as an art. We will also focus on the sheer pleasures of reading, whether in novels by Toni Morrison, Octavia Butler, Fae Ng, and Chester Himes, or in short stories by Philip Roth, Sherman Alexie, and Langston Hughes.

ENLS 2230-01: Intro to Shakespeare

T 3:30-5:55PM

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? What role did Shakespeare play in the construction of contemporary ideologies of race, class, and gender? 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 2400-01: Race, Empires, and Asian America

TR 11:00AM-12:15PM

Cheryl Naruse

This course explores the politics of Asian racialization through postcolonial and Asian American literature of the twentieth and twenty-first century. The broader goal of this course is to provide students with a critical vocabulary to comprehend and analyze the specificities of Asians as racialized subjects and, moreover, understand how the history of Asian racialization works within American systems of antiblackness, settler colonialism, and white supremacy. As scholars and critics have urged in the wake of the Atlanta massacre, we must understand how Asian American vulnerabilities are deeply connected to longer histories of British imperialism, US militarism, and immigrant labor within racial capitalism. We will examine how writers represent, navigate, challenge, and resist these histories through their literary works. Readings will potentially include works by Tash Aw, Cristina Garcia, Amitav Ghosh, Jessica Hagedorn, Cathy Park Hong, David Henry Hwang, Rattawut Lapcharoensap, Ling Ma, Eric Nguyen, Viet Thanh Nguyen, Monique Truong, and Emily Jungmin Yoon.

ENLS 3010-01: Thinking with Poems

TR 2:00-3:15PM

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, afterlife, 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, Harriette 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. This course also satisfies the SLA Tier-2 Writing Intensive requirement.

ENLS 3610-01: Creative Writing

T 3:30-5:50PM

Bernice McFadden

ENLS 3610-02: Creative Writing
W 3:00-5:30PM
Jesmyn Ward

ENLS 3610-03: Creative Writing
T 3:30-5:50PM
Zachary Lazar

ENLS 3610-04: Creative Writing
R 12:30-3:00PM
Karisma Price

ENLS 3610-06: Creative Writing
R 3:30-5:50PM
Karisma Price

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 high school students to produce the magazine.

ENLS 3620-02: Workshop Creative Writing
W 3:00-5:30PM
Bernice McFadden

ENLS 3620-03: Workshop Creative Writing
W 6:00-8:40PM
Bernice McFadden

ENLS 3630-03: Expository Writing
TR 9:30-10:45AM
Isa Murdock-Hinrichs

ENLS 3630-07: Expository Writing
TR 11:00AM-12:15PM
Ebony Perro

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

ENLS 3650-02: 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. We’ll study contemporary work by Tania Mitchell and bell hooks on race, education, and the extent to which service learning is (or isn’t) a productive pedagogical practice. 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.

ENLS 4010-01: Introduction to African Literature
TR 2:00-3:15PM
Romy Rajan

In this survey course, we will read literatures from different parts of Africa while also examining why such a diverse body of literature needs to be studied as one unit. Following the wave of decolonization in the 1960s, triumphant narratives of Independence were ubiquitous even though such newly formed nations continued to be economically dependent on the patronage of Western powers. This course will begin by examining literary responses to such continued forms of colonialism, or neocolonialism after which we will read contemporary examinations of similar economic structures and the forms of resistance that African writers offer to such incursions to national sovereignty. The course will feature the following units: Literatures of Independence, Literatures of Disillusionment, and Literatures of Resistance. We will read canonical writers like Flora Nwapa (Nigeria) and Ama Ata Aidoo (Ghana) as well as more contemporary authors like Namwali Serpell (Zambia) and Yaa Gyasi (Ghana, USA).

ENLS 4010-02: Contemporary U.S. Poetry
TR 11:00AM-12:15PM
Michelle Kohler

ENLS 4011-03: Ever After? Some Great Nineteenth-Century Novels

TR 9:30-10:45AM

Thomas Albrecht

This course introduces students to some of the great novels and novelists of the nineteenth century. The novels we will read are Johann Wolfgang Goethe's *Elective Affinities* (1809), Charlotte Brontë's *Villette* (1853), Anthony Trollope's *The Small House at Allington* (1864), George Eliot's *Romola* (1863), Henry James's *Washington Square* (1880), and Theodor Fontane's *Effi Briest* (1895).

The six novels we will read over the course of the semester each takes as its main subject the inner and outer experiences of a female protagonist. And (spoiler alert!) each novel does not end with a marriage, as many of us might expect a nineteenth-century novel to do. Rather, each ends with a difficult, deliberate ethical decision made by the protagonist. In reading and discussing the six novels, we will try to understand these decisions and the protagonists who make them. We will devote special attention to the novels' endings, which contrary to marriage plot convention do not hold out prospects of eternal happiness for the characters, but instead offer us something more elusive and, perhaps, more true. It is the contention of the course that these six novels each have something important to tell us about how we live (and should live) our lives, and especially about our emotional and ethical relationships to other people. We will try to determine what this is.

ENLS 4013-01: Living in the Questions

TR 12:30-1:45PM

Karen Zumhagen-Yekple

This course will examine a set of literary, filmic and theoretical texts that deal in a variety of ways with what it is to inhabit the questions of thinking and being that shape our moral, political, and interpretive lives and describe our human condition. We will deal with issues of puzzlement, uncertainty, ambiguity, unknowing, confusion, possibility, unpredictability, and the work of trying (and sometimes failing) to come up with suitable solutions to problems and questions that may finally be unanswerable. Primary readings will include works by Rilke, Keats, Kundera, the Coen Brothers, Woolf, de Beauvoir, Dostoevsky, Kafka, Nabokov, Faulkner, Luiselli, Sebald, Morrison, Dickinson, and Stevens.

ENLS 4190-01: Enlightenment Lit and Culture

MWF 1:00-1:50PM

Melissa Bailes

Sex, satire, and sensibility arguably represent the major literary movements of this rich era. The so-called period of Enlightenment in British literature (1660-1800) was a time of great intellectual discoveries, political upheaval, and social conflict. Debates raged concerning the "nature" of humanity; 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 4260-01: Modern Irish Literature: Reading Joyce's Ulysses Together

TR 3:30-4:45PM

Karen Zumhagen-Yekple

This course is for anyone with an interest in Joyce. Prior experience with Joyce is not necessary, and the project of reading and understanding Joyce in this course will be a group effort. We take as our common objects James Joyce's works *A Portrait of the Artist*, *Ulysses* and *Finnegans Wake*. As three of the most famous (and, especially in the case of the last two, most famously obscure) novels in twentieth-century literature, we will be working together to develop a synthetic—but by no means complete—understanding of these texts and their place in the literary canon. To do so, we will progress slowly through the whole of *Ulysses* and take some first steps into the inscrutabilities of the *Wake*. Along the way, we will be considering how Joyce's texts have become testing grounds for the successive developments in literary criticism witnessed since the 1970s. In addition to reading a section in our primary texts each week, we will also be looking at representative samples of these developments in critical approaches in order to map and organize the perpetual proliferation of Joyce criticism. Whatever your critical predilection—history, culture, religion, sex, gender, narrative, language, difficulty, philosophy – Joyce has something for you.

As we take steps beyond *Ulysses*, we will approach the *Wake* by discussing general impressions of the assigned section and secondary reading before moving to a closer group reading of a page or two from the *Wake* that mimics the work done by many *Finnegans Wake* reading groups. Our hybrid course format presents us with a multiplicity of critical perspectives through which we will meditate on what it means to read Joyce's challenging work together as committed readers.

Required Texts

Primary:

James Joyce, *A Portrait of the Artist as a Young Man*

James Joyce, *Ulysses*, Gabler edition (Vintage)

James Joyce, *Finnegans Wake*

Secondary:

Don Gifford, *Ulysses Annotated*

Harry Blamires, *The New Bloomsday Book*

William Shakespeare, *Hamlet, Prince of Denmark*,

Homer, *Odyssey*, Fagles translation (Penguin)

In addition to the assigned readings, you should read through the notes relevant to each episode of *Ulysses* in Gifford's *Ulysses Annotated*. You might find it helpful to reading the relevant section of Blamires' *New Bloomsday Book* before reading the corresponding episode in *Ulysses*, or you might prefer to read Joyce first, then Blamires.

ENLS 4310-01: American Literature to 1820

MWF 12:00-12:50PM

Edward White

The literary movement called sentimentalism emerged in eighteenth-century Europe as an innovative attempt to evoke and channel emotional responses in the growing technology of print. Adam Smith, the well-known theorist of capitalism, also theorized the workings of moral sentiments, and Laurence Sterne, author of *A Sentimental Journey*, produced one of the international best-sellers of the eighteenth-century, while Goethe, author of *The Sorrows of Young Werther*, produced another. In the aftermath of the American Revolution, a British writer and actress named Susanna Rowson came to the United States and republished a novel that became one of the greatest best-sellers in US history. This course will examine the European origins of sentimentality and some of its most prominent US examples during the first generation after independence.

ENLS 4440-01: African-American Literature

MWF 10:00-10:50AM

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, William Wells Brown, and William and Ellen Craft, but also the important narratives of Charles Ball, Henry Bibb, Josiah Henson, and the Clarke brothers.

ENLS 4490-01 Early Major Authors: William Caxton

TR 12:30-1:45PM

Michael Kuczynski

William Caxton (d. 1492), England's first printer, was also an author, editor, translator, publisher, and social entrepreneur. In this course, we will study Caxton's professional career in relation to his age: the transition from manuscript to print, the expansion of literacy, the emergence of Modern English, and the dynamics of the book trade. Students will read Caxton's original works, his editions and translations, and selections from the writings of authors he published. They will also explore the fruits of early print or "incunable" culture in the Special Collections Department of the Howard-Tilton Memorial Library (including leaves printed on Caxton's press); the labors of a real typesetter in a New Orleans print shop environment; and the economics of the literary marketplace, past and present, through lectures by book sellers, collectors, and scholars who study auctions and auction houses. Assignments: four short papers (3-5 pp. each) and a final exam on course terminology.

ENLS 4610-01: Advanced Fiction Writing Workshop
M 3:00-5:30PM

Zach Lazar

In this class, we will devote half the time to reading published writers and the other half to discussing student writing in a workshop format. The special focus of this semester will be “The Twenties”—the 1920’s and the 2020s.

After the trauma of WWI, the influenza pandemic, the rise of Jim Crow, the beginning of the Great Migration, and the disappearance of long-held cultural values across the globe, writers in the 1920s began to invent radically new forms of storytelling to respond to these dramatic historical shifts (what we now broadly call “modernism”). How do those innovations persist today, in these new “Twenties,” the 2020s? We will read some books from both periods, including Virginia Woolf’s *Mrs. Dalloway* and Jean Toomer’s *Cane* (both published in 1923), as well as Natsume Soseki’s slightly earlier *Kokoro*. Then we will trace their echoes and chains of influence through contemporary novels such as Simeon Marsalis’s *As Lie is to Grin*, Fernanda Melchor’s *Hurricane Season*, Jenny Erpenbeck’s *Visitation*, and Viet Thanh Nguyen’s *The Sympathizer*.

Students can write about anything they want—the reading is meant as inspiration, not as prescription. Am I glad I read this? Would I want to read it again? These two simple questions will be the foundation of our discussions.

ENLS 4610-03: Adv Fiction Writing Workshop
W 10:00AM-12:30PM

Jesmyn Ward

ENLS 4620-01: Adv Poetry Writing Workshop
W 3:00-5:30PM

Karisma Price

ENLS 5010-01: The Graveyard Poets
M 3:00-5:30PM

Melissa Bailes

The Graveyard Poets of 18th-century Britain wrote meditations on mortality—often set in a churchyard—that could be, by turns, darkly profound, full of horror or terror at the supernatural, deeply devotional, sentimental, and even campy and humorous. These poets were immensely popular and important forerunners of the Romantic period, and a major influence on the development of the Gothic novel. Their contemplations of death also bring insights about the meanings of life, and its possible physical and metaphysical continuances. Since the fall semester in New Orleans is a beautiful time for such haunting explorations, we also will likely spend at least one class session in one of this city’s historic cemeteries to learn about its past and soak in the ambiance while enjoying these poets’ writings. Course assignments may include weekly responses, oral presentations, as well as midterm and final research papers.

ENLS 5010-02: 19th Century Gothic Literature

T 3:30-5:55PM

Molly Rothenberg

During the last quarter of the 18th century, the most popular genre of novel written in Great Britain was the "Gothic" novel--stories of the seduction or captivity of innocent, well-born young women in plots laden with supernatural effects, generating shocking affects of horror and terror for its readers. Written primarily by women, this genre not only captured the imaginations of a wide readership across the classes but also was responsible in large part for making the novel a profitable enterprise for publishers and authors. Despite the moralizing and literary concerns of critics, the genre continued to thrive in the 19th century, when Britain became the most powerful and wealthiest nation in the world as well as the first to industrialize. Why should the first modern nation, product of the Enlightenment emphasis on reason, also be the avid producer and consumer of the most sensational and shocking stories? This course will explore the development of these Gothic off-shoots and their implication in the contention for hegemony among the various politically-charged discursive fields and ideological commitments of a nation coming to grips with slavery, unregulated capitalism, class conflict, and women's powerlessness. Among the authors we will read are Austen, Bronte, Dickens, Collins, and Stoker.

ENLS 5010-03: Modernism to Postmodernism

W 3:00-5:30PM

Joel Dinerstein

Modernism and postmodernism are the two major literary eras of the past century. Modernist writers such as William Faulkner, Zora Neale Hurston, Ernest Hemingway, and Ralph Ellison were innovators who rejected traditional formulas to create new narratives of ethical purpose. The era of postmodernism began in response to the world-shaking events of 1945, such as nuclear bombs, the Holocaust, and colonialism. These shocks to the system led writers to ask new questions of the role of literature in society. We will keep one eye on experimentation while investigating race, ethnicity, and American identity. Major works include: William Faulkner, *Light in August*; Zora Neale Hurston, *Their Eyes Were Watching God*; Ernest Hemingway, *A Farewell to Arms*; Thomas Pynchon, *The Crying of Lot-49*; Joan Didion, *Play It As It Lays*; Don DeLillo, *White Noise*; Sherman Alexie, *Reservation Blues*.

ENLS 7180-01: Gender, Sex, Law & Literature

T 5:00-7:30PM

Nghana Lewis

This course interrogates issues of power, privilege, abuse, harassment, and healing that shape and inform the politics of sex and gender in a cross-section of literary material published/produced within the past (roughly) 150 years. As we question these issues, we will also work to deconstruct and analyze the roles that social norms regarding race, class, age, ability, and orientation/preference often play in reinforcing gender binaries and perpetuating sexual inequality. Learning outcomes are measured by, and grades are earned through: active participation, completion of bi-weekly videoblogs, and original production and presentation of a final project.

ENLS 7350-01: Renaissance Lit

F 12:00-2:30PM

Adam McKeown

This seminar examines waning sovereignty and the literature of early modern England. The world of the late sixteenth century was getting too big, too expensive, and too complicated for princes to manage, while countries were becoming too diverse and too interconnected to be contained within traditional boundaries. In response, new forms of social, economic, and civil organization were imagined and implemented. Some of these ideas were innovative, and others were reactionary. Some survive to this day, and others never made it off the drawing board. This class will explore how anxieties over waning sovereignty and emerging solutions to it shaped the writings of Shakespeare, Spenser, Sidney, Milton, and many others.

ENLS 7560-01: 19th Century Literature. Art for Art's Sake

R 3:00-5:30PM

Thomas Albrecht

To New Orleanians, the phrase “Art for Art’s Sake” denotes an art fair that takes place annually in the Warehouse District and on Magazine Street. But art for art’s sake (and its French counterpart, *l’art pour l’art*) is also an enduring and enduringly controversial concept in nineteenth- and twentieth-century European, American, and global literature and art. Derived from eighteenth-century German aesthetic philosophy, most importantly from Immanuel Kant’s *Critique of Judgment*, the idea of art for art’s sake is originally articulated in the early nineteenth century, and arguably reaches its apogee in European literature of the 1890s, the so-called *fin de siècle*, and in the European and American literary modernism of the early twentieth century.

This graduate seminar examines significant nineteenth-century expressions of art for art’s sake in Britain, continental Europe, and the United States. We begin with important early theoretical texts by Victor Cousin, Théophile Gautier, and Edgar Allan Poe. Then we look at engagements with the idea of art for art’s sake in later nineteenth-century fictional and non-fictional writings. Authors we read may include Poe, Walter Pater, Joris-Karl Huysmans, Henry James, Vernon Lee, Michael Field, Thomas Hardy, and Oscar Wilde. Finally, we consider two sets of early- and mid-twentieth-century responses to art for art’s sake: first, in the U.S. American Harlem Renaissance writings of Alain Locke and Richard Bruce Nugent; and second, in the German Frankfurt School writings of Walter Benjamin and Theodor Adorno.

ENLS 7850-01: Literature and Revolution

W 3:00-5:30PM

Kathryn Baldwin

This course will explore the art, performance and politics of the African American literary and cultural left, from the Soviet Revolution to the assassination of Martin Luther King, Jr. We will investigate the shaping influences of Marxism, Leninism and feminism on Black radical literatures, and the parallel concerns of revolution and survival that shaped Russian literature from this period. Looking at African American and Russian texts in tandem, our course will investigate key relationships between outrage and activism alongside diverse appropriations of socialist thought. The course will require research at Amistad, and engagement with primary documents such as the African American magazine *Freedom*, the *Daily Worker*, the *Baltimore Afro-American*, unpublished manuscripts, and concert performances. Assignments will include a short paper, presentations, and a 15-20 page case study. Authors will likely include Dostoevsky, Hughes, McKay, Robeson, Baldwin, Wright, Du Bois, Akhmatova, Lenin, Kollontai, Jacobs, Tsvetaeva, Ginzburg, Childress, Ratushinskaya, Mandelstam, Baranskaya, Jones, Hansberry, Lorde.

ENLS 7890-02: Graduate Seminar in Fundamentals of Literary Theory

M 2:00-4:30PM

Molly Rothenberg

This course is required for the English M.A. degree. It is normally taken in the first semester of the program, because it provides a foundation for exploring the significant theoretical approaches to literature necessary for graduate-level study. The course covers the major schools of literary theory that developed from the mid-20th century on, starting with the era when literary scholars began incorporating theoretical tools that originated in other disciplines, from Marxist economic theory to Freudian psychoanalysis and French linguistics. Our readings include seminal works by major theorists, overviews of the development of particular theories, and explications of the logics underpinning various theoretical debates. Students will write weekly postings, take responsibility for leading discussion on key problems and issues, give a class presentation, and complete a final project.

Please note: some of this material may be very unfamiliar to you. “Literary theory” is not a cohesive set of ideas: due to the fact that it has incorporated disparate theoretical perspectives, assumptions, and project over the past 75 years, much of which has come from philosophy, economics, psychology, linguistics, and sociology, it covers a vast terrain and multiple terminologies. It would be remarkable if you did not find yourself at sea from time to time. This course is designed to help you get your bearings, but there will be times when you will just have to trust me and keep swimming. You will eventually arrive at the shore.