ENLS 2000-01 Literary Investigations
MWF 12:00PM-12:50PM
Kate Baldwin

ENLS 2000-02 Literary Investigations
TR 12:30PM-1:45PM
Erin Kappeler
What do we talk about when we talk about literature? Why do we talk about literature in a department of English? Who shows up in the syllabi of English classes, and why? How can the study of literature in English help us to critique inequitable systems, and how does the discipline of English continue to uphold unjust power relations? This course explores how the study of English developed over the course of the twentieth century, with an emphasis on methods of reading. By the end of the course, you will have learned how to read and write like a literary scholar, according to the conventions of the academic discipline of literary studies, as well as to question how those conventions were created and whose interests they serve.

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 2010-01 Intro to British Literature I
MWF 11:00AM-11:50AM
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.
This course traces the evolution of English-language literature from the early nineteenth to the early twenty-first century, paying particular attention to the engagement of its canonical figures with the works of their literary contemporaries around the world. Through the enormous breadth of the production of the fiction during this period makes any truly comprehensive survey inconceivable, the readings chosen from the Romantic period to the present are meant to indicate the range of that production over the arc of two centuries. During the course of the semester, we will discuss the literary movements and trends that define different eras of the period in question (e.g. Romanticism, realism, modernism, etc.), focusing on how literary texts engage with forces of modernization, faith/secularization and empire in the nineteenth century, and with urbanization, world war, existential questions and quests, and the emergence of global networks in the twentieth and twenty-first centuries. Self and other, minds, bodies, and communities are shaped and reshaped in literary texts that seek constantly to find new ways to intervene in the rapidly changing landscapes of modernization and post-modernization.

Each class meeting will begin with reading-circle presentations—described below (and the occasional pop quiz), followed by a combined lecture and seminar group discussion informed by student response papers and discussion questions. Course assignments include 1 discussion question per course meeting; ten short response papers; reading circle meetings held outside of class; associated group presentations, a midterm, and a final exam.

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.

We will explore the past century of American society through the lens of race. Along with reading several African-American authors, we will 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 craft as well as an art, as form of social commentary and an artistic application of psychology. We will also focus on the 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 2155-01 Literature of Tourism  
MWF 10:00AM-10:50AM  
Cheryl Naruse  
This course offers students a critical perspective on tourism, arguably one of the most influential forces shaping New Orleans and influencing the ways in which we understand the world. We will be examining a plethora of sources ranging from works of fiction, performances, films, and historical artifacts and primary archival sources to arrive at a critical take on tourism. We will engage the following key questions: What do written, visual, and material texts teach us about the stories that are used to sell a place? About tourism’s relationship to race, gender, class, and colonialism? One of the goals for the class is to help students think critically about how we might more ethically engage with issues of cultural and racial difference and see past the mediating effects of tourism, whether we are here in New Orleans or abroad.

ENLS 2450-01 Introduction to Postcolonial Literature and Theory  
MWF 11:00AM-11:50AM  
Romy Rajan  
The middle of the twentieth century saw the disintegration of global empires, especially those held by Britain and France. In a global transformation that former British Prime Minister Harold Macmillan termed the “winds of change,” several nations in Asia, Africa, and the Caribbean gained Independence. Sovereignty by itself, however, did not free these nations from the legacy of colonialism as Europe and the two emerging superpowers (the US and the USSR) continued to influence their internal affairs. This course seeks to understand this legacy and the influence of Western powers on the economies and cultures of such nations. In doing so, the course poses the question of whether colonialism has truly ended or if it has mutated into different forms often referred to as neocolonialism. Readings will include both works of fiction as well as theoretical pieces that explore nationalism and citizenship in the postcolonial context. Assignments will include quizzes, short responses, presentations, and a long essay.

ENLS 3010-01 Thinking with Poems  
TR 12:30PM-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 shapes; and poetry's compression, disjunction, repetitions, patterns, and anomalies; and by contemporary uses of fixed forms like the sonnet, villanelle, and pantoum. 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, chronic pain, climate change, 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, Emily Dickinson, Claude McKay, Harryette Mullen, Sylvia Plath, Warsan Shire, Clint Smith, Brenda
Shaughnessy, Evie Shockley, Christina Pugh, Terrance Hayes, Tracy K. Smith, Danez Smith, Layli Long Soldier, Donika Kelly, Martín Espada, Franny Choi, Nikki Wallschlaeger, Major Jackson, Jericho Brown, and others. No prior coursework or experience with poetry is necessary; we’ll devote the semester’s early weeks to learning how to read and work with poems, including where they are most difficult or cryptic. This course also satisfies the SLA Tier-2 Writing Intensive requirement.

ENLS 3010-02: Writing Regionalism
TR 2:00PM-3:15PM
Kate Adams
In the period between the Civil War and WWI, many writers rejected the traditional subjects of “serious” literature – most of which concerned the lives and personalities of upper-class, eastern, urban society – and set about exploring the particular and sometimes peculiar qualities of regional life in the United States. Their work, known as the American “regionalist” or “local color” movement, ranges in setting from the California desert to the war-torn South to the coastal islands of Maine, and explores lives and identities that had seldom appeared before the American public. Our study of American regionalism will cover a range of literary, historical, and theoretical concerns including the mythic, realist, social and nationalist meanings of “place;” the prominent roles of race and gender in the regionalist movement; and the ways that cultural politics shaped the subject matter, form and critical reception of works. Writers will include Hamlin Garland, Alice Dunbar-Nelson, Paul Lawrence Dunbar, Sarah Orne Jewett, Helen Hunt Jackson, Charles Chesnutt, and more.

ENLS 3010-03 Writing about Migration
MWF 10:00AM-10:50AM
Romy Rajan
Narratives of migration are a major part of contemporary literature, as people are required to leave their homes in large numbers, and often. Such migration is occasionally the result of increased job opportunities in other nations or journeys undertaken as representatives of the state (as in the cases of soldiers and diplomats). On many other occasions, however, such journeys are forced and lead to dislocation and loss of homes. This course looks at fictional and autobiographical narratives of people’s movement across nations and continents, and the cultural contact and conflict that ensues. Narrating experiences of migration is both a means of understanding and criticizing the forces that cause it, as well as the means by which writers and communities come to terms with altered life circumstances. Discussing the period of transit, the creation of a new homes, and the formation of collective enclaves, is both significant and topical, given the increased movement of workers due to globalization. While economic concerns necessitate migration, the effects are often cultural and negotiated through cultural productions such as literature, music and film. Assignments will include short responses, quizzes, a long essay with opportunities for revising.
ENLS 3610-01 Intro to Creative Writing  
W 12:00PM-2:30PM  
Thomas Beller  
This class is the gateway course to the advanced, 4000 level creative writing workshops offered by the creative writing program at Tulane—in fiction, poetry, and non-fiction. We will take turns focusing on each of these genres. Students will be asked to do their own creative writing—first with specific assignments, and then with pieces that will be discussed in workshop. Our class time will be divided between this workshop and discussions of assigned reading from a broad range of literature drawn from the 20th and 21st century, in which students will be encouraged to read like writers—with an emphasis on responding to voice, technique, structure and mood.

ENLS 3610-02 Creative Writing  
F 12:00PM-2:30PM  
Karisma Price

ENLS 3610-03 Creative Writing  
W 3:00PM-5:30PM  
Bernice McFadden

ENLS 3610-04 Creative Writing  
R 12:30PM-3:00PM  
Bernice McFadden

ENGL 3620-01 Creative Writing Workshop  
M 5:30PM-8:10PM  
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 3630-02 Expository Writing  
TR 8:00AM-9:15AM  
Steven Gin
ENLS 3630-03 Expository Writing  
MWF 2:00PM-2:50PM  
Mary Glavan  
“No body, no voice; no voice, no body. That’s what I know in my bones,” testifies Nancy Mairs in her memoir, Waist-High in the World. This course is not just about developing your voice as a writer; it’s also about examining the ways our bodies mediate our voices and how language, more generally, mediates the body. The course centers dis/ability as a lens through which we’ll seek to better understand the complex intersections of the body, class, race, gender and sexuality. We’ll also explore how the ideology of “normalcy” constructs dis/ability and how accessibility might help us to (re)image a more just society. Together, we’ll access and analyze a variety of texts—academic, professional, literary, clinical, personal, and visual—and we’ll investigate how our particular “bodyminds” shape our voices as writers.

ENLS 3630-04 Expository Writing  
T 6:00PM-8:30PM  
Patricia Burns  
This course will explore and practice the craft of reading and writing the nonfiction essay. We will read a range of creative nonfiction essays to serve as both discussion points and models. The course aims to advance students’ abilities to recognize the relationships between audience, context, and text in their own writing. Writing exercises in this class will build upon skills established in tier 1 writing courses and will focus on refining students’ approaches to texts and perspective-sharing through a descriptive analysis, a narrative personal essay, and a definition argument. In other words, students will practice the arts of describing, narrating, and defining the world around them while honing their own personal voice. The course will pay special attention to elements of style, clarity, and point of view. Students will write responses to course readings, regularly draft their own work, and collaborate with their classmates through peer review and class discussion.

ENLS 3630-05 Expository Writing for Science  
TR 9:30AM-10:45AM  
Edward Randolph

ENLS 3650-01 Persuasive Writing  
TR 8:00AM-9:15AM  
Ryan McBride  
This classical rhetoric course is not just an attempt to think about rhetoric and the good life; it is an attempt to practice them. Also called "Aristotle in New Orleans," it prepares students to coach debate teams that past students have launched at local public middle schools. We read foundational works, including Aristotle's Topics, Rhetoric, and Nicomachean Ethics as well as writings by Plato, Quintilian, Seneca and Cicero. At the same time, we take a critical approach by reading Tania Mitchell, bell hooks, Ta-Nehisi Coates, and Audre Lorde. These wide-ranging works are tested against one another, questioned, pushed to their limits, and brought to life as we attempt to grasp the deeper lessons of ancient and contemporary thought – lessons that are not purely intellectual, lessons about our humanity and the content of a good life.
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 or ethical 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 Contemporary US Poetry
TR 9:30AM-10:45AM
Michelle Kohler
In this course we’ll read a selection of contemporary US poetry, primarily from the twenty-first century and primarily in the context of complete single-author collections (rather than single poems or anthologies, for example). Discussions, assignments, and reading exercises will help students become adept at working nimbly with poetic language, and at reading poems in relation to poetic form, poetic/political histories, and theory. Poets may include Kiki Petrosino (White Blood: A Lyric of Virginia), Danez Smith (Don’t Call Us Dead), Diana Khoi Nguyen (Ghost Of), Evie Shockley (the new black), Franny Choi (Soft Science), Tracy K. Smith (Life on Mars), Carmen Giménez Smith (Be Recorder), Natalie Diaz (Postcolonial Love Poem), and Layli Long Soldier (Whereas), as well as Cyrée Jarelle Johnson, Terrance Hayes, Karisma Price, Nikki Wallschlaeger, Jackie Wang, Desiree Bailey, Donika Kelly, Jericho Brown, Ada Limon, Evelyn Reilly, John Yau, and Arthur Sze. No prior coursework or experience with poetry is necessary; we’ll devote the semester’s early weeks to learning how to read and work with poems, including where they are most difficult or cryptic.

ENLS 4012-01 Asian Diasporic Literature
MWF 9:00AM-9:50AM
Cheryl Naruse
In this course we will examine contemporary Asian diasporic fiction, poetry, and film in English. Through stories about movements within Asia and outside of it, we will discuss how our texts in question address, thematize, and aestheticize issues of migration and displacement; departures and arrivals; memories and ambitions; assimilation and racial difference; among others. While we will be reading contemporary texts, we will also be thinking historically about how structures
of empire (US, British, Japanese) and global capitalism have led to the migration and
displacement of Asians around the world. One of the course goals is to introduce students to a
body of literature and history that they might otherwise not be familiar with. We will also be
thinking about what these various texts teach us about navigating our current moment of
heightened anti-Asian violence in the United States--particularly towards women and elders--and
why this violence continues to be ignored.

ENLS 4030-01 Literary New Orleans
MWF 3:00PM-3:50PM
T R 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 relatively unique nature of racial identity in
New Orleans, vis a vis the rest of the United States, and in particular the nature of Creolism, as it
took shape in the 18th century, and, in turn, the way the slave-market in 19th century shaped the
city’s racial logic. In the second unit, we’ll turn to the closely related issues of trauma and the
cultural mechanisms that were developed to cope with trauma, most notably in the music that
grew out of its red-light district, which in turn haunts classic twentieth century work that would
appear, on the surface, unrelated to issues of race. Finally, in the third unit, we’ll consider the
literature that addresses politics head-on, from the Civil Rights Era to the Kennedy assassination
to Hurricane Katrina.

ENLS 4050-01 History of the English Language
TR 2:00PM-3:15PM
Michael Kuczynski
Language is not merely a grammatical and semantic system. It is a mode of expression and
being—both social and individual in nature. In this course, we will study the history of English
in its many, still evolving varieties. Our approach will be chronological, but informed as well by
practical and theoretical discussions that cut across the four basic periods of the development of
English: Old English, Middle English, Early Modern English, and Modern English. We will pay
particular attention to dialectology—that is, regional types of English—and to the relationships
between more and less formal types of English: for example, the similarities and differences
between spoken and written English; and the similarities and differences between written and
“literary” English. We will also discuss the development of English in terms of structuralist,
post-colonial, and feminist theories of language. Grading will be based on a series of short,
weekly exercises (some derived from the course textbook, others not) and a longer (10 pp.) final
and summative paper.
This year, 2022, marks the centenary of a turbulent year of collapsing empires and emerging independent nations and politics. 1922, modernism’s much touted annus mirabilis, also saw the full publication of such literary works as James Joyce’s *Ulysses*, Virginia Woolf’s *Jacob’s Room*, Katherine Mansfield’s *The Garden Party and Other Stories*, Marcel Proust’s *Sodome et Gomorrhe* (vol. 4 part 2 of his *Recherche*), Stefan Zweig’s *Brief einer Unbekannten*, Elizabeth von Arnim’s *The Enchanted April*, Sigrid Undset’s *Korset*, Lu Xun’s *The True Story of Ah Q*; dramatic works such as Jean Cocteau’s *Antigone*, Eugene O’Neill’s *The Hairy Ape*, Luigi Pirandello’s *Henry IV*; and publications in poetry that included César Vallejo’s *Trilce*, Mohammad Yamin’s *Tanah Air* and T. S. Eliot’s *The Waste Land*. As Michael North points out in his *Reading 1922*, the “miracle year” that, with the appearance of Wittgenstein’s *Tractatus Logico-Philosophicus*, ushered in the “linguistic turn,” and produced some of the chief works of high-modernist experimentation, was also declared in the Daily Mail as the first truly postwar year in England. It was likewise the first year of the new, “post-Christian era” announced by Ezra Pound, the year F. Scott Fitzgerald pronounced the definitive moment of the Jazz Age (and the year in which he set *The Great Gatsby*). In that year, also a miracle year of the Harlem Renaissance, *Shuffle Along* took the stage, and Claude McKay’s *Harlem Shadows* was published in tandem with such works as James Weldon Johnson’s *Book of American Negro Poetry*, and Carter Woodson’s *The Negro in Our History*. That same year saw the discovery of King Tutankhamun's tomb, Einstein’s Princeton lectures on *The Meaning of Relativity*, and the release of F. W. Murnau’s WWI-inspired vampire film, *Nosferatu*. Rainer Maria Rilke wrote his *Sonette an Orpheus* that year, and finished his *Duineser Elegien*. Franz Kafka began work on *Das Schloss*, published “Ein Hungerkünstler,“ and wrote many more of his well-known short parables and aphorisms. In her essay, “Mr. Bennett and Mrs. Brown,” Woolf famously dates the year that “everything changed” at 1910, but as North observes, “it is worth mentioning . . . that she first started writing about this break in 1922.”

In this course, we will read a selection of works published on or about 1922, as well as a set of critical works on that year and its literary and its diverse artistic productions.
more vulgar (albeit, more fun) debates of the long eighteenth century. Assignments will include two essays, a midterm, and a final exam. This course fulfills the Pre-1800 Requirement for English Minors and Majors.

ENLS 4320-01 Jewish-American Literature  
MWF 11:00AM-11:50AM  
Joel Dinerstein  
How was a new Jewish-American identity created from the experience of immigration, and what role did literature play in its development? Is being Jewish a religious, ethnic, or cultural identity (or all three), and how do American Jewish authors balance these three aspects of Jewish culture? The course begins with traditions of folklore and religion, as they were transformed by narratives of discrimination, assimilation, cultural preservation, and social mobility. We will also explore fiction focused on the Holocaust, gender relations, and even a work of sci-fi exploring the future of the Jewish people. Major texts include the following: *The Melting Pot*, *Maus*, *The Rise of David Levinsky*, *The Bread Givers*, *The Shawl*, *He She & It*, *The Human Stain.*

ENLS 4441-01 The Antebellum Slave Narrative (Listed as: Black Genres)  
MWF 12:00PM-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 4610-01 Advanced Fiction Writing Workshop  
T 3:30PM-5:55PM  
Thomas Beller  
A writing workshop focusing on the short story. We will devote half the time to discussing student writing in a workshop format and the other half to reading published work by a broad range of writers from America and beyond. (A sample of the authors to be discussed: Anton Chekhov, J.D. Salinger, Alice Munroe, Saïd Sayrafiezadeh, Danielle Evans.) The course will ask students to do creative work on a regular basis, have their work subjected to group criticism by the professor and their classmates, develop techniques for close reading of published work as well as work in manuscript form. Students will be asked to engage with the republic of letters by attending readings of contemporary writers sponsored by Tulane. Prerequisite: English 361, Introduction to Creative Writing
ENLS 4620-01 Advanced Poetry Writing Workshop  
R 3:30PM-5:55PM  
Karisma Price

ENLS 4660-01 One Bird, Two Wings: The Art of Creative Non-Fiction  
W 6:00PM-8:30PM  
Bernice McFadden

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.

Specifically, we will look at how the genre of the essay is used to reflect on a variety of issues and topics, ranging from childhood objects, interesting places, significant or traumatic events, personal identity, to relevant social and cultural issues. Hopefully by the end of the semester you will have a better understanding for what the humble essay is capable of and a greater appreciation for the stylistic achievements of the writers we have read.

ENLS 5010-01 Narrative in (Middle Class Black American) Film  
T 6:00PM-8:40PM  
Nghana Lewis

What values, traditions, and beliefs are associated with middle class black America? How do narrative devices in film, such as dream sequence, flashback, stock characterization, antiheroism, and irony, construct and deepen understanding of experiences associated with middle class black America? This course endeavors to answer these and other questions central to understanding the concept of middle class black America through weekly screenings and discussions of film. Course requirements include short writing assignments, a final culminating project, regular attendance, and active participation. Among the films we will view are: Uptown Saturday Night (1974), Cornbread, Earl & Me (1975), School Daze (1988), Boyz in the Hood (1991), Love & Basketball (2000), Middle of Nowhere (2012), Fruitvale Station (2013), Get Out (2017), Acrimony (2018), and Queen & Slim (2019).

ENLS 5010-02 Middle English Mystics  
T 3:30PM-5:55PM  
Michael Kuczynski

Mysticism, the practice of obtaining union with the absolute by way of contemplation and other esoteric practices, experienced a special flowering during the 13th through 15th centuries in England. In this course, we will study some of the key texts that record the experiences of Middle English mystics—or contemplatives, as they preferred to call themselves. These will include anonymous texts such as The Cloud of Unknowing and The Book of Privy Counsel and three canonical works by major Middle English authors: Richard Rolle’s Form of Perfect Living, Julian Norwich’s Revelations of Divine Love, and the autobiography of Margery Kempe. We will also read excerpts from Walter Hilton’s The Scale of Perfection and Epistle on the Mixed
Life. Discussions will focus on the Latin sources for Middle English mystical writing, the physical circumstances in which medieval contemplatives lived, the somatic and mental practices of Middle English mystics, and the relationship between mysticism and the visual arts.

No prior knowledge of Latin or Middle English is required for this course, as we will be reading all these texts in Modern English translations.

Grading will be based on a series of short, weekly presentations on the readings and a longer (10 pp.) final and summative paper.

ENLS 5010-03 Writing About the Plague (Capstone Seminar)
W 3:00PM– 5:30PM
Thomas Albrecht

This capstone seminar examines depictions of plagues in Western literature, ranging from classical and Biblical antiquity to the twenty-first century. Authors we will read may include Homer, Giovanni Boccaccio, Daniel Defoe, Mary Shelley, Edgar Allan Poe, Alexander Pushkin, Thomas Mann, Albert Camus, Gabriel García Márquez, Susan Sontag, Tony Kushner, José Saramago, and Gary Shteyngart.

The course will consider how writers writing in different languages, places, and historical times have tried to make sense of plagues; what meanings they have attached to plagues; how plagues have functioned as metaphors; and how writers use depictions of plagues as a means to reflect on broader topics like society and the social order, community, foreignness, the distinction between native and stranger, individual identity, the natural world, human sexuality, health and illness, law and justice, mortality, and God. We will also use the literary works we read to help us reflect on, make sense of, and write about our personal and collective experiences with our own ongoing pandemic, COVID-19.

All interested juniors and seniors are welcome. You do not need to be an English major to take this course, though ENLS 2000 is a prerequisite. The course fulfills the capstone requirement in the English major, and the School of Liberal Arts’ and Newcomb Tulane College’s Core Curriculum’s Tier-2 Writing Intensive requirements. In the NTC Core Curriculum, it also fulfills the Textual and Historical Perspectives and the Global Perspectives requirements. Requirements for the seminar include a 20-minute oral presentation and a seminar research paper.

ENLS 7140-01 Feminists Writing Africa
T 12:30PM-3:00PM
Z’étoile Imma

In this graduate seminar, we will study some of the most critically acclaimed and politically significant texts within the evolving literary canon of modern and contemporary African feminist writing in English. Traversing various discursive landscapes through African fiction and memoir authored by feminist writers will allow us to critically examine Global South-centered formulations of history, experience, subjectivity, and power. Undoubtedly, questions regarding feminism(s), colonality, gender, sexuality, intimacy, race, nation, class, modernity, violence, resistance, imperialism, and decolonization will arise. Informed by various theories, we will grapple with and attempt to trace a few of the central debates which reproduce these terms. Specifically, we will examine how feminists from and centered in African cultural contexts write the postcolonial as a gendered experience. We will study various postulations on African
feminisms and learn to recognize significant themes that appear intertextually. As we focus on fiction and memoir as the primary genres for our study, we will reflect on how African feminist writers employ form and aesthetics to communicate their political and cultural concerns.

ENLS 7450-01 Literature, Mysticism, and the Soul
M 3:00PM-5:30PM
Melissa Bailes
This seminar takes a comparative approach to mysticism across various eras and geographical regions of the world. We will cover works related to Hinduism, Buddhism, Judaism, Christianity, Sufism, Confucianism and Daoism, and Native American mystical traditions. We will examine original sources associated with mysticism not only as historical, religious, and cultural documents or artifacts, but also as auto/biographical and literary texts. Assignments will include weekly responses, one or two oral presentations, and a final paper.

ENLS 7850-01: Modernism Now!
R 3:30PM-5:55PM
Erin Kappeler
1922 is often considered a highpoint in the development of modernist literature, since Virginia Woolf’s Jacob’s Room, T. S. Eliot’s The Waste Land, and James Joyce’s Ulysses were all published this year. This course asks: what can 1922 teach us about 2022? By pairing readings from roughly 100 years ago with contemporary texts, we will explore what has and hasn’t changed about how we think about sexuality, gender, race, citizenship, and the role of literary arts in representing and shaping the modern world. Possible paired readings include Jennie June’s Autobiography of an Androgyne (1919) and Janet Mock’s Redefining Realness (2014); Gertrude Stein’s Tender Buttons (1914) and Harryette Mullen’s Recyclopedia (2006); D’Arcy McNickle’s The Surrounded (1936) and Tommy Pico’s Nature Poem (2017); Nella Larsen’s Passing (1929) and Rebecca Hall’s film adaptation of Passing (2021); H.D.’s Trilogy (1946) and P.J. Harvey’s The Hollow of the Hand (2015).

ENLS 7890-01 Fundamentals: Literary Theory
Day/Time TBA
Staff

ENLS 7900-01 Psychoanalysis, Literature, and Writing
M 12:00PM-2:30PM
T R Johnson
This graduate seminar will acquaint students with a fund of psychoanalytic thought and the ways it can illuminate the nature of literature and the experience of the writing process. 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: Christopher Bollas, Helene Cixous, Catherine Clement, Shoshana Felman, Jacques Lacan, Adam Phillips, D. W. Winnicott and Slavoj Zizek. 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 the question of what literature is and how the writing process works. Students will produce three short papers, serve on five separate occasions as a discussion leader, develop an annotated bibliography, and use all of this work as the basis for creating, at the end of the semester, a long paper.