

Spring 2019 Course Descriptions

Updated 11/6/2018

ENLS 2000-01: Literary Investigations

MWF 10:00-10:50AM

Thomas Albrecht

Literary Investigations is an introduction to the methods of Literary Studies and literary analysis, open to all students interested in studying literature. It is also the required gateway course for all English majors and minors. Ideally English majors and minors will take this course before they take any of the more advanced ENLS courses at the 4000 and 5000 levels. This course should be taken as early as possible in each major's and minor's sequence of coursework.

Students should be aware that Literary Investigations is NOT a general introduction to literature, but rather a methodological introduction to the field of Literary Studies. Students looking for introductory literature courses should consider the English Department's other course offerings at the ENLS 2000 level.

ENLS 2000 introduces students to the basic methods of Literary Studies, including formalist, contextual and historicist, and inter-textual approaches to literature, and to the critical and interpretative skills necessary for ENLS coursework at the advanced 4000 and 5000 levels. In this section of the course, we will read short works of literary criticism as models of different critical approaches, concentrating on (and comparing) different analyses of selected lyric poems by Romantic poet William Wordsworth, Victorian novelist George Eliot's 1861 novel *Silas Marner*, and Shakespeare's late comedy *The Winter's Tale*. Approaches to be studied include canonical and inter-textual, formalist and New Critical, biographical, narratological, feminist, psychoanalytic, philosophical, Marxist, and historicist literary criticism. Paper assignments will focus on relevant skills like close reading, literary interpretation, comparative textual analysis, and bibliographical research, among others.

ENLS 2000-02: Literary Investigations

TR 12:30-1:45PM

Thomas Johnson

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

through a radical "counter-narrative" of the Jazz Age and the American Dream, Ishmael Reed's *Mumbo Jumbo*. Students will develop an annotated bibliography, compose two short, personal response-essays, two longer papers, take an exam.

ENLS 2000-03: Literary Investigations

MWF 9:00-9:50AM

Cheryl Narumi Naruse

What distinguishes an English major from others who like to read and write? This course will, in part, answer that question. We will survey classical and contemporary approaches to analyzing, evaluating, and theorizing literature. In doing so, we will learn about the different ways we can develop complexities in your relationship with literature. We will learn about close reading and other critical approaches informed by classical rhetoric, psychoanalysis, feminism, Marxism, postcolonialism, and gender/queer studies.

Upon successful completion of this course you should be able to:

- examine literary and cultural texts, films, and other forms of artistic and persuasive discourse through a specific interpretive lens, attending to details such as genre, narrative, poetic structure, style, figurative language, allusions, and logic
- identify and accurately employ key concepts in literary, rhetorical, and cultural analysis
- write clear, coherent analyses of literature, film, oratory, or other forms of discourse for an academic audience
- use available resources to conduct thorough and responsible research

ENLS 2000-04: Literary Investigations

TR 8:00-9:15AM

Robert Birdwell

In this class we will discuss and apply various theories of literary criticism, or methods of getting at the meaning of novels, poems, plays, films, and short stories. We will begin with techniques of close reading that will help us to analyze the text's form, or its expression of meaning. Then we will focus on theories of political criticism, the attempt to address questions of justice by various ways of reading the text. In this class, varieties of political criticism will be drawn from Marxism, feminism, critical race theory, postcolonial theory, queer theory, and intersectionality theory. In order to understand these theories, we will apply them to a range of texts from each major genre of literature. A series of papers—five short response papers, a midterm close reading paper, and a final research paper—will make up much of your grade in this class. You will demonstrate your understanding of the theories and practice of literary criticism through these papers.

Literary criticism is an individual as well as a collective task, involving a community or communities of scholars. However, the variety of approaches to criticism gives rise to productive disagreement and variety of interpretation. While learning and applying the theories of literary criticism, you will learn how to engage with other scholars' arguments about a text. You will research what other scholars have said about a text and respond to those scholars with an original

argument about that text. This course will progress from learning the techniques of close reading, to learning the techniques of various schools of political criticism, to learning how to use the essay form to engage in conversation with other scholars.

ENLS 2010-01: Introduction to British Literature I

MWF 11:00-11:50AM

Scott Oldenburg

ENLS 2020-01: Introduction to British Literature II

TR 11:00-12:15PM

Karen Zumhagen-Yekple

ENLS 2030-01: Introduction to American Literature

TR 9:30-10:45AM

Edward White

This course offers a survey of American literature but also of American literature surveys— that is, we will examine why such a course is taught in English Departments, when such a course began to appear, and how such a course has changed in content and focus over the past three or four generations. We'll look at course catalogues from Tulane and Newcomb across the twentieth century, and focus on changes in the definition of literary study to the present moment.

ENLS 2100-01: Stranger than Fiction

MWF 2:00-2:50PM

Molly Pulda

It's a cliché that truth is stranger than fiction. How strange can a life story be, and still be believable? This course is a survey the genre of autobiography in America, from colonial-era kidnapping stories to 21st-century graphic memoirs. The life stories we will read are all “strange” in some way: extraordinary lives (celebrities, activists, addicts, etc.), strange forms of narrative (comics, stretching the truth, etc.), and “strangers” to narrow norms of American identity (queer, immigrant, marginalized, etc.). America might love the story of the “self-made man,” but autobiography isn't just about the “auto,” the singular self – the genre tells the story of our American identities. Authors on the syllabus (subject to change) include Mary Rowlandson,

P.T. Barnum, F. Scott Fitzgerald, Audre Lorde, Barack Obama, and Lynda Barry. Course requirements include reading logs, an exam, an essay, and participation in class discussion.

ENLS 2730-01 Introduction to African-American Literature

MW 3:00-4:15PM

Nghana Lewis

What values, traditions, and beliefs are associated with African American Literature and how do these values, traditions, and beliefs compare with and differ from values, traditions, and beliefs that shape and inform other literary canons? How do narratives construct and deepen understanding of the experiences of people of African descent in America? This course endeavors to answer these and other questions central to understanding African American literature, through readings/viewings and discussions of a wide-range of literary texts. By the end of the semester, students should be able to analyze cross-sectional issues of racial, national, and class identity in literature of diverse genres and periods, authored by black Americans.

AFRS 3200-01 African Feminisms

MW 1:00-2:15 pm

Z'etoile Imma

Like most critical modes of inquiry, African feminist studies are an interdisciplinary and diverse field that has been shaped and contested by various critics and activists with varying intellectual and political positions—some supportive, complementary, some competitive and adversarial. As such, defining the African brand of feminism would certainly marginalize one perspective or another. Indeed, leading African feminist scholar, Obioma Nnaemeka has argued for African feminisms over the singular form to “capture the fluidity and dynamism of the different cultural imperatives, historical forces, and localized realities conditioning women’s activism/movements in Africa—from the indigenous variants to the state-sponsored configurations in the postcolonial era.”

In this course, we will study and analyze the various positions, debates, and shifts that make up African feminist theory and praxis. We will cross geographic and ideological boundaries as we examine, for example, early African nationalist feminism, African queer feminism, African eco-feminism, neoliberal African feminism, radical African feminism, as well as, the African gender scholars who vehemently critique feminism. We will also consider the major contributions that African feminists have offered the wider global field of women, gender, and sexuality studies. In

order to develop our own African-centered feminist analysis, we will closely examine several texts by African writers and filmmakers such as Tsitsi Dangarembga's *Nervous Conditions*, Nawal el Saadawi's *Woman at Point Zero*, Nnedi Okorafor's *Binti*, Sefi Atta's *Everything Good Will Come*, Ngozi Onwurah's *Monday's Girls*, Bev Ditisie and Nikky Newman's *Simon and I* and Yaba Badoe's *The Witches of Gambaga*.

ENLS 3610-01: Creative Writing

M 3:00-5:30PM

TBD

ENLS 3610-02: Creative Writing

M 4:00-6:30PM

Adrian Van Young

ENLS 3610-03: Creative Writing

T 3:30-6:00PM

Bernice McFadden

This is a creative writing course designed for students who wish to experiment with fiction, non-fiction and poetry. Through lecture, discussion, reading and writing exercises, students will learn the techniques of writing in multiple genres.

ENLS 3610-04: Creative Writing

T 3:30-6:00PM

Whitney Mackman

This course introduces students to the creative genres of poetry, nonfiction, and fiction writing. We discuss the boundaries between each genre, but also focus on particular elements that cross boundaries and are essential to any genre. Through writing exercises, critical readings (of both professional and peer writing), constructive reviews, form discussions, and writing workshops, students develop the skills necessary to write and revise their own poems and prose. By the end of the semester, each student will produce a final portfolio of poems, nonfiction and fiction essays.

ENLS 3610-05: Creative Writing

R 3:30-6:00PM

TBD

ENLS 3610-06: Creative Writing

W 5:00-7:30PM

Zachary Lazar

This class will combine an introduction to creative writing with service learning at Orleans Justice Center, the city jail. Our goal is to use imaginative writing to build community and establish connections between student writers at Tulane and writers incarcerated at OJC. Most of the class will take the form of a workshop. Each week students will duplicate their work and distribute it to the class for discussion. All class meetings will take place at OJC (a shuttle will be provided for Tulane students). 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 6 and requires permission from the instructor.

ENLS-3610-07: Creative Writing

W 4:00-6:30PM

Adrian Van Young

ENLS 3620-01: Creative Writing: Journalism

W 5:00-7:30PM

Michael Luke

ENLS 3620-02: Workshop Creative Writing

R 3:30-5:55PM

Constance Adler

“What would happen if one woman told the truth about her life?

The world would split open.”

— Muriel Rukeyser

This creative writing workshop will lead students into a consideration of this observation from the poet Muriel Rukeyser, presenting an opportunity to examine where this bell-ringer of a line continues to have relevance in the work of women writers, as well as the students’ own writing. We will consider the overlap between straightforward creative nonfiction/memoir and stories that tell the truth slant. Students will explore the development of their own narratives in working with fact-based material. Readings include work by Nora Ephron, Eula Biss, Maxine Hong Kingston, Lucy Grealy, Dorothy Allison, Jo Ann Beard.

The readings are meant to inspire the students’ own creative writing, which they will submit on a weekly basis for workshop review. Students will attend the workshop prepared to give constructive feedback and notes on that week’s submissions. The goal is to become better readers of each other’s work, as well as better writers of our own. Toward that end, student work is a departure for discussion of writing process and development. Revised portfolios will be due at the end of the semester.

ENLS 3630-01: Expository Writing

MWF 8:00-8:50AM

Aleksandra Hajduczek

ENLS 3630-02: Expository Writing

MWF 9:00-9:50AM

Aleksandra Hajduczek

ENLS 3630-03: Expository Writing

MWF 1:00-1:50PM

Thomas O'Connor

ENLS 3630-04: Expository Writing

MWF 2:00-2:50PM

Thomas O'Connor

ENLS 3630-05: Expository Writing

TR 8:00-9:15AM

Nathan Halverson

Expository Writing is a course on the art of the non-fiction essay. In this class, our focus will be on issues of race, identity, inclusion and their significance within contemporary political culture. We will read and analyze essays by well-known writers, historical and contemporary, including James Baldwin, Ta Nehisi Coates, Claudine Rankine, and use these texts as models for our own writing. Over the course of the semester, you will write papers in and out of class that help you develop your writing skills and prepare you for writing in university life and beyond. You will invent and refine arguments and research topics, and develop a range of strategies to use at various points of the writing process, engaging in essay planning and drafting, small group editing workshops, and written peer critiques.

ENLS 3630-06: Expository Writing

MWF 12:00-12:50PM

Emily Meehan

ENLS 3630-08: Expository Writing

MWF 8:00-8:50AM

Emily Meehan

ENLS 3635-01 Writing, Race, & New Media

TR 11:00AM-12:15PM

Nathan Halverson

Expository Writing is a course on the art of the non-fiction essay. In this class, our focus will be on issues of race, identity, inclusion and their significance within contemporary political culture. We will read and analyze essays by well-known writers, historical and contemporary, including

James Baldwin, Ta Nehisi Coates, Claudine Rankine, and use these texts as models for our own writing. Over the course of the semester, you will write papers in and out of class that help you develop your writing skills and prepare you for writing in university life and beyond. You will invent and refine arguments and research topics, and develop a range of strategies to use at various points of the writing process, engaging in essay planning and drafting, small group editing workshops, and written peer critiques.

ENLS 3650-70: Persuasive Writing

TR 9:30-10:45AM

Ryan McBride

This classical rhetoric course is not just an attempt to think about rhetoric and the good life, it is an attempt to practice them. Also called "Aristotle in New Orleans," this course prepares students to coach debate teams that past students have launched at local middle schools where over 95% of the students qualify for free lunch program. We read Aristotle's Topics, Rhetoric, and Nicomachean Ethics as well as writings by Plato, Quintilian, Seneca and Cicero. These works are our guides as we coach local middle school debaters in the art of rhetoric.

The readings are tested, questioned, pushed to their limits, and brought to life as we attempt to grasp the deeper lessons of ancient thought -- lessons that are not purely intellectual, lessons about our humanity and the content of a good life. Forty hours of service-learning is mandatory for all students.

ENLS 3650-71: Persuasive Writing

TR 12:30-1:45PM

Bernadette Guthrie

This classical rhetoric course is not just an attempt to think about rhetoric and the good life, it is an attempt to practice them. Also called "Aristotle in New Orleans," this course prepares students to coach debate teams that past students have launched at local middle schools where over 95% of the students qualify for free lunch program. We read Aristotle's Topics, Rhetoric, and Nicomachean Ethics as well as writings by Plato, Quintilian, Seneca and Cicero. These works are our guides as we coach local middle school debaters in the art of rhetoric.

The readings are tested, questioned, pushed to their limits, and brought to life as we attempt to grasp the deeper lessons of ancient thought -- lessons that are not purely intellectual, lessons

about our humanity and the content of a good life. Forty hours of service-learning is mandatory for all students.

ENLS 4010-01: Cinema, Psyche, Society

T 3:30-6:00PM

Molly Rothenberg

It is often said that cinema is a dream-machine. In this course we will be exploring cinema's reliance on psychological mechanisms of identification, defense, and the channeling of desire to promote specific forms of fantasmatic engagement with the social world. In the process, we will see how cinema registers anxieties about cultural changes and the complex social, political, environmental, and economic forces driving them. We will screen films representative of particular issues in psychological development to establish a foundation in both psychoanalytic and film theory. We will then analyze films of two major cinema auteurs (Hitchcock, Kieslowski) 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. Along the way, we will read some short stories that will help us solidify our grasp of the theoretical issues. Students will write short assignments throughout the semester and one long final paper. This course meets once a week: students will be expected to screen the assigned films as homework as well as completing the reading before each class. Attendance at all sessions is required.

ENLS 4011-01: Asian Diasporic Literature

MWF 10:00-10:50AM

Cheryl Narumi 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. Certainly one of the course goals is to introduce students to a body of literature and history that they might otherwise not be familiar with. But in the face of national debates around US immigration, we will also be thinking about what these various texts teach us about navigating our current moment. Potential authors we will read include: Tash Aw, Madeleine Thien, Jeremy Tiang, Nora Okja Keller, Patrica Grace, Ruth Ozeki, Shailja Patel, and Rajiv Mohabir.

ENLS 4012-01: The Politics of Modernism

TR 2:00-3:15PM

Robert Birdwell

Modernism, understood as a twentieth-century movement of aesthetic innovations, is vexed with a paradox: Often the most formally innovative work was carried out in the service of the most reactionary or conservative politics, while the most formally conservative was often the means of expression for a radical politics. Ezra Pound advocated “making it new,” but part of the meaning of “renovation” for him was to transform society on a fascist model. Michael Gold called for a conservative realism in literature, but wrote fiction that advocated socialist revolution. A similar paradox can be found, for example, in the work of T.S. Eliot and Claude McKay, Edna St. Vincent Millay and Zora Neale Hurston. This course will explore the paradox of modernism by asking a series of questions of authors from William Butler Yeats to Franz Kafka to Ralph Ellison:

1. What is the “new” of modernism—esthetic revolution, political revolution, or both?
2. What does the answer to question (1) tell us about the relationship between literature and social change? How, if at all, can art become a means of revolution: esthetic, fascist, or socialist?
3. And what do our answers to these questions tell us about the function of literature and literary criticism in our contemporary moment?

We will approach these questions through close reading, discussion, and writing. A series of papers—five short response papers, a midterm close reading paper, and a final research paper—will make up much of your grade in this class.

ENLS 4013-01 21st-C Selves

TR 2:00-3:15PM

Karen Zumhagen-Yekple

ENLS 4040-01: Early Modern Transatlantic Literature

MWF 11:00-11:50AM

Adam McKeown

This class has a mandatory service learning component and will involve a great deal of independent research and work at the archives of The Historic New Orleans Collection (THNOC) as well as the special collections here at Tulane. Students will collectively create an online exhibition on colonial Louisiana, working in cooperation with THNOC's educational outreach program. Students will read, analyze, and select materials from the sixteenth through the eighteenth centuries—digitizing them as necessary—and work together to create this exhibition. Students will learn about the unique history of the Gulf South during the colonial period and develop fundamental skills in archival research, digital publication, and educational outreach. Please contact me directly at amckeown@tulane.edu if you have any questions about the course or the service component.

ENLS 4130-01: American Literature to 1820

TR 12:30-1:45PM

Edward White

What Was Early American Poetry?

This course will examine different understandings of poetry and the figure of the poet in the early United States, from the early revolutionary era of the 1760s to roughly the 1820s. We will begin the semester looking at types of British poetry popular in the North American colonies and the emerging practices of criticism about poetry. Then we'll move through different types of poetry common in the colonies and states, including political satire (like the pro-revolutionary "M'Fingal"), bawdy humor (like "Dick Twiss," about urinals), and revolutionary war songs (like "Yankee Doodle"), to "middle" forms like the poetry of the War of 1812 or sentimental children's verse, to "high" forms of poetry like Handelian oratorio, faux archaic poetry (Ossian imitators), and epic (like Barlow's "Columbiad," and religious poetry. We'll look at a few case studies (like newspaper activist Philip Freneau, or Susanna Rowson, the period's most popular novelist). All students will undertake a research project transcribing and editing some early verse from newspapers or magazines of the time.

ENLS 4370-01: 19th Century American Poetry

MWF 12:00-12:50PM

Michelle Kohler

This course will focus on 19th-c US poetry and politics. The course includes units on Walt Whitman's *Leaves of Grass*, the huge volume he revised and expanded until his death; enslaved poet George Moses Horton's poetry collections; the abolitionist ballads Frances Harper recited on the lecture circuit; the racial, gender, and class politics of Emily Dickinson's largely unpublished corpus; poems about slavery, racism, and the Civil War by Whitman, Dickinson, Melville, and many others; the lyrics of late-19th-c African American poet Paul Laurence Dunbar; and Stephen Crane's weird, riddlesome poems from *Black Riders*. We'll also look at 20th- and 21st-century poetic engagement with some of these poets (for example, how some contemporary women of color poets "dis-read" Dickinson, to quote Evie Shockley, as they confront the long shadow of her influence), and we'll consider why 21st-century reading cultures might estrange us from the poetics that were both hugely popular and politically powerful in the 19th century. Strong emphasis will be placed on becoming adept readers of poetry, poetic language, and poetic form.

ENLS 4470-01: Shakespeare II

MWF 1:00-1:50PM

Scott Oldenburg

ENLS 4610-01: Advanced Fiction Writing Workshop

T 3:30pm-5:50pm

Zachary Lazar

This class follows the general creative writing workshop, ENLS 3610, with a focus on narrative prose (students must have completed ENLS 3610 in order to take this more advanced course). Much of the class takes the form of a workshop. Each week a few students are responsible for duplicating their work and distributing it to the class the week before it will be discussed. We will concentrate on techniques to keep the reader reading (voice, description, characterization, narrative tension, conflict, surprise, humor, etc.). In addition, we will give a great deal of attention to the art of reading as writers, exploring a broad range of recently published fiction to see what is happening in the art form now.

ENLS 4610-02: Advanced Fiction Writing Workshop

W 3-5:30PM

Bernice McFadden

This course is for students who wish to write fiction and do so with an awareness of the role factual events can be used in creating fiction.

Students will be encouraged to experiment with a variety of narrative forms, this while cultivating his/her personal style. Students will be expected to complete three short stories or three sections of a novel and revise their work based on peer critique and the editorial guidance of the workshop leader.

ENLS 4610-03: Advanced Fiction Writing Workshop

M 3:00-5:30PM

Thomas Beller

The Short Story--A Writing Workshop

The course reading will focus on the short story in the 20th and 21st Century. Class time will be divided between discussion of outside reading and a writing workshop. Students will write three original stories over the course of the semester that will be discussed and critiqued by their peers, as well as a response paper and in-class writing exercises.

The reading will be a mixture of books and individual handouts. We will read discuss work by Mary Gaitskill, Junot Diaz, Jhumpa Lahiri, David Foster Wallace, Z.Z. Packer, Sherwood Anderson, J.D. Salinger, John Cheever, Mavis Gallant, Bernard Malamud, Mary McCarthy, and Said Sayrafiezadeh, among others.

ENLS 4620-01: Advanced Poetry Writing Workshop: Frames, Filters, and Forms

R 3:30-6:00PM

Whitney Mackman

This course will focus on the filters through which we sift our riddles, the frames that house our message, and the (self-imposed) forms that can best deliver that message. We will explore prompts and activities in order to generate 10-12 new poems. We will also read contemporary poets from diverse backgrounds, discuss articles on creative process, present new books of poetry, memorize a poem of choice, interview a mentor-poet, and assemble a portfolio of our

work. While a general theme for the collection is preferred, there is no restriction on theme. Students should write about what interests and excites them.

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

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

ENLS 4660-01: Advanced Creative Non-Fiction Writing

W 3:00-5:30PM

Thomas Beller

The Art of the Artifact in Jewish Life and Literature

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

The reading list emphasizes Jewish writers, but the only theology is that of literature.

There will be assigned creative writing exercises in the first half of the semester, and there will be a creative writing workshop after the break. Students will be asked to write two short response essays to the reading over the course of the semester, each 5-8 pages.

We will read work by Roth, Salinger, Freud, Mailer, Paley, Ginzburg, Michaels, among others.

ENLS 4750-01: New Media Theory

TR 9:30-10:45AM

Nathan Halverson

Technology changes how we work, play, learn, think, communicate, and express ourselves. This has been true for a long time. In many respects, the study of new media is the study of new technology. But when we also investigate how new technology changes society, and what we think about that, then we're crossing into the realm of theory. This course will explore critical perspectives on contemporary culture and the influence of technology on reading, writing, music, film, and art. Students will be asked to think about how new media are influencing us now and how they will in the future. Weekly readings will include scholarly articles on the history (and

contemporary use) of both the old new media and the newest of new media. Students will write two papers and take a mid-term and a final exam.

ENLS 4860-01: Feminism in Trumplandia

TR 11:00-12:15PM

Kathryn Baldwin

When Donald Trump became the 45th president of the United States, many worried that a new era of precarity for women had begun. The defunding of Planned Parenthood, the Muslim ban, assault on pro-choice legislation, rescinding of protections for transgender students, the President's own history of sexual assault—to name only a few—all seemed to present an unprecedented dystopia for women across the political spectrum. Indeed, this course begins by asking, how we can talk about feminism in a Trump era? Some of the ensuing events (#metoo, “evil media men,” Asiz Ansari, and the Brett Kavanaugh hearings, to name only a few) suggest that a new, and more robust, feminist rhetoric is taking root. Rather than accepting this claim as a given, this course takes an historical approach to feminism; This course asks how many of the issues facing American women today are familiar ones; and what might a Trump administration mean for feminism, both broadly speaking in its global iterations and on more local, micro levels of quotidian experience? How has the conception, performance, politics, embodiment, literature, and circulation of feminism been reconceived? This class will require students to conduct original research, taking from feminism's archive over the last fifty years an animating idea, concept, historical moment, material object, or study around which each student will frame a question in relation to Trump feminism. From this question they will devise an original argument, compose a bibliography of primary and secondary sources, outline, and then write a 10-15 page paper. Texts will include but not be limited to those by Betty Friedan, Shulamith Firestone, Robin Morgan, Adrienne Rich, Phyllis Schlafly, Angela Davis, Alice Walker, Catherine MacKinnon, Andrea Dworkin, Susan Faludi, Patricia Williams, Hortense Spillers, Margaret Atwood, Rebecca Traister, Roxane Gay, Barbara Ehrenreich, Beyonce, Jessa Crispin, Chimamanda Ngozie Adichie, Masha Gessen, Victoria Lomasko, and Lena Dunham.

ENLS 5010-01: Capstone

W 3:00-5:30PM

Robert Birdwell

Utopia, Dystopia, and History (senior seminar)

It seems we are globally and nationally in a dystopian moment, and our thinking is more apocalyptic than utopian. We are more inclined to see the world as a bad place (dystopia) without the potential to be transformed into a good place (utopia). This predicament of dystopia without utopia calls for an examination of these terms. This course will examine utopian and dystopian texts—dialogues, fictions, poems, and films—from Plato to Octavia Butler. We will attempt to address a set of key questions about culture and politics as interpreted through the categories of utopia and dystopia:

1. What do we mean when we talk about utopia and dystopia? How are the two related? How have they changed over time?
2. What are the global histories of utopian and dystopian representations, and how are these histories contained in our current patterns of thought? How can these histories be embraced, questioned, revised, or replaced?
3. Are the categories of utopia and dystopia useful for understanding society and how to transform it? If so, how? Should one become a utopian or a dystopian?

We will approach these questions through close reading, discussion, and writing. A series of papers—five short response papers, a midterm close reading paper, and a final research paper—will make up much of your grade in this class.

ENLS 5010-02: “Psychoanalysis, Literature, and Writing”

R 3:30-5:50PM

Thomas Johnson

This Capstone Seminar will acquaint students with a fund of psychoanalytic thought and the ways it can illuminate the experience of writing and enhance the understanding of literature. 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, most importantly, 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 two 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: Game of Thrones and Popular Medievalism

R 3:30-5:50pm

Adam McKeown

This seminar will study popular medievalism, which includes literature, film, television programs, and other media representing the Middle Ages. In addition to identifying the recurring tropes of popular medievalism and their origins in works by Shakespeare, Christopher Marlowe, Walter Scott, and others, the seminar will consider how popular medievalism channels anxieties about race, gender, globalism, technology, and the environment. The HBO series *Game of Thrones*, entering its final season during the seminar, provides a through line for weekly discussions, but familiarity with the show or the *Song of Ice and Fire* books by George R. R. Martin is not required.

ENLS 7570-01: 19th Century Seminar

M 3:00-5:30PM

Molly Rothenberg

During the nineteenth century, Great Britain was the first nation to experience (and, often, initiate) the transformations that, for better or worse, we now consider characteristic of the modern world. The industrial revolution; mass shifts of population to the cities; a global empire; increases in the eligible voting population and legal protections for the vulnerable; pollution and waste removal challenges; public health and women's rights; and technological innovations like photography, telegraphy, and the railway system—these changes brought into being a world hitherto inconceivable. One of the functions of the novel during this century was to help readers conceptualize what was taking place in their era, to represent the new social forms replacing the old aristocratic and agricultural orders, to map the terrain of Great Britain's global reach and internal fissures, to give voice to otherwise invisible, marginal, or aspirational groups (e.g. the Irish, the working person, the impoverished, women), to manage the anxieties of different interest groups, and to provide a sense of a cohesive (if illusory) national identity. We will focus on the invention and development of the Gothic genre as one of the literary technologies for registering and managing these challenges. Sometimes depending on supernatural agency, sometimes debunking such agency, the Gothic interrogates issues of authority, epistemology and

psychology: how do we know what is true? What is the nature of reality? What are the powers of the mind? I will assume that you have read Mary Wollstonecraft Shelley's *Frankenstein*. Our other texts will be novels by authors such as Horace Walpole, Ann Radcliffe, Jane Austen, Maria Edgeworth, Charlotte Bronte, Wilkie Collins, Sheridan Le Fanu, Robert Louis Stevenson, and Bram Stoker. Students will write assignments throughout the term and one final seminar paper.

ENLS 7710-01: Eudora Welty: A Double Doubling Back

T 3:30-5:50PM

Rebecca Mark

This graduate seminar will focus on the fiction, essays and critical reception of Eudora Welty. Eudora Welty is one of the great writers of the 20th century, a peer with Faulkner, and an internationally recognized novelist and short story writer. She is a winner of the Pulitzer Prize, the President's Medal of Freedom, numerous O'Henry awards, and the French Legion of Honor to name just a few. Welty is an acute observer of the life of Mississippi and the world before, during, and after the civil rights movement. We will be reading novels, short stories, and essays by Eudora Welty including *The Robber Bridegroom*, *Delta Wedding*, *Optimist Daughter*, *The Golden Apples*, *Ponder Heart*, *Losing Battles*, and her short story collections *Bride of the Innisfallen*, *A Curtain of Green*, *The Wide Net* as well as her collection of essays, *One Writer's Beginnings*. We will enjoy the expertise of invited nationally recognized Welty scholar Harriet Pollack.

ENLS 7770-01: From Modernism to Postmodernism

R 3:30-6:00PM

Joel Dinerstein

We will explore the literary continuities and disruptions between modernism and postmodernism in twentieth-century American literature. We will focus first on a group of novels indebted to the formalist innovations of modernism and use them to understand the response of postmodern novelists to the collapse of Western and Euro-American master narratives. Major texts will include the following: Ernest Hemingway, *In Our Time*; William Faulkner, *Light in August*; Nathanael West, *Miss Lonelyhearts*; Dashiell Hammett, *The Maltese Falcon*; Zora Neale Hurston, *Their Eyes Were Watching God*; Grace Paley, *The Little Disturbances of Man*; Thomas Pynchon, *The Crying of Lot-49*; Joan Didion, *Play It As It Lays*; John Barth, *Chimera*; Ishmael Reed's *Mumbo-Jumbo*; Don DeLillo's *White Noise*; Philip Roth, *The Human Stain*. We will read

theoretical essays by John Barth, Lyotard, Barthes, and Susan Sontag, and perhaps a few poems (Allen Ginsberg, Adrienne Rich).

ENLS 7851-01: Modern Literature Seminar

W 9:30-11:50AM

Z'etoile Imma

South African Fictions

In this graduate seminar, we will examine how South African writers engage their recent history, confront the complexities of memory, and envision possible futures through fiction. We will study novels, short stories, and narrative film produced in the apartheid years as well as contemporary texts published within the last two decades. As expected, we will be especially attentive to representations of race, coloniality, and nation, but we will also complicate our analysis with a thorough interrogation of how questions of gender, class, sexuality, language, space, resistance, and violence are mobilized, (re)defined, and imagined in narratives by highly-acclaimed and emerging writers from South Africa. We will also grapple with how and why fiction has served as an especially important genre in both the anti-apartheid and a growing post-apartheid literary canon. Along with the fiction written by a broad set of authors, our critical conversation will center the diverse theorizing offered by South African scholars, artists, and activists who have much to contribute to the decolonizing of the past and present.

ENLS 7890-01 Fundamentals of Literary Theory

W 3:00-5:30 PM

Thomas Albrecht

This class is one of two required courses in the English Department's 4+1 and M.A. programs. The purpose of the course is to provide students with a survey of some of the different forms of literary analysis that collectively make up the discipline of Literary Studies. Over the course of the semester, we will read a series of exemplary and influential essays by significant American and European literary critics. Concurrently we will read a series of critical studies of George Eliot's 1860 novel *The Mill on the Floss*, drawing on the particularly rich and diverse tradition of interpretations and readings this novel has generated. Literary critical approaches to be discussed include New Criticism and formalist criticism, Marxist criticism, historicist criticism, psychoanalytic criticism, feminist criticism, canonical and inter-textual criticism, structuralism, narrative theory, poststructuralism and deconstruction, critical race studies, queer theory, and cognitive literary criticism. A connecting thread for our readings and discussions throughout the semester will be how works of literary theory reflect on literature as an object, on literary criticism as a discipline, and on the epistemological and rhetorical conditions of literary

criticism's possibilities and impossibilities. Students are required to have read *The Mill on the Floss* by the first day of class, January 16.