

Spring 2021 Course Descriptions
Updated 11/12/20

ENLS 2000-01 Literary Investigations

MWF 12:00PM-12:50PM

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 unequal systems of power, and how does the discipline of English continue to uphold unjust power relations? This course explores how the discipline of English developed over the course of the twentieth and twenty-first centuries, with an emphasis on how the field has been shaped by existing power relations and movements for social justice. 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 2000-02 Literary Investigations

TR 12:30PM-1:45PM (online)

Cecilio Cooper

This course uses Trans Literature & Culture to examine how gender shapes literary criticism, more broadly. We will begin by historically contextualizing how transgender, transsexual, nonbinary, intersex, and gender-nonconforming figures circulate literary and cultural traditions. While trans perspectives have been closely associated with memoir, poetry and manifestos are among the additional genres we will consider. How do these authors craft selfhood, articulate socio-political demands, assess modes of knowledge production, or narrate possible futures within their work? What conceptual tools do trans texts provide for critiquing overwhelmingly cisgender canons? From Ecocriticism to Critical Race Theory to Disability Studies, we will also identify how central themes in trans writing diverge from and overlap those in other interpretive schools of thought.

ENLS 2000-03 Literary Investigations

TR 2:00PM-3:15PM

Selamawit Terrefe

This class is designed for English and Humanities majors, preparing students to critically assess and engage with major schools of thought in literary theory and cultural studies. We will use the African American high modernist novel—Ralph Ellison’s *Invisible Man*—as our guide to investigate literary theory canonized as such. Since the term “critical” also refers to critique—referencing the gaze, perspectives, ethics, and politics—as well as crisis, or moments of danger, this course will turn our collective gaze toward multiple embedded perspectives within the history and practice of literary theory. And given that theory, both literary and critical, is embedded in a particular perspective (while also making more general claims), and literature provides more specific and contingent perspectives, students will compose a range of writing that investigates if and how can we put into language these specific moments of crises that posit more general claims about power. Critical schools of thought covered in this class include: New

Criticism, Marxism, Feminism, Psychoanalysis, Structuralism, New Historicism, Poststructuralism and Deconstruction, Postcolonial, Cultural Studies, Critical Race Theory, and Queer Theory.

ENLS 2000-04 Literary Investigations

TR 3:30PM-4:45PM (online)

Cecilio Cooper

This course uses Trans Literature & Culture to examine how gender shapes literary criticism, more broadly. We will begin by historically contextualizing how transgender, transsexual, nonbinary, intersex, and gender-nonconforming figures circulate literary and cultural traditions. While trans perspectives have been closely associated with memoir, poetry and manifestos are among the additional genres we will consider. How do these authors craft selfhood, articulate socio-political demands, assess modes of knowledge production, or narrate possible futures within their work? What conceptual tools do trans texts provide for critiquing overwhelmingly cisgender canons? From Ecocriticism to Critical Race Theory to Disability Studies, we will also identify how central themes in trans writing diverge from and overlap those in other interpretive schools of thought.

ENLS 2010-01 Intro to British Literature I

MWF 10:00AM-10:50AM

Adam McKeown

ENLS 2020-01 Intro to British Literature II

TR 9:30AM-10:45AM

Molly Rothenberg

ENLS 2030-01 Intro to American Literature

TR 12:30PM-1:45PM

Ed White

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

ENLS 2400-01 Introduction to the Literature of Colonization

TR 9:30AM-10:45AM

Ed White

This course offers a survey of the literature of colonization in the western hemisphere. We will look at a number of genres of colonial writing, including promotional literature, conquest narratives, ethnography, and captivity stories. We will also be looking at how “colonial literature,” or better yet “colonial studies,” came to be a subject matter in the late twentieth century, as the Columbus Quincentennial and other events changed critical reading patterns.

ENLS 2730-01 Intro to African American Literature

MWF 4:00PM-4:50PM

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 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.

ENLS 3010-02 Writing About the Plague

MWF 10:00AM-10:50AM

Thomas Albrecht

This introductory-level course examines depictions of plagues in literature, ranging from classical and Biblical antiquity to the twentieth century. Authors we will read include Homer, Giovanni Boccaccio, Daniel Defoe, Mary Shelley, Edgar Allan Poe, Alexander Pushkin, Thomas Mann, Albert Camus, Gabriel García Márquez, and Susan Sontag.

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 natives and strangers, 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, and to make sense of, our personal and collective experiences with our own current pandemic, COVID-19.

This four-credit course is open to all undergraduates. It counts as an upper-level elective in the English major and minor. It fulfills the Tier-2 Writing Intensive Requirement within Newcomb-Tulane College's Core Curriculum, and the Writing Intensive SLA Tier-2 Requirement for students whose primary major is in the School of Liberal Arts. Students are required to write 20 double-spaced pages over the course of the semester, of which 10 pages must be revised and resubmitted.

ENLS 3610-01 Introduction to Creative Writing

M 3:00PM-5:30PM

Thomas Beller

English 3610-05 serves as the gateway requirement to the English Department's advanced creative writing workshops in fiction, poetry, and the essay. Classes are comprised of a roundtable discussion. Close reading, in which we note structure, style, tone, and the development of individual voice and point of view, will be the hallmark of the class.

ENLS 3610-02 Creative Writing

W 3:00PM-5:30PM

Zachary Lazar

This class will be an introduction to the genres of fiction, non-fiction, and poetry, which we will examine and discuss not as critics or academics, but as writers. The class is also meant to serve as an introduction to the workshop format and by extension be a gateway to Tulane's advanced, 400 level creative writing courses. As writers, 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 literature to see what is happening in the art form now.

ENLS 3610-03 Creative Writing

R 12:30PM-3:00PM (online)

Karisma Price

This course is designed to give students an introduction to creative writing through weekly readings, in class and take home writing assignments, class discussions, and a safe space that allows students to produce their own pieces of creative writing and submit to workshop. This course will primarily focus on contemporary poetry and fiction while also exposing students to both hybrid genre texts and short essays to show the wide variety of writing that is considered to be a part of both the literary and cross-genre fields.

ENLS 3610-05 Creative Writing

T 3:30PM-5:55PM

Staff

ENLS 3610-08 Creative Writing

R 3:30PM-5:55PM (online)

Karisma Price

This course is designed to give students an introduction to creative writing through weekly readings, in class and take home writing assignments, class discussions, and a safe space that allows students to produce their own pieces of creative writing and submit to workshop. This course will primarily focus on contemporary poetry and fiction while also exposing students to both hybrid genre texts and short essays to show the wide variety of writing that is considered to be a part of both the literary and cross-genre fields.

ENLS 3620-01 Workshop Creative Writing

W 5:00PM-7:30PM

Michael Luke

This is a journalism class with a published magazine -- online and in print -- written, edited, designed, and produced by the students as the goal of the course. Students are required to get out of the classroom, beyond the regular confines of Uptown, and engage the people of New Orleans, covering communities that are often underreported and find stories that are not often

told. The aim is to have the students produce narrative-driven non-fiction pieces, full-length profiles, Q&As, and possibly some opinion work.

This class is to primarily serve as a service learning project in the community. Journalism will be the means by which this goal is met. The service learning element of the course works in two ways. One will be through the students' engagement of the community and through their reporting and writing. Two, Tulane students from this class will collaborate with high school students to produce the magazine.

ENLS 3620-07 Workshop Creative Writing
R 3:30PM-5:55PM
Constance Adler

ENLS 3620-08 Workshop Creative Writing
M 3:00PM-5:30PM
Staff

ENLS 3630-01 Expository Writing
MWF 11:00AM-11:50AM
Staff

ENLS 3630-02 Expository Writing
MWF 12:00PM-12:50PM
Nathan Biebel

ENLS 3630-03 Expository Writing
MWF 1:00PM-1:50PM
Nathan Biebel

ENLS 3630-04 Expository Writing: True Crime
MWF 2:00PM-2:50PM
Laura Marks

Prerequisite: ENGL 1010 or ENGL 1011

In this class, we will develop complex analytical writing skills through the lens of one of the most contentious genres in the literary, podcast, film, and television worlds: true crime. In the simplest sense, true crime is a genre of non-fiction that relates true stories of criminal activity and/or criminal cases, but when we refer to true crime do we silently apply certain filters? What kinds of crimes do we expect from this genre? What kinds of victims? What is the function of the genre, and what is the appeal? Do we expect a certain generic style, structure, format, or approach?

We will explore texts and authors synonymous with true crime, texts that offer innovative and unorthodox approaches, and texts that challenge stereotypes of the genre especially in terms of the crimes in which this genre is most invested. By tracing the contours of this porous genre

through a range of media forms including but not limited to podcasts, documentaries, investigative journalism, and books, we will interrogate the generic limits, stereotypes, stylistic patterns, fan cultures, audiences, subject matter, and ethical debates that characterize this complicated and diverse form of nonfiction.

Please keep in mind that, due to a notable tendency in this genre, the reading load is quite heavy. In addition, again due to tendencies in this genre, some of the course content may be deeply distressing for some students. Consider these elements carefully before signing up.

ENLS 3630-06 Expository Writing

TR 8:00AM-9:15AM

Matthew Smith

In *The Limits of Critique*, Rita Felski asks, “Why are we so hyperarticulate about our adversaries and so excruciatingly tongue-tied about our loves?” This expository writing course will explore the possibilities for crafting a precise and intellectually-sophisticated language for praise, appreciation, and commendation. We will aim to recover, in our historical moment rife with cynicism and despair, the aesthetic and political possibilities of writing infused with joy, delight, and pleasure. We will explore this in non-fiction genres of prose such as the encomium, the memoir, the eulogy, and the manifesto. The models we’ll use as inspiration for our own writing will be eclectic and intentionally jerk us erratically through time and geographic space. In the memoir unit, for instance, you’re just as likely to encounter St. Augustine grappling with his awe of God in the *Confessions* as you are Loren Berlin processing her brush with a surreal yet mesmerizing Brooklyn performance artist in “Death Bear Will See You Now.” By the end of this course, you will have produced a rich portfolio of writing that playfully and gracefully expresses your values, commitments, and loves.

ENLS 3630-07 Expository Writing

TR 9:30AM-10:45AM

Nathan Jessee

ENLS 3630-08 Expository Writing

TR 12:30PM-1:45PM

David Colaco

ENLS 3630-09 Expository Writing

TR 2:00PM-3:15PM

Nathan Jessee

ENLS 3650-01 Persuasive Writing

TR 9:30AM-10:45AM

Ryan McBride

ENLS 3650-02 Aristotle in New Orleans

TR 11:00AM-12:15PM

Matthew Smith

We rarely find the words virtue and New Orleans written next to each other. Given how often popular culture associates our city with a hedonistic vision of “the good life,” we’re accustomed to stereotypes of New Orleans as a space of vice and excess rather than an exemplar of virtue and moderation. This course, however, offers a rare pairing – a deep engagement with the city of New Orleans and a sustained philosophical consideration of what it means to think, speak, and act in accordance with virtue. We’ll convene for seminar classes here at Tulane during which we’ll discuss how Plato, Aristotle, Quintilian, and Seneca the Younger grappled with the nature of wisdom, right action, and proper speech. Then, a few weeks into the semester, you’ll begin coaching New Orleans middle-school students in the art of speech and debate – taking what you’ve discussed in the seminar room and applying it to your lived experience as an educator. Ideally, theory and praxis will mutually inform one another: (1) your readings of Aristotle & co. will shape the ways you think about your work coaching debate and (2) your work coaching debate will influence how you interpret (and reinterpret) ancient rhetoric and philosophy about what constitutes a good or virtuous life.

ENLS 4010-01 Nineteenth-Century British Women Writers

MWF 12:00PM-12:50PM

Thomas Albrecht

This course (re)introduces students to some of the great English novels of the nineteenth century, novels like *Pride and Prejudice*, *Wuthering Heights*, and *Jane Eyre*. And it (re)introduces students to some of the great English writers of the nineteenth century, writers like Jane Austen, Charlotte Brontë, Emily Brontë, Elizabeth Gaskell, George Eliot, Christina Rossetti, and Elizabeth Barrett Browning. Among other topics, we will examine what these writers have to say about character, subjectivity, and creativity, and specifically what they have to say about female subjectivity and female creativity. We will address questions about novelistic and poetic form; literary realism; the politics and ethics of art and aesthetics; love and sexuality; and the changing status of the woman writer in the nineteenth century. And while we will read each writer on her own unique terms, we will also examine how these poets and novelists are in a kind of conversation with one another, implicitly and explicitly responding to one another, and thereby establishing a distinct female literary tradition. Our semester will culminate with one of the principle inheritors of that tradition, the early-twentieth-century English novelist and essayist Virginia Woolf.

ENLS 4011-02 Uncertainty

TR 11:00AM-12:15PM

Karen Zumhagen-Yekple

ENLS 4012-01 Global Asia and Contemporary Anglophone Literature

TR 12:30PM-1:45PM (online)

Cheryl Naruse

In this course, we will explore the ways that contemporary Asian Anglophone literature represents, navigates, and comments on notions of the “global.” As the texts under consideration show us, “global” is not simply a euphemism for engagement with the west, nor an uncritical

celebration of interconnectedness. Rather, the texts under consideration remind us that Asia's relation to the world outside of it is entangled in the power dynamics set forth by the histories and structures of colonialism, capitalism, and racism. We will explore the power dynamics and scales of "global Asia" through themes of cultural exchange, regional conflict, diasporic spread, settler colonialism, language learning, climate change, and war. As we consider the implications and nature of Asia's evolving engagement with the world—through texts that span Brazil, India, British Malaya, Malaysia, Uganda, Italy, the Philippines, Australia, Japan, and Aotearoa/New Zealand—we will think through the implications of a concept like 'global Asia' for our comprehension of Asia and Asians.

Probable texts:

Circle K Cycles, Yamashita

The Glass Palace, Amitav Ghosh

The Face, Tash Aw

The Settler's Cookbook, Yasmin Alibhai-Brown

In Other Words, Jhumpa Lahiri

Selections from White Turtle, by Merlinda Bobis

Chappy, Patricia Grace

ENLS 4030-01 Literary New Orleans

TR 11:00AM-12:15 PM

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 colonial era, the rise of the creole at the edges of empire, and, in particular, the impact of the Haitian Revolution on the city; we'll also take up ideas about the slave market and how human trafficking here enabled New Orleans to become a kind of staging area in the formation of subjectivities, black, white, and mixed, as invoked in William Faulkner's masterpiece *Absalom, Absalom* and Valerie Martin's dazzling counter-narrative, *Property*. Next, we'll consider how these tensions inform broader dynamics between New Orleans and the rest of the United States in Lafcadio Hearn. We'll then conclude this unit by considering in these terms Kate Chopin's 1899 classic, *The Awakening*. In the next unit of the course, we'll consider the canonical twentieth-century literature associated with the city as well as some emerging classics, and in particular, the way each of them takes up the roughly binary themes of sexuality and spirituality, of trauma and transcendence, of memory and desire, all bundled into the binary of body and soul. Specifically, we'll read Brenda Marie Osbey, Tennessee Williams, Walker Percy, Michael Ondaatje, Natasha Trethewey, Dean Paschal, and the memoirs of two celebrated musicians, Sidney Bechet and Louis Armstrong to consider the tensions, in New Orleans, around the idea of the human, and the particular ways that traces of the

preceding century's racial politics shape these dramatic conflicts. We'll also engage Jim Jarmusch's film, *Down By Law*. In the third and final unit of the course, we'll continue this study of traditional and emerging classics with a particular focus on who has the power to preserve – and erase – what dimensions of the past and how they cultivate this power, a discussion that will lead us into the political and, ultimately, the conspiratorial and even the criminal as we grapple with apocalyptic end to the human quest to understand and redress. In this last unit, we'll take up an excerpt from A. J. Leibling's *Earl of Louisiana*, then read Robert Stone's *A Hall of Mirrors*, watch Oliver Stone's *JFK* and some memoirs and profiles of New Orleanians linked to the assassination, and then conclude with clutch of readings and documentaries about Hurricane Katrina.

ENLS 4250-01 Modern British Literature

MW 1:00PM-2:15 PM (online)

Molly Travis

Interrogating the concept of “British,” this course will focus on intersections of identity in modern and contemporary British novels, taking up issues of gender, race, class, nationalism, and diaspora.

Texts:

Evaristo, Bernardine. *Girl, Woman, Other*.

Forster, E.M. *A Passage to India*.

Ishiguro, Kazuo. *The Remains of the Day*.

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

Smith, Zadie. *White Teeth*.

Woolf, Virginia. *Mrs. Dalloway* and *Between the Acts*.

ENLS 4410-01 Contemporary American Literature

TR 12:30PM-1:45PM

Joel Dinerstein

We will read recent novels by authors of various ethnic backgrounds to explore the shifts and angles of American identity. The course focuses on a few major themes: American myth and its discontents, place and displacement, race and ethnicity. On a formal basis, we will focus on narrative voice and narrative structure –how an author constructs a novel to illuminate what lies in the national shadows. From the authorial side our main inquiry will concern how a contemporary writer views and meets the challenge of creating literature for a multicultural society. There will be a mixture of essays and exams. Major course texts: Don DeLillo's *White Noise*; Philip Roth, *The Human Stain*; Danzy Senna, *Caucasia*; Sherman Alexie, *Reservation Blues*; Ocean Vuong, *On Earth, We're Briefly Gorgeous*; Mohsin Hamid, *The Reluctant Fundamentalist*; NoViolet Bulawayo, *We Need New Names*; Charles Johnson, *Middle Passage*.

ENLS 4450-01 Chaucer

TR 2:00PM-3:15PM

Michael Kuczynski

ENLS 4480-01 Milton
MWF 9:00AM-9:50AM
Adam McKeown

ENLS 4610-01 Advanced Fiction Writing Workshop
T 3:30PM-5:55PM
Zachary Lazar

In this class, we will devote half the time to discussing student writing in a workshop format and the other half to reading published writers. At the beginning, we will read a wide range of contemporary short fiction to see what is going on stylistically in the art form now (and where you might fit into it). Later, we'll consider speculative fiction (Yuri Herrera's *Signs Preceding the End of the World* about immigration across the Mexico-U.S. Border) and then fiction based on reporting (Valeria Luiselli's *Lost Children Archive* about the same subject). We'll also look at Saidya Hartman's use of historical research to re-imagine Black female experience in *Wayward Lives, Beautiful Experiments*. Some of these published writers will visit our class over Zoom.

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 4620-01 Advanced Poetry Writing Workshop
W 3:00PM-5:30PM (online)
Karisma Price

The class will be devoted to both the production and revision of original works of poetry written during the semester. Because this is an advanced poetry workshop, I expect students to be serious about their writing and come to class prepared to share thoughtful, constructive criticism of their peers' work and participate in the discussion. In addition to workshopping, students will spend parts of class discussing assigned reading materials and participating in exercises to get in the habit of writing more frequently.

ENLS 4660-02 Advanced Nonfiction Workshop: Welcome to the Neighborhood
T 3:30PM-5:55PM
Thomas Beller

A creative nonfiction workshop whose reading will be organized around the idea of neighborhood. We will read and discuss works by James Joyce, James Baldwin, Carlo Rotella, Joseph Mitchell, Vivian Gornick, Phillip Lopate, Dayna Tortorici, Joseph Roth, Dan Baum, Tom Dent, Ernest Hemingway and Rich Cohen.

The approach will be to consider the role of neighborhoods in our lives, and our role in the lives of neighborhoods.

Prerequisites: English 3610

Instructor approval is required. Please let me know you have the required prerequisite:

tbeller@tulane.edu

ENLS 4857-01 Literature and Technology

TR 3:30PM-4:45PM

Joel Dinerstein

From railroads to robotics, from the assembly line to fast food, from factory work to cubicles -- this course explores the ambivalence of writers towards our technological society as it has emerged over the past 150 years. We will read in a variety of literary texts and genres -- poems, stories, novels, journalism, theories of technology. Each will be a window that opens onto an era of technological transformation. These authors critique the workplace and the mechanized human body, new modes of transport and communication, the mechanization of the home and of human consciousness itself. There will be two essays, a midterm, and a research paper on a chosen issue. Major course texts: Mark Twain, *A Connecticut Yankee in King Arthur's Court*; Aldous Huxley, *Brave New World*; Dr. Seuss, *The Lorax*; Isaac Asimov, *I, Robot*; William Gibson, *Burning Chrome*; Gary Shteyngart, *Super Sad True Love Story*; Siva Vaidhyanathan, *Anti-Social Media*. Films: *Metropolis*; *Ex Machina*; *The Social Dilemma*; *The Truman Show*; *Westworld* (Episodes 1 & 2).

ENLS 4860-02 Feminism after Trumplandia

MWF 11:00AM-11:50AM

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, as we anticipate the inauguration of a new administration, how can we begin to make sense of the events of his reign? #MeToo, “evil media men,” Aziz Ansari, the Kavanaugh hearings, Jeffrey Epstein, BLM, Ivanka, Amy Coney Barrett, to name only a few, suggest that new, and more robust, feminist rhetorics took root over the past four years, and that feminism attracted disparate voices. This course uses literary and cultural objects to begin to make sense of the multifaceted feminisms that have emerged; and it asks what can feminism mean in a pandemic world littered by the ravages of assaults on the most precarious, amongst which women are frontline and center? How has the conception, performance, politics, embodiment, literature, and circulation of feminism been reconceived? What might a new administration mean for these multifaceted expressions of dissent and their afterlives? 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 feminism post-Trump. 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, Audre Lorde, Anita Hill, Catherine MacKinnon, Andrea Dworkin, Susan Faludi, Patricia Williams, Margaret Atwood, Rebecca Traister, Roxane Gay, Barbara Ehrenreich, Beyonce, Tressie McMillan Cottom, Brittney Cooper, the Care Collective.

ENLS 4870-01 Global Literatures
W 3:00PM-5:30PM (online)
Molly Rothenberg

ENLS 5010-01 Narrative and Empathy
M 3:00PM-5:30PM (online)
Molly Travis

This course will focus on issues of race in American and South African literature. We will juxtapose fiction from both national literatures to explore transcultural refractions of race. The possibilities of reseeing race are enhanced when the treatment of race in all of its nuances and permutations is read through the lens of another national literature also dealing mightily with the legacy of white supremacy. By having these texts talk to each other, we will closely examine the ethical function of empathy in fiction.

Identity Inversions and the Trouble with Empathy

- Harper Lee. *To Kill a Mockingbird*.
- Alan Paton. *Cry, the Beloved Country*.
- Toni Morrison. *Beloved*.
- J. M. Coetzee. *Disgrace*.

Risking the Reader

- Sindiwe Magona. *Mother to Mother*.
- Jesmyn Ward. *Salvage the Bones*.
- Paul Beatty. *The Sellout*.

Empathy and the Grotesque Hillbilly

- Flannery O'Connor. Selected short stories.
- Marlene van Niekerk. *Triomf*.

ENLS 5010-02 Riot and Rebellion in Early Modern England
W 3:00PM-5:30PM
Scott Oldenburg

ENLS 5010-03 Grace and Disgrace
R 3:30PM-5:55PM
Karen Zumhagen-Yekple

In this course, we will read a set of philosophical, theological, political and literary texts in order to explore the different treatments given in the twentieth century of the ethical and political resonances of the concatenated spiritual themes of fall and redemption; atonement, salvation and safety and grace and disgrace. We will read works of early twentieth-century modernist literature (by such authors as Kafka, Dostoyevsky, Rilke, Joyce, James, O'Connor and Faulkner) that grapple with questions about the possibility of social life in an age of rapid political and moral violence and change, alongside religious and philosophical writings by Augustine, Eckhart, Nietzsche, Levinas, Rosenzweig, and Weil, among others. We will also examine works of contemporary literature by Coetzee, Robinson, Rushdie, Morrison and others.

ENLS 7050-01 Bibliography and Research Methods

W 3:00PM-5:30 PM

Michael Kuczynski

What is a “material text” and how do such texts come to be written, circulated, printed, and published? What materials go into the making of these texts and how are these examined and described by scholars, both in terms of their physical qualities and their verbal (and often pictorial, less often sonic) contents? How are these qualities and contents related and why is a disciplined awareness of their dependence upon each other crucial to the conduct of literary expression, analysis, and theory? How do literary scholars develop a nuanced awareness of the manifold answers to these questions? How do they apply this nuanced awareness in editing and commenting on texts? What standards, if any, apply to editing and commenting on texts within the community of scholars and how are these standards both established and interrogated? How do the cultural contexts within which material texts emerge impinge upon their development and meaning both generally and specifically?

These are some of the questions we will attempt to answer, in a simultaneous historical and theoretical framework, concerning bibliography and research methods as they apply to the study of literature.

The seminar will be organized around a series of short projects, most of these hands-on and practical in nature, involving items from the Howard-Tilton Library Special Collections Department. In addition to working with these physical items, students will do projects connected with a range of online electronic resources. Ten short (2 pp.) papers, a final group project, and an exam (at the end of the course) on terminology.

ENLS 7140-01 Anglophone Literature: Postcolonial Theory

T 9:30AM-12:00PM (online)

Cheryl Naruse

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

ENLS 7720-01 Black Women Writers of the Long Nineteenth-Century

W 12:00PM-2:30 PM

Katherine Adams

This course will focus on writing by Black U.S. women from the long nineteenth century. Our approach will emphasize the variety of Black women’s cultural production in terms of genre (poetry, fiction, drama, autobiography, journalism, sermons, lectures, and travel writing) and cultural context (activism, religion, entrepreneurship, and obscurity), and consider the diverse practices of gendered and raced identification it manifests. We will also give significant attention to current research on African American print culture and periodical studies, and to questions concerning the status of black women’s writing in the profession. Writers to be considered

include Hannah Crafts, Alice Dunbar-Nelson, Angelina Weld Grimké, Frances E.W. Harper, Saidiya Hartman, Pauline Hopkins, Harriet Jacobs, Jarena Lee, Phillis Wheatley, and Harriet Wilson.

ENLS 7760-01 Modern American Literature: Living the Apocalypse

M 3:00PM-5:30 PM

Erin Kappeler

An apocalypse is a revelation and an upheaval, a disaster and a disclosure. This course will examine literary representations of real and imagined apocalypses by BIPOC authors in order to explore how apocalyptic literature helps us understand historical and unfolding ecological and humanitarian catastrophes. Throughout the semester we will think through connections between revelations and revolutions.

ENLS 7780-01 Contemporary African American Literature & Black Critical Theory

R 3:30PM-5:55PM

Selamawit Terrefe

This course presents a brief overview of contemporary African American literature and Black Critical Theory. Some guiding questions for our seminar include: Does contemporary African American literature demonstrate an engagement with aesthetic innovation at the expense of socio-political critique? What are the key debates in contemporary Black Critical Theory? What are the historical, political, and social contexts of various genre choices and how do they affect the production and reception of author narratives and/or aesthetics? What is Afro-pessimism? Is Afro-Futurism an aesthetic and/or philosophy? Who gets to define what contemporary genres, and which artists, count within the canon of African American literature?

Late twentieth-century Black writers offered their own aesthetic interventions that interrogated the rhetoric of Black Power, and Black nationalism, through complex psychic vantage points illuminating a range of subjectivities with respect to gender and sexuality. However, with mass incarceration in the wake of the Black Power and Civil Rights movements, the turn to “Black respectability politics” in the 1980s, claims of a post-racial America in the aftermath of the US electing its first Black president, and recent global Black rebellions placing antiblackness into stark relief, artists and critics alike continue to debate whether African American literary and cultural production need reflect overtly racial or political concerns. Beginning with a canonical text of the Black Arts Movement (BAM), we will read genres ranging from fiction, poetry, and drama while engaging the important debates in contemporary Black Critical Theory--tracing how multiple authors detail the promises of precarious Black life against the realities of Black social death.