Spring 2010 English 200+ Course Descriptions  
(as of 12/11/09)

ENLS 200-01  MWF 10:00-10:50  
Adam McKeown  
Literary Investigations  
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 interesting and meaningful. 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 love of written artifacts into critical commentary that will be interesting and meaningful to other dedicated readers. We will look at a wide variety of literary works from many different time periods, including poetry by Walt Whitman, Allen Ginsberg, and Elizabeth Bishop; plays by Shakespeare and Mary Zimmerman; and novels by Vladimir Nabokov and Thomas Pynchon.

ENLS 200-02H  MW 3:00-4:15  
Felipe Smith  
Literary Investigations  
ENLS 200, Literary Investigations, is an introduction to the English major that has been designed to help you develop effective critical reading and writing skills. In the process, you will also be given a broader context for understanding the relationship between oral (Myth, legend, folklore) and written texts; the evolution of the English language into its current usage; the development of traditions, periods, tastes, and genres of English, American, and Anglophone literature; critical reading strategies for interpretation; and approaches to crafting textual analyses. The readings have been chosen to spotlight particular themes and genres in the literary tradition, including some texts that originated outside of the English-speaking world, yet have an important presence in English language literature. Oral Presentations, short papers, and research assignments.

ENLS 200-03  TR 9:30-10:45  
Barry Ahearn  
Literary Investigations  
This course familiarizes students with a variety of ways in which texts are analyzed. It also serves as an introduction to the type of critical writing specific to the discipline of English. The course will examine short fiction, poems, a Shakespeare play, some essays, and a film. The grade will be determined by the students' efforts on library and database research, essays, and a final exam.
This course is designed to introduce students to some key ways of interpreting and writing about literary texts. We will take a dual approach to literary interpretation, thinking about literary texts on the one hand as singular and formal works of art and on the other hand as deeply related to other texts and to history. Under the banner of formalism, we will address such questions as: what distinguishes literary language from non-literary language? Should we attempt to discover or recreate an author’s intended meaning or not? How can we talk about why it matters how a text says what it says? At the same time, we will think about literature and history, asking such questions as: How are literary texts affected by, and how do they affect, their historical moment? Why do certain literary forms (the metaphysical poem, the novel, the detective story) arise when they do? Which do we value more: texts that seem to have “timeless” appeal or texts that reflect their historical period?

Our primary texts will include: Shakespeare’s *The Tempest*, John Donne’s poems, Edmund Burke’s *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful*, Jane Austen’s *Mansfield Park*, Wilkie Collins’s *The Moonstone*, Virginia Woolf’s *To the Lighthouse*, and Aimé Césaire’s *A Tempest*. Additionally, we will read a selection of critical writing so that students can get a sense of how literary critics have tackled these texts and critical questions over the years. Over the course of the term, students will compose a series of five close readings, to be revised and collected as a final portfolio. Students will be additionally responsible for: attendance and participation, a midterm essay, and a final exam.
The primary goal of this course is to help you develop your skills as a writer so that you can produce increasingly complex and coherent prose. Throughout the term, course assignments will emphasize the writing process as well as the final written product. They are also designed to facilitate a shift in your approach to writing from a standard “student essay” model to one that engages your topic within a larger academic or professional discourse.

The readings for this course will allow students to explore ways in which U.S. Americans have used language to understand, critique, and change the world around them. These readings will be drawn from three time periods. The first unit will focus on antislavery discourse in the years leading up to the Civil War. The second will turn our attention to the 1950s and 1960s to consider texts that grapple with the history of slavery and institutionalized racism in the United States. The third will explore race relations in present-day New Orleans. Throughout our academic journey into the past, we will always keep the present in view, watching for ways the past illuminates the present, as well as for moments when our own lives and experiences provide new understanding of what has come before.
“Individuality, Authenticity, and American Society”

In this course, students will develop their abilities to write creative non-fiction essays with artistic quality and significant content by learning from and being inspired by texts, both written and cinematic, which embody these qualities in diverse ways and provide a wide variety of content for discussion and written exercises. More specifically, students will interrogate and explore the phenomena of individuality and the issue of authenticity within the context of American society, as embodied by texts by and about creative individuals working in a variety of genres who have struggled with the problems of fulfilling their creative individuality and maintaining “authenticity” within the limitations and opportunities provided by American culture and society. In addition to the great New Orleans novel, *A Confederacy of Dunces*, by John Kennedy Toole, we will cover films such as *American Movie*, *Adaptations*, and *Waiting for Guffman*, and read a variety of great creative non-fiction essays, both personal and social in significance. Students will learn from the techniques used in these texts by analyzing them and experimenting with points of view, implied authorship, frames, metaphors, non-linear narrative structures, satire, and other advanced writing techniques.

ENLS 301-01  MWF 12:00-12:50
Jason Markell
Postmodernism(s)
This course will examine the various post-WWII literary movements that fall under the classification of “postmodernism,” a term that is overused and notoriously difficult to define. We will start by reviewing what postmodernism took from and reacted against: realism and modernism, and as the course proceeds, we will examine some transitional authors (Borges, Beckett, and Nabokov); concentrate on recognized postmodern American authors (Barth, Pynchon, and DeLillo); and will end by covering some offshoots of postmodernism, from magical realism to minimalism, offshoots which opened up postmodernism from being an exclusively white male club. Reading a variety of genres, we will pay attention not only to techniques (the breakdown between high and low culture, intertextuality, parody, and self-referentiality) but also to theoretical ideas about the death of the author, the lack of agency and community in a media-saturated, late-capitalist environment, and the notion that we can only “know” history and ourselves through narratives. Two short papers, occasional quizzes, unit postings, and exams will make up the course grade.
ENLS 301-02  TR 11:00-12:15
Marguerite Nguyen
Asian/American Culture
This class will explore representations of Asian-American encounter through theories of cultural translation. We will perform cross-cultural, literary-historical analyses to understand how the meanings and values ascribed to “Asia” and “America” in literature, film, and art shift as various borders are crossed—from language to language, genre to genre, culture to culture, nation to nation. What/how does Chinatown signify in San Francisco, New York City, and Vancouver? How does the “coolie” take shape in the Americas, whether in literature or on the stage? How might our familiarity with Mardi Gras change if we understand it from the perspective of the Chinese laborers who make the beads? By examining the racialized and gendered transformations that these landscapes, figures, and objects undergo as they transit from one field of value to another, we will deconstruct and relate the terms of their exchange while scrutinizing our own positions as translators of culture.

All works studied will be in English (original or translated). Authors and filmmakers we may examine include Karen Tei Yamashita, Haruki Murakami, W. Somerset Maugham, Maxine Hong Kingston, Dao Strom, and Wong Kar-Wai.

ENLS 311-01  MWF 10:00-10:50
Megan Holt
Intro to the Novel
This course seeks to introduce students to the genre of the novel. We will first focus on the rise of the genre itself, examining both early texts that lead to its development and theoretical texts concerning (among other things) the novel’s relation to earlier forms of literature and the importance of the reading public to the development of the novel. We will then examine novels from key literary movements, beginning with the Romantic period and ending with contemporary novels. Through this examination, we will discuss how the genre has evolved. We will also discuss critical interpretations of the required texts.

ENLS 361-01  M 2:00-4:50
Andy Stallings
Intro to Creative Writing

In this introductory creative writing course, students will write fiction, personal narrative, and poetry. Readings in the course will serve as possible models for writing, and will be read with an eye toward acquiring creative, rather than critical, techniques. This is a workshop class. As such, a general familiarity with and appreciation of literature is assumed, as is a complete understanding of syntax, grammar and punctuation -- students will focus rather more on learning specific writing techniques, through experimentation in exercises and careful critique of one another's work. Students will be required to attend all classes and several campus literary events, complete all exercises, comment faithfully on classmates' work, participate meaningfully in class discussions, and turn in a portfolio at the end of the term.
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ENLS 362-01H  TR 3:30-4:45  
Tom Sancton  
Writing the Profile  
The personal profile, a staple of such magazines as The New Yorker, Vanity Fair, and Esquire, among others, is one of the most readable and popular journalistic genres. In the hands of such masters as Tom Wolfe, Gay Talese and A. J. Liebling, it can attain the status of an art form. But you don’t have to be a famous writer to practice this craft: it should be part of the stock-in-trade of any competent journalist, from the slick national magazines to the smallest local paper. This hands-on course, taught by an experienced magazine writer, editor, memoirist and novelist, will teach basic profile-writing skills, including interviewing, reporting, research, and, especially, shaping the material into well-organized, stylish and readable articles. Course work will involve intensive reading, writing and workshopping. There is no final exam, but a term paper of 3,000 words is due at the end of the semester.  
**STRICTLY LIMITED TO 12 STUDENTS: HONORS JUNIORS AND SENIORS**
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<td>ENLS 365-72</td>
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<td>ENLS 365-75</td>
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<td>ENLS 401-01</td>
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<td>Michelle Kohler</td>
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<td>American Poetry before 1900</td>
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<td>This course will examine American poetry and poetics ranging from the Puritans, who feared a “boundless and sickly appetite” for poems but were also intoxicated by them; through the nineteenth century, when poetry became both an expression of national identity and vehicle for radical individualism. Major authors include Anne Bradstreet, Jonathan Edwards, Phyllis Wheatley, Emerson, Whitman, Dickinson, and Poe. We will also study the much-loved Fireside poets (Longfellow, Whittier, and Bryant, for example), the popular magazine poets (Lydia Sigourney, Elizabeth Oakes Smith), and the poetic responses to the Civil War by Whitman, Melville, and Dickinson. Strong emphasis will be placed on acquiring the skills and terminology needed to read poetry effectively.</td>
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<td>ENLS 401-02</td>
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<td>New Media Narratives: Postmodernism and Beyond</td>
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<td>Twitter, Tumblr and Wave oh my. Our primary media of communication are changing rapidly and along with these changes our understanding of news, entertainment and art are changing as well. This course will explore the ways that these technologies are effecting both our understanding of narrative and our interpretation of the stories presented through these new media. We will examine some prominent postmodern texts both on and off the Internet as well as digital and narrative theory.</td>
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COLQ 4010-02  R 2:00-5:00
Paula Morris
Honors Colloquium: Screenwriting
This class explores the work of particular writers, in both film and television, including Dennis Potter (Pennies from Heaven; The Singing Detective); Charlie Kaufman (Being John Malkovich; Adaptation; Eternal Sunshine of the Spotless Mind); Frank Cottrell Boyce (Welcome to Sarajevo; Hilary and Jackie; 24 Hour Party People); and the writing partnership of Krzysztof Kieslowski and Krzysztof Piesiewicz (The Decalogue; Three Colors; The Double Life of Veronique).
We will also explore the collaborative/improvisational approach of Mike Leigh (Life is Sweet; Secrets and Lies); the often blurred creative relationship of Billy Wilder and Charles Brackett (The Lost Weekend; Sunset Boulevard); the groundbreaking approaches to television narratives of David Simon (The Wire), Alan Bennett (Talking Heads), and Matthew Weiner (The Sopranos; Mad Men); and the fertile chaos of 70s American cinema writing, with particular focus on Martin Scorsese, Francis Ford Coppola, and Paul Schrader.
As well as viewing films and film excerpts, we will read and discuss screenplays and source material. Students are expected to watch two or three films in their own time each week, and write an ongoing journal discussing visual storytelling, and documenting their viewing and related reading.
Students will learn to use FinalDraft and FinalCut software, scripting and producing short documentaries as part of two assignments – the first on Hitchcock’s collaborations with different writers, and the second on the screenwriting career of Frederick Raphael; Guillermo Arriaga; Harold Pinter; or Robert Towne.
Prerequisite: ENLS 361, though this may be waived, under exceptional circumstances, for seniors who are Film Studies or DMP majors. Registration restricted to Honors students. Class size: 12. For permission to register, contact Professor Morris at pmorris@tulane.edu.

ENLS 406-01  MW 1:00-2:15
T.R. Johnson
The Teaching of Writing
This course will introduce students to the fundamental theories and practices of writing instruction and give them an opportunity to apply, test, and extend this knowledge by tutoring for a total of twenty hours at Green Charter School, a mandatory project through which they will acquire service-learning credits needed for graduation. Students will fulfill this mandatory service requirement by going in small groups to Green for roughly ninety minutes at a time, at 3:30pm, on either Monday, Tuesday, Wednesday, or Thursday of each week, for about twelve weeks – that is, until they’ve served the full twenty hours. To prepare for our work at Green, we’ll begin by reading recent work by Jonathan Kozol and others that will give us a detailed context for thinking about schooling in the United States and, in particular, post-Katrina New Orleans. And then we’ll read work on the dynamics of literacy and orality, on dialogic epistemology, on cultural diversity, on the composing process, on self-expression, and on institutional contexts for teaching and learning, on grammar and style, all as a set of lenses through
which to examine our experiences at Green and develop an understanding of the teaching of writing. Each week students will have the opportunity to accumulate small numbers of points toward their final grade by posting a two-page paper onto the course’s discussion board. Later in the semester, students will return to these short papers, synthesizing and revising and expanding these writings, into a single, new, longer document (fifteen pages) that serves as a reflective, analytic narrative that ultimately theorizes at a general level what the teaching of English should be in twenty-first century, urban America. And we will use these texts too to guide us in creating a digital media document of our work at Green that will be posted on the web that other groups around the country can use as they undertake similar sorts of projects.

ENLS 419-01 MWF 11:00-11:50
Dwight Codr
Restoration and 18th Century Lit

ENLS 424-01 MW 3:30-4:45
Meghan Freeman
Victorian Studies
In this course, we will use various genres of popular literature (children’s stories; utopian narratives; tales of mystery, horror, and suspense; mourning poetry; fantasy and science fiction; and theatrical burlesques) in order to launch an investigation into the nineteenth-century cultural imaginary. Reading these texts in conjunction with contemporary treatises on subjects such as industrialism, religious and domestic ideology, education, and imperialism, we will work to ascertain how the Victorians understood and felt about changes happening in their society. In the process, we will also consider how these non-realist genres provided nineteenth-century authors with the opportunity to dramatize major cultural conflicts and to explore the sorts of abnormal mental and emotional states produced by those conflicts, all under the protective guise of “fantasy.”
Texts will most likely include Lewis Carroll’s Alice in Wonderland, William Morris’s News from Nowhere, Alfred Tennyson’s In Memoriam, Robert Louis Stevenson’s Dr. Jekyll and Mr. Hyde, and W.S. Gilbert and Arthur Sullivan’s comic opera The Mikado.

ENLS 437-01 MWF 1:00-1:50
Judith Livingston
In this course, we will read broadly in 19th Century American literature, touching upon a variety of genres, including short fiction, novels, autobiographies, poetry, and political pamphlets. Throughout the semester, we will focus particularly on the confluence of literary output and the political reform movements of abolition, temperance, and first wave feminism. Assigned writers will include Rowson, Hawthorne, Fuller, Douglass, Jacobs, Melville, Poe, Stowe, Southworth, and Twain.

ENLS 442-01 TR 11:00AM-12:15
Rebecca Mark
Southern Literature
ENLS 444-01  MW 5:00-6:15  
Felipe Smith  
Issues in African American Literature: Black Diasporas  
The concept of an African diaspora—a global scattering of people from Africa, primarily, but not exclusively due to the transatlantic slave trade—is one that will focus our course readings, beginning with the recognition that we are not speaking of an historical event limited to the 15th-19th centuries. Economics, political conflict, educational opportunity, and family ties have fueled the continued global circulation of African descended people, from Africa to other parts of the world, but also, between and within sites in the West that may or may not share a connection to the slavery past. This course will concentrate on late twentieth century writers, but will highlight their attention to the historical continuity of black diasporas. We will address how texts in the African diaspora have emphasized creativity modeled on and thematically incorporating folk and popular cultures; retention of Africanisms, especially in the performative and spiritual aspects of black diaspora cultures; politics in diaspora contexts; and the continuities and discontinuities between the African American literary tradition and those of representative authors from the African diaspora. Authors include Toni Morrison, Edwidge Danticat, Malcolm X, and Junot Diaz.

ENLS 448-01  MWF 11:00-11:50  
Adam McKeown  
Milton  
This course examines the poetry and major prose of John Milton, perhaps the most influential author in the history of the English language. The course jumps right in to Paradise Lost, published toward the end of Milton’s career and life, and then works backward toward his earlier lives as a republican polemicist and lyric poet. The course ends with a short survey of Milton’s legacy in the eighteenth and nineteenth centuries.

ENLS 449-01  TR 2:00-3:15  
Scott Oldenburg  
Early Authors: Spenser  
On January 16,1599, Londoners lined up along the streets to view a throng of poets carry a hearse through the city to the graveyard now known as Poet’s Corner at Westminster Abbey. At the grave, the poets read aloud their elegies and then tossed the poems into the grave where the body had been interred. The dead poet was not Marlowe nor Shakespeare but Edmund Spenser, described as “the prince of poets” and by Milton as “sage and serious.” Dead at 46, Spenser nonetheless achieved much: a major series of pastoral poems, a major sonnet sequence, a number of individual poems, and, most importantly, a major allegorical epic. In this class we will read a selection from the pastoral sequence, The Shepheardes Calender, but the majority of the class will be devoted to reading the allegorical epic, The Faerie Queene with its cross-dressing knights, levelling giants, and seductive witches. Assignments will include three papers, regular submission of critical questions, and a presentation.
ENLS 451-02H  TR 3:30-4:45PM
Laura Heffernan
Later Authors: Joyce
This honors course offers students an opportunity to study James Joyce’s major works in an intimate, seminar environment. We will read a selection of Joyce’s early prose writings, his short story collection *Dubliners*, his coming-of-age novel *A Portrait of the Artist as a Young Man*, his drama *Exiles*, his modernist epic *Ulysses*, and a portion of his experimental narrative *Finnegans Wake*. We will consider Joyce in terms of the realist traditions on which he draws; in terms of the Irish cultural, political, and religious context from which he departs; and in terms of the avant-garde periodicals in which his publications first appeared and were first reviewed. Students should expect to devote between three and five hours a week to reading; they will be additionally responsible for: lively participation, two short oral presentations, three papers (4-7 pages), and a final paper that combines research and interpretation.

ENLS 461-01  W 2:00-5:00
Paula Morris
Advanced Fiction Workshop: Americans Abroad
This semester, the Advanced Fiction Workshop will explore the idea of the American abroad. We will read novels by Arthur Philips, Gary Shteyngart, Carlos Fuentes, and Diane Johnson; non-fiction by Edmund White; and short stories by Junot Diaz, Nell Freudenberger, Jhumpa Lahiri, Adam Haslett, Paul Bowles, Deborah Eisenberg, Amy Hempel, and Ellen Gilchrist.
You will complete in-class and take-home exercises, and submit two short stories of 12–20 pages for workshop. (These stories will be set in another country.)
Students must attend all classes. A large amount of reading and writing is expected each week: you must read both peer and published work, write considered response letters to classmates’ work, and submit several pages of an ongoing reading journal. You are also required to attend our major literary events: Edmund White (February 1); Rita Dove (March 8); Amy Hempel (March 15); and Carlos Fuentes (April 12).
Students applying for this class must submit a manuscript of a recent original short story (10–15 pages), and confirm they have passed a section of 361.
Prerequisite: ENLS 361. Class size: 12. For permission to register, contact Professor Morris at pmorris@tulane.edu

ENLS 462-01  M 2:00-4:50
Peter Cooley
Advanced Poetry Writing Workshop: “Hybridity in Contemporary American Poetry”

The last decade in American poetry has seen the birth of new poetries which make that division Donald Hall once constructed between the “cooked” and “the raw” in poetry inadmissible. We will explore in our discussions a number of these poems of linguistic
invention, inventing exercises together which will push class members’ work in new directions.

As usual, the primary focus of the class will be rigorous group criticism of student work, with each student inventing a project of his or her own choosing. Past projects have included: a group of poems about traveling in Europe; a series of poems about recently dead grandparents; a suite of poems about gambling.

Requirements: attendance at all classes and assigned public performances by Edmund White, Amy Hempel, Rita Dove, and Carlos Fuentes; weekly poetry exercises; response papers and reviews; a completed portfolio of 10-12 finished and revised poems; participation in a group reading at the end of the course.

Prerequisite: ENLS 361. Class size: 12. For permission to register, contact Professor Cooley at cooley@tulane.edu.

ENLS 466-01 T 2:00-5:00
Tom Beller
Advanced Creative Non-Fiction: The Fate of Adventure in the Western World

“Psychogeographies: The use of place, the role of chance, and the fate of adventure in the modern world”

This course reading will focus on the influence of place and the anxiety of adventure in various works by David Foster Wallace, Geoff Dyer, D.H Lawrence, Lars Eighner, William Vollman, Denis Johnson, Annie Dillard, Harold Brodkey, Phillip Lopate, Vivian Gornick, and Paul Zweig. Student writing will be discussed throughout the semester.

Requirements: Intensive reading will be accompanies by an ongoing workshop of student work. The semester will begin with a series of specific exercises focusing on place, walking, and chance. Thereafter each student can choose their own subjects, letting the readings exert their influence explicitly or not at all, as they wish. Each student will work towards the goal of a final portfolio containing two six page and one twelve page work of creative non-fiction. There will also be a short response paper.

Students will be required to attend the English Departments major literary events: Edmund White (February 1); Rita Dove (March 8); Amy Hempel (March 15); and Carlos Fuentes (April 12).

Prerequisite: ENLS 361. Class size: 12. For permission to register, contact Professor Beller at tbeller@tulane.edu.
Advanced Screenwriting Workshop: Writing for the Camera
This practical workshop explores in depth the practicalities of writing for the camera, from production considerations to the differences in writing for television and film. Students will be expected to spend a considerable amount of time outside class writing: they will work on two short screenplays, adapting source material chosen by the instructor; they will also conceive, pitch and begin a full-length screenplay. Students are required to read and analyze a number of screenplays of produced movies and TV series. Students applying for this class must submit ten pages of recent fiction or drama. You must also submit a two-page treatment for a full-length screenplay you would work on in this class.
Prerequisite: ENLS 361. Because there will be high demand for places in this class, preference will be given to students who have also taken a section of ENLS 364 (Introduction to Screenwriting). Class size: 9. For permission to register, contact Professor Morris at pmorris@tulane.edu

Performance Studies
In *Liberating Voices* (1992) Gayl Jones asserts that the “foundation of every literary tradition is oral, whether it is visible or invisible in the text” (2). This required service-learning course surveys key speeches, readings, and performances in African American literature to unearth and elaborate their oral foundations. We begin in the beginning, evaluating the function of art, music, and spoken word as reservoirs of history in West African mythology and folktales and tracing elements of West African storytelling techniques and themes in African American literature from the early Republic through a contemporary moment. Throughout we analyze the complex relationships among life, language, literary expression, and the struggle for social justice within African American communities, past and present. Among the works we will consider are: Phillis Wheatley's "On Being Brought from Africa to America"; Maria Stewart's "Religion and the Pure Principles of Mortality"; David Walker's *Appeal in Four Articles*; Zora Neale Hurston's *The Sanctified Church*; Ralph Ellison's *Shadow & Act*; James Baldwin's *The Fire Next Time*; Martin Luther King Jr.'s "The Drum Major Instinct"; Gil Scott Heron's "The Revolution Will Not be Televised"; Toni Morrison's "Rootedness: The Ancestor as Foundation"; Me'Shell Ndegeocello's *Cookie: The Anthropological Mixtape*; and Barack Obama's "A More Perfect Union." We will also view selected performances from Seasons 1-5 of Russell Simmons Presents *Def Jam Poetry*. The required service-learning component of this course partners Tulane students with students at the Martin Luther King Charter School for Science & Technology for the purpose of organizing and hosting an Open Mic Night at Tulane. In preparation for Open Mic Night, Tulane and MLK students will participate in bi-weekly workshops during which they will discuss elements of African American vernacularism (spirituals, labor songs, blues) and their relevance to understanding contemporary spoken word, as artistic expression and social protest. Bi-
weekly workshops will also provide contexts for students to begin drafting original pieces to perform during Open Mic Night.

Class size: 35. Contact Professor Lewis at nlewis2@tulane.edu

ENLS 501-02 T 2:00-4:30
Michael Kuczynski
Capstone Seminar: Robin Hood
This seminar will explore the legendary history of that quintessential medieval outlaw figure, Robin Hood, as it developed in various medieval manuscript traditions, early modern broadside (or broadsheet) publication, and via the Renaissance dramatic interludes. We will begin by examining historical and archaeological evidence for the person “Robin Hood” (including pre-Christian influences on his character), but will quickly move on to an analysis of Robin Hood’s literary identity. We will be concerned with various ideological uses to which Robin Hood was put, not only in the medieval and early modern periods, but during the nineteenth-century “medieval revival.” In particular, we will focus on the “outlaw” figure as a fictional critique of assumptions about social class (e.g. the emerging English yeomanry) and the distinctions between centers of medieval and Renaissance institutional power (church and state). Also on the agenda will be a discussion of Robin Hood’s central role in debates about English nationalism. In addition to the course content, students will develop a range of advanced bibliographic skills in this seminar, especially with respect to manuscript transmission of medieval texts and the mechanisms of Renaissance print culture. Two required texts: J. C. Holt, Robin Hood, rev. ed. (London, 1989) and Stephen Knight and Thomas Ohlgren, eds., Robin Hood and Other Outlaw Tales (Kalamazoo, MI, 2000). One required paper, approximately 20 pages in length, along with occasional in-class reports.

ENLS 501-03 T 3:00-5:30
Joel Dinerstein
Capstone Seminar: American Literature and Technology
This course will study the central place of technology in American life, literature, and society, from the railroads to robotics, from the assembly line to fast-food nation. The ambivalence of American writers towards an evolving technological society marks every period of US history: Thoreau, Hawthorne, Dickinson, and Whitman meditated on the railroads with awe and fear; Melville, Rebecca Harding Davis, and Upton Sinclair on the industrial revolution; Allen Ginsberg and Kurt Vonnegut on environmental decay and repressive work; Gibson, Powers, and Butler, on cyberspace and cyborgs. We will gauge recent theories of technology and read a variety of texts (poems, stories, novels, and journalism). Each text will function as a window onto the ongoing technological transformation of human bodies and the workplace, of communication and transportation, of the home and of human consciousness itself. There will be two short papers, weekly responses, and a long paper on a single contemporary technological issue.

Course texts: Mark Twain, A Connecticut Yankee in King Arthur's Court; David E. Nye, Technology Matters; Upton Sinclair, The Jungle; Aldous Huxley, Brave New World; Dr. Seuss, The Lorax; Norman Mailer, Of a Fire on the Moon; Richard Powers, Galatea 2.2;

ENLS 501-04       W 2:00-4:30
Laura Heffernan
Capstone Seminar
Contemporary Literature, Post-Colonial to Global

This senior capstone seminar introduces students to contemporary Anglophone literature, postcolonial theory, and theories of globalization. The first half of our syllabus will focus on novels set in former colonies transitioning to a state of independence – Salman Rushdie’s *Midnight’s Children*, Tsitsi Dangarembga’s *Nervous Conditions*, Michelle Cliff’s *No Telephone to Heaven*, Jamaica Kincaid’s *A Small Place* – as well as the work of postcolonial intellectuals including Franz Fanon and Edward Said. The second half of our syllabus will feature novels that take as their subject that "compression of the world and the intensification of the consciousness of the world as a whole" (Roland Robertson) that sociologists, economists, and cultural theorists have come to call “globalization.” We will read Bharati Mukherjee’s *Jasmine*, J.M. Coetzee’s *Disgrace*, Amitav Ghosh’s *Sea of Poppies*, Joseph O’Neill’s *Netherland*, and Kiran Desai’s *The Inheritance of Loss* alongside histories and social theories of globalization by Paul Gilroy, Marcus Rediker and Peter Linebaugh, Barbara Ehrenreich and Arlie Hochschild, Arjun Appadurai, Frederic Jameson, and Anthony Giddens. We will consider whether the literature and theory of globalization builds upon the themes of postcoloniality or represents a turn away from them.

Over the course of the term, students will design, draft, and complete a final paper that engages theoretical concepts in a literary interpretation. Students will also compose weekly reading responses, give an oral presentation, write two short close reading papers, and complete an annotated bibliography.

**Graduate Courses**

ENLS 705-01       R 2:00-4:30
Barry Ahearn
Bibliography

This graduate course covers advanced forms of literary research, including archival research. Attention will also be paid to the history of the book, forms of textual criticism, and the development of literary studies as a discipline.

ENLS 710-01       T 4:00-6:30
Felicia McCarren
French Cinema and Postcolonial Theory
American Romanticism
This course will examine the particular form(s) of Romanticism in antebellum American literature. While writers like Emerson, Margaret Fuller, and Melville were profoundly influenced by European versions of Romanticism and its embrace of the individual imagination, the tradition takes a curious turn in American thought during the first half of the nineteenth century: the American imagination often seems destructive rather than creative, invasive rather than mediating, and bound to the workings of the material world. We will begin with an inquiry into Emerson’s absorption and subsequent transformation of German and British characterizations of the imagination and then proceed to examine the often contentious ways Romanticism takes shape in antebellum American literature. Texts will include Emerson’s essays, Fuller’s *Woman in the Nineteenth Century*, Melville’s *Moby-Dick*, Hawthorne’s tales, Douglass’s second autobiography, *My Bondage and My Freedom*, and poems by Whitman, Poe, and Dickinson. Assignments will include oral presentations, short essays, an annotated bibliography, and a seminar paper.

Oral Traditions and Ethnic America Literature
This course concerns the role of oral traditions in ethnic literary traditions as each group integrates its heritage into the national literature. The formative values of all cultures are first embedded in oral traditions -- creation myths, songs, folk epics, speeches, even proverbs and jokes -- where they persist as symbols and tropes. Native American literature has its roots in myth, song, and story; African-American literature, in spirituals, blues, oratory, and an oral Biblical tradition; Jewish-American literature, to the vocal rhythms of Yiddish and the cadences of prayers. We will begin with theories of orality, then analyze the process by which writers heir to oral traditions develop works that encourage an alternative relationship of language and sound, reader and text, cultural transmission and internal social protest. There will be short papers, oral presentations and a final paper.