Fall 2010 English Courses  
(as of 5/24/10)

ENLS-2000-01  MWF 11:00-11:50  
Dwight Codr  
Literary Investigations  
This course is designed to provide you with the basic tools, concepts, terms, and methods necessary for success in upper-division literature courses. This is not a survey of literary history, nor is it an attempt to help you develop mastery of any particular author or genre. Rather, this course will equip you with the skills – writing skills in particular – that you will employ in later courses that demand a degree of familiarity with the basics of literary analysis and argument. Finally, the overarching goal of this syllabus is to help you become aware of an existing critical conversation, and to develop in you the confidence and qualifications necessary to meaningfully participate in that conversation. The primary text for this course will be Mary Shelley's novel, Frankenstein, and we will supplement our reading of this novel with literary criticism and more recent fictional accounts of human-machine hybrids (Ira Levin's The Stepford Wives and William Gibson's Neuromancer).

ENLS-2000-02  MW 2:00-3:15  
Supriya Nair  
Literary Investigations  
The purpose of this course is to acquaint you with some of the literary and theoretical skills in the discipline of English, with particular emphasis on critical reading, research, and writing practices. The topic of this course revolves around human identity, but sometimes defining what is human is related to what is perceived as not human. We will range, with the glorious epic and the modernist short story, from heaven and hell to the more mundane spaces of everyday life.  
Your major assignments include a midterm exam, a 6-page research essay that will include a proposal and an oral presentation, and a final exam. There will be other minor assignments. Texts include Narrative of the Life of Frederick Douglass, The Iliad, The Metamorphosis, Paradise Lost, Frankenstein, and The Elephant Man (instructor-recommended editions advised).

ENLS-2000-03  TR 2:00-3:15  
Nghana Lewis  
Literary Investigations: Hurston, Morrison, and Parks  
This course introduces students to the fundamental critical and interpretive approaches of literary study by focusing on interrelated questions of form, theme, and theory in the writings of Zora Neale Hurston, Toni Morrison, and Suzan-Lori Parks. Required readings will draw from these writers’ critical essays, novels, short stories, and plays. Assignments will include a midterm examination, two 5-page critical papers, and a final examination.
In this course, we will be reading a selection of poetry, fiction and non-fiction prose, and drama written in the British Isles from the late-eighteenth- to the late-twentieth century. Moving chronologically through two hundred years of British literature, we will discuss the literary movements that defined different eras. Because we must cover a long span of history in a short amount of time we will only be able to sample from each period and will, therefore, read texts that are representative of various cultural, political, and literary concerns. Our class discussions will be devoted to understanding these concerns as they pertain to the history of literature in Britain and the development of its literary canon from Romanticism through Post-Modernism.

In “My Heart Leaps Up,” William Wordsworth famously contended that, contrary to what biology may tell us, “the child is the father of man,” insofar as it is the formative experiences of our youth that ultimately shape our identities and how we see the world. This course takes Wordsworth’s claim as the starting-point for a rigorous investigation of literature written primarily for children and young adults from the late-sixteenth century through the present. Examining a variety of genres, including fairytales and fables, nonsense poetry, didactic literature, picture books, historical fiction, and fantasy novels, we will consider the various ways in which these texts represent childhood and how these representations are informed by political, intellectual, and psychological contexts.

In addition to fairytales and folktales from a variety of different cultures, primary texts may include “Alice in Wonderland,” “Little Women,” “Treasure Island,” “The Jungle Book,” “James and the Giant Peach,” “The Watsons Go To Birmingham—1963,” “The Golden Compass,” and “Ruined” (a young adult novel by Tulane’s own Paula Morris).
ENLS-3610-01  M 2:00-4:50
Andrew Stallings
Creative Writing

ENLS-3610-02  W 2:00-4:50
Peter Cooley
Creative Writing

ENLS-3610-03  T 2:00-4:50
Melissa Dickey
Intro to Creative Writing

In this three genre class, students will read and write poetry, non-fiction, and short fiction. The primary focus of the class is workshop, in which students read, critique, and discuss each other’s work. Weekly writing exercises will stem from the careful reading of selected contemporary writers.

ENLS-3610-04  W 2:00-4:50
Andrew Stallings
Creative Writing

ENLS-3610-05  R 2:00-4:50
Thomas Beller
Creative Writing

ENLS-3620-01  TR 3:30-4:45
SPECIAL WORKSHOP: CREATIVE NON-FICTION
ENLS 3620-01 / Tues & Thurs 3:30–4:45 PM / Instructor: Professor Tom Sancton

“Daddy Dear, Mommy Dearest: Writing about the parent-child relationship”

Starting at birth and lasting a lifetime, the parent-child relationship is the most fundamental bond in the human experience. Loving, supportive, stormy, smothering, competitive, conflictual—it can be all of this. But one thing is certain: you would not be who you are, in fact you would not be, without that bond. This has been the theme of countless literary works, from Oedipus Rex to the novels of Philip Roth. This creative writing course, taught by an experienced memoirist, novelist and magazine writer, will encourage students to delve into their own experience and produce a nonfiction memoir form based on this essential relationship.

Prerequisite: ENLS 361. Class size: 12. LIMITED TO HONORS JUNIORS AND SENIORS. For permission to register, contact Professor Sancton at @tulane.edu
VISUAL STORYTELLING: AN INTRODUCTION TO SCREENWRITING

ENLS 3640-01 / Thurs 2–5 PM / Instructor: Professor Paula Morris

This is a class designed for apprentice screenwriters keen to explore the demands and possibilities of visual storytelling. Our focus is on story and character, and the specific demands of a visual medium. The course includes in-depth analysis of film scenes and scripts – drama and comedy, classic and contemporary – with discussions of both original screenplays and adaptations. This class will also explore the practicalities of writing for the camera, including correct form/terminology and production considerations.

Students will work on one treatment and adapted short screenplay, as well as write and revise outlines for two or three set films/TV episodes each week. Students will learn to use FinalDraft and FinalCut software, scripting and producing a short documentary as part of one assignment.

Prerequisite: ENLS 361. Class size: 15. If you have questions, please contact Professor Morris at @tulane.edu

A Hazard of New Fortunes chronicles the promise and the dangers that arise in the increasingly urbanized America of the 1880s. Race relations are the focus of The Marrow of Tradition. Summer describes a typical rural community at the end of the 19th century. Babbitt surveys the social scene during the 1920s in a typical mid-Western city. A wandering American reveals much about himself and his country during the period 1927-1947 in The Adventures of Augie March. Mrs. Bridge views middle-class American life during the first half of the century. Finally, In the Beauty of the Lilies follows the history of an American family through the 20th century. Each of these novels reveals aspects of American life (political, cultural, social, racial) in the period 1865-1980. Course requirements include two essays and a final exam.
Over the span of the semester, we will explore the extraordinary role New Orleans has played in the literary imagination of the United States through novels, short stories, memoirs, popular histories, plays, scholarly research, film, literary journalism, and song. Our central goal will be to enable students to construct a cultural geography of the city, both broadly hemispherical and pointedly local. The first segment of the course, “Inventing New Orleans,” will engage excerpts from the nineteenth-century non-fiction of Lafcadio Hearn, Grace King, and George Cable, as well as recent histories of the city’s colonial period (Ned Sublette) and the slave-market (Walter Johnson), alongside theories of racial identity and public memory in New Orleans (Joe Roach), all by way of considering how the city emerged as a distinct environment. We’ll use this material, more specifically, as a lens through which to consider a documentary on Mardi Gras Indians (Lisa Katzman’s Tootie’s Last Suit) and ultimately to interpret the first classic of New Orleans literature, Kate Chopin’s The Awakening. Chopin’s landmark novel will provide a bridge into the second phase of the course, “Body and Soul, or Geography and Ethics,” in which we’ll consider the intertwined themes of sexuality, trauma, and spiritual transcendence as these suffuse the cityscape in two of Tennessee Williams’s plays, A Streetcar Named Desire and Suddenly Last Summer; two major novels, Walker Percy’s The Moviegoer and Valerie Martin’s A Recent Martyr; some of Dean Paschal’s short stories from By the Light of the Juke Box and Jim Jarmusch’s film, Down by Law; and, finally, we’ll conclude this survey of confirmed and emerging classics by turning to Dan Baum’s new book-length set of non-fiction profiles, Nine Lives: Death and Life in New Orleans (Baum will join us for discussion of the book). Baum’s particular focus on hurricane(s) and recovery will segue into the third unit of the course, which we’ll call “Politricks: Conspiracy, Scandal, and Crime in the Corridors of Power.” We’ll begin with Robert Penn Warren’s novelization of the rise of Huey Long, All the King’s Men, then take up A. J. Leibling’s Earl of Louisiana, an account of how the Long-era ended as resistance to Civil Rights rose; we’ll then read Robert Stone’s A Hall of Mirrors, also set in the early 1960s against the backdrop of the same political forces, and Stone’s novel will lead us into Jean Stafford’s profile of Lee Harvey Oswald’s mother as well as Oliver Stone’s problematic New Orleans film JFK. We’ll conclude this phase of the course by considering the political story of the contemporary era, using research by Baodong Liu and James M. Vanderleeuw to contextualize our viewing of an excerpt from Katherine Cecil’s documentary film Race: The 2006 New Orleans Mayoral Election (Cecil will join us for discussion of the film). Our interest in power and cultural leadership will continue in the final section of the course, “Memory / Music,” as we’ll study excerpts from the memoirs of musical legends Sidney Bechet, Jelly Roll Morton, Louis Armstrong, Danny Barker, Earl Palmer, and Doctor John, a documentary on the life of Mahalia Jackson and also Michael Ondaatje’s experimental book-length poem on Buddy Bolden, Coming Through Slaughter. We’ll then conclude this unit with some recent literary nonfiction by Nik Cohn on today’s New Orleans hip-hop scene. And we’ll use all of these musical memoirs, finally, to conjure a sense of the streets of New Orleans themselves as a living theater that traffics in myth, rhyme, and philosophic meaning in complex counterpoint to money and mortality.
There are many surprising connections between the father of psychoanalysis and the great director of suspense film. Hitchcock introduced Freud to Hollywood, and helped popularize him in America, while Freud gave Hitchcock many of his plots, situations, and characters. But more than that, as thinkers, the two shared many fascinations. Both were compelled by the dark secrets that can be hidden beneath seemingly ordinary surfaces, and by what happens to those who discover them; both were always thinking about about gender politics, and about sexuality and death as motivating forces. We'll watch a representative selection of Hitchcock's films, and we'll read, alongside them, some of Freud's theoretical and clinical texts, looking for the points of overlap and the disagreements in both directions: asking both what Freud can tell us about Hitchcock, and what Hitchcock can tell us about Freud.

This course provides a survey of the major ideas, authors, literary texts and contexts of eighteenth-century England. This course will be a course in British history as much as a course in literature to the extent that the historical record is a textual phenomenon and no text exists outside of a historical context. Hence, we will consider how the various literary texts we will read are bound up with and productive of historical change. The first three weeks of the course will be spent covering the political and social upheaval wrought by religious and civil strife in the seventeenth century; weeks four through six will be spent discussing the role of travel and adventure in a newly modern world; week seven will be an examination week; weeks eight through ten will consist of explorations of how changes in the modern world derive from and contribute to changing conceptions of gender and sexuality; and the final few weeks of the term will discuss the crisis of poetic authority brought on by historical self-awareness and how writers up to the Romantic period attempted to find new sources of meaning and inspiration.

In this course, we will critically examine nineteenth century American literature through the lens of nation-building, social and political reform movements and canon formation. Through the writings of Emerson, Hawthorne, Douglass, Child, James and Crane, to name a few, we will study the discursive ways these figures challenged, upheld and refigured dramatically changing notions of self, nation, and the other throughout the nineteenth century. From the Transcendental philosophy of Emerson to the Realism of James’ fiction, we will situate these texts and writers within their own historical moment to uncover contemporary reactions to and constructions of a variety of newly forming
“isms,” such as expansionism, industrialism, capitalism and racism. Course requirements include a major group presentation on one writer, a mid-term and final paper.

ENLS 4400-01: Modern American Literature: Poetry and Society TR 11:00-12:15
Roger Bellin
This course will explore the great texts of American modernist poetry, including authors such as Crane, H.D., Eliot, Loy, Pound, Williams, and Zukofsky, and poems from "The Bridge" to "The Waste Land" to the Cantos. Alongside the poetry, we'll read social documentary as another form of American modernist writing, reading classic sociological writings by DuBois (Souls of Black Folk) and Agee (Let Us Now Praise Famous Men). We'll read for poetry's responses to the rapidly changing world, from (about) the 1920s to the 1950s, seeking to understand these writers' struggle to create new kinds of poetry and to write literature that could engage with the social and political and economic world in new ways. We'll read these texts on their own terms, but also look for similarities in their aims and methods, and differences in their aesthetics and their politics.

ENLS-4450-01 TR 9:30-10:45
Michael Kuczynski
Chaucer

ENLS-4460-01 TR 9:30-10:45
Scott Oldenburg
Shakespeare I

ENLS-4500-01 TR 3:30-4:45
Felipe Smith
Later Major Authors

ENLS-4560-00 Internship

ENLS-4570-00 Ryan McBride
Internship Studies

ENLS-4610-01 W 2:00-4:50
Paula Morris
Adv Fiction Wrtg Workshop
“Excursions in Style”

This semester, the Advanced Fiction Workshop will explore the work of distinctive fictional stylists, including Nabokov, Capote, and Martin Amis, as well as Michael Ondaatje and James Salter – both visiting Tulane in the fall.
In this class you’re encouraged to experiment with form and style – in your short stories (two of 12–20 pages, submitted for workshop) and in weekly writing exercises. You’ll also write an ongoing reading journal and short response letters to classmates.

Students applying for this class must email a manuscript of a recent original short story (10–15 pages, double-spaced, Word attachment). In your email, please state which section of 361 you’ve taken, confirm that you’ve read the course description, and explain why you’d like to take this class.

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

M.L. Rosenthal has described the sequence poem as the modus operandi for a contemporary poet writing the long poem. In our course we will study a variety of sequence poems and then create some of our own. We may look at Sidney’s Astropel and Stella, Blake’s Songs of Innocence and Experience and Baudelaire’s Fleur du Mal; then we will move into contemporary examples which will certainly include Rita Dove’s Thomas and Beulah, such experiments as David St. John’s “novel in verse” and several postmodern examples of the form.

Requirements: attendance at all classes and creative writing events on campus; short response papers to readings; a sequence of a dozen poems written and revised.

Prerequisites: English 361 and permission of the instructor. Please contact Professor Cooley (cooley@tulane.edu) before attempting to register.

The boundaries between fiction and nonfiction have never been less clear than they are in today's cultural landscape, both within the Republic of Letters and without. Fiction is being encroached upon from many sides, even as it exports its techniques to memoir, the essay, and new journalism. These circumstance have given rise to new hybrid forms that find energy and innovation in this contested boundary between fiction and non-fiction. The intellectual underpinning of the Reality Hunger course will be a guided tour of this literary DMZ; examples of contemporary writing will be intermingled with writing from earlier eras. The writing workshop component of the class will be conducted entirely under the rubric of "fiction," which means license to invent as much as you want, or as little.
Reading for the course will be intensive, and focus on the following writers: Geoff Dyer, David Foster Wallace, James Salter, Meghan Daum, David Shields, Said Sayrafiezadeh, Bryan Charles, Amy Hempel, Lydia Davis, Michael Ondaatje, Leonard Michaels, Harold Brodkey, J.D. Salinger, and Phillip Roth.

ENLS-4840-01  TR 11:00-12:15
Rebecca Mark
Performance Studies

ENLS-4910-00
Independent Studies

ENLS-4990-00
Senior Honor Thesis

ENLS-5000-00
Senior Honor Thesis

ENLS-5010-01  M 3:00-5:30
Felipe Smith
Undergraduate Seminar

ENLS-5010-02  T 2:00-4:30
Supriya Nair
Undergraduate Seminar- Magical Realism

While magical realism is most identified with the Latin American “boom,” this course will study it within a wider purview of global literature, although the Americas are necessarily central to it. We will examine the characteristics of magical realism that, like surrealism and expressionism, was influenced by the visual arts as well as by developments in psychology and psychoanalysis. The various leakages into other literary modes and genres such as fantasy, grotesque, horror, comedy and so on, and its relationship to realism, postmodernism, folklore, science fiction and postcolonialism will also be investigated. Magical realism will not only allow us to interrogate what is magical, but also what we take for granted as real: be prepared for surprises. Assignments include short and long papers and oral presentations. Authors include Alejo Carpentier, Angela Carter, Nalo Hopkinson, Stephen King, Tony Kushner, Gabriel Garcia Marquez, Salman Rushdie (instructor-recommended editions advised).

ENLS 5010-03: Afterlives of the American Renaissance   W 2:00-4:30
Roger Bellin
The first flowering of real masterpieces in American literature came around the middle of the 19th Century in a wave that the critic F.O. Matthiessen famously named the American Renaissance. But this was not recognized at the time, and many of these works remained quite obscure until Matthiessen and other readers recovered them around the middle of the 20th Century. Here we
will consider the afterlives of this renaissance, the way that it came into being only retrospectively through the interpretation of the 20th Century, by looking at a number of 19th-Century texts that only came into their own in later readings. Looking at the later readings alongside the earlier works, we'll be asking questions like these: How did Emily Dickinson gradually become a great, rather than a minor, poet? Why did Melville's Bartleby become so important to French philosophy in the 1940s and 1950s? How did Thoreau's influence extend to Gandhi and Heidegger at almost the same time? How did Poe build a literary reputation in Europe, while many in the U.S. saw him as just a genre writer?

ENLS-5010-04  
Rebecca Mark  
Undergraduate Seminar

ENLS-7350-01  
Scott Oldenburg  
Renaissance Seminar

ENLS-7570-01  
Molly Rothenberg  
19th Century Seminar

ENLS-7650-01  
Molly Travis  
Sem in Lang, Writ & Rhet

ENLS-7760-01  
Barry Ahearn  
Sem Mod ern Amer Lit

Literary Criticism during the eighteenth century specified elegance as one of the criteria for assessing the success or failure of a poem. Early in the nineteenth century an additional test—that of precision—was added. At the beginning of the twentieth century the quality of precision in expression acquired a strong emphasis, especially in the essays of Ezra Pound. The focus of the seminar will be on (1) the history of the rise of precision as a criterion and (2) its subsequent use or abuse in the poetry of some distinguished Modernist poets: Pound, Eliot, Frost and Moore. Course requirements include approximately 20 pages of writing.

ENLS-7890-01  
Thomas Albrecht  
"Fundamentals of Literary Theory" is a required course in the English Department’s 4+1 and M.A. programs. The purpose of the course is to provide students with a survey of the various forms of literary analysis that collectively make up the discipline of Literary Studies. We will also attempt to gain an understanding of the discipline’s recent history, moving from the second half of the twentieth century to the present. Our approach will be
to read a series of representative critical essays, including a series of essays about Emily Brontë’s 1847 novel *Wuthering Heights*, drawing on the unusually rich and diverse tradition of interpretations and readings this text has generated. The essays we will read over the course of the semester will be taken as exemplary of such paradigmatic literary critical approaches as humanism, formalism, New Criticism, phenomenology, structuralism, Marxist criticism, psychoanalytic criticism, feminist criticism, post-structuralism, deconstruction, cultural criticism, and postcolonial criticism. A connecting thread for our readings and discussions throughout the semester will be literary theory’s characteristic reflection on itself as a discipline: for instance, its reflection on the nature of its object, literature; its reflection on its own disciplinary boundaries; and its reflection on the formal conditions of its own possibility and impossibility.

Requirements for the course include a final seminar paper or annotated bibliography, and an in-class oral presentation. Students are required to read *Wuthering Heights* and Jonathan Culler’s *Literary Theory: A Very Short Introduction* for the first class meeting on August 26.

ENLS-7920-00  
Independent Study

ENLS-7990-00  
Research

ENLS-9980-01  
Masters Research

ENLS-9990-01  
Dissertation Research