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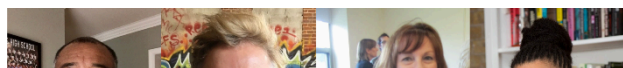
Daisy Fried,
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Kimberly Takahata,
Tsering Wangmo,
Heather Hicks,
Evan Radcliffe



DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS: SPRING 2022

COURSES THAT FULFILL ENGLISH REQUIREMENTS

GLOBAL LITERATURE IN ENGLISH, PRE-1800

RENAISSANCE

3250 Shakespeare: *King Lear* in Drama, Fiction, and Film

18th-CENTURY

3425 British Gothic Fiction

19th CENTURY GLOBAL LITERATURE

3535 Gender, Authorship, Anonymity

GLOBAL LITERATURE AFTER 1900

3615 J Joyce's *Ulysses* at 100!

3680 Green and Black: Irish and Africana Literature and Culture

LITERATURE OF THE AMERICAS TO 1900

4010 Early American Textual Bodies

LITERATURE OF THE AMERICAS AFTER 1900

4632 African American Drama and the Work of Resistance

4690 Baseball, Justice, and the American Dream

4702 Authors On and Off the Page

Note Course Numbering Format:

2000 range: courses focused on writing, theory, methodology, genre, and literature in translation

3000 range: courses on British, Irish, and other global literature in English

4000 range: courses on literature/culture of the Americas

Courses offered that count for the Minor/Concentration in Creative Writing:

1842	Freshman Creative Writing	2009	Writing the Traditional Novel
2003	Intro to Creative Writing	4702	Authors on and off the Page
2006	Writing of Poetry		
2012	Creative Non-Fiction for Change		

Courses offered that count for the Minor/Concentration in Cultural Studies:

2305 Black Life Writing

Courses offered that count for the Major/Minor in Gender & Women's Studies

2350	Narrative Television	4690	Baseball, Justice, and the American Dream
3535	Gender, Authorship, Anonymity	5000	Crime Fiction and Gender
4010	Early American Textual Bodies	5000	Jane Austen

Courses offered that count for the GIS: Major/Minor in Africana Studies

2305	Black Life Writing	4632	African American Drama and the Work of Resistance
3680	Green and Black: Irish and Africana	4690	Baseball, Justice, and the American Dream

Literature and
Culture

***Courses offered that count for the Minor/Concentration in
Irish Studies:***

3680 Green and Black: Irish and Africana Literature and Culture

***Courses offered that count for the Major/ Minor in Peace &
Justice:***

2043	Worldwide Popular Culture	5000	Crime Fiction and Gender
3680	Green and Black: Irish and Africana Literature and Culture	4690	Baseball, Justice, and the American Dream

***Courses offered that count for the Minor/Concentration in
Writing and Rhetoric:***

1842	Perspective in Literature	2020	Digital Journalism
1842	Freshman Creative Writing	2021	Journalism for Co-ops
2003	Intro to Creative Writing	2030	Tutoring Writers
2006	Writing of Poetry	2043	Worldwide Popular Culture
2009	Writing the Traditional Novel	2070	Legal Writing & Analysis
2012	Creative Non-Fiction for Change	2250	Ways of Reading

Other programs also offer courses that count for English credit:

Check the English listings on the Master Schedule and Nova
Schedule Builder.

A Message from the Chair

Hi, Everyone!

As always, there are many great choices to consider for the Spring 2022 semester! I want to take a moment here to highlight courses that we are offering for the first time: ENG 4010, “Early American Textual Bodies,” will explore fascinating literature of the Americas from the 1500s to the 1800s. It is taught by our new faculty member, Dr. Kimberly Takahata. We are also offering two courses taught by the Heimbold Chair in Irish Studies, high-profile Nigerian-Irish writer Emma Dabiri. Her ENG 2012, “Creative Nonfiction for Change,” is open to all students excited to explore writing creative nonfiction. ENG 3680, “Green and Black: Irish and Africana Literature and Culture,” examines the fascinating literary intersection of immigrants from Ireland and Africa. Also, don’t forget our amazing ENG 4702, Authors On and Off the Page, in which you get to read the work of the writers visiting for the Villanova Literary Festival, and then meet them and discuss their work.

I also hope you’ll consider internship opportunities. The process is explained in this booklet in the English 2993 section. Our Program Coordinator, Michael Malloy, is available to meet via Zoom to discuss our special list of English-focused internships, as well as the other career resources the English Department provides.

One other update: As we’ve continued to try to clarify the language of our major, we’ve decided to change the term “Non-American Anglophone” to Global Literature in English (or Global Literature for short). Only the name of the category has changed: courses you’ve taken previously still count as they did before.

As always, please let me know if you have any suggestions about courses or programs you would like to see offered in the future!

Best,
Dr. Hicks

ADVANCED ENGLISH COURSES

ENG 1842-001 Perspectives in Literature: Shakespeare and Adaptation

MW 3:00 PM – 4:15 PM

Lauren Shohet

we



Where do
find

Shakespeare in contemporary culture? How and why do we continue to adapt Shakespearean plays? This class will study how Shakespearean plays shape our thinking about love, gender, sexuality, and race. We will begin by identifying what can be hard to understand in Shakespearean language and developing strategies to help us confidently read (and sometimes perform) Shakespeare. We will look at how advertisements, political campaigns, movies, TV shows, and novels adapt Shakespeare, exploring the interpretations they imply and what adaptation can reveal about the

source plays. Likely texts include *Othello*, Tim Blake Nelson's movie *O* (2001), and coverage of the 1994-95 O. J. Simpson murder trial; *The Tempest*, Aime Cesaire's 1968 drama *A Tempest*, and Margaret Atwood's novel *Hagseed* (2019); *Macbeth*, Billy Morrisette's black comedy *Scotland, PA* (2001), and media representations of Hillary Clinton; *Hamlet*, Michael Almereyda's film *Hamlet* (2000), episodes of the HBO series *Westworld* (2016-), and *The Lion King* (1994).

Requirements: lively conversation, frequent short individual journal responses and group forum entries, 2 analytic papers (in successive drafts), creative adaptation (performance, creative writing, or other medium).

This course is open to first-year students only

This course counts toward the minor/concentration in Writing and Rhetoric

This course is an English elective

ENG 1842-002

Freshman Creative Writing: Write from the Start

TR 2:30 PM – 3:45 PM

Daisy Fried

This course, designed to allow you to have fun while learning a lot, is for those ready to experience the serious pleasures of writing fiction, poetry and personal essays. Each week you'll generate new work according to formal, strategic, playful and experimental prompts. These will focus on a series of craft elements fundamental to each genre, in order to help you find your voice. You'll do in class and at-home writing exercises, and present some of your work for supportive, frank critique by the instructor and the group. You'll revise your writing, attend readings by established writers, and read samples--diverse in content, aesthetic and author identity--of published work in each genre, in order to discover fresh ways to create and think about your own work.

This course is open to first-year students only

This course counts toward the Minor in Creative Writing

This course is an English elective

ENG 2003-001 Introduction to Creative Writing

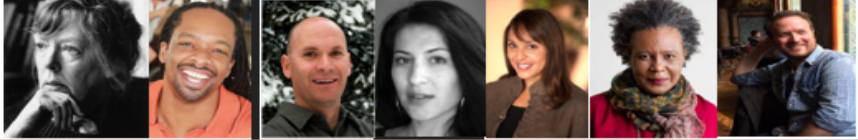
MW 3:00 PM - 4:15 PM

Cathy Staples

ENG 2003-001 Introduction to Creative Writing

Catherine Staples

Monday and Wednesday: 1:30-2:45



In this introductory course, students will develop as creative writers and readers through a series of prompts and exercises, weekly reading of literature, and workshops. Some of the writers we may read include Natasha Trethewey, Gabriel García Márquez, Claudia Rankine, Eleanor Wilner, Louise Erdrich, Ross Gay, Ada Limón, Jericho Brown, Virginia Woolf, Anthony Doerr, and others. We will study writing we admire, reading jealously, alertly following the leads we discern. Students will begin by writing creative non-fiction, drawing upon memory and sense of place, then move on to poetry, engaging imagination and the lyric voice; we'll conclude with short fiction, honing our storytelling skills. One genre will lay the groundwork for the next. We'll examine word choice, imagery, metaphor, sound, and form—as well as the sentence and the line. Throughout, the focus will be on process: the pursuit and discovery of technique and strategy that helps us to unearth our subjects and find our clearest voices. The final portfolio involves revision and polishing of selected pieces.

This course number can be taken multiple times

This course counts towards the minor in Creative Writing

This course counts toward the minor/concentration in Writing and Rhetoric



This course is Writing Intensive

This course is an English elective

ENG 2006-001 Writing of Poetry

TR 1:00 PM - 2:15 PM

Daisy Fried

This course, designed to allow you to have fun while learning a lot, is for those ready to go deeper into the writing and reading of contemporary poetry. In this discussion class, you'll read six books of poetry, or selections from books, by 20th/21stC poets, and write 12 poems under the influence of those poets, following a variety of formal, strategic and experimental prompts. You will engage in in-class writing exercises, present your poems to the workshop for frank, supportive critique by your cohort and the instructor, revise some of your poems, write brief informal craft responses on the reading, and think actively about how your reading influences your writing. Your final project is a portfolio of work. There is no final exam!

This course counts towards the minor in Creative Writing

This course counts toward the minor/concentration in Writing and Rhetoric

This course is Writing Intensive

This course is an English elective

ENG 2009-001 Writing the Traditional Novel

TR 2:30 PM - 3:45 PM

Alan Drew

Writing long fiction can be like running a marathon: a long, stamina-stretching affair filled with pain, excitement, epiphany, and an immense sense of accomplishment. This course is designed for students eager to leap into the complex process of writing a novella or short novel. This process will include not only the

reading of longer pieces by well-established contemporary authors, but also the production of your own novella or chapters of a novel. The goals of this course are to analyze from a writer's perspective the work of a number of contemporary novella and short novel writers, use what you learn through this process to inform your own writing, and foster a creative, thoughtful environment in which to create original works of narrative fiction. Since the instructor of this course will also be working on a novel, he will share his own work and process with the class. The class will also discuss issues particular to the serious writer: how to approach your work, how to overcome writers' block, how to deal with the emotional hurdles of spending hours alone writing, how and when to publish, and various other problems that arise during the creative process. Class time will be divided among reading published stories, writing exercises that emphasize elements of craft and structure, exploration of purpose in your writing, and constructive discussion of students' works in a workshop format. Since good writers are also good readers, students should expect a fairly heavy reading load outside of class. For this class to be successful in its goals, student participation is essential. This is not a lecture class, but rather a participatory experience where the work we all contribute will lead to our growth as writers. I hope for an atmosphere that is supportive, lively, thoughtful, creative, honest, and one that encourages us all to take risks.

This course counts towards the minor in Creative Writing

This course counts toward the minor/concentration in Writing and Rhetoric

This course is Writing Intensive

This course is an English elective

ENG 2012-001 Creative Non-Fiction for Change

TR 11:30 AM - 12:45 PM

Emma Dabiri

2022 Charles A. Heimbold, Jr. Chair of Irish Studies

Nigerian-Irish writer, scholar, and BBC broadcaster Emma Dabiri will lead this creative non-fiction writing workshop. For the spring 2022 semester, Dabiri will be in residence at Villanova University as the 2022 Heimbold Chair in the Center for Irish Studies.

The course will focus on how the process of writing a work of creative non-fiction unfolds. One goal of the course will be exploring how scholarship and personal narratives can be brought together in works to deepen the reading experience and make readers into agents of change. The positionality of the writer as well as their considered critiques of prejudices and social systems--addressing the harms of white supremacy, for instance--have become crucial elements of contemporary creative non-fiction and will be practiced in this course.

By way of weekly reading and writing exercises the student will explore and come to a deeper understanding of this genre--and how to better address a larger audience with conviction. At the end of the course, students will gain a fuller understanding of how voice, style, and reference combine to create meaningful prose pieces that go beyond the literary.

During the course, students will explore and experiment with different ways of generating ideas and narrative material and read contemporary examples of creative non-fiction. Some of these starting ideas and fragments may develop into longer, more ambitious pieces. The students will also be encouraged to attend Dabiri's reading and those of other authors visiting campus in the spring semester.

This course number can be taken multiple times

This course counts towards the minor in Creative Writing

This course counts toward the minor/concentration in Writing and Rhetoric

This course is Writing Intensive

This course is an English elective

ENG 2020-001 Digital Journalism

MWF 11:30 AM – 12:20 PM

Lara Rutherford-Morrison

This course will introduce students to the fundamentals of journalism, with an emphasis on digital media. Our class will focus on the ins and outs of digital journalism as a practice, with students gaining hands-on experience writing within a variety of media platforms. Assignments may include writing breaking news stories for the web, live-tweeting, podcasting, and more. Throughout, we will work to build a solid foundation of good writing and a core understanding of journalistic standards and ethics.

Furthermore, students in this class will think and write about the existential, ethical, and economic questions plaguing our rapidly changing media landscape: What happens to conceptions of “truth” and “objectivity” in a digital world? Has digital media democratized journalism or eroded its foundations? And what is the deal with “fake news”?

This course counts toward the minor/concentration in Writing and Rhetoric

This course is Writing Intensive

This course is an English elective

ENG 2030-001

Tutoring Writers

MWF 10:30 AM – 11:20 AM

MaryBeth Simmons

In Tutoring Writers, students will study the theory and practice of effective one-on-one writing tutorials. Students will investigate their own writing processes, take part in shadow tutoring and mock tutorials, and lead class discussion one day in the semester.

Readings range from the important and particular rules of grammar to first person peer tutor accounts of writing tutorials. Authors include Ben Rafoth, Anne Lamott, Lynne Truss, and Gerald Graff. There will be three formal papers, four journal entries, and a final exam. Successful completion of the course allows the student to work for a competitive wage in the Villanova Writing Center.

This course counts toward the minor/concentration in Writing and Rhetoric

Permission of Instructor Required

This course is Writing Enriched

This course is an English elective

ENG 2043-100

Worldwide Pop Culture

TR 6:00 PM - 7:15 PM

Karyn Hollis

Worldwide Popular culture—An analysis of notable works of art, music, literature, video and social media created by people of various international, ethnic and minoritized groups to publicize situations of importance to their communities.

This course number can be taken multiple times

This course counts toward the minor/concentration in Writing and Rhetoric

This course counts for the Peace and Justice major/minor

This course is Writing Intensive

This course is an English elective

ENG 2070-001 Legal Writing and Analysis

MWF 9:30 AM – 10:20 AM

Karen Graziano

“One might hazard the supposition that the average lawyer in his course of a lifetime does more writing than a novelist,” stated the legal scholar and former law school dean William Prosser. To prepare for a career in the legal profession, this course teaches students fundamental lawyering skills: how to think, analyze, reason, and write like a legal professional. Students will learn and employ the legal research process to complete typical legal writing assignments such as an advisory memorandum and a legal journal article. Through peer editing and revising, students will learn how to apply law to factual situations, how to research legal issues, and how to present legal issues persuasively.

This course counts toward the minor/concentration in Writing and Rhetoric

This course is Writing Intensive

This course is an English elective

ENG 2250-001 Ways of Reading: Lit Analysis

MW 3:00 PM - 4:15 PM

Megan Quigley

What do we ‘do’ when we read books for classes? This course aims to demystify the idea of literary criticism by introducing students to the techniques and theories needed to become skilled readers. We will focus on a small number of different kinds of texts—drama, poetry, short stories, a novel and a film—and learn how critics historically and currently read these works. Moreover, we will learn to bring our own voice to criticism, both in

discussion and in crafting argumentative essays. Ideally, the critical skills you will learn for reading these works will extend to all of your literature and writing classes, as well to the myriad of written texts—advertisements, political speeches, emails etc. etc.—that you encounter in your daily life.

We will focus on five main texts: Shakespeare's *Hamlet*, selected poems by T. S. Eliot, Virginia Woolf's *Mrs. Dalloway*, Graham Greene's *The Quiet American*, and *The Interpreter of Maladies* by Jhumpa Lahiri.

This course fulfills the Junior Research Requirement and is required for all English majors

This course counts toward the minor/concentration in Writing and Rhetoric

This course is Writing Enriched

This course is an English elective

2302-001 Apocalyptic Lit

TR 1:00 PM - 2:15 PM

Heather Hicks

You only need to turn on the television, make your way to a movie theatre, or survey the new novels by authors of both bestsellers and



literary fiction to see that the apocalyptic genre is enjoying a period of enormous influence. Yet narratives about the end of the world stretch back to the beginnings of human culture. Why are we endlessly fascinated by scenarios of global devastation? This course will explore the literary apocalyptic tradition in the West from the Book of Revelation

to the present. It will introduce you to a range of literary forms, including the biblical text of Revelation, the Romantic poetry of the “Last Man” tradition, short stories of the American Romantic period, early science fiction from both America and the U.K., modernist poetry, graphic novels, postmodern fiction, and popular films, all of which have depicted apocalyptic and post-apocalyptic scenarios. You will be asked to think about all of these texts in their historical contexts and also to consider how the apocalyptic form has both changed and remained the same through time. Along the way, we will also discuss the apocalyptic narratives that surround us in advertising, music videos, television programs, and the daily news. Readings and films will include *The Book of Revelation*, “Darkness” by Lord Byron, “The Masque of the Red Death,” by Edgar Allan Poe, “The Scarlet Plague” by Jack London, “The Waste Land” by T.S. Eliot, *The Day of the Triffids* by John Wyndham, *Oryx and Crake* by Margaret Atwood, and *Mad Max: Fury Road* by George Miller. Assignments will include daily posts to a discussion forum and two papers.

This course is Writing Enriched

This course is an English elective

2305-001 Black Life Writing

MW 1:30 PM - 2:45 PM

Chiji Akoma

The course examines the act of writing as a sign of literacy, paying attention to how this specific skill was transformed into a political weapon to disenfranchise enslaved Africans and Americans of African descent in antebellum America. Similarly, in Africa, the privileging of the oral tradition over the written word meant that for the longest time, written works by Europeans—be they slave merchants, colonizers, adventurers, or missionaries—constructed an image of Africa and Africans that denied their humanity. Thus, in the United States, for example, it is no wonder that many of the

earliest slave narratives included in their titles the phrase, “Written by him/her-self.” That otherwise redundant authorial claim served not simply as an attestation to the veracity of the account, but as an act of agency resisting the deliberate denial of voice through the written word, which was enforced by their oppressors through the sanction of literacy for Blacks. In Africa, the autobiographical act attempts to reclaim self-representation after centuries of marginalization evinced by misrepresentations of the African in western imagination.

This course examines major autobiographies by African Americans and Africans, exploring notions of self, truth, the body politic, and constructions of identity. While the course investigates life writing as a literary genre, we will be focused on the dynamics of racial (self) representation in this genre, from early slave narratives to African representations in the shadows of 19th and 20th century European colonialism to the traumas on the Black body in America’s racially stratified milieu.

We shall explore how the autobiographers develop crucial dimensions of Black intellectual self-representation, bearing in mind that for them, the very act of writing, different from the spoken word as utterance, is an act which is both individualistic and corporate, testifying to the agency of the Black writer and the group they represent. From Wole Soyinka’s playful portrait of his young precocious self to Maya Angelou’s African diasporic sensibility while sojourning in Ghana to Ta-Nehisi Coates’ 21st century update on W.E.B. Du Bois’ “problem of the color line,” these writers present us with a focused and critical engagement with the complex dimensions of Black lives. They write from forced margins that interrogate constructed notions of the center. The course shall examine Black autobiography as a verbal performance of agency that exposes the political, cultural, and racial ideologies that suppress or undermine African self-determination. We shall locate the genre within the discourse of marginalization, exploring the dynamics of power conferred or denied through literacy; we shall consider how Black

autobiographical acts expose contests and contexts of power in African colonial experiences and American engagements with racial constructions.

This course counts towards the GIS: Cultural Studies major/minor

This course counts towards the GIS: Africana Studies major/minor

This course fulfills the Diversity 1 or 3 requirement

This course is Writing Enriched

This course is an English elective

ENG 2350-001 Narrative Television

MW 4:30 PM - 5:45 PM

Lauren Shohet



How do TV series tell their stories about insiders/outside in systems of gender, race, sexuality, nationality, and other forms of belonging? How do they involve their viewers, and what makes us embrace, reject, or identify with characters? How do different series use episodic structure? How does TV work like and unlike film, prose fiction, or theater?

This course looks particularly at relationships among narrative form, visual form, and audience response. We will explore relationships between gendered/sexualized/raced positions (masculinity, femininity, queerness, ethnicity) and form (narrative arc, camera angle, visual structure). Series we'll sample originate

in the US, UK, Canada, and Australia/New Zealand. They may include *Homeland*, *Orphan Black*, *Atlanta*, *Orange is the New Black*, *Jane the Virgin*, *Broadchurch*, *Dear White People*, *Westworld*, *Fleabag*, and *Top of the Lake*. Critical and theoretical readings will draw on narrative theory, film studies, and TV criticism.

Requirements: out-of-class viewing, regular journal postings, short response papers on critical readings, leading one discussion, two papers (in successive drafts), final forum.

This course fulfills the Diversity 2 requirement

This course counts for Gender & Women's Studies

This course is Writing Enriched

This course is an English elective

ENG 2800

Teaching Practicum

This course gives senior English majors, with a GPA in the major of 3.5 or above, the opportunity to work as teaching assistants in introductory level courses under the supervision of a faculty member. Prior to registration, interested students should approach the professor with whom they would like to work and ask about the possibility of arranging an assistantship (faculty are under no obligation to work with an assistant). The professor and student should work out the specifics of the assistantship together, but the teaching assistant would probably be expected to attend all classes and read all course texts; work one-on-one with the students on their writing; teach several classes over the course of the semester; lead small discussion groups or writing workshops within the class; help generate questions for class discussion and topics for papers.

The student receives three credit hours for the course; the course is graded and counts as an elective towards fulfilling the requirements of the major.

*Restricted to Senior English Majors with a GPA of 3.5 or above.
Permission of consulting teacher and Chairperson required.*

ENG 2993-001/ENG 2996 English Internship

Ideally, each of you will do at least one internship in a field you are interested in during your years as an English major. While we do not require this, you should make it a goal. So, how do internships work? There are three-credit internships (ENG 2993) and six-credit internships (ENG 2996), depending on the amount of time you are committing. (ENG 1903 and ENG 1906 are 3-credit and 6-credit internship numbers for you to register for if the internship counts as a free elective rather than toward the major). You can do a local internship during the academic year, balancing it with your other coursework, or an internship anywhere in the country during the summer.

So, how to get started? To begin to get a sense of your internship options, you can reach out to our English Department Program Coordinator, Michael Malloy, at Michael.malloy@villanova.edu. He can provide you with a list of English-oriented internships, and is also available to meet to discuss the career resources the English department provides. You can also look for internships yourself, by approaching institutions/companies you are interested in or have worked for in the past. Through our weekly newsletter, the English Department will periodically send out announcements about internship opportunities. The college Internship Office is

also always available to help you. You can reach out to them at any point at Kathryn.szumanski@villanova.edu.

Once you've identified an internship you're interested in, you have to reach out to the Internship Office to get official approval for academic credit. Your point person at this stage is Kathryn Szumanski. You need to be sure to be in touch with Kathryn in time to work out the accreditation for the internship before the Drop/Add period ends during the semester you want to pursue the internship.

If you run into trouble at any stage, or have any questions, you can also always reach out to me, the English Chair, at heather.hicks@villanova.edu. And remember, employers love to have English majors working for them because of your writing and analytical skills!

ENG 3250-001 Shakespeare: *King Lear* in Drama, Fiction, and Film

TR 10:00 AM - 11:15 AM

Alice Dailey

This course studies Shakespeare's great tragedy, *King Lear*, in concert with several adaptations of the play in 20th- and 21st-century fiction and film. *King Lear* is perhaps Shakespeare's darkest play—a meditation on our existential condition that strips the human animal down to its barest parts. Centered on an aging, narcissistic king who begins retirement by banishing one of his daughters and dividing his kingdom between the other two, the play develops a dense vocabulary of physical and psychological states to examine human folly and fragility, states that include blindness, orphanhood, homelessness, nakedness, hunger, senility, and madness. The play's interest in human beings at their most essential has made it a rich subject for adaptation both within and beyond the anglophone west. In addition to the play, the seminar

will study two films: Akira Kurosawa's Japanese samurai epic, *Ran* (1985), and Kristian Levring's Dogme 95 project, *The King Is Alive* (2000), set in the Sahara. We will study two novels—Jane Smiley's *A Thousand Acres* (1991), set on an Iowa farm; and Preti Taneja's *We That Are Young* (2017), set in contemporary India—as well as some music and poetry. Coursework will include response journals, a presentation, and two papers.

*For English majors, this course can count for the Renaissance
portion of the Global Literature pre-1800 area requirement
This course is Writing Enriched*

ENG 3425-001 British Gothic Fiction

TR 11:30 AM - 12:45 PM

Joseph Drury

The first gothic fictions appeared in Britain towards the end of the eighteenth century during a period of great social and political upheaval. Inspired by the new aesthetics of the sublime, early gothic novels were Enlightenment attempts to reimagine what it would have been like to live in a barbarous premodern world in which an unreformed Catholic Church reigned supreme, aristocrats abused their power, and individuals, especially women, had little or no protection from the rule of law. But as the initial optimism inspired by the French Revolution gave way to despair at the senseless violence it had unleashed, gothic authors began to look for answers in works that explored the unconscious mind and the primal instincts that remained untouched by enlightened modernity. By the nineteenth century, gothic authors were turning their attention to the sources of new cultural anxieties—scientific and technological innovation, urbanization, crime, mass immigration—that seemed to suggest that European culture was entering a period of decline. This course will introduce students to the first one hundred years of British gothic fiction, with a coda

that looks at the repurposing of gothic conventions by a contemporary author. It will focus on the historical contexts in which these works were written and the different theoretical approaches that critics have used to interpret them. Readings may include works Ann Radcliffe's *A Sicilian Romance*, Matthew Lewis's *The Monk*, Jane Austen's *Northanger Abbey*, Bram Stoker's *Dracula*, and Helen Oyeyemi's *The Icarus Girl*.

For English majors, this course can count for the 18th-century portion of the Global Literature pre-1800 area requirement
This course is Writing Enriched

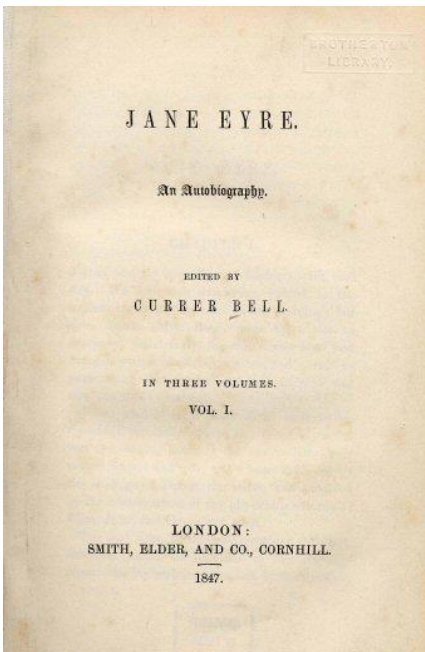
ENG 3535-001 Gender, Authorship, Anonymity

TR 10:00 AM - 11:15 AM

Mary Mullen

Does it matter whether we approach *Jane Eyre* as the work of Charlotte Brontë, the woman who wrote it, or Currer Bell, the

masculine name Brontë published under? Do authors have a right to privacy? Does autobiography reinforce or undermine an author's authority? These questions have a renewed intensity in the 21st century with the exposure of the identity of Elena Ferrante, an enormously popular Italian writer who publishes her novels under a pseudonym. In this class, we'll consider Elena Ferrante's *My Brilliant Friend* (2011) as a



contemporary case study, but we'll spend most of our time reading Victorian literature to think about how Victorian women writers used pseudonyms or forged collective authorial identities to manage the publicity of authorship and grapple with gendered expectations. We'll read fiction by Charlotte Brontë (Currer Bell), George Eliot (Marian Evans), Vernon Lee (Violet Paget), narrative by Mary Prince, as well as poetry by Michael Field (Katharine Harris Bradley and Edith Emma Cooper) as we consider the knotty politics of authorship.

*For English majors, this course can count for the 19th-century
Global Literature requirement*

This course counts towards Gender and Women's Studies

This course fulfills the Diversity 2 requirement

This course is Writing Enriched

**ENG 3680-001 Green and Black: Irish and Africana
Literature and Culture**

TR 1:00 PM - 2:15 PM

Emma Dabiri

2022 Charles A. Heimbald, Jr. Chair of Irish Studies

This course studies the literature of the overlapping diasporas of Ireland and Africa. Nigerian-Irish writer, scholar, and BBC broadcaster, Emma Dabiri, the 2022 Heimbald Chair will guide students through the literature of these two historically disempowered groups, paying particular attention to the literary and cultural expressions about the systems of oppression and inequity. The course begins with an examination of the American novel *Our Nig: Sketches from the Life of a Free Black* (1859) by Harriot Wilson, whose parents were of Irish and African descent. The novel explores follows the difficult circumstances of characters born into systems of racial and gender marginalization in nineteenth-century Massachusetts. The course then moves into a comparative look at the literature of two cultural

renaissances—the Harlem Renaissance and the Irish Revival of the early decades of the twentieth century. Comparing the complex expressions of identity, racial constructions, and power relations in these two cultural movements, students will develop skills to engage in diverse cultural and social contexts. The course will follow the trajectory of post-slavery and post-colonial cultural expressions and end with more recent works from Irish and African-diasporic writers, including Sally Rooney's *Beautiful World* with its critique of the capitalism.

For English majors, this course can count for the Global

Literature after 1900 area requirement

This course counts towards the GIS: Africana Studies major/minor

This course counts for the Irish Studies major/minor

This course counts for the Peace and Justice major/minor

This course fulfills the Diversity 1 requirement

This course is Writing Enriched

ENG 4010-001 Early American Textual Bodies

MW 3:00 PM - 4:15 PM

Kimberly Takahata

This class asks: how can we read about early American bodies, and how are bodies legible? We will chart how Indigenous, Black, and settler persons used developing forms and genres to navigate identity in texts from the sixteenth- through nineteenth-century Americas. Examining a period before the codification of racial and national categories, this course will explore how literature established expectations and stereotypes for such communities as a tool of power and oppression as well as simultaneously offered space for experimentation, resistance, and creativity. Reading reports, natural histories, poems, and novels, we will approach these questions from different geographical sites—from what is now known as Texas to Virginia, Massachusetts to Haiti. While these readings will follow a generally chronological progression,

moving from moments of early encounter to the mid-nineteenth century, our goal will be to dive deeply into each text to establish our own shared terms and points of connection. In other words, each text will serve as one example of lived experiences rather than generalities. Relevant themes include race and gender, citizenship and belonging, colonialism and imperialism, and authorship and agency.

For English majors, this course can count for the Literature of the Americas to 1900 area requirement

This course counts towards Gender and Women's Studies

This course fulfills the Diversity 1 requirement

This course is Writing Enriched

ENG 4632-001 African American Drama and the Work of Resistance

TR 11:30 AM - 12:45 PM

Crystal Lucky

In this course, we will explore the development of African American drama from the early twentieth century to the present. From the provocative work of Zora Neale Hurston and Langston Hughes to the canonical American storytelling of Lorraine Hansberry to the explosive plays of James Baldwin, Amiri Baraka, and George Wolfe, Black playwrights have used their plays as an artistic tool to combat racism and discrimination. This important work of addressing systemic oppression has continued into the late twentieth and early twenty-first with that of Ntozake Shange, August Wilson, and Lynne Nottage to elucidate the drama that is life in America for people of African descent. In addition to reading plays and supplemental material, we will see live performances, where available, and screen film adaptations.

For English majors, this course can count for the Literature of the Americas after 1900 area requirement

This course counts towards the GIS: Africana Studies major/minor

This course fulfills the Diversity 1 requirement

ENG 4690-001 Baseball, Justice, and the American Dream

TR 8:30 AM - 9:45 AM

Jennifer Joyce

Have you ever considered how America's national pastime, baseball, reflects American culture as a whole? This seminar will explore the politics of race, citizenship, gender, labor, public and private space, popular culture and advertising, among others, as we ask what baseball represents, what it should represent, and how it relates to justice. How might baseball and the ideals of the American dream correlate? How do they fall short? What does baseball reveal about our national identity? Our values? Our ethics? Through literature, film, and essays, we will examine baseball as an agent of socialization, a source of economics, a construction of masculinity, a powerful generational connection, and as a transmitter of rhetoric and culture. In critiquing its failings and celebrating its efficacy, we will investigate how baseball continues to be an important component of American society.

For English majors, this course can count for the Literature of the Americas after 1900 area requirement

This course counts towards the Peace and Justice major/minor

This course counts towards the GIS: Africana Studies major/minor

This course counts towards Gender and Women's Studies

This course counts towards Sociology minor/major

Writing Enriched

ENG 4702-001 Authors On and Off the Page

TR 4:00 PM – 5:15 PM

Lisa Sewell & Alan Drew

If you are a writer, a fan of contemporary writing, or interested in how authors get published, this is the course for you. We will read the work of four cutting-edge, award-winning writers including poets Jericho Brown and Camille Dungy, fiction writer Tiphonie Yanique, and memoirist and this year's Heimbold Chair of Irish Studies, Emma Dabiri. Each author will give a reading as part of the annual Villanova Literary Festival, and they will also visit our class. In addition to providing the opportunity to explore issues that are central to contemporary literature, the course puts you in direct contact with the authors: you will have the chance to ask them about their work, their writing process, and the nuts and bolts of getting published. The books we'll be reading cover a range of forms and themes, including an examination of structural racism in American culture, the intersection of race and sexuality, species extinction and the devastating effects of climate change on our ecosystems, and the challenges of creating community during difficult political times. The course provides an opportunity to learn about trends in contemporary literature, to practice creative writing and even to explore the publishing industry. Students will also explore their own creative impulses through a creative writing project. Course requirements include: regular participation in class discussions, four craft essays, one creative project and attendance at all four evening readings, which will take place at 7 pm on Tuesdays or Thursdays.

For English majors, this course can count for the Lit of the Americas after 1900 area requirement

This course counts toward the Fine Arts

This course is Writing Intensive

This course counts towards the minor in Creative Writing

ENG 5000-001 Senior Seminar: Crime Fiction and Gender

MW 1:30 PM - 2:45 PM

Jean Lutes

This course studies crime and detective fiction as an intellectually rich phenomenon that critiques social and economic realities and addresses fundamental questions about the nature of knowledge itself. As its title suggests, it also assumes that ideas about gender are central to narratives of detection—and that a rigorous inquiry into the genre yields insight into the startling array of meanings our culture has associated with sexuality and gender. Surveying a selection of American detective fiction beginning with Edgar Allan Poe's influential "The Murders in the Rue Morgue" (1841) and Pauline E. Hopkins's "Talma Gordon," (1900), which is often called the first African American mystery story, we will read the genre as both an art form and an index of cultural beliefs. We will also ask some hard-boiled questions of our own, including: How might this immensely popular genre reinforce existing power relations between sexes, and how might it undermine them? What desires are created, fulfilled, or neglected by detective fiction? Where does the desire for racial justice fit in? How has crime fiction responded to racial violence and mass incarceration? Finally, what can be known, how, and by whom?

Likely texts include Vera Caspary's *Laura* (1943), Patricia Highsmith's *The Talented Mr. Ripley* (1955), Walter Mosley's *Devil in a Blue Dress* (1990), Louise Erdrich's *The Round House* (2012), and Alan Drew's *Shadow Man* (2017).

This course counts for English Senior Seminar and is required for all English majors

This course counts for Gender & Women's Studies

This course counts for the Peace and Justice major/minor

This course fulfills the Diversity 2 requirement

This course is Writing Intensive

ENG 5000-002 Senior Seminar: Jane Austen
TR 2:30 PM - 3:45 PM

Joseph Drury

Jane Austen's novels have never been more popular nor more widely read than they are today. Hardly a month goes by without a new film, TV show, book, or event that revisits and pays tribute to her life and work. In this course, students will study the nature and sources of Austen's enduring appeal.



In addition to reading at least three of her novels, we will explore the historical context of their original composition and reception in the early nineteenth century, several influential modern critical interpretations, and the most interesting recent movie adaptations of her work (e.g., *Clueless*, *Pride and Prejudice* and *Zombies*). We will ask: what was Austen's response to the debates about gender, class, and race in her own



time? In particular, how did she engage the ideas of Mary Wollstonecraft and the first stirrings of modern feminist thought? How we might we read “against the grain” of Austen’s own narration and discover ideas about women, sex, and politics that her original readers might never have imagined? And what do modern adaptations and re-imaginings of her novels tell us about how her work speaks to the social issues and gender politics of today? As this is a Senior Seminar, the ultimate goal will be to complete a research paper on a topic of your choice. Passionate Janeites are welcome, but no prior knowledge of her work is required!

This course counts for English Senior Seminar and is required for all English majors

This course fulfills Diversity 2 Requirement.

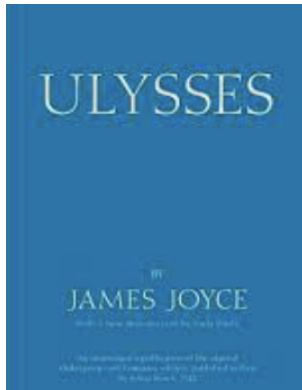
This course counts towards the Gender Women Studies major/minor

This course is Writing Intensive

ENG 3615-H01 J Joyce’s Ulysses at 100!

MW 1:30 PM - 2:45 PM

Megan Quigley



What is *Ulysses*? It's just a story about an advertising salesman wandering around Dublin one day in June 1904 (and worrying that his wife may be cheating on him). Or it's the novel to end all novels, a novel that makes us wonder why we write novels, how we think in and through language, and the ways that we tell ourselves stories about our families, our communities, and our countries. At the centenary of this novel, we'll ask ourselves: what has been the impact of *Ulysses* of this big novel since 1922?

How do you read a big novel like *Ulysses*; the master novel that is always atop the greatest novel *ever* lists? Why is it so controversial? What approach should you take to best understand and to enjoy this novel?

This course will take many different approaches—using films, music, audio recordings, graphic novels, guidebooks, Joyce’s letters—as we learn to “read” *Ulysses*. Is it a story about immigration? Leopold Bloom is the son of a Hungarian Jewish emigrant and a Protestant Irishwoman who encounters the young brainy Stephen Dedalus. In Stephen, Bloom may find the son he lost and the connection to Ireland he always wanted. Or is it the story of a nation? We will learn about James Joyce’s life and the ways that Irish History and the Catholic church marked his epic of the modern Irish people. Or is it a story about music, the imagination, and love? We will consider the idea that Molly Bloom may be the actual hero of the novel, who responds yes even in the face of disillusionment and loss.

We will begin the course by reading two stories from Joyce’s *Dubliners* and the novel *A Portrait of the Artist as a Young Man* in order to learn about some of the characters in *Ulysses*. We will then launch into *Ulysses*, taking the parallels to Homer’s *Odyssey* less as directing the plot than influencing the style of each chapter. Our course will include a field trip to the Rosenbach Library in downtown Philadelphia in order to see the *Ulysses* manuscript, a wonderful opportunity with the help of the Rosenbach curatorial staff. And at the end of our class, you will have read *Ulysses*, having found your own unique approach to understanding Joyce’s masterpiece.

This course counts for Honors

Non-honors students please email HonorsProgram@villanova.edu for course approval.

For English majors, this course can count for the Global

Literature after 1900 area requirement

This course counts for Irish Studies major/minor

HON 5440-100

At the Barnes

April 8-10, 2022

One-Credit Poetry Workshop

Cathy Staples





Dr. Barnes' collection of Impressionist, Post-Impressionist and early Modern paintings will be the centerpiece for this one-weekend, poetry writing workshop. From Cézanne's card players and Picasso's acrobats to Matisse's storytelling interiors—we'll let the details of paintings "tease us out of thought." Why did Picasso identify with street acrobats and performers? What are we to make of the repeating "still-lives" within paintings by Matisse? How might Monet's painting of his floating boat-studio on the Seine and Matisse's *The Music Lesson* be considered responses to world events and, at the same time,

self-portraits of the artists? The workshop begins on Friday afternoon with exercises in memory & observation. On Saturday morning, we'll take the train into Philadelphia and spend the day at the Barnes Foundation on the parkway. We will write our way through the galleries, using paintings and sculpture as well as the ensembles of quirky objects—keys, hinges, candle sticks, and locked chests—as entry points for new poems. On Sunday, we will gather to share new work.

Please feel free to email me with any questions:
catherine.staples@villanova.edu

Non-honors students please email HonorsProgram@villanova.edu for course approval.

In some cases, one-credit courses can be counted for credit toward the English major, Creative Writing minor and/or graduation.

HON 5440-101

**At Stoneleigh Garden: Reading and
Writing Children's Stories & Myths**

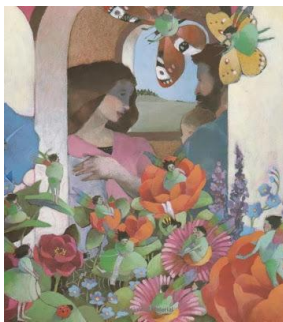
April 22-24, 2022

One-Credit Poetry Workshop

Cathy Staples



From *Goodnight Moon* and *The Woman Who Flummoxed the*



Fairies to Wind in the Willows, Sukey and the Mermaid, and Alice in Wonderland, along with selected Greek myths—we will read and write our way through Stoneleigh's gardens, meadows, and woods. We'll set imagination loose upon such mysteries as the as the disappearing, reappearing water garden in Catalpa court, the three gates to nowhere, the miniature

world of the bog garden, the hollow stump down which Alice might have followed a white rabbit, and the lost greenhouse. The workshop begins on Friday afternoon with exercises in observation and imagination. On Saturday morning, we'll spend the day writing at Stoneleigh Garden. On Sunday, we will gather to share new work in the garden.

Please feel free to email me with any questions:
catherine.staples@villanova.edu

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English major, Creative Writing minor and/or graduation*