

**DEPARTMENT OF ENGLISH**  
**COURSE DESCRIPTIONS: SPRING 2012**

*COURSES OFFERED THAT FULFILL ENGLISH REQUIREMENTS*

**ENGLISH LITERATURE PRE-1800**

**MEDIEVAL**

3190 Medieval Saints & Sinners on the Renaissance Stage

**RENAISSANCE**

3190 Medieval Saints & Sinners on the Renaissance Stage

*See also courses offered by other departments on the next page*

**RESTORATION & 18th CENTURY**

3490 The Rise of the Novel in the 18th Century

3491 Freaking Swift and Franklin

**AMERICAN LITERATURE TO 1900**

4001 Major American Writers I

4510 19<sup>th</sup> Century American Poetry

**BRITISH/IRISH LITERATURE AFTER 1900**

2490 Irish Identities: Literature, Religion, and Nation in the 20th Century

2500 Irish Revival

3615 James Joyce

3616 Irish American Drama & Film

*See also courses offered by other departments on the next page*

**19th CENTURY BRITISH/IRISH LITERATURE**

3525 Dickens

3590 Early Romantics: Imagination & Politics

3591 19th Century Fictions of the Family

**AMERICAN LITERATURE AFTER 1900**

2301 Literature of Science Fiction

2502 African-American Literary Tradition 2

2515 African American Drama: The August Wilson Cycle

4690 Contemporary American Issue-Based Drama

4691 Madness and American Modernism

*See also courses offered by other departments on the next page*

***OTHER PROGRAMS ALSO OFFER COURSES THAT COUNT FOR ENGLISH CREDIT. See the next page for a listing.***

***Courses offered that fulfill the Concentration in Writing and Rhetoric***

2003	Intro to Creative Writing	2041	Travel Writing
2005	Writing the Short Story	2045	Non-Fiction Narration
2006	The Writing of Poetry	2045	Sports Writing
2020	Journalism	2070	Legal Writing and Analysis
2030	Tutoring Writers	2250	Ways of Reading

*These courses offered by **Honors** can count for English credit:*

**HON 3150-001**                      **HUM: LEWIS, TOLKIEN, & THE INKLINGS**                      MW 3:00 – 4:15

**Michael Tomko**

*For English majors, this course can count for the British/Irish Literature after 1900 area requirement*

**HON 3600-001**                      **ENG: INFLUENCE & IRISH WRITERS**                      TR 4:00 – 5:15

**Hugo Hamilton**, Visiting Heimbold Professor of Irish Studies

*This course counts toward the minor/concentration in Irish Studies*

*For English majors, this course can count for the British/Irish Literature after 1900 area requirement*

**HON 3651-001**                      **ENG: LITERARY FESTIVAL WORKSHOP**                      TR 4:00 – 5:15

**Alan Drew & Lisa Sewell**

*This course fulfills the Fine Arts requirement*

**HON 3651-002**                      **ENG: SHAKESPEARE’S TRAGEDIES**                      TR 1:00 – 2:15

**John-Paul Spiro**

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

**HON 5600-001**                      **ENG: CREATIVE NON-FICTION & WRITING**                      W 4:30 – 7:00

**Hugo Hamilton**, Visiting Heimbold Professor of Irish Studies

*This course fulfills the Fine Arts requirement*

To apply to take an Honors course, contact the Honors program (Garey106; 610-519-4650; [barbara.romano@villanova.edu](mailto:barbara.romano@villanova.edu)).

*These courses offered by **Humanities** can count for English credit:*

**HUM 2900-001**                      **TOP: MODERN MYTHS: FAUSTS**                      TR 11:30 - 12:45

**Helena Tomko**

**HUM 2900-002**                      **TOP: RETURN TO THE REAL**                      MW 4:30 - 5:45

**James Wilson**

**HUM 3001-001**                      **LEWIS, TOLKIEN, & THE INKLINGS**                      MW 1:30 - 2:45

**Michael Tomko**

*For English majors, this course can count for the British/Irish Literature after 1900 area requirement*

*This course offered by **Peace and Justice** can count for English credit:*

**PJ 5000-003**                      **BASEBALL, JUSTICE & THE AMERICAN DREAM**                      TR 11:30 - 12:45

**Jennifer Joyce Kissko**

*For English majors, this course can count for the American Literature after 1900 area requirement*

## **ADVANCED ENGLISH COURSES**

*All advanced English courses are either Writing-Enriched or Writing-Intensive*

### **ENG 2003-001 Introduction to Creative Writing**

TR 10:00 AM - 11:15 AM

Alan Drew

This course is designed as an introduction to the world of creative fiction, non-fiction, and poetry writing. The goals of this course are to read the work of established authors and poets, to discuss various elements of craft employed by those authors and poets, and to use similar techniques to improve students' own creative writing. Time in class will be divided between the discussion of readings, lessons concerning craft, directed writing exercises, and the workshopping of student work. This is not a lecture course, but rather a participatory experience that is essential to the success of the class. Regular attendance and active engagement is required.

*This course counts toward the minor/concentration in Writing and Rhetoric  
Writing Intensive  
Does NOT fulfill Advanced Literature requirement*

### **ENG 2005-001 Writing the Short Story**

TR 11:30 AM - 12:45 AM

Alan Drew

Writing is sometimes inspiration, other times epiphany, and still other times catharsis. But mostly writing is discipline and the mastery of craft. This is an introductory course to the process of fiction writing. This process will include not only the reading of many short stories by well-established writers, but also the consistent production of your own creative work. The goals of this course are to analyze from a writer's viewpoint the work of many contemporary and classical authors, to strengthen your ability to discuss such work, and to use what you have learned throughout this process to inform your own writing. Class time will be divided between reading and discussing the work of established authors, writing exercises that emphasize various elements of craft, and the sharing 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 toward the minor/concentration in Writing and Rhetoric  
Writing Intensive  
Does NOT fulfill Advanced Literature requirement*

### **ENG 2006-001 The Writing of Poetry**

TR 2:30 PM - 3:45 PM

Lisa Sewell

This course will focus on the reading and writing of poetry. Students will be expected explore and develop their individual voices through writing exercises, journal entries and by bringing a new poem to class each week. We will also read and discuss the work of a wide range of poets in order to expand our poetic horizons. The majority of class time will be spent reading and responding to each other's work and learning to be careful, exacting but generous critics. There will be an emphasis on revision and on acquiring a critical vocabulary for responding to poems.

This course may be taken more than once for credit.

Prerequisites: Students must have taken English 1050 (or its equivalent). It is strongly recommended that students will have taken at least one other English literature course that includes poetry.

*This course counts toward the minor/concentration in Writing and Rhetoric  
Writing Intensive  
Does NOT fulfill Advanced Literature requirement*

**ENG 2020-001      Journalism**

MWF 12:30 PM - 1:20 PM

Jody Ross

As an introduction to the craft of reporting and writing news in an age of rapid technological and industrial change, this highly interactive, hands-on course involves intense writing instruction, analysis of recent stories that have won the Pulitzer Prize, reference to current events, and frequent discussion of legal and ethical consideration for journalists. Students conduct interviews and background research and write news, feature, and issue stories on the spot in class. Whether or not they intend to pursue writing as a vocation, this course offers students an appreciation of the challenges and skills involved in deep reporting, objective thinking, and clear writing.

*This course counts toward the minor/concentration in Writing and Rhetoric  
Writing Intensive  
Does NOT fulfill Advanced Literature requirement*

**ENG 2030-001      Tutoring Writers: Theory and Practice**

MWF 10:30 AM - 11:20 AM

Mary Beth 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*

*Writing Intensive*

*Does NOT fulfill Advanced Literature requirement*

*Admission to this course requires instructor's permission*

**Eng 2041-001          Travel Writing**

MW 4:30 PM - 5:45 PM

Karyn Hollis

Have you recently returned from a breathtaking beach in Jamaica, a mind-expanding European university, or even an R5 trip to South Street? Are you eager to write about the experience for an audience beyond your own private journal? Here's your chance! With the goal of actually publishing a piece of your writing, you will compose several travel narratives in this course, improving your descriptive and narrative techniques in the process. In addition, we'll read many contemporary travel tales and take on the criticism which accuses travel writers of assuming a privileged, patriarchal gaze of cultural superiority when describing the exotic "others" of Africa, Asia, Central and South America. Can we arrive at a better strategy in our own travel narratives, avoiding stereotypes and "essentializing" the subjects of our gaze, aiming instead for an informative transcultural discourse written from a perspective of self awareness and critique? In this course we'll try.

**NOTE:** A field trip to Cuba during spring break is planned for students in the class. The trip is not required, but registration priority is given to the first 12 students who can commit to making the trip.

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

*Writing Intensive*

*Does NOT fulfill Advanced Literature requirement*

**ENG 2045-001          Top: Non-Fiction Narration**

MWF 11:30 AM - 12:20 PM

James Kirschke

Non-fictional narration constitutes an important literary sub-form of narrative discourse. Non-fictional narration seeks primarily to tell a story as interestingly as possible while providing as much accurate factual information as relevant and suitable. In our course the student should improve her or his ability to write non-fictional narrative by perusing and discussing well written and cogent primary and secondary sources, and by doing several writing assignments within this narrative sub-genre. The primary writing assignments will include the following sub-forms of non-fictional narration: personal narrative, history and biography.

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

*Writing Intensive*

*Does NOT fulfill Advanced Literature requirement*

**ENG 2045-100          Sports Writing**

MW 6:00 PM - 7:15 PM

Jeffrey Silverman

While sports are usually consigned to the play pen of American letters, they offer a lot more than just fun and games. Indeed, sports open a clear window onto the human experience and all that implies: victory, defeat, success, failure, courage, cowardice, will, dedication, joy, despair, commitment, excellence, discipline, leadership, responsibility, imagination, perseverance, exhaustion, selflessness and character. In one form or another, all run through the sports pages every day. Not surprisingly, then, some of our best writers have written with great power and passion on the games we play.

“Sportswriting” will raise the curtain on this marvelous literary genre. From a writer’s perspective, we’ll explore how it’s done: game stories, profiles, fiction, and long-form non-fiction. And since to be a good writer, you’ve first got to be a good reader, “Sportswriting” will carefully examine some of the best writing on sports—from as far back as Homer to as contemporary as this week’s SI—to see (a) what makes for compelling writing about sports and (b) how good sportswriting goes far beyond the final score in the way it uses sports and athletes way into looking at larger themes and issues.

*This course counts toward the minor/concentration in Writing and Rhetoric  
Writing Intensive  
Does NOT fulfill Advanced Literature requirement*

**ENG 2070-001      Legal Analysis & Writing**  
TR 8:30 AM - 9:45 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 memoranda 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  
Writing Intensive  
Does NOT fulfill Advanced Literature requirement*

**ENG 2101-001      British Literary Tradition I**  
MWF 9:30 PM - 10:20 AM  
Raymond Ricketts

*The English department recommends that majors take this class early in their course of study. Providing background for upper-level coursework, it is designed particularly for sophomores considering an English major, but it is open to everyone.*

Involving extensive student discussion and both formal and informal writing, the course offers an historical and critical overview of English literature from the beginnings to the mid-eighteenth century. The readings and discussions will explore both continuities and changes in the forms, genres, and functions of early English letters. The course also will familiarize you with a range of tools, methods, and vocabulary for textual study. Throughout the course, we will address the relations of the written word to culture, with particular attention to power, gender, social rank, nationality, religious identity, and models of selfhood. We also will explore the implications of a literary canon, the values it reflects, what it omits, and how implied definitions of “literature” correspond to other social and cultural values. While no single theme can encompass such a long period of time, we will continually return to changing aspects of masculinity, from medieval notions of chivalry to the advent of civility in the eighteenth century.

**ENG 2102-001      British Literary Tradition 2**

TR 1:00 PM - 2:15 PM

Charles Cherry

This course traces the development of British literature from the beginning of the Romantic movement in the late eighteenth century through the Victorian period to the Modern era. Writers studied include the following: William Blake, Mary Wollstonecraft, Edmund Burke, Byron, Coleridge, Carlyle, Matthew Arnold, Charles Darwin, Huxley, Eliot, Auden, Yeats, Heaney. The course will be interdisciplinary; i.e., in discussing such writers we will consider the significant social, philosophical, and scientific influences on their work and the effects of these works on our own age.

Requirements: two brief essays, midterm and final exams, class participation.

*Writing Intensive*

**ENG 2250-001      Ways of Reading**

MW 3:00 AM - 4:15 AM

Michael Berthold

The aim of this class is to help you become a better reader of a range of texts through hands-on practice with the tools of reading. The course foregrounds questions of how we read (and re-read) by focusing on a small number of primary texts, each of which will be considered from multiple critical angles. We will think critically about the criticism as well as the primary texts. The course also links questions of reading with questions of writing; the essays you will write for the course are intended to assist in the development of your own intellectual voice and sensibility. Texts for the course will include Shelley’s *Frankenstein*, Poe’s poetry, Coetzee’s *Disgrace*, Carter’s *The Bloody Chamber*, Wilde’s *The Importance of Being Earnest*, and others.

*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*

*Writing Intensive*

**ENG 2250-002      Ways of Reading**

TR 11:30 PM - 12:45 PM  
Alice Dailey

The aim of this class is to help students become better readers of a range of texts—drama, poetry, fiction, film, and memoir—by introducing them to the methods literary critics use to read and explain texts. The course will foreground questions of how we read by encouraging close study of a small number of texts. Further, by looking at how critics and literary historians discuss particular texts, we'll have an opportunity to think about the assumptions that underlie particular modes of critical reading and to practice those modes ourselves. The course will help to prepare you for not only the demands of the English major but the demands of being an engaged and conscious reader in a world of textual complexity. We will focus our attention on six primary texts: Shakespeare's *Titus Andronicus*; Julie Taymor's film adaptation of the play, *Titus*; Bram Stoker's *Dracula*; Alice Walker's *The Color Purple*; Susanna Kaysen's *Girl, Interrupted*, and Gabrielle Calvocoressi's *The Last Time I Saw Amelia Earhart*. Students will be required to write several short response papers, two longer essays, and a final exam.

*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*  
*Writing Intensive*

**ENG 2300-001      Women in Literature**

TR 8:30 AM - 9:45 AM  
Ellen Bonds

In this course we will examine the roles that women have played and continue to play in literature—as characters, as readers, and most importantly as writers. We will read a diversity of women authors and consider how women writers explore gender issues—relationships between men and women, the roles both men and women play in history and society—as well as issues pertaining to class and race. Beginning with Sappho, we will trace women's contributions to literature from ancient time to the present as we explore questions such as—How are men's and women's lives portrayed in literature? Is form and content influenced by gender? In what ways do certain works challenge or affirm conventional ideas about men and women? Central to our study will be an examination of literary and feminist theory that discusses women's place in history and society.

*This course fulfills the Diversity 2 requirement*  
*This course counts for the Gender and Women's Studies major*

**ENG 2301-001      Literature of Science Fiction**

TR 2:30 PM - 3:45 PM  
Heather Hicks

At its best, science fiction can offer us the very richest intellectual experience we could ask of literature. It can transport us to other realms of possibility and inspire us to ask profound questions about the nature of human existence. In this course, we will look to a series of fascinating and often very difficult short stories and novels that meet these criteria. Their topics range from alien invasion, global catastrophe, and space travel to utopian and dystopian future societies. In our examination of these texts, we will consider questions about the impact of technology on “global

culture”; the intimate relationship between technological development and the history of warfare in the 20<sup>th</sup> century; the use of alien narratives to explore issues about race; the ways gender and sexuality have been transformed by scientific advances; and the complexities of human government and power. The primary objectives of the course are for you to gain significant expertise in critically-acclaimed science fiction produced during the past century and to achieve a real understanding of the literary, historical, technological, and philosophical developments that have shaped this genre. Texts will likely include the following: *The War of the Worlds* by H.G. Wells, *We* by Yevgeny Zamyatin, *When Worlds Collide* by Philip Wylie and Edwin Balmer, *The Dispossessed* by Ursula K. Le Guin, *Blood Music* by Greg Bear, and *Red Mars* by Kim Stanley Robinson. Assignments will include reading quizzes, two papers, and a final examination.

*For English majors, this course can count for the American Literature after 1900 area requirement*

**ENG 2340-001      Modern Short Story**

TR 4:00 PM - 5:15 PM

Charles Cherry

The course surveys the modern short story by examining writers from various countries. In reading and discussing these works, we witness the range of human experience and grapple with the question of what constitutes an artful rendering of that experience.

Course Goals:

- \* To strengthen analytical skills by reading a work with care and deciphering its meaning on a variety of levels;
- \* To strengthen oral communication/argumentation skills through class discussions of the various works;
- \* To strengthen written communication skills by writing a concise analysis of a work of short fiction;
- \* To write a piece of short fiction in order to appreciate the skill/creativity required to do it well.

*Writing Intensive*

**ENG 2490-001      Irish Identities: Literature, Religion, and Nation in the 20th Century**

MWF 12:30 PM - 1:20 PM

James Wilson

In the first decades of the Twentieth Century, the Irish home-rule movements sought to make a case that Ireland was a distinct culture and nationality from Great Britain and therefore deserved political independence. They sought, therefore, to define and in some sense create what it meant to be Irish as an individual person so that they could make an argument for how one ought to live in the world and how one ought to exist as a member of an ancient Irish nation and as a potential citizen of an unprecedented Irish state. At stake was not merely who could be included as Irish, but whether the Irish nation as a coherent entity had any distinct role to play in history and in the modern world.

This course will explore five of the major contributions to these questions in the works of a handful of modern Ireland’s most accomplished and influential writers. We shall read the poetry, plays, and

prose of W.B. Yeats, the cultural criticism and short stories of Daniel Corkery, the stories and novels of James Joyce, the novels and memoirs of Elizabeth Bowen, and conclude with a study of the “Catholic international modernists,” Brian Coffey, Denis Devlin, and Thomas MacGreevy.

*This course counts toward the minor/concentration in Irish Studies*

*For English majors, this course can count for the British/Irish Literature after 1900 area requirement*

**ENG 2500-001      Irish Revival**

TR 4:00 PM - 5:15 PM

Joseph Lennon

A study of the literature of Ireland’s early 20th century literary renaissance or Celtic Revival, readings in poetry, prose, and drama.

This multi-genre course covers the literature of Ireland’s early 20th century’s literary renaissance or Celtic Revival, one of the most significant periods in literary history. During the period from 1890 to 1930 Ireland went through enormous cultural and political changes, gradually realizing the nation’s independence from the British Empire. We will begin by reading essays by some of the cultural nationalists of the day and move on to read works in poetry, fiction, and drama. The course focuses on the plays of John Millington Synge, Lady Augusta Gregory, and Sean O’Casey; the fiction of Liam O’Flaherty, James Joyce, and Elizabeth Bowen; and the poetry of William Butler Yeats.

*This course counts toward the minor/concentration in Irish Studies*

*For English majors, this course can count for the British/Irish Literature after 1900 area requirement*

**ENG 2502-001      African-American Literary Tradition 2**

MW 1:30 PM - 2:45 PM

Ellen Bonds

This course explores the range of twentieth century African American literature from the Harlem Renaissance to the early twenty-first century. The course considers writing of all genres — the political treatise, the essay, autobiography, poetry, drama, the short story, and the novel — and is designed to introduce students to many of the important black writers who have helped to form an American literary canon.

*This course counts toward the minor/concentration in Africana Studies*

*This course fulfills the Diversity I requirement*

*For English majors, this course can count for the American Literature after 1900 area requirement*

**ENG 2515-001      African American Drama: The August Wilson Cycle**

MW 8:00 AM - 9:15 AM

Crystal Lucky

In October 2005, playwright August Wilson died of liver cancer but not before he accomplished his literary goal – to write a play about the African American experience during each decade of the 20<sup>th</sup> century. Although his passing has left a gaping hole in American theater, his legacy is rich. In this course, we will read each of August Wilson’s ten plays and explore the historical period each tackles with its unique political, social, economic, and cultural challenges for black Americans. Where appropriate, we will screen film adaptations and attend live performances of his work.

*This course counts toward the minor/concentration in Africana Studies*

*This course fulfills the Diversity I requirement*

*For English majors, this course can count for the American Literature after 1900 area requirement*

### **ENG 2790-100          Graphic Novels into Films**

TR 6:00 PM - 7:15 PM

Hugh Ormsby-Lennon

Film-directors and their screen writers have turned, continually, to literature for inspiration. Should these movies be evaluated against their literary originals? Or do they constitute new art-forms which demand a different yardstick? Critics who argue that films betray their originals are said to practice “fidelity criticism.” In this class, we shall examine these “fidelity critics” and show how their complaints may be answered. We shall tackle, “in their own right,” a wide range of a wide range of novelists. We shall also watch the transformation of their works into film. Not only shall we discover how exceptional works of art can emerge; we shall also find how movies shed sharp light, from unexpected angles, upon their “originals.” We shall also examine some techniques of filmmaking.

### **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 3190-001          Medieval Saints and Sinners on the Renaissance Stage**

TR 4:00 PM - 5:15 PM

Alice Dailey

For many of us, exposure to medieval drama is limited to morality plays like the frequently anthologized *Everyman*, whose one-dimensional characters and heavy religious allegory seem indeed to belong to a remote and primitive dramatic tradition. By contrast, the plays of Shakespeare and his contemporaries represent for the literary canon the pinnacle of western drama—the flourishing of an art form that appears to have little in common with its heavy-handed medieval precursors. Consequently, we seldom study medieval and Renaissance drama as part of a developmental continuum. This course takes a different approach. Through our reading of a range of medieval and Renaissance plays, we will study the ways in which plots, characters, and tropes of medieval religious drama are adapted for the secular genres of the Renaissance stage, considering not only how religious drama is transformed into genres like romance and domestic comedy but why early modern playwrights turned to religious and medieval structures to explore ostensibly secular themes.

Our reading selections will focus on the moral extremes described by medieval drama—the saint, the martyr, the virgin, the torturer, the pagan, the devil—and the ways in which Renaissance plays exploit the simplicity of these categories at the same time that they complicate and challenge them. Primary texts include medieval saints' plays, Passion plays and martyr legends; Shakespeare's *Pericles*, *The Winter's Tale* and *The Merchant of Venice*; and Christopher Marlowe's *Dr. Faustus* and *The Jew of Malta*. Students will be required to make one oral presentation, write an 8-page term paper, and take a final exam.

*For English majors, this course can count for the Medieval portion or the Renaissance portion of the English Literature pre-1800 area requirement*

**ENG 3290-100      The Renaissance Sonnet**

T 6:00 PM - 9:30PM

Margaret Boerner

Invented in Renaissance Italy as a vehicle to express the many moods of love, the sonnet soon traveled to England via English poet-diplomats, where it took permanent root in the English language as a lens through which to focus upon moments of sensual, narrative, imaginative, religious, or philosophic insight. We shall read a few sonnets from other ages and a few in translation from the Italian, but we shall concentrate on the first sonnets published in English, starting in 1557, largely Shakespeare's sonnets.

*Fast Forward 4: 3/13/12 – 4/24/12; open only to students in Part-Time Studies*

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

**ENG 3490-001      The Rise of the Novel in the 18th Century**

MW 1:30 PM - 2:45 PM

Joseph Drury

The novel was not always as prestigious and respectable a literary genre as it is today. At the beginning of the eighteenth century, its seductive combination of spectacular adventures, erotic passion and social critique made it a disreputable, even dangerous form of writing. In this course,

we will study the novel's rise to prominence during the British Enlightenment, paying special attention to the larger social, cultural and aesthetic concerns the novels of the period were written to address. Readings may include works by Daniel Defoe, Laurence Sterne, Frances Burney, and Jane Austen.

*For English majors, this course can count for the Restoration and 18<sup>th</sup> Century area requirement*

**ENG 3491-001      Freaking Swift & Franklin**

TR 1:00 PM - 2:15 PM

Hugh Ormsby-Lennon

We shall read major works by these two great eighteenth-century comedians through the prism of "freakery." The pessimistic Swift maintained that all humans are freaks and that progress is a chimaera. The optimistic Franklin (whose tricentenary we celebrated, in Philadelphia but not London, in 2006) believed in progress and preferred to show how "lusi naturae" (ostensible "freaks of nature") were scientifically intelligible. Swift and Franklin are two of the funniest writers of their century. In apprehending what freakery meant for the eighteenth century, we shall explore the continuing appeal of freakery to our own millennium. The "tattooed lady" used to be a side-show attraction operated by carnies. Now, if the New York Times is to be believed, 30% of this class will sport tattoos, if only privately. Why the change? Recent "freak stories" in the international media have featured conjoined human twins and a Janus-faced cat. Students will be invited to share their own freak-sightings. Class trip to Franklin's Philadelphia and to the famed (or infamous) Mutter Museum. Lively discussion sought. Two papers and a final.

*For English majors, this course can count for the Restoration and 18<sup>th</sup> Century area requirement*

**ENG 3525-001      Dickens**

TR 11:30 AM - 12:45 PM

Deborah Thomas

An in-depth study of three of Dickens' major novels (Oliver Twist, Bleak House, and Great Expectations) plus a sampling of his best short fiction (including A Christmas Carol). Attention will be given to Dickens as a humorist and an artist, as a social critic with insight into the shortcomings of human experience, as a representative of his own age, and as a precursor of the problems of our own.

*Writing Intensive*

*For English majors, this course counts for the 19th Century British/Irish Literature area requirement*

**ENG 3590-001      Early Romantics: Imagination & Politics**

MWF 10:30 AM - 11:20 AM

Evan Radcliffe

"The French Revolution," wrote the great Anglo-Irish writer Edmund Burke in 1790, barely a year after the fall of the Bastille, "is the most astonishing [event] that has hitherto happened in the

world.” For the great poets of the first generation of Romantic writers—Blake, Wordsworth, and Coleridge—the Revolution was crucial, something that they welcomed in the 1790s as transformative but that then, as it turned to massacres, repression, and conquest, called for new kinds of literary responses. We will look at a variety of texts in which these writers, and others, not only explore political and historical issues, directly and indirectly, but also seek to put politics behind them. This will be a discussion class, and we’ll take our time as we examine works from the hybrid satire of Blake’s *Marriage of Heaven and Hell* to lyrics like Wordsworth’s “Tintern Abbey” to narratives like Coleridge’s “The Rime of the Ancient Mariner.” We’ll also look at texts by other writers, such as Burke’s influential *Reflections on the Revolution in France* (in many ways the founding text of modern conservatism), which was seen as a literary document as well as a political polemic, and the novel *Caleb Williams* by the radical philosopher William Godwin, a friend of both Wordsworth and Coleridge as well as the husband of Mary Wollstonecraft and the father of Mary Shelley. Requirements include two formal papers, numerous informal journal entries, a midterm and a final.

*For English majors, this course can count for the 19th Century British/Irish Literature area requirement*  
*Writing Intensive*

**ENG 3591-001      19th Century British Fictions of the Family**

TR 2:30 PM - 3:45 PM

Deborah Thomas

Family structures, family values, and sometimes family constraints lie at the heart of 19<sup>th</sup>-century British literature and culture, and this course will examine notable fictions that reflect or critique these structures, values, and constraints. Works to be read may include Austen’s *Pride and Prejudice*, Brontë’s *Wuthering Heights*, Carroll’s *Alice’s Adventures in Wonderland*, Dickens’s *Great Expectations*, Eliot’s *The Mill on the Floss*, and some Victorian fairy tales. Topics to be discussed will include the family and domestic relations in 19<sup>th</sup>-century literature and culture, youth versus age, concepts of childhood, and experiences of growing up.

*For English majors, this course counts for the 19th Century British/Irish Literature area requirement*  
*Writing Intensive*

**ENG 3615-001      James Joyce**

MW 1:30 PM - 2:45 PM

James Murphy

James Joyce is one of the greatest writers in the English language and an especially important influence in the evolution of the “Modern” aesthetic. To understand Joyce is, in many ways, to take an important step in grasping the aesthetic experiments that shape and dominate the major artistic expressions of what we now call “Modernism.”

Perhaps surprisingly, the texts for this course are only three, but they are some of the finest works of the past century in any language—and some of the most demanding. Joyce is not for wimps, skimmers of pages, Spark Notes fans. His work demands and deserves active readers willing to give

serious attention to his texts. If you give him that, the rewards can be immense in terms of making you a more perspective student of serious art, whatever the medium. Joyce is one of the few writers who can truly change the way you see all art; his influence is everywhere from Picasso to U-2.

After some opening weeks spent with Dubliners and Portrait, we will spend most of the semester with a close reading of Joyce's masterpiece Ulysses. It's a difficult text, but rich in language, humor, and compassion – gifts that will do us no harm in these troubled times.

Course Requirements: a mid-term and a final essay, a ten page term paper, and an in-class presentation based on one chapter of Ulysses.

*This course counts toward the minor/concentration in Irish Studies*

*For English majors, this course can count for the British/Irish Literature after 1900 area requirement*

**ENG 3616-100        Irish American Drama & Film**

W 6:10 PM - 8:50 PM

Mari Fielder

This course explores the Irish persona in American popular drama, in modern drama and in film. Emphasis is on Irish stage stereotypes and their manipulations, especially by Irish-Americans themselves. Selected playwrights include Philip Barry, Eugene O'Neill, and John Patrick Shanley. Films include John Ford's The Quiet Man and Leo McCarey's Going My Way.

*This course counts toward the minor/concentration in Irish Studies*

*This course fulfills the Diversity I requirement*

*For English majors, this course can count for the American Literature after 1900 area requirement*

**ENG 4001-001        Major American Writers I**

MW 3:00 PM – 4:15 PM

James Kirschke

In this course the students shall read, discuss and write about some of the major American authors before 1865: mainly Franklin, Hawthorne, Melville, Emerson, Dickinson and Whitman. Special emphasis shall be placed on understanding the literature within its historical contexts.

The course shall also focus on the literary techniques and thematic statements employed by the authors under perusal and discussion. In addition, we will consider especially the philosophical arguments developed by the relevant authors. Lastly, the course will take note of the authors' lives and the ways they seemingly relate to and, perhaps, help us to understand their literary productions.

*For English majors, this course counts for the American Literature to 1900 area requirement*

**ENG 4040-100        American Short Story**

R 6:00 PM - 9:30 PM

Moira McCole

Whether it is brevity or directness, the short story has attracted American writers and readers since the early days of the nation. This class will closely read, discuss, and write about the American short story from Washington Irving and Edgar Allan Poe to current voices such as Louise Erdrich and Jhumpa Lahiri. How is the genre so suited to American culture? What innovations and contributions have Americans made to dominate the genre?

*FastForward 3: 1/19/12 - 3/1/12; open only to students in Part-Time Studies*

*For English majors, this course counts for the American Literature after 1900 area requirement*

**ENG 4510-001          19th Century American Poetry**

MW 4:30 PM - 5:45 PM

Michael Berthold

This course will concentrate on five representative poets of the nineteenth-century: Longfellow, Poe, Emerson, Whitman and Dickinson. Attention will be paid to both the poetry and poetic theory of each writer and also to each author's larger relationship to nineteenth-century American culture. We will also consider how these "canonical" writers intersect with more marginal figures and popular forms of the nineteenth-century.

*For English majors, this course counts for the American Literature to 1900 area requirement*

*Writing Intensive*

**ENG 4690-001          Contemporary American Issues-Based Drama**

MW 4:30 PM - 5:45 PM

Gail Ciociola

During the past 15 years, issue-based drama (or, as some people prefer, political theatre) has become an increasingly vital sub-genre in American theatre. The purpose of this course is to examine the movement itself and to study selected texts, the motivations behind them, and the innovative artistry that frequently accompanies plays in this context. Works include Angels in America, The Exonerated, Oleanna, and Doubt as well as others. In addition to two tests, students will be required to complete one formal and one creative assignment.

*For English majors, this course counts for the American Literature after 1900 area requirement*

**ENG 4691-001          Madness and American Modernism**

TR 1:00 PM - 2:15 PM

Kamran Javadizadeh

Stories of breakdown, institutionalization, and (sometimes) recovery abound in mid-century American literature, both in the lives of writers and in the books that they wrote. What do these stories mean, and why do they matter? How does placing these stories in the larger context of American modernism help us both to illuminate this thematic development and to rethink our assumptions about modernism? Authors may include: Fitzgerald, Eliot, Pound, Salinger, Ellison,

Lowell, Bishop, Kesey, Plath, and Ginsberg. We will also pay some attention to theater and film from the period.

*For English majors, this course counts for the American Literature after 1900 area requirement*

**ENG 5000-001      Senior Seminar: Queering America: Queer Theory and American Literature**

MW 3:00 PM - 4:15 PM

Jean Lutes

This course examines how American literary history has been transformed by queer theory, an interdisciplinary field that brings together insights from feminism, literary criticism, critical race studies, philosophy, psychoanalysis, anthropology, and poststructuralism. We will discuss some key elements of queer theory, tracing a genealogy of queerness and considering why the term “queer” is not, in fact, a simple synonym for “gay and lesbian.” We will also attend to the emergence of modern conceptions of sexuality and gender in the late nineteenth and early twentieth century, particularly as they played out in the work of authors such as Charlotte Perkins Gilman, Henry James, Willa Cather, Langston Hughes, and Truman Capote.

*This course counts for the Gender and Women’s Studies major  
Writing Intensive*

**ENG 5000-002      Senior Seminar: Memory in Irish Literature**

TR 10:00-11:15

Joseph Lennon

“Too much memory is a form of madness,” says the schoolmaster in Brian Friel’s powerful play *Translations* (1980). For authors, the act of recalling may also become fraught with possibility. In this course we will examine how writers remember and retell their lives and histories, and discuss how readers take in those memories. How does memory inform, create, and shade story? How do books shape cultural memory? How do our memories inform our readings? These are some of that questions that will animate the seminar as we investigate how memory and literature interact, specifically in Ireland, a small island with a great memory. We will pay particular attention to memoir but read in several genres including drama, fiction, and poetry. Interdisciplinary readings about memory—collective, familial, and habit—from theorists Maurice Halbwachs, Paul Ricoeur, Annette Kuhn, and others, will also contribute to our discussions. The primary readings will be by W.B. Yeats, James Joyce, Samuel Beckett, Edna O’Brien, Seamus Heaney, Nuala O’Faolain, Seamus Deane, Eamon Grennan, Eavan Boland, Brian Friel, and Hugo Hamilton—the 2012 Heimbold Chair, who will discuss his memoir, *The Speckled People*, with us. As a culmination of the seminar, students will research and write an essay on memory and a work(s) of their own choosing, Irish or otherwise.

*This course counts toward the minor/concentration in Irish Studies  
Writing Intensive*