

**DEPARTMENT OF ENGLISH**  
**COURSE DESCRIPTIONS: SPRING 2018**

***COURSES THAT FULFILL ENGLISH REQUIREMENTS***

**BRITISH/IRISH LITERATURE PRE-1800**

**RENAISSANCE**

3290 Elizabethan Literature

**RESTORATION & 18th CENTURY**

3490 Science Lit and Enlightenment

**19<sup>th</sup> CENTURY BRITISH/IRISH LITERATURE**

3502 Later Romantic Writers

**AMERICAN LITERATURE TO 1900**

4515 American Gothic

4590 Civil War Literature

**AMERICAN LITERATURE AFTER 1900**

2502 African-American Literary Traditions 2

4515 American Gothic

4645 American Narratives of War

4690 Letters, Texts, Twitter

4690 Literary Festival Workshop

**BRITISH/IRISH LITERATURE AFTER 1900**

2500 Irish Revival

3690 Females Lines: Irish Poetry and Inheritance

***Other programs also offer courses that count for English credit:***  
Check the English listings in Novasis and Nova Schedule Builder.

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

1842 Freshman Creative Writing	2006-H01 Poetry Workshop
2003 Intro to Creative Writing	2009 Writing The Traditional Novel
2005 Writing of the Short Story	

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

2003 Intro to Creative Writing	2030 Tutoring Writers
2005 Writing of Short Story	2045 Teaching English as a FL
2006-H01 Poetry Workshop	2070 Legal Writing and Analysis
2009 Writing the Traditional Novel	
2020 Journalism	2250 Ways of Reading

***A Message from the Chair***

Hi, Everyone! We have an embarrassment of riches for Spring 2018. We are very lucky to have celebrated Irish poet and Heimbold Chair Colette Bryce teaching a poetry workshop and a course called “Female Lines: Irish Poetry and Inheritance,” which will introduce you to many of Ireland’s most important female poets. Another very exciting element of this spring’s offerings is our 20<sup>th</sup> annual Literary Festival, which will feature Colette Bryce as well as the Pulitzer Prize-winning poet Tyehimba Jess, the much lauded fiction writers Lesley Nneka Arimah and Zinzi Clemmons, and the very prominent journalist and memoirist Ariel Levy. You can study all of these writers’ work, as well as meet them and discuss their texts with them, if you enroll in the Literary Festival course.

We are also offering several new courses, including “Apocalyptic Literature,” “African and Caribbean Politics and Literature,” “American Narratives of War,” and “Letters, Texts, and Twitter.” In addition, I want to draw special attention to another new, one-credit course, English 2991, “English Majors as Leaders.” This course is open to all English majors, including students who took “English Majors in the Work Place” this fall. We have also added lots of new information to this booklet about how to pursue an internship (see ENG 2993/2996). Please let me know if you have any suggestions about courses you would like to see offered in the future! I can be reached at [heather.hicks@villanova.edu](mailto:heather.hicks@villanova.edu).

Best,  
*Dr. Hicks*

## **ADVANCED ENGLISH COURSES**

**ENG 2003-001 Introduction to Creative Writing**  
TR 8:30 AM – 9:45 AM  
Catherine Staples



This introductory writing course is designed to immerse students in the successful habits of writers. Students will have the chance to



develop as creative writers and readers through a series of writing exercises, weekly reading of literature, and workshops. The class begins with creative essays designed to draw upon memory and experience; thereafter, you will write poetry and

short fiction. We'll examine word choice, imagery, forms and structures, sensory detail, sense of place, character, tone, voice, rhythm and sound patterns—as well as beginnings and endings. Students will be introduced to an array of exercises designed to help unearth subjects and refine process. The final portfolio involves revision and polishing of selected pieces as well as a reflection on your creative process.



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

**ENG 2005-001            Writing of Short Story**

TR 2:30 PM – 3:45 PM

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 towards the minor in Creative Writing.*

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

**ENG 2006-H01            Poetry Workshop**

W 4:30 PM – 7:00 PM

Colette Bryce

This workshop will be a chance to immerse ourselves in poetry. Close reading of poems by contemporary writers will allow us to

discover points of departure for creating new works of our own. We'll take a fresh look at a range of traditional poetic forms and the ways in which they are being revitalized by some of our best contemporary poets. We will look closely at the integrity of the poem and at a wide range of devices and techniques – from the function of the line, to the transformative effects of the image - that help us to engage and surprise the reader. Our critical and editorial skills will be honed through sharing constructive feedback in a group context.

*Students are required to have a minimum 3.33 GPA; If not, they must apply to the Honors Program.*

*This course counts for the Fine Arts requirement.*

*This course counts towards the minor in Creative Writing.*

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

## **ENG 2009-001                      Writing the Traditional Novel**

MW 4:30 PM – 5:45 PM

Elysha Chang

This workshop will investigate novel-writing elements such as dynamic character development, narrative structure, world-building and conflict architecture. We will read works by new and established authors in an effort to understand what makes a novel 'successful.' (We'll also discuss what it even means for a novel to be 'successful' or 'unsuccessful'.)

In addition to analyzing novels from literary and craft perspectives, we will examine our creative processes—how to generate new ideas, how to write fiction based on real events, how to develop outlines, start (and continue) drafts and make effective revisions.

Novel-writing is independent work, but it does not happen in a vacuum. In the workshop component of this course, we will embark on the novel-writing process together. We will work towards planning, outlining and writing our novels. During

workshop, we will provide thoughtful, generous and productive feedback with an eye on advancing and completing our novels in progress.

Reading list includes works by: James Baldwin, Octavia Butler, Andre Dubus III, Maxine Hong Kingston, Joy Williams and others.

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

**ENG 2020-001            Journalism**

MW 1:30 PM - 2:45 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.*

**ENG 2030-001            Tutoring Writers**

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.*

*Admission to this course is by invitation.*

**ENG 2045-001                      Teaching English as a Foreign Language**

TR 4:00-5:15

Karyn Hollis

This service learning course will provide students with the background, tools, and experience they need to teach English to non-native speakers abroad or in the United States. Students will learn techniques for teaching speaking, reading, writing, and listening to individuals and groups of varying ages and abilities. We will also cover such topics as materials development, second language acquisition, and the multicultural classroom. The course meets on Tuesday and Thursday afternoons. On Tuesdays (4-5:15), students will have class at Villanova. On Thursdays we will tutor Hispanic students in English at CCATE, a community organization in Norristown, PA. We will take the train from Villanova to Norristown on Thursdays and tutor at CCATE from 4:15-6:00 pm. Students may email Dr. Hollis at [karyn.hollis@villanova.edu](mailto:karyn.hollis@villanova.edu) with any questions.

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

*This course counts toward the Education major.*

*This course counts as Service Learning.*

**ENG 2070-001                      Legal Writing & 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 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.*

**ENG 2021                              Journalism for Co-Ops**

See ENG 2999

**ENG 2101-001                      British Literary Traditions 1**

MW 1:30 PM – 2:45 PM

Brooke Hunter

This discussion-centered, writing-intensive course is structured as a survey of English literature from its Anglo-Saxon beginnings to the mid-eighteenth century. The readings and in-class conversations will familiarize students with the genres, forms, and functions that shaped early English writing. This course will also arm you with a range of tools, methods, and vocabulary that will allow you to analyze a wide range of literature with confidence. In addition to gaining a wide-angle view of the scope of early English letters, we will consider the relation of the written word to power, gender, religious belief, nationality, and social rank. As we make our way through several of the “great works” of English literature, we also will question 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.

**ENG 2102-001                      British Literary Traditions 2:  
Romantic to Modern**

MWF 10:30 AM – 11:20 AM

Evan Radcliffe

In this course, we survey some of the great British and Irish literature of the past two centuries, starting in the late 18th century with William Wordsworth and William Blake and ending with Seamus Heaney, who died in 2013. Through class discussion, we will consider topics central to such writers—the place of literature in industrial society, the direct or oblique ways in which writers can address a public, how the interior and private self can locate itself in a commercial culture, the importance of the natural world when people flock to cities, the possibilities and threats of imaginative vision, and others. We will do so through attention to various literary genres, with reference to both continuities and change through time, including how later writers respond to earlier ones. Requirements include participation in class discussion, two formal papers, numerous informal journal entries, a midterm test, and a final exam.

**ENG 2250-001                      Ways of Reading**

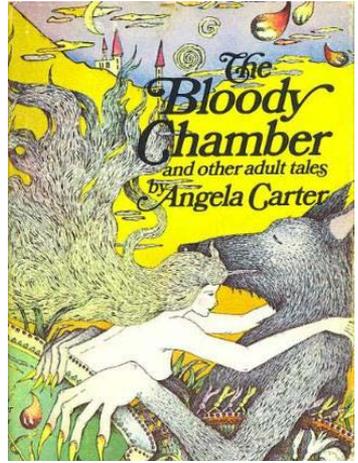
MW 3:00 PM – 4:15 PM

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 this multi-genre course will include Mary Shelley's *Frankenstein*, selections from Edgar Allan Poe's poetry, J. M. Coetzee's searing novel of post-apartheid South Africa *Disgrace*, Angela Carter's fractured fairy tales in *The Bloody Chamber*, George Saunder's darkly comic twenty-first century stories in *Tenth of December*, Oscar Wilde's hilarious *The Importance of Being Earnest* and African-American playwright Lynn Nottage's *Intimate Apparel* about a seamstress in early twentieth-century New York City.



*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.*

## **ENG 2500-001            Irish Revival**

TR 11:30 AM – 12:45 PM

James Murphy

This course covers a variety of voices in Modern Irish Literature, one of the world's great literatures. In effect, this is a "survey" course. Such an approach has the advantage of introducing you to a range of authors and to their historical/cultural context, but at the same time it can be frustrating in that we do not have the luxury of lingering for long, loving looks at our favorite writers. We will leave that for you to do in other Villanova courses, in graduate school or, most importantly, in the reading of Irish writers which will hopefully become a part of your world for the rest of your life.

In the meantime, we will do the best we can to introduce you to a rich and varied set of voices in Modern Irish literature.

After an introduction on the implications of the term “Revival,” and indeed of the term “Irish” itself, we will focus on the work of Augusta Gregory, John Millington Synge, William Butler Yeats, James Joyce, and Sean O’Casey. Finally, to give us a taste of a more recent voice, we will close with the work of Seamus Heaney. This selection has the advantage of covering a range of genres -- poetry, drama, and fiction – itself a tribute to wide ranging achievements of Irish writers.

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

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

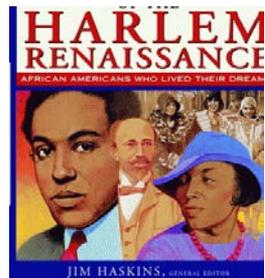
**ENG 2502-001 African American Literary Traditions 2**  
MW 4:30 PM – 5:45 PM  
Ellen Bonds

African American Literary Tradition II

"American literature is incoherent without the contribution of African American writers." (Toni Morrison, *In Black and White*).

From the Harlem Renaissance writers to Gwendolyn Brooks (the first African American to win a Pulitzer Prize). From Ralph Ellison to the Black Arts Movement.

From Toni Morrison to August Wilson, American literature would be “incoherent”



without the work of these 20th century African American writers. In this course, we will trace the development of 20th –century African-American literature from the Harlem Renaissance to the present to understand how this literature builds on the legacy of former traditions—folklore, the Jeremiad, the political treatise, autobiography, and the slave narrative, for example. Reading poetry, essays, drama, short fiction, and novels from a diverse group of African-American writers, we will learn how and in what ways these writers resisted the racist images established during the nineteenth century of blacks as inferior, dependent, hyper-sexualized and violent. In developing a literature that countered the prevailing hegemonic notions of black inferiority as it preserved valuable African American cultural traditions, 20th century African American writers established a rich body of work that continues to flourish in the 21st century. This course is designed to introduce students to those writers (African American Literary Tradition I is NOT required) and to enhance students’ ability to read, analyze and write critically.



*For English majors, this course can count for the American Literature after 1900 area requirement*  
*This course fulfills the Diversity 1 requirement*  
*This course counts for the Africana Studies Programs*

## **ENG 2610-001                  Tutorial Readings**

This option is an independent study of approved readings under the supervision of a selected faculty member. An examination on the readings and a lengthy paper are required. This option is restricted to senior English majors, and permission of the chair is required.

## ENG 2790-001      **Apocalyptic Literature**

TR 2:30 PM – 3:45 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 depict 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 apocalyptic narratives have both changed and remained the same through time. Along the way, we will also discuss the apocalyptic images 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 counts for the Cultural Studies major*

## **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 2991-001                      English Majors as Leaders One Credit Course**

Meeting Dates & Times: Saturday, January 27, 9:00am-4:00pm;  
Friday, February 9th, 3:00pm-5:00pm

Karen Graziano

"Literature is unbelievably helpful, because no matter what business you are in, you are dealing with interpersonal relationships. It gives you an appreciation of what makes people tick."

– *Michael Eisner, English Major and former Disney CEO*

"If your actions inspire others to dream more, learn more, do more and become more, you are a leader."

—John Quincy Adams

"Earn your leadership every day." —Michael Jordan

English majors gain rich, diverse perspectives about human dynamics in literature. The exploration of the human condition enables English majors to understand more clearly these dynamics from many angles. This course provides English majors with the opportunity to apply their perspective about human dynamics to leadership in the classroom, workplace, and community. Utilizing English major alumni mentors, students will learn how to translate leadership theory into practice so they can become more effective colleagues and community members. Understanding how leadership skills are developed and demonstrated in the workplace, students will determine the type of leader they want to be and how their English studies support their goals. Students will work on a leadership plan, analyzing their own skills and development as English majors and leaders. Through a team leadership project, they will develop the foundation to assert their own leadership style in the classroom, workplace, and community.

## **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 during the summer.

So, how to get started? To begin to get a sense of your internship options, there's a list available via Handshake, which you can link to through the Villanova Internship Office website:

<http://www1.villanova.edu/villanova/artsci/undergrad/ous/internship.html>.

You can also look for internships yourself, by approaching institutions/companies you are interested in or have worked for in the past. The English Department will also periodically send out announcements about internship opportunities. If you need guidance in your search, here in the English Department, Professor Jody Ross is our internship specialist. She can be reached at [jody.ross@villanova.edu](mailto:jody.ross@villanova.edu). 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](mailto:Kathryn.szumanski@villanova.edu). **Kathryn Szumanski is running a special internship lunch and workshop to help get you started in your quest for an internship on Nov. 8<sup>th</sup> from 11:30-1:30 in SAC 117. Stay tuned for more details!**

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 Charlotte Holmes, and her email is [charlotte.holmes@villanova.edu](mailto:charlotte.holmes@villanova.edu). You need to be sure to be in touch with Charlotte 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](mailto:heather.hicks@villanova.edu). And remember, employers love to have English majors working for them because of your writing and analytical skills!

## **ENG 2999 Sports Illustrated Internship**

As an English major at Villanova you have the rare opportunity to be chosen to be part of a “co-op” internship involving research, some writing, and the opportunity to learn from highly respected professionals in the magazine business. (A “co-op” is a specific kind of internship in which you receive pay and you work full-time rather than also taking other classes). Each semester, a junior or senior English major is selected for this program. Along with being paid, you will receive 9 credits for successfully completing the co-op (including writing a final report), and may also take a distance-learning journalism course for 3 more credits (ENG 2021). *For more information or to apply for Spring internship, contact Dr. Evan Radcliffe*  
[evan.radcliffe@villanova.edu](mailto:evan.radcliffe@villanova.edu)

## **ENG 3290-001 Elizabethan Literature: The Pose, the Mask, and the Effigy**

TR 10:00 AM – 11:15 AM

Alice Dailey

This seminar studies one of the most important periods in the history of western literature, the period that witnessed not only the Protestant Reformation and the reign of the inimitable Queen Elizabeth but the rise of print culture and of English as a major literary language. In our survey of some key authors and texts, we will consider how concerns about subjectivity, self-presentation, literary personae, authenticity, fakery, celebrity, and political identity develop in and through sixteenth-century literary forms. We will study a wide range of genres, including public speeches, revenge drama, lyric poetry, autobiography, and epic, looking at literature written in English as well as a handful of continental texts that had a significant influence on English court culture. Additionally, we will spend some time thinking about intersections between literature and sixteenth century visual arts,

including portraiture, woodcuts, theatrical spectacles, clothing, and the material book itself. Authors include Castiglione, Machiavelli, More, Foxe, Sidney, Spenser, Kyd, Shakespeare, and Queen Elizabeth I. Course requirements: attendance, participation, research presentation, research paper.

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

**ENG 3490-001            Science, Literature, and Enlightenment**

TR 1:00 PM – 2:15 PM

Joseph Drury

The Scientific Revolution of the seventeenth century helped create the modern world by introducing a new method for establishing truth and a new emphasis on the practical application of knowledge as a way of increasing humanity's power over nature. In the Enlightenment period that followed, the new science spread beyond its origins in a philosophical elite to become the governing ideology of Britain's emerging consumer society and its rapidly expanding empire. In this course, students will read and analyze some of the key philosophical texts that established the founding principles of modern science alongside literary texts from different genres that explore its social meaning and its moral and political implications. While many authors embraced science's utopian ideals and responded hopefully to its promise of unlimited social and material progress, others ridiculed its reliance on gimmicks and gadgets, attacked its ambitions as arrogant and unrealistic, and warned darkly of the dangerous consequences of unregulated curiosity and the reckless exploitation of nature. Readings may include Daniel Defoe's *Robinson Crusoe*, Jonathan Swift's *Gulliver's Travels* and Mary Shelley's *Frankenstein*, poems by Alexander Pope, and philosophical texts by Francis Bacon, Margaret Cavendish, and David Hume.

*For English majors, this course can count for the Restoration & 18<sup>th</sup> Century portion of the British/Irish Literature pre-1800 area requirement*

**ENG 3502-001                      Later Romantic Writers: Literary Politics  
and the Social Imaginary**

MWF 12:30 PM – 1:20 PM

Michael Tomko

“Speak truth to power.”--Quaker maxim ascribed to George Fox (1624-91)

“Beauty is truth, truth beauty.”--John Keats (1795-1821)

The latter half of the romantic period in Britain was an age of threatened democracy, burgeoning empires, prolonged wars, entrenched regimes, and popular suppression. This course will examine how writers, in the wake of the French Revolution’s failed hopes for radical social change, strove to create a culture of hope and progressive reform. Across a range of genres from poetry to periodical writing to novels, late romantic writing has long been acknowledged for its striking beauty as in Keats's odes and Shelley's visionary dramas. We will also consider its philosophic richness and political awareness. Our focus will be on what has been called the “Cockney” circle (Leigh Hunt, William Hazlitt, P.B. Shelley, Mary Shelley, John Keats, and Byron), whose confusing of high and low cultural forms and urban and urbane effrontery scandalized the English establishment, sent them into exile, and generated some of the most powerful literature in the British canon. We will ask how these writers view imagination in relation to social change and how they attempted to speak truth and beauty to power.

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

**ENG 3690-HO1      Female Lines: Irish Poetry and  
Inheritance**

TR 1:00 PM - 2:15 PM

Colette Bryce, Heimbold Chair

In the early nineties, *The Field Anthology* famously omitted the work of Irish women. This seminar, led by poet Colette Bryce, will be an introduction to a range of contemporary women poets, writing to some extent against such historical silencing. “Are we depressed, then, about women’s status? / Hardly, we’re not quite clear who women are”, writes the poet Leontia Flynn twenty years later in 2011. Through close reading and exploration of cultural context, we will seek to unravel the complications of poetic inheritance when applied to perceptions of female experience, influence and authority. Poets will include Eilean Ni Chuilleain, Eavan Boland, Nuala Ni Dhomnaill, Paula Meehan, Medbh McGuckian, Dorothy Molloy, Vona Groarke, and Leontia Flynn, while also admitting cross-currents with Scottish contemporaries such as Carol Ann Duffy, Jackie Kay and Kathleen Jamie.

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

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

*This course counts toward the major/minor in Gender and Womens Studies.*

**GIS 4290-001      African & Caribbean Politics and  
Literature**

MW 3:00 PM - 4:15 PM

Chiji Akoma and Olukunle Patrick Owolabi

This team-taught course is a multi-disciplinary endeavor that uses theoretical, conceptual, and empirical knowledge from history, development economics, and political science, to explore the rich and diverse literary traditions of contemporary Africa and its large

diaspora in the Caribbean Region. The course not only looks into the political dysfunctions that follow the dark histories of these postcolonial territories, but it also seeks to offer our students theoretical and aesthetic tools with which to appreciate the interface between the political and the cultural.

The first half of the course will be primarily focused on Africa. We will examine how the interaction of European-dominated states and African societies resulted in distorted views of tradition and modernity, contributing to neo-patrimonial forms of governance in postcolonial Africa. We explore this theme through the lens of political theory and literature. The second half of the course turns its focus on the Caribbean, exploring dependency and underdevelopment, as well as the interactions among class, race, and ethnicity in Trinidad, the most culturally diverse of all the Caribbean islands. Along the lines of the latter, we will examine Earl Lovelace's novel, *The Dragon Can't Dance*, to consider the centrality of Carnival in Caribbean consciousness, not simply as a cultural expression, but as the prism through which the complexities of race, ethnicity, and class as powerful factors in West Indian civil society are best understood.

*This course can count towards the major/minor in English.*

*This course can count towards the major/minor in GIS Select, GAFR.*

*This course can count towards the major/minor in Political Science.*

*This course fulfills Diversity 3.*

**ENG 4515-001            American Gothic**

MW 4:30 PM – 5:45 PM

Michael Berthold

“‘Tis so appalling--it exhilarates” ~ Emily Dickinson

This course will survey American literature's abiding fascination with the horrifying, the mysterious, and the uncanny and will

examine a variety of texts from the nineteenth and twentieth centuries. We will consider how the Gothic tradition is Americanized, how it has evolved, and how it continues to be pertinent for contemporary American culture. Readings for the course include works by Charles Brockden Brown, Poe, Hawthorne, Pauline Hopkins, King, and Rice.

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

## **ENG 4590-001            Civil War Literature**

TR 11:30 AM – 12:45 PM

Travis Foster



In this class, we'll read deeply from American writers who anticipated—some argue, initiated—and then struggled to make sense of the American Civil War. Slavery and emancipation, tradition and equality, race and reunion, war and violence, death and

remembrance: exploring these themes will take us from popular songs to sentimental fiction to harrowing elegies to soldiers' and nurses' memoirs. We'll focus in particular on three questions: In what ways did the crucial role of slavery inform how writers represented, remembered, and selectively forgot or romanticized the war? How did writers attempt to account for and memorialize the war's unprecedented loss of life? And how did writers negotiate the ideological conflict between racial justice, on the one hand, and white sectional reconciliation, on the other?

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

*This course counts for the Cultural Studies major*

**ENG 4645-001 American Narratives of War**

MW 1:30 PM – 2:45 PM

Yumi Lee

War has been fundamental to the American way of life, from the multiple crises of the present moment and the 20th-century rise of the U.S. as a global superpower to the violent establishment of both the first American colonies and the United States as a republic. This course investigates American narratives of war in two ways. First, we will read and engage with American literary narratives of war from the past 50 years. Second, building from our readings of these texts, we will critically examine the cultural and social narratives that America produces about its wars. How have participants of war – soldiers, survivors, refugees, civilians – represented their experiences in literary and cultural forms? How have authors used literature to process the violence and trauma of war? In what ways do we as a nation choose to recognize, remember, and memorialize different wars? How does war continue to draw the boundaries of national belonging and exclusion? And how do race, nationality, gender, sexuality, class, and ability shape our experiences of wartime?

This course will focus on wartime texts from the past several decades, but we will analyze war in relation to the legacies of foundational systems of settler colonialism, slavery, imperialism, and capitalism. We will read, interpret, and discuss a range of literary and cinematic texts about war from the past several decades, including fiction in realist and speculative modes, memoirs, essays, poetry, graphic novels, documentaries, and feature films. We will supplement these readings with several key texts that theorize war. This class will require two papers, a final exam, and your active participation in class through writing and discussion. Course materials may include literary works by Leslie Marmon Silko, Toni Morrison, Miné Okubo, Art Spiegelman, Mohsin Hamid, Sherman Alexie, Tim O'Brien, Viet Thanh

Nguyen, Colson Whitehead, Moustafa Bayoumi; critical works by Sigmund Freud, Walter Benjamin, and Judith Butler; films by Francis Ford Coppola and Robert Altman; and more.

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

*This course counts for the Cultural Studies major.*

**ENG 4690-001            Letters, Texts, Twitter**

TR 1:00 PM – 2:15 PM

Kamran Javadizadeh

How does writing keep close those whom distance holds apart? What forms of intimacy result from these textual exchanges? And how does literature replicate such mediated intimacy? We'll begin by reading the published correspondence of poets (who have written some of the best letters you'll ever read) and then extend that study into readings of their literary writing. Along the way, we'll consider the evolution of epistolary writing into its most current forms—text messaging, social media—and examine recent literature that borrows from those contemporary techniques for keeping in touch. We'll read from Dickinson's letters and "envelope poems," letters between Bishop and Lowell, Baldwin's letter to his nephew together with Ta-Nehisi Coates's letter to his son, Schuyler's letters to O'Hara alongside O'Hara's poems about his friends, Rankine's book about contemporary loneliness and Kaveh Akbar's online conversations with other writers.

Course requirements will include short, informal writing exercises, a couple brief papers, and one in-class presentation.

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

*This course counts for the Cultural Studies major*

**ENG 4690-H01            Literary Festival**

TR 4:00 PM – 5:15 PM

Alan Drew and Daisy Fried

This course will introduce you to the work of five contemporary writers while providing you with the unique opportunity to interact with them and hear them present their work. This year's visiting authors are Tyehimba Jess, Lesley Nneka Arimah, Colette Bryce, Zinzi Clemmons, and Ariel Levy. By reading the work of these living, breathing authors, we will have the chance to ask questions about the shape, direction, and focus of recent literature as well its relevance to contemporary culture. In addition, we will be able to explore literature in ways not generally pursued in literature courses—namely, the specific conditions, motivations, and processes by which writers produce their work. You will also have a chance to explore your own creative impulses: though we will primarily focus on discussing and analyzing the work of our visiting writers, all members of the class will produce at least one creative project.

*Students are required to have a minimum 3.33 GPA; If not, they must apply to the Honors Program.*

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

*This course counts for the Fine Arts requirement.*

**ENG 5000-001            Senior Seminar: Institutional Fictions**

MW 3:00 PM – 4:15 PM

Mary Mullen

This senior seminar focuses on how institutions produce fiction and how fiction represents institutions. Beginning by reading theories of institutions, we will identify the key fictions that institutions depend upon—fictions of futurity, inclusion, agency, and enclosure—as we consider the promises and pitfalls of

institutions as a mode of social and political organization. We will then study specific institutions: marriage, the university and the prison. In each unit, we will read Victorian literature and Victorian theories of institutions as well as contemporary literary theory and criticism covering authors like Charles Dickens, Thomas Hardy, Amy Levy, and Virginia Woolf. This class will help you become better critical readers of both literary and social forms, aesthetics and politics.

**ENG 5000-002                      Senior Seminar: T. S. Eliot Among the Novelists**

TR 10:00 AM – 11:15 AM

Megan Quigley

At the centennial of “The Love Song of J. Alfred Prufrock” (1915/17), this course aims to shed fresh light on a literary reputation that has been carefully guarded until now. T. S. Eliot once argued that fiction nourished his own work more than poetry did. In this seminar we will explore what Eliot might have meant by examining the novelistic practices of *The Waste Land*, such as narrative voice, character formation, section breaks, plot, and dialogue. We will also read novels and short stories by writers well known to Eliot—E.M Forster, Joseph Conrad, Virginia Woolf, James Joyce, D. H. Lawrence, Djuna Barnes—and see how our understanding of Eliot’s poetry changes in light of these works and Eliot’s comments on them. Eliot singled out several of these novelists for their ability to write on several planes: what would this mean?

Eliot's archive has exploded in the last three years as much of what was recently under lock and key at Houghton library at Harvard is now open to anyone who has access to the digital editions. The long-awaited publication of his letters and the complete prose (still on-going) are leading to a rapidly transforming notion of "Eliot" in the digital age.

How does "Eliot" (Anglo-Catholic, classicist, royalist, as he proclaimed) change when we have access to all his essays, even his early erotic verse? Is our vision of Eliot as Anti-Semite, misogynist, misanthropist, humanist, revolutionary, or queer confirmed or undermined by these new materials? We will ask questions about literary reputations and literary



estates, access, and canon formation. In addition to the traditional seminar paper, students will complete a short digital humanities assignment aimed at assessing the "Eliot" put forth in editions such as *The Cambridge Companion to the Waste Land* (2015) through resource to the new digital Eliot. Our course, a research seminar, will build to a final research project where students interrogate the relationship between Eliot and a 20<sup>th</sup>-century writer of their choice.

