

DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS: FALL 2019

COURSES THAT FULFILL ENGLISH DISTRIBUTION

BRITISH/IRISH LITERATURE PRE-1800

MEDIEVAL

3150 Chaucer

RENAISSANCE

3250 Shakespeare on Film

3350 Milton

RESTORATION & 18th CENTURY

3350 Milton

3520 British Novel in the Romantic Period

19th CENTURY BRITISH/IRISH LIT

2490 Irish Lit: Gender and History

3520 British Novel in the Romantic Period

AMERICAN LITERATURE TO 1900

4500 The Black Atlantic

4515 Poe and King

AMERICAN LITERATURE AFTER 1900

2520 Black Literature: Short Story

4500 The Black Atlantic

4515 Poe and King

4690 Crime Fiction and Gender

4691 Contemporary Literature & Environmental
Change

4692 Lives of the Undocumented

Note Course Numbering Format:

Courses numbered in the **4000s** treat **American literature**

Courses in the **3000s** treat **British literature**

Courses in the **2000s** treat **other literature in English**, transnational literature, writing, genre, methodology, pedagogy, special topics, and surveys

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

| | | | |
|------|------------------------------|------|-----------------|
| 2003 | Intro to Creative Writing | 2005 | Short Story |
| 2004 | Intro to Creative NonFiction | 2006 | Intro to Poetry |
| | | 2013 | Intro to Memoir |

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

| | | | |
|----------|---------------------------------|----------|--|
| 2520 | Black Literature: Short Story | 4500 | The Black Atlantic |
| GIS 5011 | Conflict and the Arts of Memory | Hon 5750 | Baseball, Justice & the American Dream |

Courses offered that count for the GIS:Major in Cultural Studies

| | | | |
|------|-------------------------------|----------|-----------------------------|
| 2490 | Irish Lit: Gender and History | 2790-H01 | Humanities in Digital World |
|------|-------------------------------|----------|-----------------------------|

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

| | | | |
|------|-----------------------------|----------|--|
| 2300 | Women in Literature | 4690 | Crime Fiction & Gender |
| 2490 | Irish Lit: Gender & History | Hon 5750 | Baseball, Justice & the American Dream |
| 3350 | Milton | | |

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

2490 Irish Lit: Gender and History

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

Hon 5750 Baseball, Justice & the American Dream 4692 Lives of the Undocumented

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

| | |
|-----------------------------------|--------------------------------------|
| 2003 Intro to Creative Writing | 2045 Advanced Business Writing |
| 2004 Intro to Creative NonFiction | 2045 Editing & Publishing |
| 2005 Short Story | 2050 Long-form Journalism: Magazines |
| 2006 Intro to Poetry | 2250 Ways of Reading |
| 2013 Intro to Memoir | |

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

A Message from the Chair

Hi, Everyone! We are offering a number of exciting new courses this semester. Dr. Travis Foster is introducing English 4500, “The Black Atlantic,” and Dr. Lisa Sewell is introducing English 4691, “Contemporary Literature and Environmental Change.” Both of these courses provide you with opportunities to explore some of the most urgent questions facing humanity in the new millennium. Likewise, Dr. Lauren Shohet’s course, Eng 2790-H01, “Humanities in a Digital World: An Introduction,” will introduce you to the cutting edge area of the Digital Humanities and will teach you techniques and platforms that are in demand in both workplaces and post-graduate education. (2790 is a special topics course number that may be taken multiple times.) Our two senior seminars, “What is Poetry,” and, “U.S. Empire and Contemporary American Literature,” offer capstones in which you can think about the forms and contexts of literature in a truly immersive way.

I also want to urge you to consider taking our much-loved English 2991 “English Majors in the Workplace” one-credit course. This course provides you with a remarkable skillset—the ability to deeply understand and clearly articulate the abilities you have cultivated as an English major to prospective employers. Similarly, I hope you’ll consider exploring internship opportunities. The process is explained in this booklet in the English 2993 section.

As always, please let me know if you have any suggestions about courses or programs you would like to see offered in the future. I can be reached at heather.hicks@villanova.edu.

Best, Dr. Hicks

ADVANCED ENGLISH COURSES

ENG 2003-001 Intro to Creative Writing

TR 2:30 PM - 3:45 PM

Tsering Wangmo

This introductory level creative writing class is meant to spark your interest and talents as a reader and creative writer in the genres of poetry, fiction, and nonfiction. Reading closely the works of established writers that include Allen Ginsberg, Solmaz Sharif, Mai Der Vang, Kendrick Lamar, Javier Zamora, Gloria Anzaldua, Julie Otsuka, Jamaica Kincaid, George Saunders, Akhil Sharma, and Junot Diaz, we will discuss what we love about their writings. These discussions will help us understand how established writers use imagery, language, sound, form, characterization, plot and so on, in their works.

We will begin by writing nonfiction, looking to memory to get started, then we will write poetry and short fiction. You will participate in a variety of activities designed to familiarize you to the techniques of writing in the three genres: in-class writing, group writing, workshop, technique-focused exercises, reading responses, and more. You will have the chance to workshop your writing and revise using the feedback of your peers and your own intuition.

This class will help you develop close reading skills, recognize the various strategies used by professional creative writers, learn to employ and play with technique and strategies to write your own works. You will also develop useful editorial advice for peer writers and learn to revise your own works.

This course number can be taken multiple times

This course counts towards the minor in Creative Writing

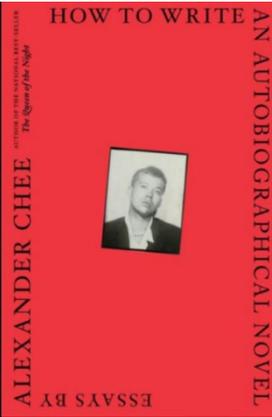
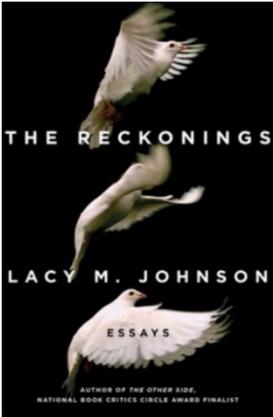
This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2004-001 Intro to Creative NonFiction

MW 3:00 PM – 4:15 PM

Adrienne Perry

Works of creative nonfiction have been described as “true stories well told.” In this course, we will focus on the writing, close reading, and workshopping of such “true stories.” In the process,



we will consider some of the many subgenres included in creative nonfiction--from travel and food writing to the lyric essay. Our writing will be driven by questions relevant to any work of creative nonfiction: Where is the line between creative nonfiction and

fiction? How do you “fact check” a memory? What ethical concerns arise in writing nonfiction? To whom does an essay’s story belong? Students can expect to discuss the use of persona and the difference between personal essays and memoir, among other craft topics. Readings will include work by a range of writers, including James Baldwin, Lacy Johnson, Anne Carson, Alexander Chee, M.F.K. Fisher, Jean Dominique Bauby, and Roxane Gay. Requirements: two original works of creative nonfiction, active workshop and class participation, and a brief craft analysis essay.

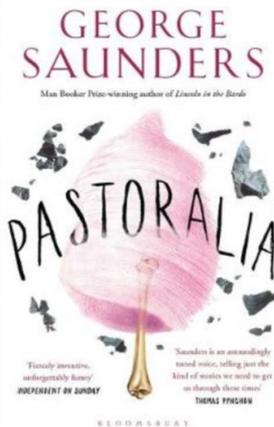
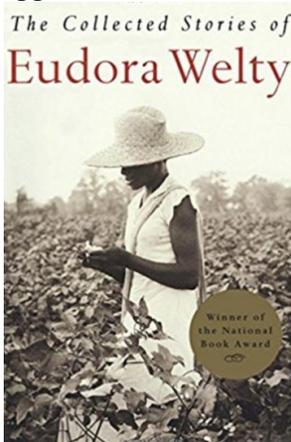
*This course counts towards the minor in Creative Writing
This course counts toward the minor/concentration in Writing and
Rhetoric*

ENG 2005-001 Short Story

MW 1:30 PM – 2:45 PM

Adrienne Perry

Writing involves inspiration, but it also depends upon discipline and the mastery of craft. Just as musicians run through scales and dancers practice at the barre, as short story writers we study and apply to our work some of the fundamental elements of fiction: setting, point of view, characterization, plot, and other curious mechanisms that make a short story run. This process of study and application will involve reading work by many contemporary and



classical authors, from Anton Chekhov to Carmen Maria Machado. Craft essays by writers such as Lan Samantha Chang and Toni Morrison will add to our understanding of the way fiction works, as will the consistent

production of our own creative projects. Over the semester, we will use writing exercises, revision, reading responses, and self-reflection to help us uncover what we want to say and how we might say it. Workshops and smaller critique groups will allow us to explore our stories, offer and receive feedback, gather ideas for revision, and refine our responses to stories in progress. This class is 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 2006-001 Intro to Poetry

TR 1:30 PM - 2:15 PM

Lisa Sewell

This course will introduce you to the practice of writing poetry and will also help deepen your understanding of poetry as a reader. We will read a lot of poetry and try out a number exercises, which will allow you to explore ideas, experiment with the craft of poetry and generally exercise your poetry writing muscles. Students will have the chance to further develop and explore their individual voices, discover new ways of approaching writing, and refine their craft in a structured and supportive environment.

The course format will be a running conversation/discussion. Sometimes the conversation will be about poems we have read together as a class, but most of the conversation will take the form of a writing workshop and will be about the work you bring into class. This part of the course will require that students learn to be careful, exacting but generous critics. Active participation in the workshop and class discussions is absolutely mandatory. An interest in poetry is also helpful!

Assignments: Weekly writing journal and creative exercises, a final portfolio of poems including revisions, an anthology that showcases favorite poems by published writers, an in-class presentation, oral exam and active participation in class discussion.

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

ENG 2013-001 Intro to Memoir

TR 11:30 AM – 12:45 PM

Tsering Wangmo

This is a creative writing workshop course designed to introduce students to the craft of writing memoir and personal essays. We will read seminal essays and memoirs by contemporary writers that include Cheri Register, Sarah Manguso, Andre Aciman, and Porochista Khakpour to examine the ways in which the past is remembered, reflected, researched, and recorded. We will practice close reading to gain a deeper understanding of how the self relates to the world.

As we examine craft, we will also engage with the tension in writing about the self and other people: truth, fact, imagination, the changing shape of memory, the position and construction of the self in relation to the other. How do we as writers identify the form best suited to the content? How do we keep in mind the ethics of writing “truths” that may involve the lives of other people?

Through writing assignments and exercises that emphasize the essential elements of craft such as voice, structure, research, dialogue and the reconstruction of events, we will begin to shape personal experiences into compelling narratives. I hope for a supportive, creative, and thoughtful environment that will help students think ferociously and generously about the writings discussed in a workshop format. These exercises and workshops will culminate in new, revised works. Students will find themselves more fluent in the possibilities of creative nonfiction by the end of the term.

This course counts towards the minor in Creative Writing

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

ENG 2021

Journalism for Co-Ops

See ENG 2999

ENG 2045-001

Advanced Business Writing

MWF 9:30 AM – 10:20 AM

Karen Graziano

Good writing matters in business

Business professionals, communication specialists, and consultants are charged with writing letters, memos, business reports, and proposals on a daily basis. Writing problems impede their persuasiveness and credibility. This course teaches business writing techniques that will enable students to work effectively in any professional environment.

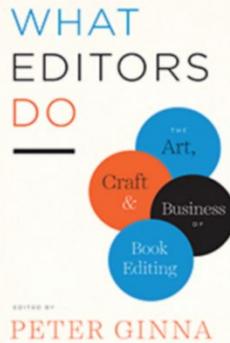
In this course, students will master the everyday aspects of business writing, including writing letters, memos, and emails. To learn how to write for a business audience, each student will work as a consultant for a client (at the university, in the community, or in the workplace) that he or she selects. The student will assess the needs of the client and then write a report with a proposal that addresses those needs and provides recommendations. Research will include interviewing professionals and integrating data into the report. Students will revise their assignments using extensive peer evaluation. In addition, students will work on their career development and investigate professions and industries by completing a cover letter and resume. No previous business writing experience is necessary.

ENG 2045-002 Little Magazines: Literary Publishing and the Art of Editing

MW 4:30 PM – 5:45 PM
Adrienne Perry

This course introduces students to editorial work and the world of literary journals, once called “little magazines.” We will consider the history of literary journals in the U.S. and their impact on literary culture, as well as the “intersection of art and commerce” that editorial work represents. To understand the current landscape

of literary publishing, we will discuss the economic and social forces shaping it--from the rise of Amazon to the growing popularity of digital publications. Essays by editors, editor-author



correspondence, and original and edited texts will prepare us for active editorial work. Literary Publishing in the Twenty-first Century, What Editors Do, and publications such as Tin House, A Public Space, Ecotone, and Asymptote will serve as our texts, while conversations with editors and the reading of authors' original submissions will deepen our background knowledge and editorial skills. Requirements to include: active classroom participation, editorial sessions and evaluations, a presentation, and final project.

This course number can be taken multiple times

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

ENG 2050-001 Long-form Journalism: Magazines

MW 6:00 PM – 7:15 PM

Jeffrey Silverman

Magazine Writing Course Prospectus

A comprehensive introduction to the craft of magazine writing and the art of earning a living at it, this course will swing across the spectrum of the field and dip into several genres of non-fiction from profile writing to straight-ahead nuts-and-bolts, long-form journalism. In addition to the writing itself, we'll examine how best to break into the business, and what the various traps, trials, and tribulations are that await once you do. The course will include a concentrated reading of some of the best recent examples of the craft, and some that have stood the test of time well enough to have metamorphosed into literature. On the writing end, we'll explore how to come up with ideas that make compelling pieces, how to think a piece through, how to organize a piece, how to research a piece, how to find sources, how to conduct interviews, and, finally, how to pitch and sell ideas and turn them into successful stories.

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

ENG 2250-001 Ways of Reading: Lit Analysis

TR 8:30 AM - 9:45 AM

Alice Dailey

Methods of Lit Study

The aim of this class is to help students become better readers of a range of texts—drama, poetry, fiction, and film—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 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: Shaun Tan's *The Arrival*; Shakespeare's *Titus Andronicus* and Julie Taymor's film adaptation of the play, *Titus*; Bram Stoker's *Dracula*; William Faulkner's *As I Lay Dying*, and Gabrielle Calvocoressi's *The Last Time I Saw Amelia Earhart*. Students will be required to write several short 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

ENG 2300-001 Women in Literature

MW 1:30 PM - 2:45 PM

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 they explore not only women's issues but also gender issues—relationships between men and women, the roles both men and women have played in history and society, as well as issues pertaining to race and class.



Beginning with Sappho, we will trace women's contributions to literature from antiquity to the present, examining how writers have represented and critiqued structures of power based on gender identity. Students will read poetry, fiction, essays, and drama from a range of authors such as Jane Austen, Virginia Woolf as well as Audre Lorde and Toni Morrison. We will also read writers essential to an understanding of feminist history and theory: Elaine Showalter, bell hooks, Trinh T. Minh-ha, Hélène Cixous, Simone de Beauvoir, Sandra Gilbert, Susan Gubar, and Elaine Scarry. Ultimately, students will explore questions such as—How are women's and men's lives portrayed in literature? How and in what ways do certain works challenge or affirm conventional ideas about men and women? How and in what ways do women writers use their voices to expose marginalization, resist oppression, and deconstruct rigid binarisms, negotiating new possibilities for power dynamics in gender relationships?

This course fulfills the diversity 2 requirement

This course has a GWS Attribute

ENG 2400-001 Classical Hero in Ancient Literature

MWF 10:30 AM - 11:20 AM

Evan Radcliffe



The classics feature some of the most famous—and multi-faceted—heroic figures in all of literature. In this course we will

pay close attention to the portrayals of characters like Achilles, Odysseus, Oedipus, Antigone, Medea, and Aeneas, in part because through them Homer, Sophocles, Euripides, and Virgil explore such issues such as war, glory, political power, the power of language, the place of the gods, and tragic loss. In our class discussion, we will look carefully at those issues while also considering these works as epics or drama and examining how they follow from and respond to each other—for example, how in *The Iliad* and *The Odyssey* Homer exalts yet turns away from the warrior ideal, how Sophocles models his heroic figures on Homer's Achilles, how Euripides converts heroic ideals into something deeply disturbing, how Virgil draws on but transforms Homer at every turn, and how they all portray women as both elements in and challenges to these heroic ideals. Requirements include two formal papers, numerous informal journal entries, a midterm and a final. Texts for this term (all in translation): *The Iliad*; *The Odyssey*; *Oedipus the King*; *Antigone*; *Medea*; *The Aeneid*.

This course can count toward the Classics major

ENG 2490-001 **Irish Lit: Gender and History**

TR 4:00 PM – 5:15 PM

Mary Mullen

Building on the energy from recent feminist movements in Ireland like *Waking the Feminists* and *Fired! Irish Women Poets and the Canon*, this class will consider how gender shapes Irish writing and how Irish writing shapes how we think about gender. As the novelist, Anne Enright, explains in a recent essay, one reason why women seem to disappear from Irish literary history is because there is a struggle over “who owns the past.” Reading nineteenth-century Irish writers



alongside feminist, queer, and gender theory, we will interrogate this past, question established literary-historical narratives and, hopefully, craft new ones. We will consider why Ireland is represented as a woman and how the trope of 'Mother Ireland' shapes women's experience; the gendered accounts of the Irish Famine; the relationship between the family, the nation, the church, and the state in Ireland; the intersections between gender and colonialism; and queer performance. We will cover work by Maria Edgeworth, Anna Maria Hall, Lady Gregory & W. B. Yeats, Emily Lawless, George Moore, and Oscar Wilde, among others.

This course counts for the Irish Studies major/minor

This course counts for the Cultural Studies major

This course counts towards the Gender & Women Studies major/minor

**ENG 2520-001 African American Literature:
Short Story**

TR 8:30 AM – 9:45 AM

Crystal Lucky

This course will survey the African-American short story as a means of examining several aspects of African-American literature and culture of the 20th Century. Many survey courses focusing on African-American literature begin with the slave narrative, shift abruptly to the literature of the Harlem Renaissance, and leap to that of the Black Arts Movement in an effort to achieve historical coverage. This course on short fiction attempts to fill in the gaps at the turn of the century and to focus on the writers of the 20th century who have chosen to work outside of the novel but struggle with similar themes and ideas. Beginning with the work of Charles Chesnutt, the course will consider the themes of each decade and end with the contemporary writers of the turn of the 21st century.

questions, and how they invite or discourage particular communities of users.

We will learn to frame traditional humanities questions in ways that digital tools can address, discover further questions through techniques of visualization and mapping, and participate as citizen-scholars in a big data project. We'll also study some films that engage digital-human encounters, like *Making Mr. Right*, *Bladerunner*, and *Her*. By the end of the course, you will comfortably use the essential DH platforms Omeka (exhibiting); Google Fusion Tables (data management); Cytoscape (data visualization); Voyant (text analysis); Geocommons (mapping); ChronoZoom (timelining); Balsamiq and HTML (wireframing). Assignments will include readings about culture and computation, regular journal entries, short papers (undertaken in successive drafts), and tutorials in DH platforms. The final undertaking is class creation of a DH project.

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 in the Workplace

Saturday, September 28th - 9:00am-3:30pm

Friday, November 8th - 2:30pm-4:30pm

Karen Graziano

“Tell me, what is it you plan to do with your one wild and precious life?”

– Mary Oliver, *The Summer Day*

“People are definitely happier at work if they can utilize their best strengths on their job.”

– The Dalai Lama, *The Art of Happiness at Work*

"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

English majors work in diverse industries from publishing to finance, government to management, education to law, and human resources to real estate. To introduce English majors to professional possibilities, this course employs department alumni mentors and other professionals to educate students as they consider, decide, and pursue their professional paths. Understanding how the skills developed in the English Department

translate into the workplace will empower students to develop their narratives. Using a mentored mock interview format, mentors will guide students through the interview process, demonstrating how to use narrative storytelling to answer interview questions. Through this mentoring process, students will build the all-important mentoring relationship, described as the one of the most significant aspects of a college education and a predictor of long-term career success. Students will learn significant life-long professional skills: the ability to convey their narratives, understand a target audience, communicate with professionals, and represent themselves as polished professionals.

This course number can be taken multiple times

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

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. 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 Charlotte Holmes, and her email is 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. 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).

ENG 3150-001 Chaucer

MW 3:00 PM – 4:15 PM

Brooke Hunter

This course serves as an introduction to the work of Geoffrey Chaucer through a reading of his lively collection of stories and storytellers, *The Canterbury Tales*. Using the *Canterbury Tales*' mix of devout stories of saints, sexually explicit comedies, philosophically probing romances, and elaborate fart jokes, we will explore the complex medieval society in which Chaucer lived. Chaucer's poetic insights on subjectivity—on how the gender, rank, age, sexuality, and occupation of individuals influence how they understand the world and tell stories about it—will be grounded in historical contexts important to the fourteenth century. These contexts will include love and marriage in the Middle Ages, Christianity and its relation to Judaism and Islam, and social changes in the aftermath of the Black Death. *The Canterbury Tales* also offers an introduction to important medieval genres including the romance, fabliau, saint's life, beast fable, and a variety of moral and didactic forms. Reading Chaucer requires learning Middle English, and much of the first few weeks of class will be devoted to acquiring the necessary language skills. No previous experience with Middle English is required.

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

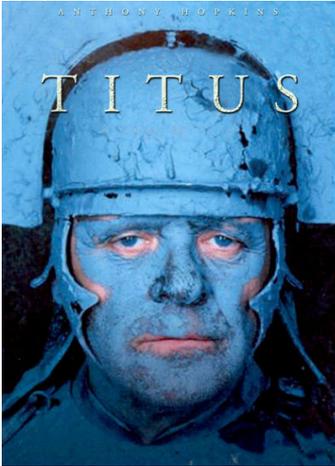
ENG 3250-001 Shakespeare on Film

TR 10:00 AM – 11:15 AM

Alice Dailey

This course studies play texts and film adaptations of four of Shakespeare's most important plays. Our lectures, discussions, and writing assignments will center on questions about the relationship between these two forms of Shakespearean text. What specific choices have directors made in adapting Shakespearean

drama to film, and what are the implications of those choices? How do directors, screenwriters, and actors interpret the plays? How does filmic technology shape our sense of what



Shakespeare's plays are about? How do Shakespearean film adaptations reflect the cultures and aesthetics of the periods that produce them? And what counts as an adaptation of Shakespeare? The aim of this class is to build greater critical understanding of Shakespeare's work by observing how the genre of film interprets the plays through its specific forms of representation. Our principal plays and films will be: *Richard III* and Richard Loncraine's *Richard III*, *Hamlet* and

Michael Almereyda's *Hamlet 2000*, *Titus Andronicus* and Julie Taymor's *Titus*, and *Merchant of Venice* and Frank Capra's *It's a Wonderful Life*.

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

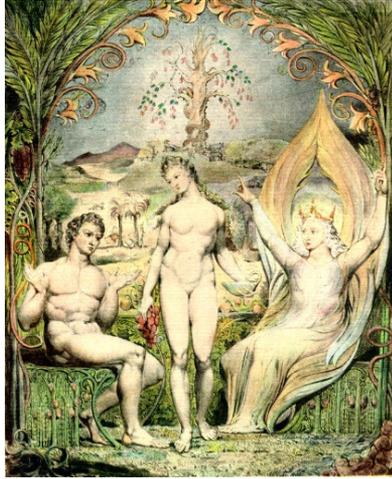
ENG 3350-001 Milton

TR 2:30 PM – 3:45 PM

Lauren Shohet

This course will explore the writing of John Milton (1608-1674) and also "Milton" as a cultural and literary institution. We will consider both what is unique and what is representative about his beautiful poetry, his political pamphlets, and his influential writing on gender, sex, knowledge, marriage, and divorce. We also will consider how later revolutionaries, reactionaries, and artists engage Miltonic ideas.

Focusing on *Paradise Lost*, we will read additional portions of Milton's poetry and prose: early lyrics, some of the divorce tracts, and the anti-censorship pamphlet *Areopagitica*. Additionally, we'll work with writing that engages Miltonic texts and traditions, both contemporary with Milton (the seventeenth-century poet Lucy Hutchinson) and afterwards (Mary Shelley, William Blake, C. S. Lewis, Philip Pullman, Homer Simpson).



We'll start by carefully reading Milton's early poetry in ways that aim to help students unfamiliar with the Renaissance and/or with poetry to become comfortable with both. The bulk of our time, in the middle of the semester, will be spent with *Paradise Lost*. We will study a few critical articles about Miltonic texts and their historical context. At the end of the course, we'll examine some of Milton's other late poetry as well as novels and films that respond to *Paradise Lost*.

Requirements: class participation, frequent journal writing, three papers (in successive drafts), debates, staged reading of a portion of *Paradise Lost*, oral midterm, breakout final group project on a *Paradise Lost* adaptation.

For English majors, this course can count for EITHER the Renaissance OR the Restoration & 18th Century portion of the British/Irish Literature pre-1800 area requirement
This course fulfills GWS Attribute
This course fulfills the Diversity 2 requirement

ENG 3520-001 British Novel in the Romantic Period

TR 1:00 PM – 2:15 PM

Joseph Drury

From William Godwin to Jane Austen and beyond, the British Romantic period (c. 1790-1830) saw a huge expansion in the scope and ambition of the novel, which finally established itself as the most popular form of literary entertainment. The French Revolution sparked a vigorous debate about the rights of men and women, while the tumult and violence that followed it spurred experimentation with a new kind of “terror” fiction, now known as the gothic. In this class we will examine how the dramatic social changes of the period, which included the Industrial Revolution and the first total war, left their mark on novels that return repeatedly to themes of transgression, violence, and the precariousness of social order. Readings may also include fiction by Mary Wollstonecraft, Maria Edgeworth, Charlotte Dacre, and Mary Shelley.

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

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

ENG 4500-001 The Black Atlantic

TR 11:30 AM- 12:45 PM

Travis Foster

This interdisciplinary course looks at the history and literature of what has come to be known as The Black Atlantic. This means that we'll study how the transatlantic slave trade and practices of enslavement fundamentally altered Europe, Africa, and the Americas during the early modern era. Simultaneously, it means we'll devote close attention to the diasporic black culture that emerged during slavery and in its wake: “a culture,” as Paul Gilroy

puts it, “whose themes and techniques transcend ethnicity and nationality to produce something new.” We’ll begin with the fifteenth-century arrival of Africans in the “New World”; move to the institutionalization of slavery in the Americas and the Caribbean; then to the Haitian Revolution, the general strike of enslaved people in the United States, and emancipation; and, finally, to the subsequent methods for de facto re-enslavement, including mass incarceration, in the nineteenth and twentieth

centuries. Yet while our path will be chronological, our aim won’t be to chart events on a historical timeline. Rather, it will be to give voice to the silences of the past through meticulous



and careful interpretation of Black Atlantic writings, visual art, music, and performance.

Critical/theoretical readings will include work by historians and literary critics, including Christina Sharpe, Michel-Rolph Trouillot, Paul Gilroy, Saidiya Hartman, Stephanie Smallwood, and Lisa Lowe. Primary texts will include writings by Olaudah Equiano, Phyllis Wheatley, Frederick Douglass, W. E. B. Du Bois, Octavia Butler, and Toni Morrison, as well as political documents such as the 1805 Haitian Constitution and the 1885 Treaty of Berlin. We will also examine music and visual art, including recent songs by Solange Knowles, the paintings of Henry Ossawa Tanner, and the video installations of Sonia Boyce.

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

This course fulfills the diversity I requirement

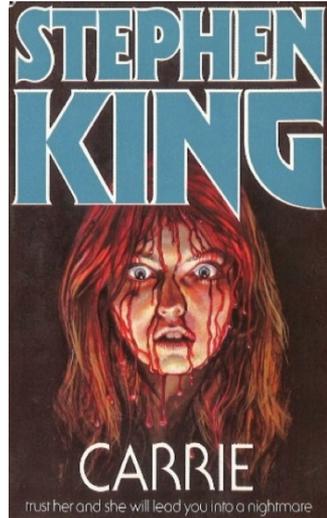
This course can count towards the Africana Studies major/minor

ENG 4515-001 Edgar Allan Poe and Stephen King

MW 3:00 PM - 4:15 PM

Michael Berthold

This class will explore the literary relationship of Edgar Allan Poe and Stephen King through a series of close readings of paired works from the two authors. King contributed several thousand dollars to the Poe statue that now stands in Boston (the city where Poe was born). His recent novel *The Outsider* derives in part from Poe's story "William Wilson," and his earlier novel *The Shining*, which we will read in the class, opens with an epigraph from Poe's "The Masque of the Red Death." In *Salem's Lot* a King character claims that "what made Poe great" was his "direct pipeline to the old subconscious. To the fears and twisted needs that swim around down there like phosphorescent fish," and King seems uncannily able to access an analogous Gothic pipeline. The course will also consider Poe's and King's theories of writing and authorial craft and examine the charges of aesthetic illegitimacy that have dogged both authors and underline their contentious relation to the American literary canon.



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

ENG 4690-001 Crime Fiction and Gender

TR 1:00 PM – 2:15 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 “The Murders in the Rue Morgue” (1841), we will read the genre as both an art form and an index of cultural

beliefs. We will ask some hard-boiled questions of our own, including: How might this immensely popular genre reinforce existing power relations between the sexes, and how might it undermine them? What desires are created, fulfilled, or neglected by detective fiction? Finally, what can be known, how, and by whom?

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

This course counts for Gender & Women Studies

This course fulfills the Diversity 2 requirement

ENG 4691-001

Contemporary Literature and
Environmental Change

TR 2:30 PM – 3:45 PM

Lisa Sewell



Recent scientific findings about the lasting effects of increasing carbon levels, urbanization, deforestation, ocean acidification, and other human-caused natural changes have led to the realization that we now live in an era of the

earth's history that is defined by human influence (recently classified as the "Anthropocene" by Dutch Nobel-prize-winning geologist Paul Crutzen.) Western thought and literature has traditionally shaped and reflected an *opposition* between the human and non-human, between "culture" and "nature," but if weather events, sea changes, and even evolutionary processes all derive at least tangentially from human causes, "nature" can no longer be separated comfortably from ourselves. The goal of this course, however, is not to marshal evidence for climate change as a human-caused crisis, or to measure its effects, but to learn about it, prepare for it and respond to it.

We will watch films and read the work of contemporary writers and thinkers—novelists, essayists, eco-poets, philosophers, environmentalists—in order to explore our human relationship to the non-built environment, asking how art, literature and film can help us understand our current conditions and formulate a response. We will also explore how literary production has been affected by a growing awareness of climate change. Some of the questions we will ask include: How do we understand the terms "nature" and "environment"? Can art, film, and literature be ecological? What role does/can literature play in resisting cultural ignorance, particularly in consuming nations like the United States? Primary readings may include works by Margaret Atwood,

Amitav Ghosh, Eddy Harris, Dg Nanouk Okpik, Craig Santos Perez, Richard Powers, Patricia Smith, Rebecca Solnit, Juliana Spahr, Natasha Trethewey, and others, and will be supplemented by secondary readings by environmental critics and theorists including Lawrence Buell, Stacy Alaimo, Timothy Morton, Roy Scranton, and Anna Tsing. Requirements include a small-group presentation, weekly journal entries, two evidence-based critical essays, and an environmentally focused creative project.

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

ENG 4692-001 Lives of the Undocumented

TR 4:00 PM – 5:15 PM

Tsering Wangmo

In this course students will examine the lived experiences, conditions, and events of undocumented immigrants as represented by those who were, or who remain without legal documentation, primarily in the U.S. Through the genres of memoir, fiction, poetry, history, creative and critical essays, we will attempt to discuss how the perspective from undocumented immigrants are crucial to understanding citizenship and belonging in the United States. We will examine concepts and designations of political status such as, “refugee,” “citizen,” “noncitizen,” “illegal,” and their complex relation to race, home, and nation. We will think about these texts in their historical, political, and cultural contexts, both locally and globally. Readings will include *Dear America: Notes of an Undocumented Citizen* by Jose Antonio Vargaz (2018), *The Distance Between Us* by Reyna Grande (2013), *The Line becomes a River* by Francisco Cantu (2018), and *Diary of an Undocumented Immigrant* by Ramon Tianguis Perez (1991). Other readings include writings by Jose Olivarez, Alberto Ledesma, Layli Long Soldier, Javier

Zamora, Marisol Clark-Ibanez; Shalim Hussain, Tenzin
Tsendue, Claudia Rankine, Jose Angel N, Mitsuye Yamada
and so on.

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

This course counts for the Latin American Studies

This course fulfills the Diversity 1 requirement

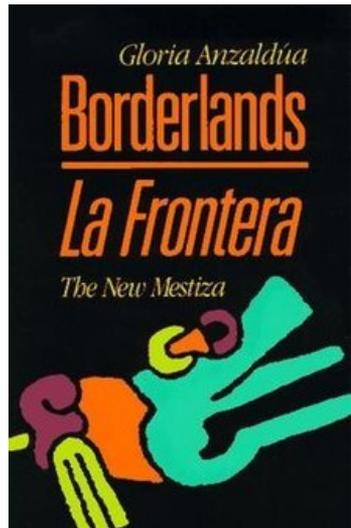
This course fulfills the Peace and Justice Attribute

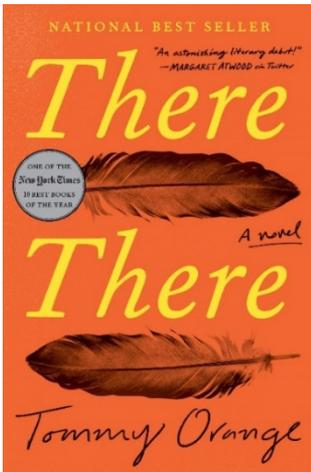
ENG 5000-001 **Senior Seminar:** U.S. Empire and
Contemporary American Literature

MW 1:30 PM – 2:45 PM

Yumi Lee

What does it mean to think of the United States as not just a nation, but an empire? This senior seminar explores how contemporary American writers have responded to, critiqued, and reimagined the expanding place of the United States in the world. We will focus on authors who represent communities who have been absorbed into U.S. empire over time, including indigenous, Latinx, African American, and Asian American authors whose works embed and address histories of contested spaces at the edges of U.S. national expansion: the Indian reservation, the U.S.-Mexico border, the port city, the overseas military base. In such spaces, who becomes included into the nation, and how? Who and what is excluded?





What is gained and lost in these negotiations? And how does engaging with the shifting ground of U.S. empire change the way we imagine America, and the way we define American literature? While we will consider the longer history of U.S. imperialism, including early concepts and practices of settler colonialism, westward expansion, and “manifest destiny,” our primary focus will be on the contemporary. We will examine how writers are thinking about and responding to how the U.S. functions as an empire now, in the context of

present-day debates over nationalism and globalization and present-day struggles over indigenous land rights, border policing, and war overseas. Course readings will include works from multiple genres, including poetry, fiction, autobiography, science fiction, and graphic novels. Assigned texts may include Tommy Orange’s *There There*, Layli Long Soldier’s *Whereas*, Omar El Akkad’s *American War*, Lan Cao’s *Monkey Bridge*, Jessica Hagedorn’s *Dogeaters*, R. Zamora Linmark’s *Rolling the R’s*, Américo Paredes’ *George Washington Gomez*, and Gloria Anzaldúa’s *Borderlands/La Frontera* (list subject to change). As a senior seminar, this course will train students in scholarly research and writing methods and will culminate in a research paper.

ENG 5000-002

Senior Seminar: What is Poetry

TR 10:00 AM – 11:15 AM

Kamran Javadizadeh

“I, too, dislike it.” That is how Marianne Moore begins “Poetry,” a poem that then attempts to define the thing it claims to dislike—a distaste that it assumes (“I, *too*, dislike it”) you share.

This course will, in some sense, follow Moore's strategy: We'll begin by confronting our resistance to poetry head-on, asking where such a distaste comes from, and then teasing out the implicit understandings (of poetry, language, our selves) that activate these forms of skepticism. Is there something called "poetic language" that is fundamentally different from "ordinary language"? Where does the idea that poetry, more than any other form of literature, is centrally concerned with (and representative of) consciousness come from? What kinds of poetry does such an idea allow, and what kinds of poetry does it marginalize or obscure? These are some of the questions that will animate our discussions.

We'll pursue these questions by reading a wide variety of poems (by poets like Stevens, Ashbery, and Rankine), of course, but we'll also see what poets themselves have had to say by looking at selections from the private letters of Keats, Dickinson, and Bishop. Finally, throughout the course we'll explore the most influential critical and theoretical discussions of these topics, where our goal will be to put formalist and historicist approaches into conversation with each other.

Assignments for the course will include one shorter and one longer critical essay as well as periodic and less formal written and oral exercises.

GIS 5011-001 Conflict and the Arts of Memory

TR 10:00 AM - 11:15 AM

Samer Abboud and Chiji Akoma

How do individuals, communities, and societies remember and memorialize conflict through the arts? Drawing on a range of artistic expressions, including novels, memoirs, graphic novels, and visual and sound texts, this interdisciplinary course explores the myriad ways in which conflicts are remembered and memorialized around the world. This course foregrounds the "arts of memory" as a way to understand how memory mediates an

individual's relationship to the world around them. Through a comparative, interdisciplinary analysis of how conflict memories are codified, expressed, and given contemporary meaning, this course explores key questions related to conflict and memory: What do people choose to remember and forget about the past? How do the arts of memory shape contemporary social and political life? How is memory a catalyst or impediment to a more just world? To address these questions, the course brings together arts of memory from various regions of the world, including the Eastern Mediterranean, Arab World, and sub-Saharan Africa.

Note: 10 seats in this class are reserved for GIS majors.

Attributes: English, Africana Studies, Arab & Islamic Studies

HON 5750-001 Baseball, Justice, and the American Dream

TR 11:30AM - 12:45 PM

Jennifer Joyce



This seminar will examine American culture through the lens of its national pastime - baseball. We 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.

Enrollment is *not* limited to Honors Students. Please email honorsprogram@villanova.edu if you hold a 3.33+ GPA to be placed on a list for the course.

This course fulfills the Diversity 1 & 2 requirement

This course fulfills the advanced English, Sociology, Peace and Justice, Africana Studies, Honors, and Gender & Women's Studies electives

THL 2490-001 The Bible as Literature

TR 11:30 AM - 12:45 PM

Ruth Anolik

The Bible represents many things to its many readers: moral guidance, history, science, spirituality, religion, ritual. The Bible is also a great work of literature, presenting powerful and complex figures, and unfolding narratives filled with love and hate, despair and exaltation. In this course we will explore the Bible as a literary text, embarking upon the approach outlined in Robert Alter's *The Art of Biblical Narrative*, and applying the approach to selected biblical readings. Additionally we will consider literary texts that situate themselves within the canon of biblical literature, texts that retell some of the most profound stories in the Bible. We will

begin with the stories of the first human family: Adam, Eve, Cain and Abel, reading Mark Twain's whimsical *Diaries of Adam and Eve* and George Byron's tragic play *Cain*. The theme of family tensions – and of social tensions – between the young and the old reappears in the biblical story of Abraham and Isaac, and in the retelling by the Israeli poet Yehudah Amichai in "The Real Hero." Turning to the book of Exodus, we will read a number of responses to the story of the Hebrews' escape from Egypt: the Gospel songs, "Go Down Moses" and "Wade into the Water"; Laura Range's poem, "Horse and Rider." Before leaving the Hebrew Bible we will read the complicated story of David the king and Jonathan the prince, considering a queer-theory approach to this story. Turning to the Christian Bible, we will read the accounts of the seductive Salome in Mark and Matthew, and then consider Oscar Wilde's surprisingly sympathetic accounting of Salome's sexual subversion. We will consider literary approaches to the story of Jesus: T.S. Eliot's poem, "Journey of the Magi," A.S. Byatt's short story "Christ in the House of Martha and Mary" and Colm Toibin's powerfully imaginative novel, *The Testament of Mary*. We will end the semester with two African American texts that powerfully invoke myriad biblical allusions and themes: Frederick Douglass's slave narrative, *Narrative of the Life of Frederick Douglass*, and Gloria Naylor's novel *Mama Day*. As we read this diverse group of texts, we will consider how they rework, challenge and illuminate the literature of the biblical narratives.