English Department Faculty

Names: Heather Hicks, Evan Radcliffe, Chiji Akoma, Alice Dailey, Alan Drew, Joseph Drury, Travis Foster, Karyn Hollis, Brooke Hunter, Kamran Javadizadeh, Yumi Lee, Joseph Lennon, Crystal Lucky, Jean Lutes, Mary Mullen, Adrienne Perry, Megan Quigley, Lisa Sewell, Lauren Shohet, Tsering Wangmo Dhompa
COURSES THAT FULFILL ENGLISH DISTRIBUTION

NON-AMERICAN ANGLOPHONE LIT PRE-1800

MEDIEVAL, RENAISSANCE OR RESTORATION/18TH CENTURY
3001 Foundational Lit in English

19th CENTURY NON-AMERICAN ANGLOPHONE LIT
3530 Victorian Doubles

NON-AMERICAN ANGLOPHONE LIT AFTER 1900
3618 Intro to African Lit. 1
3690 Harry Potter: Quests/Questions

LITERATURE OF THE AMERICAS TO 1900
4000 American Literary Traditions 1
4502 The Black Atlantic

LITERATURE OF THE AMERICAS AFTER 1900
4651 Lives of the Undocumented

Note Course Numbering Format:
2000 range: courses focused on writing, theory, methodology, genre, and literature in translation
3000 range: courses on British, Irish, and other anglophone literature/culture beyond the Americas
4000 range: courses on literature/culture of the Americas
## Courses offered that count for the Minor/Concentration in Creative Writing:

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<tr>
<th>Course Code</th>
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<tr>
<td>1842</td>
<td>Creative Writing</td>
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<td>2003</td>
<td>Intro to Creative Writing</td>
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<td>2004</td>
<td>Writing Creative Nonfiction</td>
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<td>2005</td>
<td>Writing Short Story</td>
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<td>2006</td>
<td>The Writing of Poetry</td>
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<tr>
<td>2007</td>
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<td>2061</td>
<td>Editing/Publishing</td>
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## Courses offered that count for the Minor/Concentration in Cultural Studies:

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<tr>
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<td>Lives of the Undocumented</td>
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<tr>
<td>2304</td>
<td>Contemporary World Lit. and the Environment</td>
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## Courses offered that count for the Major/Minor in Gender & Women’s Studies:

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<tr>
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<td>Women in Literature</td>
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<td>Foundational Lit. in English</td>
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## Courses offered that count for the GIS Major/Minor in Africana Studies:

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<tr>
<td>3618</td>
<td>Intro to African Lit I</td>
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<tr>
<td>4502</td>
<td>The Black Atlantic</td>
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## Courses offered that count for the Major/Minor in Peace & Justice:

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<td>The Black Atlantic</td>
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<tr>
<td>4651</td>
<td>Lives of the Undocumented</td>
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Courses offered that count for the Concentration in Latin American Studies:

4651  Lives of the Undocumented

Courses offered that count for the Minor in Sustainability:

2018   Nature Writing Workshop
2304   Contemporary World Lit. and the Environment

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

2003   Intro to Creative Writing
2004   Writing Creative Nonfiction
2005   Writing Short Story
2006   The Writing of Poetry
2018   Nature Writing Workshop
2061   Editing/Publishing
2250   Ways of Reading

Other programs also offer courses that count for English credit:
Check the English listings on the Master Schedule and Nova Schedule Builder.
A Message from the Chair

Hi, Everyone!

As always, I want to take a moment here to highlight courses that we are offering for the first time, or for the first time recently. Professor Chiji Akoma is teaching ENG 3618, “Intro to African Literature 1,” which will give a fascinating view of African storytelling from the oral epic to 20th century literature. Professor Evan Radcliffe is teaching a new course, ENG 3690, “Harry Potter: Quests/Questions,” which will use literary analytical tools to examine the Harry Potter novels. Professor Crystal Lucky is teaching a new senior seminar that will do a deep dive into Ralph Ellison’s landmark novel *Invisible Man* and its enduring influence. We are currently in the process of hiring a new faculty member in the field of “Pre-1900 Literature of the Americas.” All of the candidates are superb, and whomever we hire will be teaching ENG 4000, American Literary Tradition 1, which surveys literature of the Americas by Black, Latinx, Native and white writers from the 1600s through 1900.

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

One more reminder: Don’t forget that we’ve modified the meaning of our number ranges. The 3000s, which were once exclusively British offerings, now include non-American Anglophone literature from across the globe, including Ireland, Africa, and India. Our 4000s now incorporate the literature of the Americas broadly, including Latin America and the Caribbean.

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

Best,
Dr. Hicks
ADVANCED ENGLISH COURSES

ENG 2003-001  Introduction to Creative Writing
MW  3:00 PM – 4:15 PM
Tsering Wangmo

This introductory level creative writing workshop aims to spark your interest and talents as a reader and creative writer in the genres of poetry, fiction, and nonfiction. Students will think about craft—what it is, what it does, and how—in a way that makes craft accessible and inclusive.

Reading closely the works of writers that include James Baldwin, Mahmoud Darwish, Edwidge Danticat, Min Jin Lee, Julie Otsuka, Souvankham Thammavongsa, Claudia Rankine, and Sara Uribe, we will discuss what we love about their writings. These discussions will help you understand what you can learn from them and how you can build your own creative works. Class time will include in-class writing, technique-focused exercises, and reading responses. You will have the chance to workshop your writing and revise using the feedback you receive.

I hope for a supportive and creative environment that will help you think fiercely and generously about your own work and about the writings you will read in a workshop format. No previous writing experience is required.

This course number can be taken multiple times
This course counts towards the minor in Creative Writing
This course counts toward the minor/concentration in Writing and Rhetoric
This course is Writing Intensive
ENG 2004-001  Writing Creative Nonfiction  
TR 10:00 AM - 11:15 AM  
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  
This course is Writing Intensive

ENG 2005-001  Writing the Short Story  
TR 4:00 PM - 5:15 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 number can be taken multiple times
This course counts towards the minor in Creative Writing
This course counts toward the minor/concentration in Writing and Rhetoric
This course is Writing Intensive

ENG 2006-001 The Writing of Poetry
TR 11:30 AM - 12:45 PM
Lisa Sewell

This course will focus on the reading and writing of poetry. Students will be given the chance to explore and develop their individual voices through writing exercises, journal entries and by bringing a newly composed poem to class each week. We will also read and discuss the work of a variety of poets in order to expand our poetic horizons. Through reading and writing, students will learn about the elements of poetry – sound, rhythm, image, metaphor, song. We will try out a number of different methods for generating material, from the formal (metrical verse, sonnets and
other forms) to the expressive (writing about personal experiences) to the experimental (acrostics, cut-ups and other language games). Most of our class time will be spent reading and responding to each other's work and learning to be careful, exacting but generous critics. There will be an emphasis on revision and on acquiring a critical vocabulary for responding to poems. Course requirements include regular participation, revisions, creating a final chapbook of poems, compiling an anthology of favorite poems by authors you love, and one presentation on a contemporary book of poetry.

Writing Intensive, Creative Writing Minor. This course may be taken more than once.

*This course counts towards the minor in Creative Writing*

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

*This course is Writing Intensive*

**ENG 2018-001 Nature Writing Workshop**
TR 2:30 PM - 3:45 PM  
**Cathy Staples**

Now more than ever, we are in need of the empathy that imagination allows us. Can storytelling and poetry change people’s views, change the way we think? Engaged reading and writing about the natural world allows us to travel worlds beyond our own and return home with a deeper seeing of the world just beyond the doorframe. Are you curious about the fall migration, the path of long-gone glaciers, the banding of warblers and saw-whet owls? Would you like to have a chance write under the catalpa or in the meadows of Stoneleigh garden? The natural world will be a source for the creative non-fiction, poetry, and fiction pieces students will write in this class.
The class is designed to immerse you in a writer’s habits and awaken you to the rich network of the natural world. Good writing is born of close looks, alert listening, curiosity, and wonder. Some of the writing we do will happen in the field—whether we are walking through Stoneleigh, hiking in Valley Forge, or planting in the campus garden. We’ll study writing we admire—Annie Dillard, Tracy K. Smith, Ross Gay, Robin Kimmerer, Thoreau and others—following their leads, paying close attention to imagery, imagination, metaphor and sound—as well as the sentence and the line. Field trips and walks will be occasions for writing and for expanding knowledge of agro-ecology, sustainability, habitat, birds, native plants, and constellations. Throughout, the focus will be on process, on learning to sharpen language and see more deeply.

This course counts towards the minor in Creative Writing
This course counts toward the minor/concentration in Writing and Rhetoric
This course counts toward the minor in Sustainability
This course is Writing Intensive
ENG 2061-001 Little Magazines: Literary Publishing and the Art of Editing

TR 1:00 PM - 2:15 PM
Adrienne Perry

This hands-on, project-based course will introduce students to literary publishing and editorial work. By the end of the term, students will create and edit a literary journal. To undertake this work, we will consider the history of literary journals, once called “little magazines,” and their impact on literary culture in the U.S. Another key component of our work will involve studying the role of diversity, equity, and inclusion in publishing. To understand our journal in light of the current literary landscape, we will discuss the economic and social forces shaping it—from the coronavirus and the Black Lives Matter movement, to the Amazonification of publishing. 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 Gulf Coast, A Public Space, Pleiades, Ecotone, and Asymptote will serve as guides, while conversations with editors and the reading of authors’ original submissions will deepen our background knowledge and editorial skills.

Requirements to include: editorial sessions, writing and editing content for the website, and active participation, not only in the classroom, but in shaping the trajectory of the course and journal. Editing and literary publishing rest at the intersection of art and commerce. Explore the economic, social, and artistic forces that shape the literature we read. Hands-on editorial experience and readings will hone the skills required for this exciting field.

This course counts towards the minor in Creative Writing
This course counts toward the minor/concentration in Writing and Rhetoric
This course is Writing Intensive
ENG 2250-001 Ways of Reading
TR 10:00 AM - 11:15 AM
Alice Dailey

Methods of Literary 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 *Othello* and Tim Blake Nelson's *O*, 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*
*This course is Writing Enriched*

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 and 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 counts toward the Gender & Women Studies major/minor
This course counts for the Peace and Justice major/minor
This course fulfills the Diversity 2 requirement
This course is Writing Enriched
2304-001  Contemporary World Lit. and the Environment
TR 1:00 PM - 2:15 PM
Lisa Sewell

Extreme weather, raging wild fires, escalating temperatures and carbon levels have made it harder and harder to view climate change as a theory, or something that will happen in the future. How have contemporary writers, filmmakers and other artists imagined and depicted our rapidly changing world? How are environmental issues like climate change, pollution, and toxicity connected to colonialism, structural racism, gender and class inequities, and disability? What role can the humanities play in raising awareness about extinction rates and ecological and social imbalance? Through readings, conversation, and written reflection, this course will introduce key issues, topics and texts in environmental literatures, paying particular attention to the unequal effects of environmental degradation and global warming on the most vulnerable populations. We will read across a range of genres including poetry, podcasts, realist and speculative fiction, essays, documentary and imaginative films. Some of the eco-centric writers and filmmakers we’ll encounter include Spike Lee, Octavia Butler, Amitav Ghosh, Patricia Smith, Helon Habila, Robin Wall Kimmerer, and Richard Powers.

This course counts for the Peace and Justice major/minor
This course counts towards the minor in Sustainability
This course counts towards the GIS: Cultural Studies major/minor
This course fulfills the Diversity 3 requirement
This course is Writing Enriched

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**
Tuesday, August 31, 5:20 PM - 7:20 PM
Tuesday, October 26, 5:20 PM - 7:20 PM
Karen Graziano

**Comment:** 1 credit course; Course runs the full term but meets in-person only on Tuesday, 8/31/21 and Tuesday, 10/26/21;

“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.

ENG 2993-001/ENG 2996   English Internship

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

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

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

If you run into trouble at any stage, or have any questions, you can also always reach out to me, the English Chair, at heather.hicks@villanova.edu. And remember, employers love to have English majors working for them because of your writing and analytical skills!
When today’s British royals worry about the skin color of an unborn prince, or when the African American football hero O.J. Simpson is put on trial for murdering his white ex-wife, the images grounding modern-day conversation arguably trace back to Shakespeare’s *Othello*. *Othello* itself contains both seeds of modern-day racist thinking and very different, sometimes more liberatory, historical understandings of categories like ethnicity, gender, community, and family. This course explores both continuities and changes in English literature from the beginnings (Anglo-Saxon oral poetry) to the mid-eighteenth century (the rise of the newspaper). We look at how the Anglophone literary canon represents various kinds of “others” and how other traditions and cultures look back at Western Europe. We study how the canonical tradition can oppress (and has oppressed) and how marginalized writers have appropriated the canon for their own projects. We also study different ideas of environmental stewardship (or, alternatively, exploitation) as part of the power systems we trace in our readings.

The texts we study in this survey can be breathtakingly beautiful and exciting (if sometimes infuriating or inscrutable) in their own right, and the tools we will develop for approaching unfamiliar or difficult texts will equip you to read and enjoy figures like Chaucer, Spenser, Mary Sidney, Shakespeare, Olaudah Equiano, Mary Wroth, Aemelia Lanyer, Donne, Milton, Lucy Hutchinson, and Mary Rowlandson. Since many of our texts also have been vitally important to later Anglophone writers, the class also equips you to recognize how more recent authors engage them. After taking this course, you’ll understand why Zadie Smith...
says interviewing Jay-Z is “like talking to Chaucer”; you’ll find Chaucer’s *Canterbury Tales* in *Harry Potter and the Deathly Hallows*, Milton’s *Paradise Lost* in Shelley’s *Frankenstein*, Spenser’s *Faerie Queen* in Virginia Woolf’s *Orlando*, Shakespeare’s *Othello* in Tim Blake Nelson’s *O*, and Sidney in Hallmark cards. Throughout the course, we will address the relations of the written word to oppression, liberation, gender, history, spirituality, and community. We will consider ways that media change during the period we study (from orality, to manuscript, to print) helps us think about media change today, and we will reflect on our own encounters with digital, print, and manuscript versions of course materials.

**Requirements:** Lively discussion, journal postings, three short papers (in successive drafts), oral group presentation, regular online quizzes, oral midterm and final.

*For English majors, this course counts for the Medieval, Renaissance OR Restoration/18th century portion of the British/Irish Literature pre-1800 area requirement*

*This course counts for Gender and Women’s Studies*

*This course is Writing Enriched*

*Open to all*

**ENG 3530-001 Victorian Doubles**

TR 2:30 PM - 3:45 PM

*Mary Mullen*

Whether imagining split personalities (*The Strange Case of Dr. Jekyll and Mr. Hyde*) or representing how the past uncannily repeats itself in the present (*Wuthering Heights*), Victorian literature is interested in the merger, juxtaposition, and collision of opposing pairs. In this class, we will think through a few of these pairs—self and other, women and men, past and present, public and private—as we read novels and poetry from the period. We will consider how Victorian genres are famously double—the
dramatic monologue combines the conventions of the drama and the lyric, and Victorian realism seeks to merge the world with a fictional representation of the world. By thinking through these doubles, we will learn about key historical developments in nineteenth-century England such as changing constructions of gender, industrialization, and imperial expansion. We will read novels by Emily Brontë, Elizabeth Gaskell, George Gissing, and Robert Louis Stevenson and poetry by Elizabeth Barrett Browning, Robert Browning, Alfred Lord Tennyson, and Christina Rossetti.

For English majors, this course counts for the 19th century non-American Anglophone requirement
This course is Writing Enriched

ENG 3618-001 Introduction to African Literature 1
MW 3:00 PM - 4:15 PM
Chiji Akọma

What does oral literature sound like when written? Is it literature if it’s oral? How does Chinua Achebe’s classic novel Things Fall Apart answer these questions while also challenging the assumptions behind Western colonialist representations of African culture and being? This course is the first part of a two-semester introduction to the various literary practices that abound in Africa. In this section, we begin with the oral roots of contemporary African literature—specifically, the epic—and follow up to early postcolonial texts, while also paying attention to the European literary traditions of Africa. Bearing in mind the postcolonial impetus for mid-20th century surge in written African literature, we shall examine postcolonialism’s upending of the binaries of centers and margins and the power of language as vehicle of agency. Students will grow an appreciation for the interfaces of orality and literacy in the exploration of literatures from the world’s second largest continent; they will also develop critical tools for placing
In this course we will use the tools of literary analysis to discuss all seven Harry Potter novels. You don’t need to be a fan of the series (although fans are welcome--I’m one myself), but you do need to be ready to do a lot of reading (and re-reading), writing, and critical thinking. A central topic will be how the series evolves, and we will trace the shifting portrayals of particular features of the novels’ world, such as individual teachers and students, magical society and institutions, magical places (from Azkaban to Zonko’s), and other patterns and recurring elements. Together, we will ask questions about (for example) novelistic form, character and characterization, the uses and transformations of literary models, and representations of gender, class, and other social issues. Readings in some secondary materials will inform these discussions. We will also look at the role the novels (and J. K. Rowling) have played in pop culture and wider cultural discussions, including the kinds of responses they have generated. Some aspects of how the course develops will depend on the input of class members.
ENG 4000-001  American Literary Traditions 1  
TR 11:30 AM - 12:45 PM  
New Faculty

By studying Black, Latinx, Native, and white writers from the 1600s through 1900, this course introduces the literary history of what we now call the United States, inviting students to learn from stories and voices typically left out of more official “American” history.

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

ENG 4502-001  The Black Atlantic  
MW 1:30 PM – 2:45 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 seventeenth-century institutionalization of racialized slavery in North America; move to the institutionalization of slavery in the Americas and the Caribbean; then to the Haitian Revolution, the general strikes of enslaved people in the United States, and emancipation; and, finally, to the subsequent methods for re-enslavement, including mass incarceration, in the nineteenth and twentieth centuries. While our path will be largely 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, and Stephanie Smallwood. 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. We will also examine visual/material art, including quilts and work by Dave the Potter.

For English majors, this course counts for the Literature of the Americas to 1900 area requirement
This course counts towards the GIS: Africana Studies major/minor
This course counts for the Peace and Justice major/minor
This course fulfills the Diversity 1 requirement
This course is Writing Enriched

ENG 4651-001    Lives of the Undocumented
MW 4:30 PM- 5:45 PM
Tsering Wangmo

What can we learn about citizenship and belonging from the perspectives of undocumented immigrants? Through the genres of memoir, poetry, and critical essays, we will pay attention to the diversity of experiences as represented by those who were, or who remain without legal documentation in the United States. Some of the questions we will discuss include: Who is permitted to enter the United States and who is forced to leave? How did immigrants become “illegal”? We will examine the historical production of concepts and political designations such as “refugee,” “citizen,” and “noncitizen.”

*For English majors, this course counts for the Literature of the Americas after 1900 area requirement.*

*This course counts towards the GIS: Latin American Studies major/minor*

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

*This course counts for the Peace and Justice major/minor*

*This course fulfills Diversity 1 requirement*

*This course is Writing Enriched*

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**ENG 5000-001 Senior Seminar: The Invisible Man**

TR 11:30 AM - 12:45 PM

Crystal Lucky

The *Norton Anthology of African American Literature* declares that with the 1952 publication of *Invisible Man*, author Ralph Ellison “defined the historic moment of mid-twentieth century America” and “single handedly rewrote the American novel as an *African American* adventure in fiction.” In this senior seminar, we will experience this adventure in fiction and dedicate the entire semester to the exploration of this canonical American text by asking the following questions: Why was Ellison’s novel so groundbreaking for its time? How does the novel uncover American inter- and intra-racial differentials of power and gendered inequities? In what ways do the characters advocate for
themselves and their communities in the face of systemic oppression? How does the relationship between narrative form and content illuminate the racial, political, and social challenges of mid-twentieth century America? We won’t stay in the past, however. Nearly seventy years after its appearance, we will engage each chapter of the novel to consider whether the text and its author’s legacy continue to reflect our contemporary social, racial, gendered, class, and regional concerns.

For English majors, this course counts for Senior Seminar
This course is Writing Intensive

HON 5440–100 Poets in the Gallery at Philadelphia Museum of Art
One-Credit Poetry Workshop
Weekend of Oct. 22-24, 2021
Catherine Staples

The Philadelphia Museum of Art will be the centerpiece for this one-weekend poetry writing workshop. We’ll browse the American galleries, contemplating boxers resting on the ropes in between rounds, a young girl singing opera, rowers on the river or fisherman gathering their nets in at dusk. With persona poems, we will slip into those silent figures and give them voices. In the hold of the small Gothic chapel, we’ll look at stained glass, reliquaries, and a recumbent knight, then we’ll write Anglo-Saxon riddles.
From Peale’s lifelike trompe l'oeil of his sons on the staircase to Cezanne’s mysterious half-finished figures—we’ll let the details of paintings “tease us out of thought.” The workshop begins on Friday in the Honors seminar room with exercises in memory and observation. On Saturday morning, we’ll take the train into Philadelphia and spend the day at PMA on the parkway. We will write our way through the galleries, using the paintings as well as sculpture and installation as entry points for new poems. On Sunday, we’ll gather to share new work over coffee, tea, French toast, & banana bread.

*This course counts toward the minor in Creative Writing*

**GIS 5011-002 GIS Select: Networks of Revolution: Irish, Indian, and Russian Revolutionaries in London**

TR 1:00 PM -2:15 PM  
**Joseph Lennon (English) and Lynne Hartnett (History)**

At the height of the British Empire, London became a hub for activists from many social justice movements, including Russian revolutionaries, women’s suffragists, and Irish and Indian anti-colonialists. At the same time issues of gay rights began to emerge in public discourse. Public debates around homosexuality emerged during the very public trials and convictions of Oscar Wilde and Roger Casement, and women’s-rights advocates advanced new
visions of womanhood. Against a backdrop of political agitation, authors wrote about revolutionaries, saboteurs, and exiles in late nineteenth- and early twentieth-century London. This team-taught course dives into history and literature, tracing how literature and media explored these issues while debating strategies of violence and passive resistance, including bombing campaigns, the boycott, the hunger strike, and a range of publicity stunts or “outrages.” Within the pages of the periodicals such as Free Russia and Votes for Women and in novels and plays, we will discover this age of foment. Authors include residents of London such as Joseph Conrad, Mohandas Gandhi, Sylvia Pankhurst, W.B. Yeats, Sarah Grand, H.G. Wells, and Peter Kropotkin.

This course counts for GIST, GRAS, HIS, ENG, IS, RAS, PJE major/minor