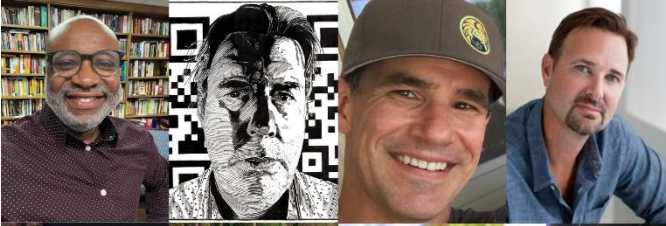




Department of English
Undergraduate Course Descriptions
Fall 2025



English Department Faculty



Chiji Akoma,
Robert Berry,
Michael Dowdy,
Alan Drew,



Joseph Drury
Travis Foster,
Heather Hicks,
Karyn Hollis,



Brooke Hunter,
Yumi Lee,
Crystal Lucky,
Adrienne Perry,
Megan Quigley,



Evan Radcliffe,
Lara Rutherford-Morrison
Lauren Shohet,
Mary Beth Simmons,



Catherine Staples,
Kathryn Szumanski,
Kimberly Takahata,
Tsering Wangmo.

DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS: FALL 2025

COURSES THAT FULFILL ENGLISH REQUIREMENTS:

LITERATURE IN ENGLISH PRE-1800

Pre-1500

3170 Medieval Romance

1500 - 1650

3250 Shakespeare

LITERATURE IN ENGLISH POST-1800

1800 – 1945

3508 Jane Austen Then & Now

4510 Early American Poetry

4706 Introduction to Latinx Lit

1945 – PRESENT

3621 Contemporary British Novel & Brexit

4649 Introduction to Asian American Lit

**BLACK, AFRICANA, LATINX, INDIGENOUS, ASIAN
AMERICAN AND/OR ASIAN LITERATURE**

4649 Introduction to Asian American Lit

4706 Introduction to Latinx Lit

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

2003	Intro to Creative Writing	2018	Nature Writing Workshop
2005	Writing the Short Story	2061	Editing & Publishing
2006	Writing of Poetry		

Courses offered that count for the Major/Minor in

Gender & Women's Studies:

3170	Medieval Romance	3508	Jane Austen Then & Now
3250	Shakespeare	4510	Early American Poetry

Courses offered that count for the Major/ Minor in

Peace & Justice:

2043	Pop Culture & Resistance	3621	Cont. British Novel Brexit
2790	Rewriting Genres of White Supremacy	5000	The Indigenous Atlantic

Courses offered that count for the Minor/Concentration in

Writing and Rhetoric:

2003	Intro to Creative Writing	2061	Editing & Publishing
2005	Writing the Short Story	2250	Ways of Reading
2006	Writing of Poetry	2790	Comics as Literature
2018	Nature Writing Workshop	2993	Internship
2020	Digital Journalism	2996	Internship
2043	Pop Culture & Resistance		

Courses offered that count for the GIS: Africana Studies

Major/Minor

2790	Rewriting Genres of White Supremacy
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Courses offered that count for the Asian Studies Major/Minor

4649	Intro to Asian American Literature
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Courses offered that count for the Minor in Sustainability

2018	Nature Writing Workshop
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Courses offered that count for the Major in Cultural Studies

2043	Pop Culture & Resistance	2790	Rewriting Genres of White Supremacy
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A Message from the Chair

Hi, Everyone!

Again this spring, we're offering a wide range of courses across the history of literature, and I want to take a moment here to highlight courses that are relatively new or that we are offering for the first time. Professor Robert Berry will teach ENG 2790, "Comics as Literature," which will focus on American comics of the past half-century. Dr. Crystal Lucky will teach ENG 2790, a new Race, Justice, and Dialogue Course (RJDC) called "Rewriting Genres of White Supremacy," which will combine work by major writers of color with opportunities for personal reflection. Dr. Joe Drury will be teaching ENG 3508, "Jane Austen Then and Now," which will focus on Jane Austen's novels and their contemporary adaptations. Dr. Michael Dowdy will be teaching ENG 4706, "Introduction to Latinx Literature," which offers a wide range of material from this rich tradition. These courses are joined by many more addressing literature from the medieval period to the present, as well as a great lineup of creative writing courses.

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

Finally, I'll add that this is my last semester as chair. It has been a pleasure and a privilege to lead the department for the last nine years. We have expanded and enriched our course offerings, developed the weekly newsletter, celebrated the 75th anniversary of the English major at Villanova, and developed new approaches to enhancing English majors' career preparedness, among other initiatives. I'm confident the next chair will continue to work hard to ensure that you all have a wonderful experience in our department.

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

Best,
Dr. Hicks

UPPER-LEVEL ENGLISH COURSES

ENG 2003-001 Introduction to Creative Writing

TR 8:30 AM – 9:45 AM

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. We will think about craft—what it is, what it does, and how—in a way that makes craft fun, accessible, and inclusive. Reading closely the works of contemporary writers you will discuss what you love about their writings. These discussions will help you understand the art and craft of their writing, what you can learn from them, and how you can build your own creative works. You'll generate new work each week in response to creative and playful prompts.

Class time will include in-class writing, technique-focused exercises, and reading responses. You will have the chance to workshop your writing in a supportive environment and revise using the feedback you receive. No previous writing experience is required.

This course number can be taken multiple times

This course is Writing Intensive

This course counts toward the minor in Creative Writing

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

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 short story writing specifically, but also to fiction writing in

general. 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. 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 is Writing Intensive

This course counts towards the minor in Creative Writing

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

ENG 2006-001 Writing of Poetry

MW 10:00 AM – 11:15 AM

Tsering Wangmo

If you've wished to read and write poems in the company of other artists, this writing workshop might be the one for you. This course focuses on the pleasures and insights of poetry. Over the course of the semester, you will read many poems to explore key elements of the art of poetry (such as image, sound, form, rhythm), and you will write poems using your own experience, imagination, and observation.

Class time will include writing to prompts, technique-focused exercises to make you familiar with the many forms a poem might take, and exploration in small groups to how and why a poem moves you or bring about a change in you.

The workshop element of the course is dedicated to your writing. Your poems will be read in an environment that allows for constructive feedback. It's important that the workshop promotes the growth and development of each artist while also honoring their creative intuitions and lived experiences. You will have the chance to revise your works using the feedback you receive.

No previous writing experience is required.

This course is Writing Intensive

This course counts toward the minor in Creative Writing

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

ENG 2018-001 Nature Writing Workshop

TR 2:30 PM – 3:45 PM

Catherine Staples



Are you curious about the fall migration, chimney swifts, the composition of a bog garden, the importance of mother trees and native plants? Would you like to read and write in the meadows and woods of Stoneleigh Garden? The natural world will be a source for creative non-fiction, poetry, and fiction.

Nature Writing Workshop is designed to immerse you in a writer's habits and awaken you to the rich interrelationships in the natural world. Good writing is born of close looks, alert listening, curiosity, and wonder. Some of the writing will happen in the field—whether we are walking through Stoneleigh, hiking in Valley Forge, or releasing a newly banded warbler or saw-whet owl at Rushton Farm. From Thoreau and Dillard to Robin Wall Kimmerer, J. Drew Lanham, and Tracy K. Smith, we'll study writing we admire, 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, habitat, sustainability, birds, bees, native plants and trees. Throughout, our focus will be on process and discovery, on sharpening language and seeing more deeply.

This course is Writing Intensive

This course counts toward the minor in Creative Writing

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

This course counts toward the minor in Sustainability

ENG 2020-001 Digital Journalism

MWF 11:45 AM – 12:35 PM

Lara Rutherford-Morrison

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

Furthermore, students in this class will think and write about the existential, ethical, and economic questions plaguing our rapidly changing media landscape: What happens to conceptions of “truth”

and “objectivity” in a digital world? Has digital media democratized journalism or eroded its foundations? And what is the deal with “fake news”?

This course is Writing Intensive

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

ENG 2023-001 Journalism

TR 8:30 AM – 9:45 AM

Kathryn Szumanski

Misinformation and disinformation circulate widely on social media platforms, and it has become increasingly difficult for the public to discern fact from fiction. And as we've experienced, the effects and consequences can be quite dire. We might ask ourselves, *"Is this source reliable and trustworthy? How do I know that this information is sound? How can I make informed decisions based on this information?"* This is one of many reasons why access to quality journalism is important; actually, it isn't simply important but vital to a healthy, thriving, participatory democracy. But what is journalism -- exactly? Will I know it when I read it or hear it or see it? The [American Press Institute](#) says that the central purpose of journalism is "to provide citizens with accurate and reliable information they need to function in a free society." What does this look and sound like?

In this course, we will explore, study, and discuss the foundations of accurate, fair, and responsible journalism, and, in the spirit of all news being local, will practice the craft in collaboration with student editors and writers from [the Villanovan](#), the student content production team from [VTV](#), and the editorial team at [WXVU](#). We will brainstorm newsworthy topics, identify reliable sources, create good questions, interview our sources, corroborate evidence, fact check information, write articles, edit them, and more.

In addition, we'll read and analyze the work of well-respected reporters from *The New York Times* and *The Wall Street Journal*, two news sources that you can access for free with your Villanova username and password. We'll read articles from a variety of "beats": Breaking News, Health, Science, Technology, Climate, Culture, Sports, and more. You're invited to join me and immerse yourself in the study and practice of responsible journalism.

This course is Writing Intensive

ENG 2043-001 Pop Culture & Resistance

MW 4:45 PM – 6:00 PM

Karyn Hollis

The course will analyze notable works of art, music, literature, video, and social media created by people of various international, ethnic and minoritized allegiances to publicize situations of importance to their communities. We will study popular cultural phenomenon in which everyday people gather their energy and creativity



to resist situations of oppression and injustice throughout the world. Examples include South African students and the “Fees Must Fall” movement, the Zapatista autonomy movement in Oaxaca, MX, local “Artivistas” using visual art to illustrate crises in the migrant community, Israeli and Palestinian posters for peace, songs for women’s rights in Iran, and Philly graffiti commemorating George Floyd. By critically examining such iconic cultural phenomena, students will gain insights into how popular culture serves as a powerful tool for challenging dominant

ideologies, sparking social change, and fostering collective resistance against oppression, injustice, and inequality.

This course is Writing Enriched

This course counts toward Diversity 1

This course counts toward Diversity 3

This course counts toward the Cultural Studies major

This course counts for the Peace and Justice major/minor

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

ENG 2061-001 Editing & Publishing

TR 10:00 AM – 11:15 AM

Adrienne Perry



This hands-on course introduces students to literary publishing and editorial work. While the course focuses on literary journals and their impact on literary culture in the United States, we will consider the work of editors and publishing broadly. To understand editing and publishing in light of the current literary landscape, we will discuss the economic and social forces shaping it now and in the past: the Amazonification of publishing, the role of AI, book bans and censorship, and questions of equity and representation. Editorial sessions, developmental and line editing, letters to authors, and the creation of a unique literary journal are some of the activities, skills, and projects students will develop and learn from across the term. Essays by editors, contemporary poetry and prose, editor-author correspondence, and original and edited texts will prepare students for this active editorial work. *Literary*

Publishing in the Twenty-first Century, What Editors Do, and submissions from journals such as *Gulf Coast* and *Nimrod* will serve as guides, while conversations with editors and the reading of authors' original submissions will deepen our background knowledge and editorial skills. Requirements: participation in editorial sessions, editorial letters, the creation of a literary journal or zine, and active engagement.

This course is Writing Enriched

This course counts toward the minor in Creative Writing

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

ENG 2250-001 Ways of Reading: Lit Analysis

TR 1:00 PM – 2:15 PM

Joseph Drury

This course aims to give English majors the chance to reflect upon the methods and improve the skills literary critics use to read and write about literature.

Our initial focus will be on “close reading” and the various techniques critics devised in the mid-twentieth century to interpret literary texts and lay the foundations of English as an academic discipline. We will consider what it means to *interpret* a literary text and what other ways of reading are implicitly set aside or foreclosed by the work of interpretation.

Using a small number of primary texts in different genres and from different historical periods as case studies, we will then explore some of the new approaches to literature—e.g. Marxist, postcolonial, psychoanalytic, feminist, queer, ecocritical, and so on—that have emerged over the last few decades, paying particular to the relationship between reader and text they assume and the literary objects and devices they foreground.

Finally, students will have the opportunity to develop their own voice as readers and writers by applying one or more of these approaches in a research paper.

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

This course is Writing Enriched

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

ENG 2306-001 Harry Potter: Quests/Questions

MWF 10:40 AM –11:30 AM

Evan Radcliffe

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. (To get the most from the course, and to avoid inevitable spoilers, you will want to have read the books ahead of time.) 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.

This course is Writing Enriched

ENG 2790-001 Comics as Literature

MW 8:00 AM –9:15 AM

Robert Berry

Well, of course, they can be! Comics are, at their core, just another method of storytelling which often uses a combination of image and text; they are a form and not a genre. Literature has a much wider definition; a body of written works. We use that label of "literature" to classify and study the particularities of one group of writings as unique from, or similar to, another. We also tend to use the word "Literature" (with a big "L") to distinguish the aesthetic excellence within a broader group of writings. If this is the case then the question isn't whether comics can be literature but instead what imaginative works in the form of comics represents their excellence.

This course will focus on American comics. In that history, and particularly in the past fifty years, we will see the struggle of cartoonists to take their craft out of the limitations of the marketplace and make it a respected form for self-expression, reportage, memoir, non-fiction, adaptation and more. We will read and discuss some of the critical work done in the field and learn how comics operate differently than film, theater or text. But mostly we will read some of the best examples of storytelling from this often maligned and under appreciated art.

This course is Writing Enriched

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

COMICS AS LITERATURE



MONDAYS AND WEDNESDAYS 8-9:15

ENG 2790 WITH ROBERT BERRY

ENG 2790-002 Rewriting Genres of White Supremacy
TR 11:30 AM –12:45 PM
Crystal Lucky

“Rewriting Genres of White Supremacy” centers literature by Indigenous, Black, and white American writers to consider some of the most pressing concerns of our contemporary moment, namely Catholic and other religious identities, indigeneity, blackness, otherness, intersectionality, power, privilege, racism, and social justice. Further, the course invites students to examine both personal and national identity as these concepts have been birthed and formed within a system that privileges whites over others. The course title takes inspiration from Travis Foster's book, *Genre and White Supremacy in the Postemancipation United States*, in which he argues that in the wake of Emancipation, two developments unfolded: "white supremacy amassed new mechanisms and procedures for reproducing racial hierarchy; and black freedom developed new practices for collective expression and experimentation."

Alongside visual images, historically grounded modules on the construction of race, and a critical dialogic component, the course supports all students in their exploration of racial and social hierarchies through the powerful expressions of key nineteenth, twentieth and twenty-first century writers, including Leslie Marman Silko, James Baldwin, Toni Morrison, and Herman Melville.

This course is Writing Enriched

This course counts toward Diversity I

This course counts toward the Peace and Justice major/minor

This course counts toward the Cultural Studies major/minor

This course counts toward the Africana Studies major/minor

This is a Race, Justice, and Dialogue course (RJDC)

ENG 2800

Teaching Practicum

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

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

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

ENG 2993-001/ENG 2996 English Internship

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

So, how to get started? To begin to get a sense of your internship options, you can reach out to our English Department Program Coordinator, Michael Malloy, at Michael.malloy@villanova.edu. He can provide you with a list of English-oriented internships and is available to meet to discuss the career resources the English department provides. The English Department weekly newsletter also features an “internship of the week.” Alternatively, you can also look for internships yourself, by approaching institutions/companies you are interested in or have worked for in the past. The college Internship Office is also 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 apply for credit by going to the “OUS Forms” tile on MyNova and completing the “for-credit internship” application. Your point person at this stage is Kate Szumanski in the CLAS Internship Office, and her email is Kathryn.szumanski@villanova.edu. You need to be sure to be in touch with Kate 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!

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

ENG 3170-001 Medieval Romance
TR 1:00 PM – 2:15 PM
Brooke Hunter

Medieval romances—the mode of literature that tells stories of chivalry, ladies, love, and martial prowess—shaped ideas about everything from racial and cultural identity to best practices for

flirting. Focusing on the romances of King Arthur and other English heroes, this course will consider three main questions: how romances structure the experience of love, sexuality, and gender; and how romances shape the practice of religion and notions of religious otherness; and how romances construct ideas about peoples and political power.



Half of the course reading will be in Middle English including the cannibalistic crusader sieges of *Richard Coer de Lyon*, several works by Geoffrey Chaucer, and a selection from Thomas Malory's exhaustive collection of Arthuriana, *Le Morte d'Arthur*. We will also read several works of early Arthuriana in translation including Geoffrey of Monmouth's *History of the Kings of Britain* and Chrétien de Troyes' *Lancelot: Knight of the Cart*. Previous experience with Middle English will be helpful but not necessary.

This course is Writing Enriched

*This course counts for the Gender and Women's Studies
major/minor*

ENG 3250-001 Shakespeare

MW 3:20 PM – 4:35 PM

Lauren Shohet

How do Shakespearean plays think about ways that people define themselves, understand other people, connect or conflict with others? How do language and performance advance or hinder these efforts? How do Shakespeare's influential, sometimes beloved, plays continue impact our own experiences of self, community, outsiderhood? (And how the heck do we figure out what Shakespeare's sometimes dense and twisty words mean?)

In this course, we'll study a half-dozen plays from different genres and decades of Shakespeare's career. Likely texts include: *1 Henry IV*, *Richard III*, *Midsummer Night's Dream*, *Merchant of Venice*, *Taming of the Shrew*, *Othello*, *Macbeth*, and *The Tempest*. We'll compare how different plays and different forms of language construct (and deconstruct) models of desire, sexuality, gender, ability, and ethnicity/race. Through reading, informally performing, and watching these dramas, we'll systematically hone our sensitivity to Shakespearean language. We also will study some performances and adaptations of our texts (filmed theater, closer and looser adaptations, TV episodes, advertisements), thinking about these as modes of interpretation. We will also spend some time studying the amazing archive of what our culture thinks it knows about Shakespeare – generative AI — toward learning and unlearning the “common sense” that makes Shakespeare culturally authoritative and comparing it with other visions of/in the plays.



Your work in this class will include frequent short journal responses, two formal papers, a written midterm, and a range of response assignments (including a larger final project) that will offer you some choice and variety among critical essays, historical research, performance opportunities, and adaptation studies. You'll finish the class with increased literacy in Shakespearean language;

early-modern constructions of race, gender, and ability; and the history of sexualities.

*This course counts for the Gender and Women's Studies
major/minor*

This course is Writing Enriched

ENG 3508-001 Jane Austen Then & Now

TR 2:30 PM – 3:45 PM

Joseph Drury

Celebrate the 250th anniversary of Jane Austen's birth with this course on her novels and their contemporary re-imaginings. Austen's fiction has never been more popular nor more widely read than it is today. Hardly a year goes by without a new film, TV show, book, or play that pays tribute to her life and work. In this course, students will study the nature and sources of Austen's enduring appeal.

In addition to reading at least three of her novels, we will explore the historical context of their original composition and reception in the early nineteenth century, several influential modern critical interpretations, and the most interesting recent movie adaptations of her work. We will ask: what can we learn from Austen's novels about how to be a good person? What was Austen's response to the debates about gender, class, and race in her own time? How we might we read "against the grain" of Austen's own narration and discover ideas about women, sex, and politics that her original readers might never have imagined? And what do modern adaptations and re-imaginings of her novels tell us about how her writing speaks to some of the key moral, social, and political issues of our own time?

This course is Writing Enriched

*This course counts for the Gender and Women's Studies
major/minor*

ENG 3621-001 Contemporary British Novel & Brexit
TR 4:00 PM – 5:15 PM
Megan Quigley

This course will explore British fiction after the Second World War, examining what “British” literature means when England is suddenly (what E. M. Forster called) a “Shrinking Island.” What kind of novel is written in this post-period (Post-War, Postmodernist, Postcolonial, Postfeminist, Posthuman)? What characterizes and drives this fiction and what earlier genres does it attempt to incorporate? How does the late 20th-century British novel create a new version of literary realism and how does it reflect or fail to reflect the ‘reality’ of our current lived experience?

We will learn the skills of literary analysis, advanced vocabulary of literary scholarship, the techniques of scholarly writing, and the methods of critical thought. We will also consider the new “Brexit” novel—how do these novels treat nostalgia, immigration, race, trade, and the idea of nationalism? The course will build to a final in which we ask: What do we mean by the Brexit Novel?

This course is Writing Enriched

This course counts toward the Peace and Justice major/minor

ENG 4510-001 Early American Poetry
MW 1:55 PM – 3:10 PM
Travis Foster

This course explores the world of American poetry, focusing on how poetry has shaped and reflected American life from the colonial period to the early 20th century. We'll examine how poetry has been read, heard, sung, and shared across different eras, exploring a wide range of poetic forms from early printed verse to the vibrant oral traditions of songs, sermons, and spirituals.

While we'll study well-known poets like Anne Bradstreet, Phillis Wheatley, Walt Whitman, and Paul Laurence Dunbar, we'll also

highlight lesser-known writers and genres often left out of traditional narratives.

The course will start off at a quick pace, with frequent introductions to new poets, and then slow down midway through to spend four weeks on Emily Dickinson. We'll debunk the myth of her being a reclusive poet and explore her rich, intellectually vibrant work, including her thoughts on faith, doubt, consciousness, death, marriage, and creativity.

Throughout the course, you'll develop skills in analyzing and interpreting poetry, writing both in-class and out-of-class essays, leading and participating in discussions, and actively contributing and collaborating in class. This course aims to provide an enlightening and enjoyable experience even—or especially—for those of you who have wrongly convinced yourselves that you “don’t like poetry.”

This course is Writing Enriched

*This course counts for the Gender and Women's Studies
major/minor*

ENG 4649-001 Intro to Asian American Literature

MW 1:55 PM – 3:10 PM

Yumi Lee

What does it mean to be Asian American? In this course you will discover when, how, and why the category of “Asian American” was invented, and how the meaning of this term has changed over time. Together, we will examine how authors and artists have interpreted and represented Asian American life at different moments by creating literary and cultural texts.

In reading and analyzing these texts, we will consider relevant historical and political conditions including: histories of Asian migration to and settlement in the United States, histories of war, colonialism, and global capitalism as they have

shaped the development of Asian American communities, and the ongoing problem of citizenship as it has shaped Asian American life.

Throughout the course, we will employ an intersectional and comparative framework for investigating questions of race, nation, class, gender, and sexuality, and we will situate our readings of Asian American literary texts in a transnational as well as a domestic context.

Requirements will include two papers and a final exam along with informal writing assignments and active participation through discussion. Course materials will include literary works by writers such as Maxine Hong Kingston, Carlos Bulosan, John Okada, Miné Okubo, Chang-Rae Lee, and Ling Ma as well as excerpts from TV, film, art, and popular culture.

This course is Writing Enriched

This course counts toward Diversity 1

This course counts for the Asian Studies major/minor

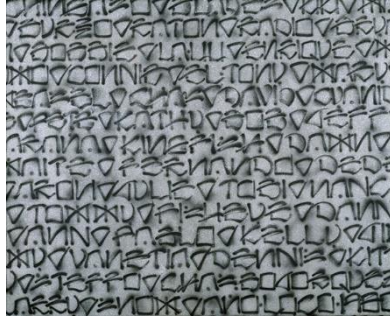
ENG 4706-001 Introduction to Latinx Literature

TR 2:30 PM – 3:45 PM

Michael Dowdy

We will explore the vibrant field of Latinx literature and culture, including fiction, creative nonfiction, poetry, music, film, and performance by Puerto Rican, Chicano (Mexican American), Dominican American, Cuban American, and Central and South American descent writers and artists. We will read, watch, listen to, discuss, and write about Latinx texts that envision alternative forms of belonging, from childhood into the afterlife.

Special attention will be given to how contemporary cultural forms find dignity, joy, and understanding amid hardship and struggle. Knowledge of Spanish is not required.



Placa/Rollcall, Charles “Chaz” Bojórquez, 1980

This course is Writing Enriched

This course counts toward Diversity I

ENG 5000-001 The Indigenous Atlantic

MW 3:20 PM – 4:35 PM

Kimberly Takahata

This course asks: how does centering Indigenous peoples change how we conceive of the Atlantic World and literary history? We will trace the movement of Native peoples and texts across the Atlantic, studying how diplomatic travel, captivity and enslavement, and authorship and performance shaped both sides of the Atlantic from early colonization to the present day. In particular, we will pay attention to the communities that are formed and broken by such practices, attending to simultaneous histories of oppression and kinship. Our readings will include texts about and by Indigenous peoples to clarify what categories like place, identity, colonialism, and even literature can mean and include. In doing so, we will answer: why does literature matter? We will begin with Nanticoke and Lenape creation stories as well as Atlantic scholarship to set the terms of the class before moving relatively chronologically through several themes, from the arrival

of colonists in the “New World” to diplomatic voyages to England, from collections and representations of Indigenous peoples to writing networks that expanded across the ocean.

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

This course is Writing Intensive

This course counts toward Diversity I

This course counts for the Peace and Justice major/minor

HON 5440-100 Poets in the Gallery at the Philadelphia Museum of Art

October 24th – 26th, 2025

Catherine Staples



The Philadelphia Museum of Art will be the centerpiece for this one-weekend, one-credit poetry writing workshop. Writers of all levels are welcome. We’ll browse the American galleries contemplating rowers on the river, fisherman gathering in their nets at dusk, and various portraits—from the steady gaze of Yarrow Mamout to Eakin’s young opera singer. With persona poems, we will slip into silent figures, giving them voices. In the hold of the small Gothic chapel, we’ll look at stained glass, reliquaries, and a recumbent knight, and then write our own Anglo-Saxon riddles. We’ll hunt for small gems by William Blake, Mary Cassatt, Bonnard, and Van Gogh, and we’ll compile word hoards. After passing through the Indian Pillared Temple Hall, we’ll engage with the mystery of Rama, Sita, and Nandi, letting the

details “tease us out of thought.” Even if you have never written before, you will leave the museum with plenty of new poems.

This generative poetry workshop begins at 5:00 pm on Friday with exercises in memory, observation, and still life. On Saturday, we will take the train into the city and spend the day at Philadelphia Museum of Art, writing our way through the galleries, using the paintings, sculpture, and installations as entry points for new poems. On Sunday, we’ll gather for brunch and to share our new work.

Non-honors students please email HonorsProgram@villanova.edu for course approval. This course counts towards the minor in Creative Writing in some cases.





Villanova English



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