



Department of English  
*Undergraduate Course Descriptions*  
Spring 2024



## *English Department Faculty*



Chiji Akoma,  
Alice Dailey,  
Alan Drew,  
Joseph Drury,



Karen Graziano,  
Heather Hicks,  
Karyn Hollis,  
Brooke Hunter,



Kamran Javadizadeh,  
Yumi Lee,  
Crystal Lucky,  
Jean Lutes,  
Mary Mullen,



Adrienne Perry,  
Megan Quigley,  
Lara Rutherford-Morrison,  
Lisa Sewell,  
Lauren Shohet,



Mary Beth Simmons,  
Catherine Staples,  
Kimberly Takahata,  
Tsering Wangmo.

**DEPARTMENT OF ENGLISH**  
**COURSE DESCRIPTIONS: SPRING 2024**

***COURSES THAT FULFILL ENGLISH REQUIREMENTS:  
FOR MAJORS GRADUATING IN 2023 - 2025:***

**LITERATURE IN ENGLISH PRE-1800**

**RENAISSANCE**

3350 Milton

9730 Staging *The Spanish Tragedy*

**RESTORATION & 18<sup>th</sup> CENTURY**

3350 Milton

3426 Science, Literature & Enlightenment

**LITERATURE IN ENGLISH POST-1800**

**19<sup>th</sup> CENTURY LIT BEYOND THE AMERICAS**

3540 Institutional Fictions

**LIT BEYOND THE AMERICAS AFTER 1900**

3660 Contemporary Literature & Film of India

3661 Black British Literature & Film

**LIT OF THE AMERICAS TO 1900**

4010 Early American Textual Bodies

4690 (HON) Faulkner and Morrison

**LIT OF THE AMERICAS AFTER 1900**

4654 Twenty-Five Poems

4649 Intro to Asian American Literature

4690 (HON) Faulkner and Morrison

4702 Authors On & Off the Page

**COURSES THAT FULFILL ENGLISH REQUIREMENTS:  
FOR MAJORS GRADUATING IN 2026+:**

**LITERATURE IN ENGLISH PRE-1800**

**1500 – 1650**

- 9730 Staging *The Spanish Tragedy*
- 3350 Milton

**1650 – 1800**

- 3350 Milton
- 3426 Science, Literature & Enlightenment
- 4010 Early American Textual Bodies

**LITERATURE IN ENGLISH POST-1800**

**1800 – 1945**

- 3540 Institutional Fictions
- 4690 (HON) Faulkner and Morrison

**1945 – PRESENT**

- 3660 Contemporary Literature & Film of India
- 3661 Black British Literature & Film
- 4654 Twenty-Five Poems
- 4649 Intro to Asian American Literature
- 4690 (HON) Faulkner and Morrison
- 4702 Authors On & Off the Page

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

- 3660 Contemporary Literature & Film of India
- 3661 Black British Literature & Film
- 4010 Early American Textual Bodies
- 4649 Intro to Asian American Literature
- 4690 (HON) Faulkner and Morrison

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

2003	Intro to Creative Writing	2006	Writing of Poetry
2004	Writing Creative Non-Fiction	2019	Writing for Change
2005	Writing the Short Story	4702	Authors On & Off Page

***Courses offered that count for the Major/Minor in***

***Gender & Women's Studies***

3350	Milton	5000	Woolf & Her Daughters
4010	Early American Textual Bodies		

***Courses offered that count for the Major/ Minor in***

***Peace & Justice:***

2019	Writing for Change	4010	Early American Textual Bodies
3660	Contemp. Lit & Film: India	CST 2100	Intro to Cultural Studies

***Courses offered that count for the Minor/Concentration in***

***Writing and Rhetoric:***

2003	Intro to Creative Writing	2030	Tutoring Writers
2004	Writing Creative Non-Fiction	2070	Legal Writing & Analysis
2005	Writing the Short Story	2250	Ways of Reading
2006	Writing of Poetry	2993	Internship
2019	Writing for Change	2996	Internship
2020	Digital Journalism	CST 2100	Intro to Cultural Studies

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

3661	Black British Literature & Film
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## *A Message from the Chair*

Hi, Everyone!

As you know, we are celebrating the 75<sup>th</sup> anniversary of the English Major throughout this academic year, and the spring will feature a host of special events and opportunities. Throughout the semester, we will be offering a stellar line-up of writers for **our annual Literary Festival**, including the recent Poet Laureate and Pulitzer Prize-winner, Tracy K. Smith. As always, you'll have the opportunity to study all the Literary Festival writers and discuss their work with them in **English 4702, "Authors On and Off the Page."** The English Department and Theatre Program are also collaborating to create a cutting-edge production of Thomas Kyd's famous play *The Spanish Tragedy* in the new Mullen Center for the Performing Arts. You will have the opportunity to contribute to this production in Drs. Alice Dailey's and Chelsea Phillips's course, **ENG 9730, "Staging *The Spanish Tragedy*."** This course is open to both undergraduates and graduate students, and you can register by reaching out to me at [heather.hicks@villanova.edu](mailto:heather.hicks@villanova.edu). You don't need to be a performer to take this course! *The Spanish Tragedy* production will also include an **academic symposium** to which you are all invited. Later in the semester, we will also be hosting a special day of **presentations of English major research**. And the year will culminate in a **75<sup>th</sup> Anniversary Bash on May 2<sup>nd</sup>** to which all English majors are invited, as well. As part of our anniversary celebration, we are also delighted to introduce a series of new **English Department scholarships**, which have been made possible through the generosity of an anonymous donor. All of this along with our usual spring Pre-Registration Reception, Annual Career Panel, and Bagel Tuesdays!

Along with our anniversary programming, we're offering a wide range of courses across the history of literature, along with the many courses taught by our outstanding creative writing faculty. I want to take a moment here to highlight courses that are relatively new or that we are offering for the first time. Dr. Kimberly Takahata will teach her course, **ENG 4010, "Early American Textual Bodies,"** which examines how early literature of the Americas helped to create—and complicate— notions of identity we still grapple with today. Dr. Kamran Javadizadeh, who writes regularly about poetry for *The New Yorker*, will be teaching a

new course called **ENG 4654, “25 Poems.”** Dr. Yumi Lee is offering her new **ENG 4649 “Introduction to Asian American Literature,”** which provides a cutting-edge look at Asian American texts that have profoundly shaped U.S. culture. These courses are joined by many more, along with a series of wonderful one-credit course opportunities.

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.

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

## **UPPER-LEVEL ENGLISH COURSES**

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

TR 11:30 AM – 12:45 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. 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 2004-001 Writing Creative Non-Fiction**

MW 3:20 PM – 4:35 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, including nature writing, food writing, and the lyric essay. Our exploration 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 creative writing 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, brief weekly reader responses, and active workshop and class participation.

*This course number can be taken multiple times*

*This course counts toward the minor in Creative Writing*

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

*This course is Writing Intensive*

*This course is an English elective*

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

TR 2:30 PM – 3:45 PM

**Alan Drew**

Writing is sometimes inspiration, other times epiphany, and still other times catharsis. But mostly writing is discipline and the mastery of craft. This is an introductory course to the process of

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 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 2006-001                  Writing of Poetry**

MW 1:00 PM – 2:15 PM

**Lisa Sewell**

If you've ever wanted to write poems and get feedback from your peers, then this is the class for you. Over the course of the semester you will read a wide range of poems, explore a number of techniques and styles, learning the essential elements of the poet's craft. Every poet I know learned to write by reading, so we will emphasize reading poetry almost as much as writing and each

student will become an expert on the work of one contemporary poet. Through reading poems, you will also develop a vocabulary for talking about poetry: even if you feel like you know nothing about the craft of poetry now, by the end of the semester, you will be impressing your friends at parties and writing poems in your dreams.



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. The goal is to take advantage of the opportunity to take risks and explore

language, to delve into your emotions and ideas without fear and to write poems that matter to you. Success in this class will depend on your commitment to writing and reading, and your good will and generosity toward your peers.

Course requirements include regular participation, attendance at two poetry readings, revisions, creating a final chapbook of poems, an oral midterm exam about a poet you have always wanted to learn about, and one presentation on a contemporary book of poetry.

*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 2019-001                  Writing for Change**

**TR 10:00 AM – 11:15 AM**

**Tsering Wangmo**

What kind of changes do you wish for in our world? Can stories help change society? How does responsibility shape the way and

what we write? In this introductory creative writing workshop, you will braid your research interests with narratives of being citizen-critics who can respond to and work towards positive social change. We will study the histories and questions that fuel the works (poetry and prose) by contemporary writers who address structural problems in our society and analyze how they use craft to engage with ideas and the practice of justice, resistance, memory, equity, activism, and love.

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 counts towards the minor in Creative Writing*

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

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

*This course is Writing Intensive*

**ENG 2020-001          Digital Journalism**

MWF 10:40 AM – 11:30 AM

**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 2030-001            Tutoring Writers**

MWF 10:40 AM – 11:30 AM

**Mary Beth Simmons**

In Tutoring Writers, students will study the theory and practice of effective one-on-one writing tutorials. Students will investigate their own writing processes, take part in shadow tutoring and mock tutorials, and lead class discussion one day in the semester.

Readings range from the important and particular rules of grammar to first person peer tutor accounts of writing tutorials. Authors include Ben Rafoth, Anne Lamott, Lynne Truss, and Gerald Graff. There will be three formal papers, four journal entries, and a final exam. Successful completion of the course allows the student to work for a competitive wage in the Villanova Writing Center.

*Permission of Instructor Required*

*This course is Writing Enriched*

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

**ENG 2070-001            Legal Writing and Analysis**

MWF 9:35 AM – 10:25 AM

**Karen Graziano**

“One might hazard the supposition that the average lawyer in his course of a lifetime does more writing than a novelist,” stated the legal scholar and former law school dean William Prosser. To prepare for a career in the legal profession, this course teaches students fundamental lawyering skills: how to think, analyze, reason, and write like a legal professional. Students will learn and employ the legal research process to complete typical legal writing

assignments such as an advisory memorandum and a legal journal article. Through peer editing and revising, students will learn how to apply law to factual situations, how to research legal issues, and how to present legal issues persuasively.

*This course is Writing Intensive*

*This course is an English elective*

*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

**Brooke Hunter**

This course will provide English majors with the skills and methods they need to become careful, critical readers of texts. We will explore a variety of forms and genres including poetry, drama, short stories, film, and long-form prose works. We will also explore different lenses, or critical methodologies, that shape how we interpret texts. These lenses might include historicism, queer theory, feminist theory, critical race theory and others. As we dip into these schools of thought, we will consider how different ways of reading will always make some interpretive insights more legible and obscure others. This course also offers an introduction to the research paper and a chance to produce your own literary criticism informed by one of our critical methodologies.

*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 2302-001            **Apocalyptic Literature**

TR 1:00 PM – 2:15 PM

**Heather Hicks**

You only need to turn on the television, make your way to a movie theatre, or survey the new novels by authors of both bestsellers and literary fiction to see that the apocalyptic genre is enjoying a



period of enormous influence. Yet narratives about the end of the world stretch back to the beginnings of human culture. Why are we endlessly fascinated by scenarios of global devastation? This course will explore the literary apocalyptic tradition in the West from the Book of Revelation to the present. It will introduce you to a range of literary forms, including the biblical text of

Revelation, the Romantic poetry of the “Last Man” tradition, short stories of the American Romantic period, early science fiction from both America and the U.K., modernist poetry, graphic novels, postmodern fiction, and popular films, all of which have depicted apocalyptic and post-apocalyptic scenarios. You will be asked to think about all of these texts in their historical contexts and also to consider how the apocalyptic form has both changed and remained the same through time. What specific fears motivated the writers at different historical moments, and how did those fears shape the form and content of the literature? Many of these texts imagine disasters created by humankind, and we will also discuss how they help us to frame contemporary conversations about human-created climate change. Readings and films will include *The Book of Revelation*, “Darkness” by Lord Byron, “The Masque of the Red Death,” by Edgar Allan Poe, “The Scarlet Plague” by Jack London, *Oryx and Crake* by Margaret Atwood, and *Mad Max: Fury Road* by George Miller. Assignments will include daily posts to a discussion forum and two papers.

*This course is Writing Enriched*

*This course is an English elective*

## ENG 2360-001                      Adaptation: Film as Lit

MW 4:45 PM – 6:00 PM

**Adrienne Perry**

Adaptations of literature into film, such as Joe Wright’s *Pride & Prejudice* and Ryan Coogler’s *Black Panther*, have enjoyed recent popular success. This course asks what makes the relationship between text and image, which dates back to film’s earliest days, so alluring. To answer this question, we will examine the elements of storytelling used to transform prose into moving image, considering the way adaptations act as translations. As part of this conversation, we will take on issues of power, privilege, and representation. Essays by bell hooks and Susan Sontag, among others, will inform our discussion of texts and films such as *Rashōmon*, *Black Panther*, and *The Talented Mr. Ripley*. Requirements to include a paper, a movie review, and a final project.



*This course fulfills the Diversity 1 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 as Leaders**

1<sup>st</sup> Session: Friday, January 19 - 1:55 PM – 4:55 PM; 2<sup>nd</sup> Session: Sunday, February 9 - 1:55 PM – 4:55 PM; 3<sup>rd</sup> Session: Friday, March 15 1:55 PM – 4:55 PM; 4<sup>th</sup> Session: Friday, April 5 1:55 PM – 4:55 PM

**Karen Graziano**

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

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

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

**—John Quincy Adams**

**Earn your leadership every day. —Michael Jordan**

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

*This course is Writing Intensive*

### **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](mailto: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](mailto: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 Charlotte Holmes in the CLAS Internship Office, and her email is [charlotte.holmes@villanova.edu](mailto:charlotte.holmes@villanova.edu). You need to be sure to be in touch with Charlotte in time to work out the accreditation for the internship before the Drop/Add period ends during the semester you want to pursue the internship.

If you run into trouble at any stage, or have any questions, you can also always reach out to me, the English Chair, at [heather.hicks@villanova.edu](mailto:heather.hicks@villanova.edu). And remember, employers love to have English majors working for them because of your writing and analytical skills!

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

**ENG 2994-001            Reading and Community**

M 6:15 PM – 7:30 PM for first 10 weeks of the semester

**Mary Mullen**

Studying the kind of reading that takes place outside of the classroom in book groups and community reads, this one-credit course practices reading in community while studying hot new books selected by students in the course. We will think about how community shapes reading and how reading shapes communities as we practice writing book reviews, analyze marketing and other

paratextual elements of literature, and recommend good reads to one another. We'll meet for 10 weeks in the semester—finishing before the busy time of finals.



**ENG 3350-001          Milton**  
**MW 3:20 PM – 4:35 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 Milton’s writing on its own terms, in company of his contemporaries (including another writer of seventeenth-century epic poetry, Lucy Hutchinson), and as a lasting resource for both liberatory and repressive projects.

We will equip ourselves with tools we need to discover the energy, beauty, and perplexity of Milton’s beautiful poetry, his political pamphlets, and his influential writing on gender, sex, knowledge, marriage, divorce, environmental stewardship, religious violence, and relations between humans and ecosystems. We’ll look at some ways that Anglo-American colonialism and white



supremacist projects relied on readings of Milton, then survey some of the contrary ways that, for over three centuries, writers of marginalized identities have used Milton to create a liberatory legacy. The course concludes with a unit studying adaptations of *Paradise Lost* in early American poetry (Phillis Wheatley), Gothic fiction (Shelley's *Frankenstein*), fantasy (Pullman's *Dark Materials*), graphic novels (Moore's *Watchmen*), and popular culture (movies!).

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

*This course fulfills the Diversity 2 requirement*

*This course is Writing Enriched*

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

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

**ENG 3426-001            Science, Lit, & Enlightenment**

TR 4:00 PM – 5:15 PM

**Joseph Drury**

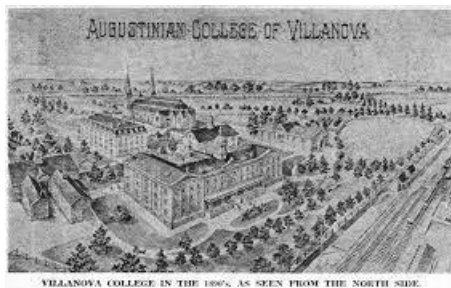
How did people come to view science as the most credible source of knowledge about the world? In our “post-truth” era, such questions seem more urgent than ever. The Scientific Revolution of the seventeenth century helped create the modern world by introducing new methods for establishing truth and a new emphasis on the practical application of knowledge to increase humanity’s power over nature. In the Enlightenment period that followed, the “new science” spread beyond its origins in a philosophical elite to become the governing ideology of Britain’s emerging industrial society and its rapidly expanding empire. In this course, students will read and analyze some of the key philosophical texts that established the founding principles of modern science alongside literary texts from different genres that explore its social meanings, early challenges, and moral and

political implications. While many authors embraced science's utopian ideals and responded optimistically to its promise of unlimited social and material progress, others ridiculed its trivial findings and reliance on theatrical gadgets, attacked its ambitions as arrogant and unrealistic, and warned darkly of the dangerous consequences of unregulated curiosity and the reckless exploitation of nature. Readings may include Daniel Defoe's *Robinson Crusoe*, Jonathan Swift's *Gulliver's Travels*, Mary Shelley's *Frankenstein*, and shorter works by Margaret Cavendish, Alexander Pope and Erasmus Darwin.

*This course is Writing Enriched*

**ENG 3540-001            Institutional Fictions**  
MW 4:45 PM – 6:00 PM  
**Mary Mullen**

This course examines the relationship between institutions and literature. We will especially focus on the university—interrogating how institutional politics and policies shape study and social life. We will read nineteenth-century literature with an eye to our contemporary moment. This year we will do a research project related to 75 years of the English major at Villanova.



*This course is Writing Enriched*

**ENG 3660-001**                      **Contemporary Literature & Film  
of India**

TR 4:00 PM – 5:15 PM

**Tsering Wangmo**

The author Raja Rao voiced his dilemma of writing in English in the introduction to his book *Kanthapura*, published in 1938, nine years before India gained its independence from British rule. He wrote, “One has to convey in a language that is not one’s own the spirit that is one’s own.” In this course, we will read a few Anglophone novels produced by writers in India starting with Raja Rao’s *Kanthapura*, a novel where the colonizer’s language is commandeered to tell the story of a community’s struggle in a small Indian village. We’ll end our readings with Arundhati Roy’s most recent novel where the present-day India is presented through the eyes of marginalized communities. Our conversations will cover debates in contemporary India as well as historical events such as the independence struggle, partition, caste politics, gender, and religious conflicts. We will attempt to reach broader questions such as, how does literature help us understand the nation and its constituent parts, and more specific questions such as, what are the politics of writing in English today? We will also investigate our own practices of responding to texts and include in our discussions select Urdu and Hindi films. No prior knowledge of the Indian subcontinent or Indian cinema is required.

The texts we will read include Raja Rao’s *Kanthapura* (1938), Kushwant Singh’s *Train to Pakistan* (1956), Suketu Mehta’s *Maximum City* (2004) and Arundhati Roy’s *The Ministry of the Utmost Happiness* (2018).

*This course counts toward Diversity 3*

*This course is Writing Enriched*

*This course counts for the Cultural Studies major/minor*

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

**ENG 3661-001                      Black British Literature & Film**

MW 1:55 PM – 3:10 PM

**Chiji Akoma**

In this course we explore representations of contemporary British society in Black British literature and film. To be clear, the term “Black” in Britain, especially when applied to literature and ethnicities, commonly refers to the political and cultural amalgam of persons originally from non-Western nations and regions such as Africa, Asia, and the Caribbean. The solidarity stems from common experiences as “ex-colonials,” immigrants, and from a shared sense of otherness defined by sexuality, religion, nationality, and ethnicity. Though there have been cracks in that coalition in recent times, leading to new categories along more conventional regional and ethnic considerations, this course is premised on the complications of “blackness” in the UK. Through a study of prose fiction and drama, music, and film, we will examine the notions of “blackness,” the pleasures and challenges of immigration, and, hopefully, gain insight into contemporary British society. Possible texts:

*White Teeth*, by Zadie Smith

*The Lonely Londoners*, by Sam Selvon

*The Emperor’s Babe*, by Bernardine Evaristo

*Brixton Stories*, by Biyi Bandele

*Belle*

*Burning An Illusion*

*My Beautiful Laundrette*

*Playing Away*

} *Movies*

*This course counts toward Diversity 3*

*This course counts for the GIS: Major/Minor in Africana Studies*

*This course counts for the Cultural Studies major/minor*

*This course is Writing Enriched*



**ENG 4010-001            Early American Textual Bodies**

TR 2:30 PM – 3:45 PM

**Kimberly Takahata**

This class asks: how are bodies legible in the early Americas, and to whom? We will chart how Indigenous, Black, and settler persons used literature to navigate identity categories during the sixteenth- through nineteenth-century Americas. Examining a period before the codification of racial and national labels, this course will explore how literature served as a tool of power and oppression by establishing stereotypes while simultaneously critiquing these systems by underscoring spaces of resistance, experimentation, and creativity. Analyzing reports, natural histories, poems, and novels, and moving from what is now known as Texas to Virginia and Massachusetts to Haiti, our goal will be to dive deeply into each text to establish our own shared terms and points of connection. In other words, each text will serve as one example of lived experiences rather than generalities. Relevant themes include race and gender, citizenship and belonging, colonialism and imperialism, and authorship and agency.

*This course counts toward Diversity I*

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

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

*This course is Writing Enriched*

**ENG 4654-001            Twenty-Five Poems**

TR 11:30 PM – 12:45 PM

**Kamran Javadizadeh**

This course is for anyone who feels distracted when they read, for anyone who wants the chance to slow down and pay attention. It's also a course for anyone who wants to learn how poems work, to try out new ways of talking and writing about poetry, and to weave poems into the fabric of our everyday lives.

The idea is simple: we will read just one poem per class session, approaching it both in our preparation and discussion from various angles, learning it inside and out. We will read a diverse selection of poems and will develop strategies and a critical vocabulary for making sense of poetry. Our poets (mainly drawn from the last century and the American tradition) will include Emily Dickinson, Marianne Moore, Langston Hughes, Lorine Niedecker, Elizabeth Bishop, Gwendolyn Brooks, Frank O'Hara, Sylvia Plath, James Schuyler, James Merrill, June Jordan, Jorie Graham, Louise Glück, Terrance Hayes, and Tracy K. Smith.

The unique design of this class will also give us a chance to think about the practice of close reading itself: about what we can see more clearly when we look carefully at a text in isolation and about what we might miss when texts are taken out of their material, historical, and even literary contexts.

No previous experience with poetry is either necessary or expected! Students will be asked to write short responses to the poems we read, to make occasional presentations in class, and to write two critical essays. We will also experiment with making a course podcast: each student will have the opportunity to record a conversation with another student in the class about one of our assigned poems.

*This course is Writing Enriched*

**ENG 4649-001           Intro to Asian American Literature**

**MW 3:20 PM – 4:35 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 counts toward Diversity I*

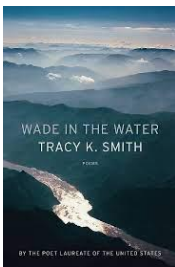
*This course counts for the Asian Studies major/minor*

*This course is Writing Enriched*

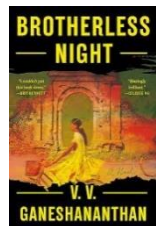
## **ENG 4702-001 Authors On & Off the Page**

TR 4:00 PM – 5:15 PM

**Alan Drew, Lisa Sewell**



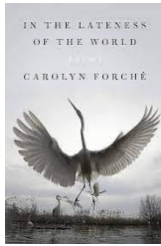
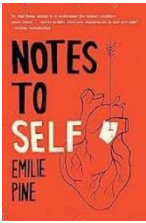
This course will introduce you to the work of the four contemporary writers who will be visiting campus for the Villanova Literary Festival. This year's visiting writers are novelist V.V. Ganeshanathan, former Poet Laureate Tracy K. Smith, essayist and novelist Emilie Pine, and poet Carolyn Forché. This course will



provide you with the unique opportunity to interact with these writers and hear them present their work.

By reading the work of these living, breathing authors, we will have the chance to ask questions about the shape, direction, and

focus of recent literature as well its relevance to contemporary culture.



In addition, we will be able to explore literature in ways not generally pursued in literature courses—namely, the specific conditions, motivations, and processes by which writers produce their work. You will also

have a chance to explore your own creative impulses: though we will primarily focus on discussing and analyzing the work of our visiting writers, all members of the class will produce at least one creative project.

*This course counts toward the Fine Arts*

*This course is Writing Intensive*

*This course counts towards the minor in Creative Writing*

**ENG 5000-001            Senior Seminar: U.S. Literature & Empire**

MW 1:55 PM – 3:10 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 requirements include a midterm paper, a research-based final paper, and a presentation.

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

*This course is Writing Intensive*

**ENG 5000-002                      Senior Seminar: Woolf and her  
Daughters: Morrison, Mantel, and Cusk**

TR 10:00 AM – 11:15 AM

**Megan Quigley**

This class will examine both Virginia Woolf’s works (novels, essays, and diaries) and works by her spiritual daughters: Toni Morrison, Hilary Mantel, and Rachel Cusk. Woolf, a modernist icon, was prohibited from having children by her doctors and husband because they feared for her physical and mental health. Her novels examine maternal love, loss, and illness in the experimental style that came with Woolf’s rage at patriarchy’s power. In this course we will examine the themes of family, medical treatment, and illness as we study Woolf’s influence in both style and argument on later writers.



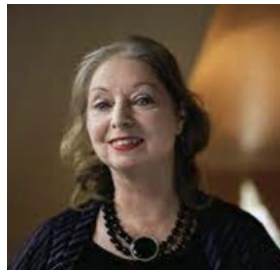
"No more Woolf!" So it was fashionable to declare five years ago. Enough books, enough articles, enough feminism—we have learned all we need to know! But recent political events have made it clear that even if Woolf's suffragists had their first major victory a century ago, their battle is far from won. #MeToo Woolf; Lesbian Woolf; Transgender Novelist Woolf; Eco-Woolf; Woolf as Therapy; Woolf and social activism—our current political



climate makes Woolf's writing and legacy more urgent than ever. Understanding first-wave feminists like Woolf, their strengths and shortcomings, helps us to see how gender and sexuality played a role in early twentieth-century's conceptions of self, family, and citizenship. We will put pressure on the ways that Woolf's

idiosyncratic voice can continue to guide intersectional feminists in their current struggles.

We will pair works by Woolf and a later 20<sup>th</sup>/21<sup>st</sup> century writer to examine Woolf's legacy particularly as a writer about motherhood, illness, and feminism. In "Writing as Re-vision" Adrienne Rich asks us to see the ways that writers revise classic texts as an act of feminist reinterpretation; all three of these later writers 're-vise' key elements of Woolf's canon. In *To The Lighthouse*, Woolf writes as a daughter, asking if it's possible to hold onto a beloved parent, even after death. Toni Morrison, who wrote part of her dissertation on Woolf, redirects the narrative lens in *Beloved*, examining what a mother will do to



protect her child. Hilary Mantel's *Ink in the Blood* is an illness memoir which takes Woolf's *On Being Ill* to task, rethinking the body's role in creative works. Rachel Cusk's memoir of motherhood reimagines the style of

the diary, engaging with Woolf as a powerful interlocutor. We will ask: what do these later writers absorb from Woolf and what do they revise? And what do we learn from our mothers, biological or not?

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

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

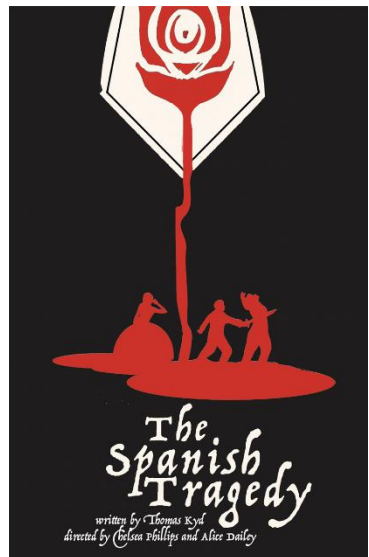
*This course is Writing Intensive*

## **ENG 9730-001      *Staging The Spanish Tragedy***

Meeting by Arrangement

**Alice Dailey**

This course creates an opportunity for students to participate for credit in Villanova Theater's spring stage production of *The Spanish Tragedy*, co-directed by Dr. Alice Dailey (English) and Dr. Chelsea Phillips (Theater). Written by Thomas Kyd in the 1580s, *The Spanish Tragedy* is a frequently studied precursor to Shakespeare's *Hamlet* that shaped the revenge narratives we continue to reproduce in popular media today, but it is rarely staged because of its considerable theatrical demands, including onstage hangings and multiple plays within plays. As collaborators in this project, students will work with professional artists and designers to bring this important revenge tragedy to the stage for what we believe to be its first full production in the United States in over 25 years.



Students may contribute as actors (pending casting decisions) or as

part of the crew and/or production team. Enrollment will enable students to work directly with our spring guest artist in residence, Mr. René Thornton, Jr., an actor and theater educator who has acted professionally in every play in the Shakespearean canon. The time commitment for the course will be light in January and February but intensive in March and early April and will include evening and weekend rehearsals (which can total up to 24 hours per week), depending on each student's function in the production. In addition to participation in the production, course requirements will include contributing to education workshops for spring ACS sections, working with the production's digital archive, and a comprehensive final paper. Auditions for speaking parts take place on November 16. Please contact Dr. Dailey ([alice.dailey@villanova.edu](mailto:alice.dailey@villanova.edu)) with any questions.

*Undergraduates should email Dr. Heather Hicks ([heather.hicks@villanova.edu](mailto:heather.hicks@villanova.edu)) to complete registration. Students do not need to be enrolled in the fall "Legacies of Revenge" course to participate.*

**HON 4690-H01      Faulkner/Morrison**

TR 11:30 AM – 12:45 PM

**Crystal Lucky, Jean Lutes**

This course features a rigorous inquiry into two of the most celebrated and difficult novelists of the twentieth century. We will read Toni Morrison, a Black woman from a working-class family in the Midwest, in conjunction with William Faulkner, a white man born into an old Southern family. Faulkner's narrative innovations helped to define American literary modernism in the first half of the twentieth century, while Morrison's transformative fiction opened the door to scores of authors who followed her. Morrison studied Faulkner while pursuing her master's degree at Cornell University, and the work of these two literary masters is linked both formally and thematically. Studying Morrison and Faulkner together yields insights—into the sweep of American literary history, the consequences of anti-Black racism and white



supremacy, the moral and intellectual challenges of great novels—that are simply not possible when reading them separately. We'll conclude the semester with an award-winning contemporary novel influenced by both Faulkner and Morrison. The reading list includes *The Sound and the Fury* (1929) and *Absalom, Absalom* (1936) by Faulkner, *Beloved* (1987) and *Jazz* (1992) by Morrison, and *Sing, Unburied, Sing* (2017) by Jesmyn Ward.

Non-honors students please email [HonorsProgram@villanova.edu](mailto:HonorsProgram@villanova.edu) for course approval.

*This course counts toward Diversity 1*  
*This course counts toward Diversity 2*  
*This course is Writing Enriched*

**HON 5440-101            At the Barnes: One-Credit Poetry  
Workshop**

February 16<sup>th</sup> – 18<sup>th</sup>, 2024

**Catherine Staples**



Dr. Barnes' collection of Impressionist, Post-Impressionist and early Modern paintings will be the centerpiece for this one-weekend, poetry writing workshop. From Cezanne's card players and Picasso's acrobats to Matisse's storytelling interiors—we'll let the details of paintings "tease us out of thought." Why did Picasso identify with street acrobats and performers? What are we to make of the repeating "still-lives" within paintings by Matisse? How might Monet's painting of his floating boat-studio on the Seine and

Matisse's *The Music Lesson* be considered responses to world events and, at the same time, self-portraits of the artists? The workshop begins on Friday afternoon with exercises in memory & observation. On Saturday morning, we'll take the train into Philadelphia and spend the day at the Barnes Foundation on the parkway. We will write our way through the galleries, using paintings and sculpture as well as the ensembles of quirky objects—keys, hinges, candle sticks, and locked chests—as entry points for new poems. On Sunday, we will gather to share new work. Non-honors students please email [HonorsProgram@villanova.edu](mailto:HonorsProgram@villanova.edu) for course approval.

*One-credits bundle to count toward the minor in creative writing in some cases*

**HON 5440-100 At Stoneleigh Garden: Reading and Writing Children's Stories & Myths, One-Credit Poetry Workshop**

April 14<sup>th</sup> – 16<sup>th</sup>, 2023

**Catherine Staples**



From *Goodnight Moon* and *The Woman Who Flummoxed the Fairies* to *Wind in the Willows*, *Sukey and the Mermaid*, and *Alice in Wonderland* along with selected Greek myths—we will read and write our way through Stoneleigh's gardens, meadows, and woods. We'll set imagination loose upon such mysteries as the as the disappearing, reappearing water garden in Catalpa court, the three gates to nowhere, the miniature world of the bog garden, the hollow stump down which Alice might have followed a white

rabbit, and the lost greenhouse. The workshop begins on Friday afternoon with exercises in observation and imagination. On Saturday morning, we'll spend the day writing at Stoneleigh Garden. On Sunday, we will gather to share new work in the garden. Non-honors students please email [HonorsProgram@villanova.edu](mailto:HonorsProgram@villanova.edu) for course approval.

*One-credits bundle to count toward the minor in creative writing in some cases*

**CST 2100-001 Introduction to Cultural Studies**

TR 2:30 PM – 3:45 PM

**Karyn Hollis**

Cultural Studies is a relatively new discipline which breaks the bounds of many older ones. Informed by an interdisciplinary approach, Cultural Studies examines cultures and/or cultural artifacts through the lens of critical theory, and loudly proclaims a commitment to social justice. This course will introduce students to the main theories and analytical practices used in Cultural Studies beginning with basic categories from cultural anthropology such as race, religion, gender and the like and drawing on real-world examples from ethnographies around the globe. The examples will be analyzed using theories and concepts from thinkers such as Saussure, Marx, Althusser, Foucault, Butler, D.G. Kelley and Crenshaw. Particular attention will be paid to uncovering local and global injustice and discovering ways to achieve greater social equality.

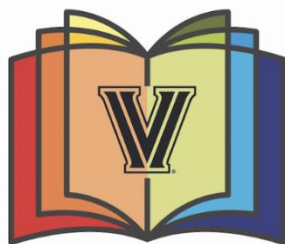
*This course can count toward the English major as an elective*

*This course counts toward Diversity 1*

*This course counts toward Diversity 3*

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

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