



Department of English
Undergraduate Course Descriptions
Spring 2025



English Department Faculty



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Joseph Drury,

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Yumi Lee,
Crystal J. Lucky,
Jean Lutes,
Mary Mullen,

Adrienne Perry,
Megan Quigley,
Evan Radcliffe,
Lara Rutherford-Morrison

Lisa Sewell
Mary Beth Simmons,
Catherine Staples,
Tsering Wangmo.

DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS: SPRING 2025

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

LITERATURE IN ENGLISH PRE-1800

MEDIEVAL

3160 Fabulous Middle Ages

LITERATURE IN ENGLISH POST-1800

19th CENTURY LIT BEYOND THE AMERICAS

3507 Strange Cases: Imagining Health & Illness

3530 Victorian Doubles

LIT BEYOND THE AMERICAS AFTER 1900

3615 Ulysses

4655 Contemporary Lit & Film in Translation

LIT OF THE AMERICAS TO 1900

4520 Unbound: 19th Century American Narratives

LIT OF THE AMERICAS AFTER 1900

4632 African American Drama

4647 Gender & Sexuality in Contemporary American Lit

4654 Twenty-Five Poems

4702 Authors On & Off the Page

4703 21st Century American Apocalypse

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

LITERATURE IN ENGLISH PRE-1800

Pre 1500

3160 Fabulous Middle Ages

LITERATURE IN ENGLISH POST-1800

1800 – 1945

3507 Strange Cases: Imagining Health & Illness
3530 Victorian Doubles
3615 Ulysses
4520 Unbound: 19th Century American Narratives

1945 – PRESENT

4632 African American Drama
4647 Gender & Sexuality in Contemporary American Lit
4654 Twenty-Five Poems
4655 Contemporary Lit & Film in Translation
4702 Authors On & Off the Page
4703 21st Century American Apocalypse

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

4632 African American Drama

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

2003	Intro to Creative Writing	2024	Scriptwriting
2004	Writing Creative Non-Fiction	2025	Making Comics
2009	Writing the Novella	4702	Authors On & Off Page
2022	Writing Through Conflict		

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

3530	Victorian Doubles	5000	George Eliot's <i>Middlemarch</i>
4647	Gender & Sexuality in Con. American Lit	GWS 5000	Feminist Fictions
4655	Cont. Lit & Film in Translation		

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

4655	Contemporary Lit & Film in Translation
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Courses offered that count for the Minor/Concentration in Writing and Rhetoric:

2003	Intro to Creative Writing	2024	Scriptwriting
2004	Writing Creative Non-Fiction	2025	Writing Comics
2009	Writing the Novella	2070	Legal Writing
2020	Digital Journalism	2250	Ways of Reading
2022	Writing Through Conflict	2993	Internship
2030	Tutoring Writers	2996	Internship

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

2022	Writing Through Conflict	3615	Ulysses
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Courses offered that count for the Major/ Minor in Classical Studies:

2400	Classical Hero in Ancient Lit
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Courses offered that count for the Minor in Sustainability

4703	21 st Century American Apocalypse
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Courses offered that count for the Minor in Disability & Deaf Studies

3507	Strange Cases: Imagining Health & Illness
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A Message from the Chair

Hi, Everyone!

We are offering so many fantastic courses this spring, I suspect you are going to have difficulty choosing which ones to take! I can't tell you about all of them in this letter, so I'm going to focus on courses we are offering for the first time. Professor Michelle Filling-Brown will be offering **ENG 2024, "Scriptwriting."** This is a wonderful addition to our creative writing lineup, which will give you the opportunity to write a one-act play, as well as attend live theater together. We are also offering a new course taught by talented artist Professor Robert Berry, **ENG 2025 "Making Comics."** This seminar will give you the chance to learn storytelling in a new way, through the genre of comics and the graphic novel. Professor Karen Graziano is also introducing a new one-credit course for those interested in law school, **ENG 2801, "Editing Law."** As many of you know, English is an excellent major for those interested in a career in law, and this course will help you to develop the writing and editing skills so essential in legal practice. Finally, Dr. Adrienne Perry is offering a new course, **ENG 4655, "Contemporary Lit and Film in Translation."** This course will introduce you to the fascinating discipline of translation theory through the process of analyzing both literature and films from around the world. These courses are joined by many more, along with a series of additional, valuable 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 8:30 AM – 9:45 AM

Cathy Staples



In this introductory course, students will develop as creative writers and readers through a series of prompts, weekly reading, and workshops. Some of the writers we'll read include Gabriel García Márquez, Louise Erdrich, Virginia Woolf, Eleanor Wilner, Natasha Trethewey, Ada Limon, Seamus Heaney, and Anthony Doerr. We will study writing we admire, reading jealously, alertly following the leads we discern. Students will begin by writing creative non-fiction, drawing upon memory and sense of place, then move on to poetry, engaging imagination and the lyric voice; we'll conclude with short fiction, honing our storytelling skills. One genre will lay the groundwork for the next. We'll examine word choice, imagery, metaphor, sound, and form—as well as the sentence and the line. Throughout, the focus will be on process: the pursuit and discovery of technique and strategy that helps us to unearth our subjects and find our clearest voices. The final portfolio involves revision of selected pieces.

This course number can be taken multiple times

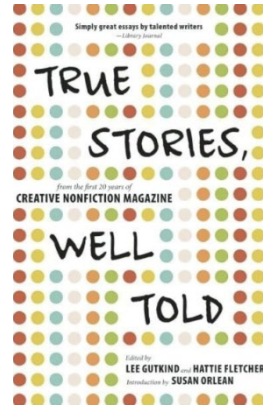
This course is Writing Intensive

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
TR 2:30 PM – 3:45 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 2009-001 Writing the Novella

TR 11:30 AM – 12:45 PM

Alan Drew

Writing long fiction can be like running a marathon: a long, stamina-stretching affair filled with pain, excitement, epiphany, and an immense sense of accomplishment. This course is designed for students eager to leap into the complex process of writing a novella or short novel. This process will include not only the reading of longer pieces by well-established contemporary authors, but also the production of your own novella or chapters of a novel. The goals of this course are to analyze from a writer's perspective the work of a number of contemporary novella and short novel writers, use what you learn through this process to inform your own writing, and foster a creative, thoughtful environment in which to create original works of narrative fiction.

Since the instructor of this course will also be working on a novel, he will share his own work and process with the class. The class will also discuss issues particular to the serious writer: how to approach your work, how to overcome writers' block, how to deal with the emotional hurdles of spending hours alone writing, how and when to publish, and various other problems that arise during the creative process.

Class time will be divided among reading published stories, writing exercises that emphasize elements of craft and structure, exploration of purpose in your writing, and constructive discussion of students' works in a workshop format. Since good writers are also good readers, students should expect a fairly heavy reading load outside of class. For this class to be successful in its goals, student participation is essential. This is not a lecture class, but rather a participatory experience where the work we all contribute

will lead to our growth as writers. I hope for an atmosphere that is supportive, lively, thoughtful, creative, honest, and one that encourages us all to take risks.

This course number can be taken multiple times

This course is Writing Intensive

This course counts toward the minor in Creative Writing

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

ENG 2020-001 Digital Journalism

MW 3:20 PM – 4:35 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 2022-001 Writing Through Conflict

TR 10:00 AM – 11:15 AM

Alan Drew

This course explores the important role of creative writing in confronting, protesting, and engaging with socio-political conflicts. The goals of this course are to study the work of established American, Irish, and other international authors who focus their creative eye on socio-political conflicts in their many forms, from poverty and racism to war and atrocity, and use these models as guides for the student's own original creative writing.

In this course students will examine the lens through which established writers view these conflicts, will analyze the elements of craft employed by those authors and poets, and use similar techniques in their own creative writing. Among the writers we will study are: Seamus Heaney, Glenn Patterson, Anna Burns, Claudia Rankine, Ta-Nehisi Coates, Yiyun Li, and Gabriel Garcia Marquez. Time in class will be divided between the discussion of readings, lessons concerning craft, directed writing exercises, and the workshopping of student work. This is not a lecture course, but rather a participatory experience that is essential to the success of the class. Regular attendance and active engagement are required.

As part of this course, students will have the opportunity to travel to Belfast, Ireland over Villanova's fall semester break to participate in an intensive creative writing conference. The students will have the opportunity to participate in writing workshops, readings, and symposiums at Queens University.

Co-sponsored by Villanova's Program in Creative Writing and the Center for Irish Studies, and in conjunction with the Seamus Heaney Center at Queens University, this exchange will have a particular focus on exploring the legacy of The Troubles in Northern Ireland. Over a seven day period, students will engage in daily writing workshops with both Irish and American authors, take literary tours in Belfast, attend readings and creative writing

symposiums in the evenings, and revise and share their work in a student showcase on the final night of the exchange.

*There is a co-requisite 1-credit course (ENG 2992) designed to provide an embedded study-abroad experience to complement a requisite English course.

*There is a cost associated with the travel to Belfast. Please contact Professor Alan Drew (alan.drew@villanova.edu) for more information and to register for this course.

This course counts toward the minor in Creative Writing

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

This course counts for the Irish Studies major/minor

This course is Writing Intensive

This course is an English elective

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 2024-001 Scriptwriting

MW 1:55 PM – 3:10 PM

Michelle Filling-Brown

Unlock your storytelling potential in this course designed for aspiring playwrights, dedicated creative writers, *and* those who have no experience with scriptwriting/creative writing and want to try something new. In this creative writing course, we will study drama and techniques that lead to developing characters, crafting stories, and writing scenes. We will learn to create engaging narratives, while experimenting with different genres.

In this immersive and collaborative scriptwriting workshop, we will work as authors, editors, and critics, ultimately each crafting a one-act play. Through a blend of creative writing exercises, engaging workshops, peer critiques, and group discussions, we will explore the scriptwriting process and gain confidence in our capacity to develop characters and stories. We will read scripts in and outside of class.

To a large extent, this is a class in revision and imagination. In-class activities will guide us through experimenting with comedy and drama, developing complex characters, and crafting authentic dialogue. We will be able to take risks without fear of failure as we play and learn the craft of scriptwriting.

Some of our learning will extend beyond the traditional classroom to study human interactions and dialogue to inspire our writing. We will also attend live theater, including attending *The Thanksgiving Play* at Villanova Theatre.

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 2025-001 Making Comics

MWF 10:40 AM – 11:30 AM

Robert Berry

A creative writing seminar in making and understanding the storytelling medium of comics. For artists, writers and enthusiasts of all levels. No drawing experience is necessary, but all students will learn to use the elements of drawing and design to better understand the language of comics and create their own stories. Through exercises, critical readings and collaborative assignments students will learn the language of comics and develop an understanding of this unique art form. By exploring the history of comics, reading some important theory and criticism, in-class reviews and analysis of ground-breaking comics students will gain insights as to how composition and sequence affect the stories.

For the first half of the semester this course will focus on theory and practice as we build our understanding of the medium and our individual goals. During the second half we will operate together as a studio working on individual stories for an anthology or some other form of larger group project.

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

It's...

MAKING COMICS; ENG 2025



I NEVER DREAMED...

...THERE WAS SO MUCH TO BE FOUND IN COMICS!!



A CREATIVE WRITING COURSE IN THE STUDY OF VISUAL STORYTELLING!



WHO..?

FOR WRITERS, ARTISTS AND CARTOON ENTHUSIASTS OF ALL KINDS!



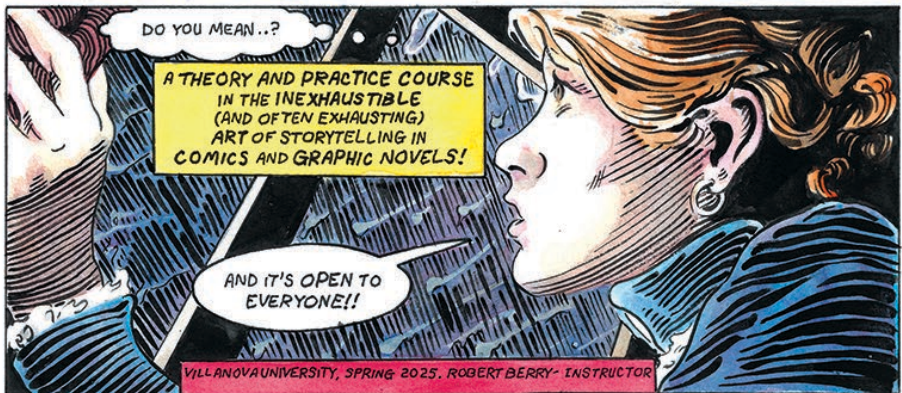
WHEN..?

MONDAYS, WEDNESDAYS AND FRIDAYS 10:40-11:30



BUT WHAT WILL I NEED TO..?

NO PREVIOUS DRAWING EXPERIENCE IS NECESSARY, BUT YOU WILL BE DRAWING COMICS!



DO YOU MEAN..?

A THEORY AND PRACTICE COURSE IN THE INEXHAUSTIBLE (AND OFTEN EXHAUSTING) ART OF STORYTELLING IN COMICS AND GRAPHIC NOVELS!

AND IT'S OPEN TO EVERYONE!!

VILLANOVA UNIVERSITY, SPRING 2025. ROBERT BERRY- INSTRUCTOR

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 10:00 AM – 11:15 AM

Michael Dowdy

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 2400-001 Classical Hero in Ancient Lit

MW 1:55 PM – 3:10 PM

Evan Radcliffe

The classics feature some of the most famous—and multi-faceted—heroic figures in all of literature. In this course we will pay close attention in our discussions to the portrayals of characters like Achilles, Odysseus, Oedipus, Antigone, Medea, and Aeneas, in part because through them Homer, Sophocles, Euripides, and Virgil explore such issues as war and glory, political power, the power of language, the place of the gods, and tragic loss. But we will focus as well on counterparts to these figures, assessing the ways in which women such as Penelope and Helen of Troy both serve and challenge heroic ideals.

We will also consider these works as epics or drama and examine how they follow from and respond to each other—for example, how in *The Iliad* and *The Odyssey* Homer exalts yet turns away from the warrior ideal, how Sophocles models his heroic figures on Homer's Achilles, how Euripides converts heroic ideals into something deeply disturbing, and how Virgil draws on but transforms Homer at every turn. Requirements include numerous informal journal entries and two formal papers. Texts for this term (all in translation): *The Iliad*; *The Odyssey*; *Oedipus the King*; *Antigone*; *Medea*; *The Aeneid*.

This course is Writing Enriched

This course is an English elective

This course counts towards the major/minor in Classical Studies

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 2801-001

Editing Law

M 4:45 – 6:00 for the first 10 weeks of the semester

Karen Graziano

To become a good writer, you need to become a great editor. "A law office is a kind of publishing house. We issue legal documents to be read sometimes by small audiences, sometimes by large ones. Because we're a literary profession, we want to get things right." – Bryan Garner, Editor, Black's Law Dictionary "If you're a lawyer who's not writing and editing like a pro, get to work." – Bryan Garner, article in the ABA Journal

Chief Judge Emeritus Edward D. Rem of the Court of International Trade, in his remarks at the Legal Writing Institute National

Conference, identified the ABCs of effective legal writing: accuracy, brevity, and clarity. Most legal writing, though, noticeably lacks these qualities. The same criticisms of legal writing dating to the 1500s in England continue today. “For hundreds of years, people have bemoaned the unintelligibility of legal documents and campaigned to make them clearer,” explains Christopher Balmford, an advocate for the Plain Language or Plain English Movement, which advocates for clear writing. The need for and value of plain writing was codified in The Plain Writing Act of 2010 that requires federal agencies to write government communication the public can understand and use. Still, law, with its complexity, needs more attention—it needs more editing.

Editing transforms writing. It makes writing clearer. Editing legal writing is impactful: It increases a lawyer’s ability to convey legal obligations and responsibilities and to advocate for a client. It increases a client’s or an individual’s power to understand and use the law—the goal of law, after all.

In *Editing Law*, students will practice editing legal writing to ensure its accuracy, brevity, and clarity. Using current laws, proposed bills, and other legal writing examples, students will apply editing techniques to improve the readability of the law. Students will learn editing techniques that focus on language selection, sentence and paragraph construction, and grammar and punctuation. This course will highlight principles of analytical and persuasive writing used in drafting legal writing.

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 2994-001 Reading and Community

M 6:15 PM – 7:30 PM for the 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 3160-001 Fabulous Middle Ages

MW 3:20 PM – 4:35 PM

Brooke Hunter

This course will examine the intersections between the fabulous (the fictional and fantastic) and the “real” (historical and empirical) in the literature important to medieval England. We will read King Arthur stories, examine medieval maps, bestiaries (descriptions of real and purported creatures), self-fictionalizing autobiographies, and “eyewitness” travel narratives that construct a vision of the English self and its place in the natural and geographic world. These works will spark conversations about English political desires and imperial ambitions, medieval ideas about the body, sexuality, and gender, and medieval visions of racial and cultural

otherness. Lastly, we will use our examination of the fantastic in the medieval world to interrogate the ways in which modern understandings of the Middle Ages are also shaped by desires and projections legible in contemporary medievalisms. Half of the course reading will be in Middle English; prior experience will be helpful, but not necessary, as the course is designed to provide an introduction to the language. Readings will include works by Geoffrey Chaucer, Margery Kempe, Geoffrey of Monmouth, Sir John Mandeville, and others.



This course is Writing Enriched

ENG 3507-001 **Strange Cases: Imagining Health & Illness**
TR 1:00 PM – 2:15 PM
Joseph Drury

What was it like to live through the Great Plague of London in 1665, which killed nearly a quarter of the city's population? What did Jane Austen have to say about the sexist assumptions encoded within medical discourse on the nervous system? And why is it a doctor—Dr. Jekyll—who turns into Mr. Hyde? These are some of the questions we will be asking in this course on British literary responses to medical science and practice from the eighteenth to the twenty-first century. We will consider the cultural factors

shaping new ideas about contagion, hygiene, addiction, and psychopathology, as well as the effect of professionalization on literary representations of medical practitioners. Reading literature that engages critically with medical discourses and the assumptions about race, class, gender, and sexuality embedded in them, we will explore what medical practitioners diagnosed as the pathologies and pathogens of modern life and discuss how their theories shaped understandings of the normal and the deviant at different moments in history.

This course is Writing Enriched

This course counts toward the Disability & Deaf Studies minor

ENG 3530-001 Victorian Doubles

MW 4:45 PM – 6:00 PM

Mary Mullen

Whether imagining split personalities (*The Strange Case of Dr. Jekyll and Mr. Hyde*) or representing how the past uncannily repeats itself in the present (*Wuthering Heights*), Victorian literature is interested in the merger, juxtaposition, and collision of opposing pairs. In this class, we will think through a few of these pairs—self and other, women and men, past and present, public and private—as we read novels and poetry from the period.



We will consider how Victorian genres are famously double—the dramatic monologue combines the conventions of the drama and the lyric, and Victorian realism seeks to merge the world with a fictional representation of the world. By thinking through these doubles, we will learn about key historical developments in nineteenth-century England such as changing constructions of gender, industrialization, and imperial expansion. We will read novels by writers like Emily Brontë, Elizabeth Gaskell, and Robert

Louis Stevenson and poetry by Elizabeth Barrett Browning, Robert Browning, Christina Rossetti and Alfred Lord Tennyson.

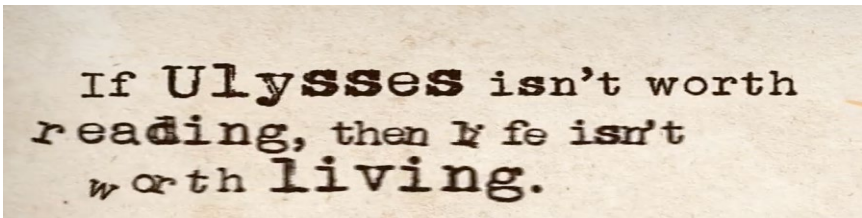
This course is Writing Enriched

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

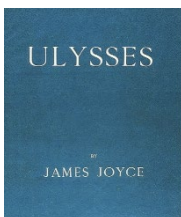
ENG 3615-001 **Ulysses**

TR 2:30 PM – 3:45 PM

Megan Quigley



What is *Ulysses*? It's just a story about an advertising salesman wandering around Dublin one day in June 1904 (and worrying that his wife may be cheating on him). Or it's the novel to end all novels, a novel that makes us wonder why we write novels, how we think in and through language, and the ways that we tell ourselves stories about our families, our communities, and our countries.



How do you read a big novel like *Ulysses*, the master novel that is always atop the greatest novel *ever* lists? Why is it so controversial? What approach should you take to best understand and to enjoy this novel?

This course will take many different approaches—using films, music, audio recordings, graphic novels, guidebooks, Joyce’s letters—as we learn to “read” *Ulysses*. Is it a story about immigration? Leopold Bloom is the son of a Hungarian Jewish emigrant and a Protestant Irishwoman who encounters the young brainy Stephen Dedalus. In Stephen, Bloom may find the son he lost and the connection to Ireland he always wanted. Or is it the story of a nation? We will learn about James Joyce’s life and the ways that Irish History and the Catholic church marked his epic of the modern Irish people. Or is it a story about music, the imagination, and love? We will consider the idea that Molly Bloom may be the actual hero of the novel, who responds yes even in the face of disillusionment and loss.



Why did James Joyce, writing his modernist masterpiece *Ulysses* in exile, make its hero the son of a Hungarian emigrant to Ireland? Stephen Dedalus, Joyce’s alter ego in the novel, encounters questions of immigration and racial difference through Bloom, who is always somehow outside the Irish circles he attempts to penetrate. The novel’s climax occurs when Bloom, wandering Jew, and Stephen, disillusioned Irish Catholic, meet, perhaps fostering a father-son bond. Bloom seeks to replace the son he lost and create the connection to Ireland that he always desired; Stephen seeks a cosmopolitan, linguistically savvy father-figure to help him move beyond his sense of Irish paralysis. But is the father-son bond forged? Through the narrative intricacies, Homeric parallels, and linguistic innovations of his modernist style, Joyce interrogates the problems created by race and immigration for nation-building in his modern Irish Epic. In *Ulysses*, Joyce sought to recreate in a novel the way that Dublin appeared on the 16th June 1904. But what does Joyce’s novel show us about the difficulties that both Ireland and the United States face in building inclusive communities in the 21st century?

We will begin the course by reading from Joyce's *Dubliners* and the novel *A Portrait of the Artist as a Young Man* in order to learn about some of the characters in *Ulysses*. We will then launch into *Ulysses*, taking the parallels to Homer's *Odyssey* less as directing the plot than influencing the style of each chapter.



Our course will include a field trip to the Rosenbach Library in downtown Philadelphia in order to see the *Ulysses* manuscript, a wonderful opportunity with the help of the Rosenbach curatorial staff. And at the end of our class, you will have read *Ulysses*, having found your own unique approach to understanding Joyce's masterpiece.

This course counts for the Irish Studies major/minor
This course is Writing Enriched

**ENG 4520-001 Unbound: 19th-Century American
Narratives & 21st-Century Legacies**

TR 2:30 PM – 3:45 PM

Jean Lutes

Want to track some of the most controversial and influential stories ever told in the U.S.? Beginning with an unprecedented narrative by a formerly enslaved woman who liberated herself, this course takes you on a journey from before Emancipation through the tumultuous era after the Civil War, all the way up to the 2024 publication of a novel that re-tells *The Adventures of Huckleberry Finn* from the perspective of Jim, the enslaved man who accompanies Huck, the young white boy who rafts down the Mississippi river, on his journey.

You'll study two books inspired by the institution of slavery: *Incidents in the Life of a Slave Girl* by Harriet Jacobs (1861) and *Huck Finn* by Mark Twain (1884). Next you'll read William

Faulkner's Depression-era family chronicle *As I Lay Dying* (1930), before turning to two extraordinary contemporary novels that acknowledge and build directly upon the literary provocations of Jacobs, Mark Twain, and Faulkner: Jesmyn Ward's *Sing, Unburied, Sing* (2017) and Everett's *James*.

This course is Writing Enriched

ENG 4632-001 African American Drama

TR 11:30 AM – 12:45 PM

Crystal J. Lucky

In October 2005, Tony Award-winning playwright August Wilson died of liver cancer but not before he accomplished his literary goal – to write a play about the African American experience during each decade of the 20th century. While irreplaceable in American theater, his legacy is rich. From *Ma Rainey's Black Bottom* to *Fences* to *Radio Golf*, his plays are produced around the world, and several have been adapted for both television and Hollywood. In this course, we will read each of August Wilson's ten plays, explore the historical period each play tackles with its unique political, social, economic, and cultural challenges for Black Americans, and consider the ways those challenges continue to surface in contemporary life. We will screen film adaptations and attend live performances of Wilson's work, including a production of *King Hedley II*, directed by Villanova's own Pulitzer Prize winner, Professor James Ijames, scheduled to run at the Arden Theater in Philadelphia, February 27-March 23, 2025. We will also have guest lectures by both Professor Ijames and Barrymore Award-winning director, Ozzie Jones.

This course is Writing Enriched

ENG 4647-001 **Queer and Now: Gender & Sexuality in
Contemporary American Literature**

TR 4:00 PM – 5:15 PM

Yumi Lee

How do literary and cultural texts reflect and reshape the ways we understand gender and sexuality? This course introduces students to a set of texts and analytical frameworks that will allow us to examine and interrogate the norms that govern binary thinking around gender and sexuality. Along the way, we will explore the ways that gender and sexuality intersect and collaborate with race, ability, class, and other categories of identity to form and inform our experiences of selfhood, family, community, belonging, power, and desire. Our readings will be drawn from a range of 20th century and contemporary literary and cultural texts by U.S.-based queer and trans authors and artists, including James Baldwin, Audre Lorde, Gloria Anzaldúa, Leslie Feinberg, and Ocean Vuong. We will also situate these readings in the broader landscape of contemporary American culture and politics in order to explore the possibilities and implications of queer reading as a mode of interpretation.

This course counts toward Diversity 2

This course is Writing Enriched

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

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

TR 10:00 AM – 11:15 AM

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 4655-001 Contemporary Lit & Film in Translation

TR 4:00 PM – 5:15 PM

Adrienne Perry



When was the last time you listened to Bad Bunny, BTS, or watched a subtitled Netflix show in Korean, German, or Spanish? Or, maybe you've served as an interpreter, helping friends and loved ones navigate between languages. Most of us don't think of ourselves as translators, yet we regularly consume and interpret culture and information from around the world without a second thought. This course and its texts, delivered in English, invite us to reconsider the way translation enables us to make moves among diverse languages and cultures, including

our own.

To gain a solid understanding and appreciation of the way translation works, students in this course will study poetry, prose, and film, as well as theories of translation. Texts will be selected around the theme of "love and desire." Anne Garréta's *Sphinx*, Mahasweta Devi's short story "The Hunt," and film by Wong Kar-wai are some of the texts students can expect to encounter.



Requirements include regular reader responses and translation "experiments," an in-class presentation, and a final project. Being conversant in a second language is not required.

This course is Writing Enriched

This course counts toward the Major/ Minor in Peace & Justice

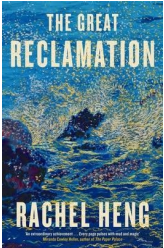
This course counts for the Gender and Women's Studies

major/minor

ENG 4702-001 Authors On & Off the Page

TR 4:00 PM – 5:15 PM

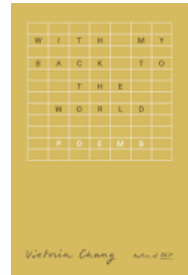
Lisa Sewell, Tsering Wangmo



If you are a writer, a fan of contemporary writing, or interested in how authors get published, this is the course for you. We will read the work of four cutting-edge, award-winning writers including Victoria Chang, Rachel Heng, and Stephen Sexton. Each author will give a reading as part of the annual Villanova Literary Festival, and they will also visit our class. In addition to providing the opportunity to explore issues that are central to contemporary poetry, fiction, and memoir, the course puts you in direct contact with the authors: you will have the chance to ask them about their work, their writing process, and the nuts and bolts of getting published.



The books we'll be reading cover a range of forms and themes, from a coming-of-age novel set in Singapore that reckons with the legacy of British colonialism and the World War II Japanese occupation to poetry and memoir that grapple with grief.



It is a great opportunity to pursue an interest in contemporary literature, creative writing or even the publishing industry. Students can also explore their own creativity in works of fiction and poetry. Course requirements include: regular participation in class discussions, several creative and critical pieces, one creative project and attendance at all five evening readings, which will take place at 7 pm on Tuesdays or Thursdays.

This course counts toward the Fine Arts

This course is Writing Intensive

This course counts towards the minor in Creative Writing

ENG 4703-001 20th Century American Apocalypse

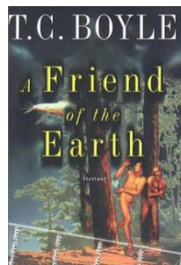
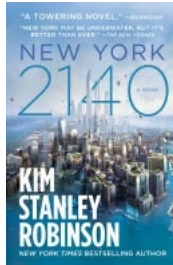
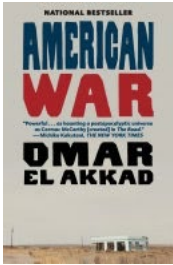
TR 1:00 PM – 2:15 PM

Heather Hicks

Since 2000, a groundswell of major “apocalyptic” novels have been published that are set in the U.S. This course will examine a selection of the most well-known and/or critically-acclaimed of these novels, most of which explicitly depict human-generated climate disruption, often in concert with economic collapse, war, and pandemics. We’ll investigate how these novels consider the threat of climate change by calling on a range of literary traditions, including the Book of Revelation, the *bildungsroman* or coming-of-age narrative, adventure novels, thrillers, and the American Western. We’ll think carefully about the threats these authors identify in the face of climate change, and the social and scientific solutions these texts present. Of particular interest, too, will be how male and female writers take up and use these traditions similarly or differently, as well as how gender, race, class, and sexuality are imagined/reimagined in the context of social collapse. We’ll consider how the recurrent characters of this genre—including the woman warrior, the femme fatale, the cowboy, the mad scientist, and the cult leader—suggest the ways the apocalyptic tradition both reinforces and questions conventional gender roles and other stereotypes in relation to our current climate predicament. We’ll also ponder the reasons so many important writers have turned to this genre in the past 20 years.

Finally, we’ll consider what effects these texts may be having in a society facing a number of crises, including an ongoing global pandemic; economic turmoil and inequality; political strife and division; and, most especially, climate change. Do such novels romanticize apocalypse? create a sense of hopeless resignation? Inspire positive action? Suggest solutions? Teach us how to survive? Make us feel less alone? Or perhaps make us appreciate that things could be worse?

Assignments will include reading quizzes and two papers. Our reading list will include novels by authors such as Cormac McCarthy, Claire Vaye Watkins, Omar El Akkad, T.C. Boyle, Kim Stanley Robinson, and Caryl Phillips.



This course is Writing Enriched

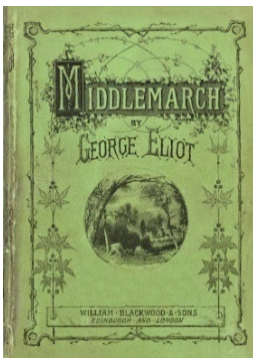
This course counts towards the minor in Sustainability

ENG 5000-001

**Senior Seminar: George Eliot's
*Middlemarch***

MW 3:20 PM – 4:35 PM

Mary Mullen



Middlemarch is a classic—a novel so good (or at least, so acclaimed, so canonized) that it became a standard used to evaluate other novels and novel traditions, and a structure for twenty-first century life writing. Narrating the everyday lives of characters in a provincial town, the novel reflects on both crucial historical developments (political reform, railways, the modernization of medicine) and unhistoric acts by seemingly insignificant people.

Nineteenth-century critics recognized the novel as a masterpiece that would last the test of time. Scholars of the Irish novel, even today, ask why there wasn't an Irish *Middlemarch*. In this senior seminar we will study George Eliot's *Middlemarch* and consider

what it teaches us about the form of the novel, literary history, and the canon. We will think about gender, genre, race, and colonialism as we read the novel alongside literature and literary criticism that helps us situate the novel in literary history.

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

GWS 5000-001 Feminist Fictions

TR 10:00 AM – 11:15 AM

Megan Quigley

In this course we are going to read 20th- and 21st-century fiction by feminists and the fictions that surround the term feminism. We will begin by reading works by writers such as Virginia Woolf, Toni Morrison, and Audre Lorde, and move on to contemporary writers such as Maggie Nelson and Saidiya Hartman. We will also read LGBTQ*



Theory to continue to analyze why the term “feminism” leads to so much anxiety, contempt, and fear today. Can the intersectional feminist dream survive feminism’s history of white privilege and the crises facing our world today, such as war, climate change, and political upheaval?



The course will end with a term paper and poster either analyzing a particular novel from the lens of feminist / queer theory or a particularly contentious usage of feminism and feminist theory in contemporary culture.



As the GWS / English capstone course, the final paper's subject will grow out of a topic of particular relevance to each student, building on the materials covered in this course and the students' own research interests.

This course is open to all GWS majors and minors as well as all ENG majors and minors. If you are an ENG major/minor interested in taking this course, please email Dr. Foster at Travis.Foster@villanova.edu for permission during registration.

This course counts toward Diversity 2

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

HON 5440-101

**At the Barnes: One-Credit Poetry
Workshop**

February 7th – 9th, 2025

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 for course approval.

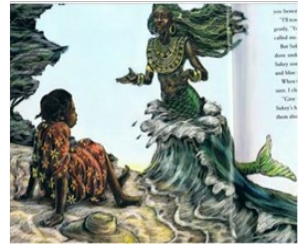
One-credits bundle to count toward the minor in creative writing in some cases

HON 5440-100

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

April 11th – 13th, 2025

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 for course approval.

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



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