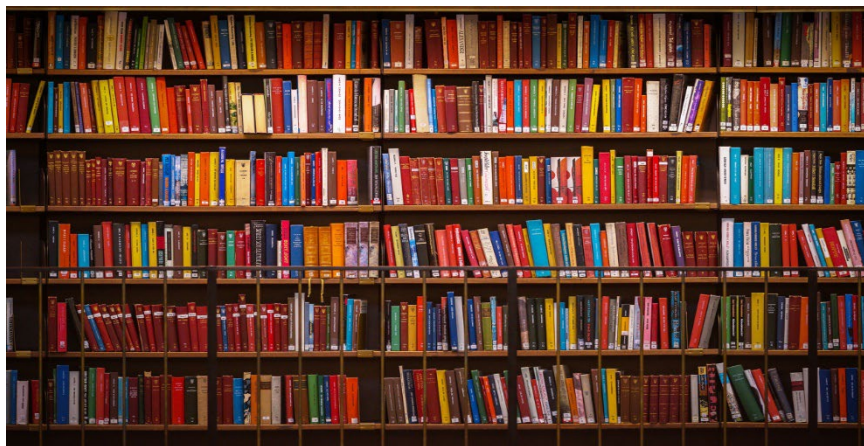




Department of English
Undergraduate Course Descriptions
Fall 2023



English Department Faculty



Chiji Akoma,
Ellen Bonds,
Alice Dailey,
Michael Dowdy,
Alan Drew,



Joseph Drury,
Travis Foster,
Kamran Javadizadeh,
Jennifer Joyce,
Yumi Lee,



Jean Lutes,
Mary Mullen,
Adrienne Perry,
Megan Quigley,



Evan Radcliffe,
Lisa Sewell,
Lauren Shoheit,
Catherine Staples,



Kathryn Szumanski,
Kimberly Takahata,
Tsering Wangmo,
Heather Hicks.

DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS: FALL 2023

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

LITERATURE IN ENGLISH PRE-1800

RENAISSANCE

3260 Legacies of Revenge in Drama, Fic., Comic, Film

RESTORATION & 18th CENTURY

3440 Harlots, Rakes, & Libertines

LITERATURE IN ENGLISH POST-1800

19th CENTURY LIT BEYOND THE AMERICAS

3535 Gender, Authorship, & Authority

LIT BEYOND THE AMERICAS AFTER 1900

3621 Contemporary British Novel & Brexit

3650 African Drama

5011 (GIS) Narratives of Gender and Conflict

LIT OF THE AMERICAS TO 1900

4015 Why Indigenous Literature Matters

4510 Early American Poetry

LIT OF THE AMERICAS AFTER 1900

4647 Gender & Sexuality in U.S. Literature

4651 Lives of the Undocumented

4562 Letters, Texts, Twitter

4704 Borders in Latinx Literature

4690 Crime Fiction & Gender

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

LITERATURE IN ENGLISH PRE-1800

1500 – 1650

3260 Legacies of Revenge in Drama, Fic., Comic, Film

1650 – 1800

3440 Harlots, Rakes, & Libertines

4015 Why Indigenous Literature Matters

LITERATURE IN ENGLISH POST-1800

1800 – 1945

3535 Gender, Authorship, & Authority

4015 Why Indigenous Literature Matters

4510 Early American Poetry

1945 – PRESENT

3621 Contemporary British Novel & Brexit

3650 African Drama

4647 Gender & Sexuality in U.S. Literature

4651 Lives of the Undocumented

4652 Letters, Texts, & Twitter

4690 Crime Fiction & Gender

4704 Borders in Latinx Literature

5011 (GIS) Narratives of Gender and Conflict

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

3650 African Drama

4015 Why Indigenous Literature Matters

4651 Lives of the Undocumented

4704 Borders in Latinx Literature

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

2003	Intro to Creative Writing	2018	Nature Writing Workshop
2013	Writing of Memoir	2061	Editing & Publishing

Courses offered that count for the Major/Minor in

Gender & Women's Studies

2300	Women in Lit	4647	Gender & Sexuality in U.S. Lit
2350	Narrative Television	4690	Crime Fiction & Gender
3440	Harlots, Rakes, Libertines	5011	(GIS) Narratives of Gender and Conflict
3535	Gender, Authorship, & Authority		
4510	Early American Poetry		

Courses offered that count for the Major/Minor in

Peace & Justice:

2300	Women in Literature	4651	Lives of the Undocumented
3261	The Contemporary British Novel & Brexit	5011	(GIS) Narratives of Gender and Conflict
4015	Why Indigenous Literature Matters		

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

2003	Intro to Creative Writing	2061	Editing & Publishing
2013	Writing of Memoir	2250	Ways of Reading
2018	Nature Writing Workshop	2993	Internship
2023	Journalism	2996	Internship

Courses offered that count for the Minor in Sustainability

2018	Nature Writing Workshop
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Courses offered that count for the GIS: Major/Minor in Africana Studies:

3650	African Drama
5011	(GIS) Narratives of Gender and Conflict

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

5011 (GIS) Narratives of Gender and Conflict

***Courses offered that count for the Major/Minor in
Political Science:***

5011 (GIS) Narratives of Gender and Conflict

Courses offered that count for the Fine Arts Requirement:

3260 Legacies of Revenge in Drama, Fic., Comic, Film

A Message from the Chair

Hi, Everyone!

As you know, next academic year, we will be celebrating the 75th anniversary of the English Major. Coinciding with this anniversary are several updates to our curriculum that will affect students who are graduating in 2026 and after. To reflect current trends in the discipline and our commitment to diversity, we have updated the historical fields of study, dropped the geographical delineations of the historical fields, and introduced a requirement that one of the four post-1800 historical requirements must be fulfilled by a course focused on BIPOC literature.

As always, we're offering a wide range of courses across the history of literature this fall, and I want to take a moment here to highlight courses that are relatively new or that we are offering for the first time. Drs. Alice Dailey and Chelsea Phillips will be offering ENG 3260-H01, "Legacies of Revenge in Drama, Fiction, Comics, and Film," which will focus on the famous early modern play *The Spanish Tragedy* alongside subsequent revenge narratives from stage, television, and film. If you wish, you can follow this innovative team-taught course in the spring with a course focused on staging *The Spanish Tragedy*. Dr. Kimberly Takahata will again teach her new course, ENG 4015, "Why Indigenous Lit Matters," providing you a chance to consider profound questions about what counts as "literary" in the context of the history of the Americas. Dr. Michael Dowdy is also offering a new course, ENG

4704, “Borders in Latinx Literature,” which will explore how contemporary Latinx literature and other media confront crucial questions about the impact of borders on human experience. These courses are joined by many more addressing literature from the medieval period to the present, as well as a great lineup of creative writing courses.

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

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

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 course is designed as an introduction to the world of creative fiction, non-fiction, and poetry writing. The goals of this course are to read the work of established authors and poets, to discuss various elements of craft employed by those authors and poets, and to use similar techniques to improve students' own creative writing. 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.

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 2013-001 Writing the Memoir

TR 10:00 AM – 11:15 AM

Tsering Wangmo

The contemporary memoir is an opportunity to understand slices of everyday life and human experiences in the time we live in. If you have a story to tell, this writing workshop can help you get started.

We will read seminal essays and a range of contemporary memoirs to examine the ways in which the past is remembered, reflected, researched, and organized. We will practice close reading to gain a

deeper understanding of how the self relates to the world. As we examine craft, we will also engage with the tension in writing about the self and other people. Some of the questions we will discuss include: Where and how do we select events from our lives? What is our relationship with memory? How do we as writers identify the structure best suited to our stories? How do we keep in mind the ethics of writing “truths” that may involve the lives of other people?

You’ll generate work each week responding to prompts and to in-class writing exercises that help you identify the events from your life and the structure best suited for your story. We’ll study craft—what it is, what it does, and how—in a way that makes craft fun, accessible, and inclusive. The range of memoirs we read in class will guide you and inspire you to complete a few chapters of your story.

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 is Writing Intensive

This course counts toward the minor in Creative Writing

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

ENG 2018-001 Nature Writing Workshop

TR 2:30 PM – 3:45 PM

Catherine Staples

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

source for creative non-fiction, poetry, and fiction you'll write in this class.



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

This course is Writing Intensive

This course counts toward the minor in Creative Writing

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

This course counts toward the minor in Sustainability

ENG 2023-001 Journalism

TR 11:30 AM – 12:45 PM

Kathryn Szumanski

Misinformation and disinformation circulate widely on social media platforms, and it has become increasingly difficult for the

public to discern fact from fiction. And as we've experienced, the effects and consequences can be quite dire. We might ask ourselves, "*Is this source reliable and trustworthy? How do I know that this information is sound? How can I make informed decisions based on this information?*" This is one of many reasons why access to quality journalism is important; actually, it isn't simply important but vital to a healthy, thriving, participatory democracy.

But what is journalism -- exactly? Will I know it when I read it or hear it or see it? The American Press Institute describes journalism as "the activity of gathering, assessing, creating, and presenting news and information. It is also the product of these activities."

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

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

This course is Writing Intensive

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

ENG 2061-001 Editing & Publishing

MW 3:20 PM – 4:35 PM

Adrienne Perry

Little Magazines: Literary Publishing and the Art of Editing

This hands-on course will introduce students to literary publishing and editorial work. By the end of the term, students will create their own literary journals. To undertake this work, we will consider the history of literary journals, once called “little magazines,” and their impact on literary culture in the U.S. Another key component of our work will involve studying the role of diversity, equity, and inclusion in publishing. To understand our journal in light of the current literary landscape, we will discuss the economic and social forces shaping it—from the coronavirus pandemic and the Black Lives Matter movement to the Amazonification of publishing. Essays by editors, editor-author correspondence, and original and edited texts will prepare us for active editorial work. *Literary Publishing in the Twenty-first Century*, *What Editors Do*, and publications such as *Gulf Coast*, *Nimrod*, and others will serve as guides, while conversations with editors and the reading of authors’ original submissions will deepen our background knowledge and editorial skills. Requirements: editorial sessions, writing and editing a book review, and active participation.

This course counts toward the minor in Creative Writing

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

This course is Writing Enriched

ENG 2250-001 Ways of Reading: Lit Analysis

TR 1:00 PM – 2:15 PM

Joseph Drury

This course aims to give English majors the chance to reflect upon the methods and practice the skills literary critics use to read and write about literature. Our initial focus will be on “close reading”

and the various techniques critics devised in the mid-twentieth century to interpret literary texts and lay the foundations of English as an academic discipline. We will consider what it means to *interpret* a literary text and what other ways of reading are implicitly set aside or foreclosed by the work of interpretation. Using a small number of primary texts in different genres and from different historical periods as case studies, we will then explore some of the new approaches to literature—e.g. Marxist, psychoanalytic, feminist, queer, post-colonial, and so on—that have emerged over the last few decades, paying particular to the relationship between reader and text they assume and the literary objects and devices they foreground. Finally, students will have the opportunity to develop their own voice as readers and writers by applying one or more of these approaches in a research paper.

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

This course is Writing Enriched

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

ENG 2300-001 Women in Literature

MWF 12:50 PM – 1:40 PM

Ellen Bonds

In this course, we will examine the roles that women have played and continue to play in literature—as characters, as readers, and most importantly as writers. The theme for this semester is “Student Choice,” authors that previous “Women in Literature” students voted as “not to miss.” These authors include Mary Shelley (and her *Frankenstein*), Toni Morrison, Audre Lorde, and most recently Olga Tokarczuk, to name a few.



As students trace women's contributions to literature and study feminist history and theory, they will learn how writers have



represented and critiqued structures of power based on gender identity and its intersections with race and class. Ultimately, students will explore how and in what ways women writers use their voices to expose marginalization, resist oppression, and deconstruct rigid binarisms, negotiating new possibilities for power dynamics in gender relationships.

Students will also learn the philosophies of bell hooks, Trinh T. Minh-ha, H el ene Cixous, Simone de Beauvoir, Sandra Gilbert, Susan Gubar, and Elaine Scarry so to apply them to an analysis of the literature. Ultimately, students will explore questions such as—How are men's and women's lives portrayed in literature? Is form and content influenced by gender? In what ways do certain works challenge or affirm conventional ideas about men and women? How have women writers used their voices to expose injustice and effect reform?



This course fulfills the Diversity 2 requirement

This course is Writing Enriched

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

This course counts toward the Peace and Justice major/minor

ENG 2306-001 Harry Potter: Quests/Questions

MWF 10:40 AM –11:30 AM

Evan Radcliffe

In this course we will use the tools of literary analysis to discuss all seven Harry Potter novels. You don't need to be a fan of the series

(although fans are welcome—I'm one myself), but you do need to be ready to do a lot of reading (and re-reading), writing, and critical thinking. (To get the most from the course, and to avoid inevitable spoilers, you will want to have read the books ahead of time.) A central topic will be how the series evolves, and we will trace the shifting portrayals of particular features of the novels' world, such as individual teachers and students, magical society and institutions, magical places (from Azkaban to Zonko's), and other patterns and recurring elements. Together, we will ask questions about (for example) novelistic form, character and characterization, the uses and transformations of literary models, and representations of gender, class, and other social issues. Readings in some secondary materials will inform these discussions. We will also look at the role the novels (and J. K. Rowling) have played in pop culture and wider cultural discussions, including the kinds of responses they have generated. Some aspects of how the course develops will depend on the input of class members.

This course is Writing Enriched

ENG 2350-001 Narrative Television

MW 4:45 PM – 6:00 PM

Lauren Shohet



How do TV series tell their stories about insiders/outside in systems of gender, race, sexuality, class, nationality, and other forms of belonging? How do they involve their viewers, and what makes audiences embrace, reject, or identify with characters? How do different series use episodic structure? How does TV work like and unlike film, prose fiction, or theater?

This course looks particularly at relationships among narrative form, visual form, and audience response. We will explore relationships between gendered/sexualized/raced positions (masculinity, femininity, queerness, ethnicity) and form (narrative arc, camera angle, visual structure). Series we'll sample originate in the US, UK, Canada, and Australia/New Zealand. They may include *Succession*, *Broadchurch*, *Atlanta*, *The Fall*, *Jane the Virgin*, *Fleabag*, and *Top of the Lake*. Critical and theoretical readings will draw on narrative theory, film studies, and TV criticism.

Requirements: out-of-class viewing, regular journal postings, short responses to critical readings, small-group presentation to class, two papers (in successive drafts), final forum.

This course fulfills the Diversity 2 requirement

This course is Writing Enriched

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

ENG 2800 Teaching Practicum

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

class; help generate questions for class discussion and topics for papers.

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

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

ENG 2993-001/ENG 2996 English Internship

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

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

Once you've identified an internship you're interested in, you apply for credit by going to the "OUS Forms" tile on MyNova and completing the "for-credit internship" application. Your point person at this stage is Charlotte Holmes in the CLAS Internship Office, and her email is charlotte.holmes@villanova.edu. You need to be sure to be in touch with Charlotte in time to work out the accreditation for the internship before the Drop/Add period ends during the semester you want to pursue the internship.

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

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

ENG 3260-H01 **Legacies of Revenge in Drama, Fiction, Comics, and Film**
R 4:30 PM – 7:30 PM
Alice Dailey

The Spanish Tragedie:

OR,

Hieronimo is mad againe.

Containing the lamentable end of Don Horatio, and Belimperia with the pittifull death of Hieronimo.

Newly corrected, amended, and enlarged with new Additions of the *Plautus* part, and others, as it hath of late been divers times acted.



LONDON,

This interdisciplinary Theatre/English course will study a highly influential 16th-century play called *The Spanish Tragedy* in the context of western culture's centuries-long fascination with the dynamics of revenge. 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. We will explore the play's literary background—its roots in Senecan tragedy and its direct

descendants in Elizabethan and Jacobean drama—as well as its cognates in contemporary media, including literature, art, television, film, and gaming.

In addition to *The Spanish Tragedy*, the course syllabi will address three other Renaissance plays, Shakespeare's *Hamlet* and *Titus Andronicus* and Thomas Middleton's *The Revenger's Tragedy*; critical literature on *The Spanish Tragedy*; films from the *Batman* and *Kill Bill* franchises; graphic novels like *V for Vendetta*; revenge epics like *Star Wars* and *Game of Thrones*; and selections from video games and western and horror films that feature revenge as a primary plot motive. Working in collaboration with a graduate-student section of the course, we will use this background to edit the text of *The Spanish Tragedy* for performance and to develop production designs for various components of the play, such as sets, costumes, and screened projections.

We will work with and as theatre-makers to contribute to a spring production of the play in the Mullen Center's Court Theatre. (Spring participation—either credit or non-credit—is encouraged but optional.) This is an Honors course; non-honors students please email HonorsProgram@villanova.edu for course approval.

This course is Writing Enriched

This course counts toward the Fine Arts Core Requirement

ENG 3440-001 Harlots, Rakes, & Libertines

TR 2:30 PM – 3:45 PM

Joseph Drury

A freethinking, hedonistic philosophy of individual and sexual freedom, libertinism emerged in seventeenth-century France before crossing over to England in the wake of the Civil War and the restoration of the monarchy. Turning their backs on what they saw as repressive religious and moral dogmas, libertine poets and dramatists wrote witty, cynical, often obscene, sometimes

pornographic works celebrating sexual promiscuity and the pleasures of the body. The notoriety of libertines also made them targets for criticism, however, and in the eighteenth century they came under fire from a new generation of reform-minded authors who sought to demonstrate the harmful social effects of their aristocratic sense of entitlement. Feminist authors attacked them for exploiting women and encouraging sexual violence. In poems, plays, and novels of this period, the harlot (a prostitute or sexually promiscuous woman) and the rake (a seducer or womanizer) figure prominently in texts that explore the dangers posed by sexual freedom to social institutions such as marriage, the family, and the state. Readings may include works by the Earl of Rochester, Aphra Behn, John Cleland, Eliza Haywood, Daniel Defoe, and Mary Hays, as well as contemporary responses to libertine discourse such as Phoebe Waller-Bridge's *Fleabag*.

This course is Writing Enriched

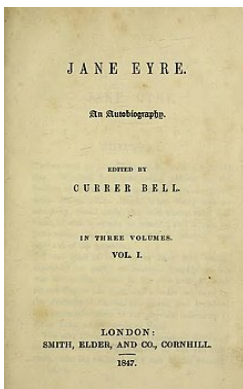
*This course counts for the Gender and Women's Studies
major/minor*

ENG 3535-001 Gender, Authorship, & Authority

TR 4:45 PM – 6:00 PM

Mary Mullen

Does it matter whether we approach *Jane Eyre* as the work of Charlotte Brontë, the woman who wrote it, or Currer Bell, the



masculine name Brontë published under? Do authors have a right to privacy? Does autobiography reinforce or undermine an author's authority? These questions have a renewed intensity in the 21st century with the exposure of the identity of Elena Ferrante, an enormously popular Italian writer who publishes her novels under a pseudonym. In this class, we'll consider Elena Ferrante's *My Brilliant Friend* (2011) as a contemporary case study, but we'll spend most of our time

reading Victorian literature to think about how Victorian women writers used pseudonyms or forged collective authorial identities to manage the publicity of authorship and grapple with gendered expectations. We'll read fiction by Charlotte Brontë (Currer Bell), George Eliot (Marian Evans), Vernon Lee (Violet Paget), narrative by Mary Prince, as well as poetry by Michael Field (Katharine Harris Bradley and Edith Emma Cooper).

This course fulfills the Diversity 2 requirement

This course is Writing Enriched

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

ENG 3621-001 Contemporary British Novel & Brexit

TR 10:00 AM – 11:15 AM

Megan Quigley

This course will explore British fiction after the Second World War, examining what “British” literature means when England is suddenly (what E. M. Forster called) a “Shrinking Island.” What kind of novel is written in this post-period (Post-War,



Postmodernist, Postcolonial, Postfeminist, Posthuman)? What characterizes and drives this fiction and what earlier genres does it attempt to incorporate? How does the late 20th-century British novel create a new version of literary realism and how does it reflect or fail to

reflect the ‘reality’ of our current lived experience? We will learn the skills of literary analysis, advanced vocabulary of literary scholarship, the techniques of scholarly writing, and the methods of critical thought. We will also consider the new “Brexit” novel—how do these novels treat nostalgia, immigration, race, trade, and the idea of nationalism? The course will build to a final

take home exam in which we ask: What do we mean by the Brexit Novel?

This course is Writing Enriched

This course counts toward the Peace and Justice major/minor

ENG 3650-001 African Drama

MWF 9:35 AM – 10:25 AM

Chiji Akoma

This course examines the literary and performance aspects of modern African drama. It begins by locating African drama in the context of oral performance traditions—storytelling, mask idioms, dance theatre. The course then delves into the written tradition to explore how contacts with other cultures and traditions, especially through Islamization and the European colonial encounter, have impacted drama and theatre on the continent. We will examine theories of African drama and performance aesthetics, especially in conversation with non-African traditions.

As part of the final course evaluation, students will be placed in groups to produce short theatrical performances based on the drama texts studied, reflecting their understanding and interpretation of African drama aesthetics. Texts will include Wole Soyinka's *Death and the King's Horseman*, Efua Sutherland's *The Marriage of Anansewa*, Ngugi wa Thiong'o and Ngugi wa Mirii's *I Will Marry When I Want*, and *Sizwe Bansi is Dead* by Athol Fugard, John Kani, and Winston Ntshona.

This course counts toward Diversity 3

This course is Writing Enriched

This course counts towards the GIS: Africana Studies major/minor

ENG 4015-001 Why Indigenous Literature Matters

MW 1:55 PM – 3:10 PM

Kimberly Takahata

How have Indigenous peoples of the Americas created their own literary traditions? This course introduces students to a vivid spectrum of Indigenous literatures, exploring how Indigenous peoples have expressed their truths and imagined their futures. “Reading” Indigenous tattoos, transcribed letters, and trade materials, as well as writings in English and Native languages, we will explore how literature undertakes solidarity, resistance, and sovereignty. This course will primarily focus on works produced before 1900 before turning to the present, covering a long history where settler colonial governments like the United States continually attempt to eliminate Indigenous peoples. Yet these readings demonstrate that Indigenous peoples have always determined their identities and expressions for themselves, despite and often in spite of colonial attempts to devalue them and even within settler texts themselves. Consequently, we will ask: what counts as “literary,” and who decides? Why *do* Indigenous literatures matter, inside and outside of our classroom?

This course counts toward Diversity I

This course is Writing Enriched

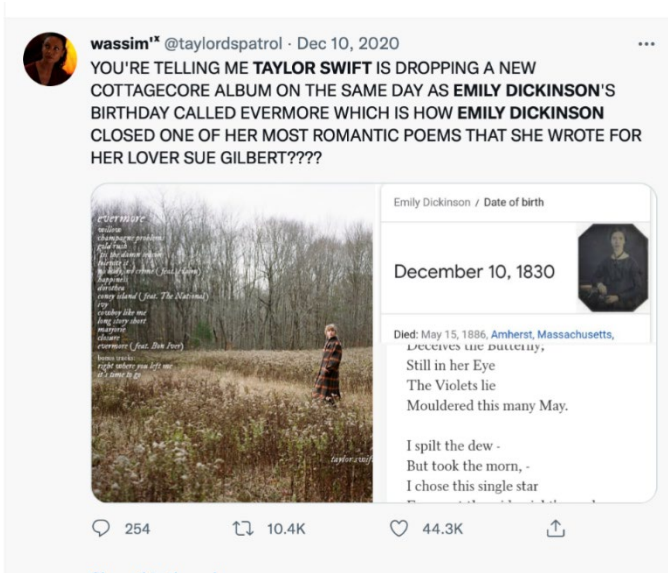
This course counts toward the Peace and Justice major/minor

ENG 4510-001 Early American Poetry

MW 3:20 PM – 4:35 PM

Travis Foster

In this class we will immerse ourselves in four transformative poets – Anne Bradstreet, Phillis Wheatley Peters, Walt Whitman, and Emily Dickinson – while also considering how their lives and work have inspired contemporary culture, from prestige television to Taylor Swift.



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

ENG 4647-001 Gender & Sexuality in U.S. 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 4651-001 Lives of the Undocumented

MW 2:30 PM – 3:45 PM

Tsering Wangmo

In this course we will center the lived experiences of being undocumented as represented by those who were, or who remain without legal documentation in the U.S. Through memoir, interdisciplinary creative and theoretical essays, we will attempt to discuss how the perspective from undocumented Americans are crucial to understanding citizenship, democracy, and belonging in the U.S. As the course title suggests, we will look to the works of undocumented Americans—those who are legally viewed as external to the nation—as integral to understanding the nation, who contribute to changing the history of the nation, and are subjects of knowledge production.

We will ask questions in class including: How does memoir help us understand how policies work and shape individual lives? Where do we find possibility for change when faced with the history of unequal relationships between dominant white citizens and racialized noncitizens? Who are the main institutions and what are the policies involved in making and unmaking citizens? What does the genealogy of citizenship in the U.S. and these memoirs tell us about who is valued and who is viewed as a threat to the national culture and national body?

Texts will include Reyna Grande's *The Distance Between Us* (2013), Jose Antonio Vargaz's *Dear America: Notes of an*

Undocumented Citizen (2018), and Karla C. Villavicencio's *The Undocumented Americans* (2020).

This course counts toward Diversity I

This course is Writing Enriched

This course counts for the Peace and Justice major/minor

This course counts for the Latin American Studies major/minor

ENG 4652-001 Letters, Texts, & Twitter

MW 1:55 PM – 3:10 PM

Kamran Javadizadeh



How do letters bring together distant lovers, friends, family? What forms of intimacy follow from such textual exchanges? When literature borrows from this kind of writing, how is it changed? This course examines epistolary writing, broadly speaking: We'll read letters, the newer digital forms (email, social media, instant messaging) that have largely replaced them, and the literary representations of the epistolary in modern and contemporary novels, poems, and essays. Our goal will be to study how writing allows intimacies to form across spatial and temporal distances.

Texts will include Emily Dickinson's letters and "envelope poems," letters between Virginia Woolf and Vita Sackville-West (and the Twitter bot that excerpts them), James Baldwin's letter-essay to his nephew alongside Ta-Nehisi Coates's letter-essay to his son, Ben Lerner's novel about a fabricated correspondence, Solmaz Sharif's sequence of poems to an uncle who died in war before she was born, and Sally Rooney's novel about love, adultery, and friendship in the era of the email and text message.

As we explore the new worlds that epistolary writing makes possible, our modes of inquiry will borrow from queer theory and feminist studies. Assignments will include short critical essays, one in-class presentation, and our own epistolary experiments.

This course is Writing Enriched

ENG 4690-001 Crime Fiction & Gender

TR 8:30 AM – 9:45 AM

Jean Lutes



This course studies crime and detective fiction as an intellectually rich phenomenon that critiques social and economic realities and addresses fundamental questions about the nature of knowledge itself. As its title

suggests, it also assumes that ideas about gender are central to narratives of detection—and that a rigorous inquiry into the genre yields insight into the startling array of meanings our culture has associated with sexuality and gender. Surveying a selection of American detective fiction beginning with Edgar Allan Poe’s “The Murders in the Rue Morgue” (1841), we will read the genre as both an art form and an index of cultural beliefs. We will ask some hard-boiled questions of our own, including: How might this immensely popular genre reinforce existing power relations between the sexes, and how might it undermine them? What desires are created, fulfilled, or neglected by detective fiction? Finally, what can be known, how, and by whom?

This course fulfills the Diversity 2 requirement

This course is Writing Enriched

This course counts for the Gender and Women's Studies

major/minor

ENG 4704-001 Borders in Latinx Literature

TR 11:30 AM – 12:45 PM

Michael Dowdy

How do borders impact our lives, and how might they be imagined differently? This course examines how “the border” shapes Latinx literatures, from the U.S.-Mexico national boundary to alternative sites and conceptions of borders, including water borders in the Caribbean. We will explore how texts by Latinx writers from various national origins and in multiple genres, from fiction and poetry to music and performance, represent borders, border politics, and possibilities for belonging in borderlands and beyond.

This course is Writing Enriched

**ENG 5000-001 Contemporary American Poetry: The
Documentary Turn**

TR 1:00 PM – 2:15 PM

Lisa Sewell

Poetry that incorporates, manipulates, or relies on outside sources (as opposed to solely on the inner resource of poetic inspiration) is an important part of the 20th century Modernist tradition, but since the turn of the 21st century, there has been a blossoming of works of documentary poetry, causing some poets and critics to refer to a “documentary turn” in contemporary American poetry. The term “documentary poetry” may seem like an oxymoron: aren’t the factual and the research-based at the opposite end of the spectrum from the introspective, emotional realm of poetry? As we’ll see, recent contemporary poetry is rife with political, historical, scientific, sociological, and other forms of research, as well as documents of various kinds. In this course, we will read a range of books that employ research in order to investigate or document a particular concern, place, or time. The works may investigate public or private events and figures and may incorporate lyric, narrative and experimental modes of expression. We will read a wide range of books including works by Robin Coste Lewis,

Phillip Metres, Layli Long Soldier, Don Mee Choi, Anthony Cody, Solmaz Sharif and Asiya Wadud.

Whether proceeding from personal or public concerns, these books will allow us to learn about how poets accommodate or otherwise incorporate various source materials into their texts, asking how research can inform a poetic practice. We will also think about the ways these books might both trouble (or accommodate) master narratives and uncover lost or previously undocumented histories. Part of our work will be an investigation into the category/genre of poetry itself; what is poetry? how do we know it when we read it? As we'll see, much contemporary poetry that incorporates research looks a lot like prose.

Requirements include a small group presentation, a short mid-term essay on a single poem and a longer final project that can be creative or critical.

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

This course is Writing Intensive

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

October 20th – 22nd, 2023

Catherine Staples



The Philadelphia Museum of Art will be the centerpiece for this one-weekend, one-credit, pass-fail, poetry writing workshop. Writers of all levels are welcome. We'll browse the American galleries contemplating rowers on the river, fisherman gathering in

their nets at dusk, and various portraits—from the steady gaze of Yarrow Mamout to Eakin’s young opera singer. With persona poems, we will slip into silent figures, giving them voices. In the hold of the small Gothic chapel, we’ll look at stained glass, reliquaries, and a recumbent knight, and then write our own Anglo-Saxon riddles. We’ll hunt for small gems by William Blake, Mary Cassatt, Bonnard, and Van Gogh, and we’ll compile word hoards. After passing through the Indian Pillared Temple Hall, we’ll engage with the mystery of Rama, Sita, and Nandi, letting the details “tease us out of thought.” Even if you have never written before, you will leave the museum with plenty of new poems. This generative poetry workshop begins at 5:00 pm on Friday with exercises in memory, observation, and still life. On Saturday, we will take the train into the city and spend the day at Philadelphia Museum of Art, writing our way through the galleries, using the paintings, sculpture, and installations as entry points for new poems. On Sunday, we’ll gather for brunch and to share our new work.

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



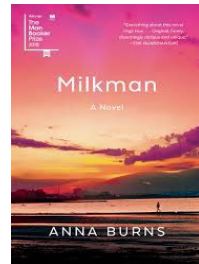
GIS 5011-002 Narratives of Gender and Conflict

TR 4:00 PM – 5:15 PM

Jennifer Joyce & Cera Murtagh

This course explores the intersection of conflict and gender through a multi-disciplinary prism that brings together literary narratives and political science accounts. We examine two core overarching questions: how does gender mediate one's experience of war? And what is the relationship between gender and political conflict?

We address these questions theoretically, exploring, among others, the relationship between gender and nationalism and between masculinity and war. We also examine these questions empirically, exploring issues like sexual violence and LGBTQ+ rights in real world conflicts.

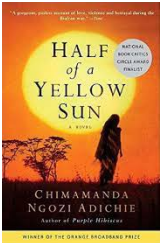


In taking a multi-disciplinary approach, that brings social science together with the humanities, we seek to gain a rich and rounded understanding of gender and conflict. We aim to gain a deeper insight into these issues through not only scientific accounts of gender and war, but artistic representations as well. Combining works of fiction, including novels, short stories, and film, with scholarly accounts from Political Science, Sociology, Anthropology, and Literary Criticism, among other disciplines, this course offers students the opportunity to gain both a solid grounding in conflict and peace, its definitions, and its gendered nature, as well as a deeper sense of the lived experiences of conflict.

Within each narrative, we will critique what social science analysis and artistic narrative respectively add to our understanding of gender and war. In turn, we will uncover to what extent the

narratives examined challenge and/or reinforce gendered notions of war and peace.

Our foundational focus will be investigating the core case of Northern Ireland in order to gain an in-depth understanding of these issues in a single context, and one that stands as a critical case in the study of gender, conflict, and peace. Yet, we will also adopt a comparative, global perspective on gender and conflict, examining a number of historic and contemporary cases, including Nigeria, Bosnia and Herzegovina and the United States.



This course fulfills the Diversity 2 and Diversity 3 requirements

This course counts towards the English major/minor

This course counts towards the Africana Studies major/minor

This course counts towards the Political Science major/minor

This course counts towards the Irish Studies major/minor

This course counts towards the Peace & Justice major/minor

This course counts towards the Gender & Women's Studies

major/minor



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UNIVERSITY

College of Liberal Arts
and Sciences

Heather Hicks, Ph.D.
Chair, English Department
800 Lancaster Ave.
Villanova, PA 19085-1699

Phone: 610-519-4645
E-mail: heather.hicks@villanova.edu