Chiji Akoma, Mary Beth Simmons, Alice Dailey, Michael Dowdy, Alan Drew,

Joseph Drury, Karen Graziano, Heather Hicks, Kamran Javadizadeh, Yumi Lee,

Jean Lutes, Mary Mullen, Mary O’Donoghue, Adrienne Perry,

Megan Quigley, Evan Radcliffe, Lara Rutherford-Morrison, Lisa Sewell,

Lauren Shohet, Catherine Staples, Kimberly Takahata, Tsering Wangmo.
COURSES THAT FULFILL ENGLISH REQUIREMENTS

LITERATURE IN ENGLISH PRE-1800

MEDIEVAL
3001 Foundational Lit in ENG 1

RENAISSANCE
3001 Foundational Lit in ENG 1
3250 Shakespeare on Film

RESTORATION & 18th CENTURY
3001 Foundational Lit in ENG 1
3428 British Novel in the Romantic Period

LITERATURE IN ENGLISH POST-1800

19th CENTURY LIT BEYOND THE AMERICAS
3428 British Novel in the Romantic Period
3500 Foundational Lit in ENG II

LIT BEYOND THE AMERICAS AFTER 1900
3622 Virginia Woolf
3660 Contemporary Literature & Film of India
3680 20th-21st Century Irish Literature & Culture

LIT OF THE AMERICAS TO 1900
4000 American Literary Tradition I

LIT OF THE AMERICAS AFTER 1900
4646 Race & Ethnicity: American Novel
4690 Motherhood and Reproductive Fictions
4702 Authors On & Off the Page
4703 21st Century American Apocalypse
5011 (GIS) Afro-Futurism
### Courses offered that count for the Minor/Concentration in Creative Writing:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003</td>
<td>Intro to Creative Writing</td>
</tr>
<tr>
<td>2005</td>
<td>Writing the Short Story</td>
</tr>
<tr>
<td>2006</td>
<td>Writing of Poetry</td>
</tr>
<tr>
<td>2012</td>
<td>Advanced Creative Writing</td>
</tr>
<tr>
<td>2017</td>
<td>Writing Detective Fiction</td>
</tr>
</tbody>
</table>

### Courses offered that count for the Minor/Concentration in Cultural Studies:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>3660</td>
<td>Contemporary Lit &amp; Film of India</td>
</tr>
</tbody>
</table>

### Courses offered that count for the Major/Minor in Gender & Women’s Studies:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>Advanced Creative Writing</td>
</tr>
<tr>
<td>3001</td>
<td>Foundational Lit I</td>
</tr>
<tr>
<td>3428</td>
<td>Brit Novel in Romantic Period</td>
</tr>
<tr>
<td>3622</td>
<td>Virginia Woolf</td>
</tr>
<tr>
<td>3680</td>
<td>20th - 21st Century Irish Lit &amp; Culture</td>
</tr>
<tr>
<td>4690</td>
<td>Motherhood &amp; Reproductive Fictions</td>
</tr>
<tr>
<td>4703</td>
<td>American Apocalypse</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>Advanced Creative Writing</td>
</tr>
<tr>
<td>3680</td>
<td>20th - 21st Century Irish Lit &amp; Culture</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>Advanced Creative Writing</td>
</tr>
<tr>
<td>3660</td>
<td>Contemporary Lit &amp; Film of India</td>
</tr>
<tr>
<td>3680</td>
<td>20th - 21st Century Irish Lit &amp; Culture</td>
</tr>
<tr>
<td>4000</td>
<td>American Lit Trad I</td>
</tr>
<tr>
<td>4646</td>
<td>Race &amp; Ethnicity: American Novel</td>
</tr>
</tbody>
</table>
Courses offered that count for the Minor/Concentration in Writing and Rhetoric:

2003 Intro to Creative Writing
2005 Writing the Short Story
2006 Writing of Poetry
2012 Advanced Creative Writing
2017 Writing Detective Fiction
2020 Digital Journalism
2030 Tutoring Writers

2070 Legal Writing & Analysis
2250 Ways of Reading
2993 Internship
2996 Internship
3001 Foundational Lit I

Courses offered that count for the Minor in Sustainability

4703 American Apocalypse

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

4646 Race & Ethnicity: American Novel
5011 (GIS) Afro-Futurism

Other programs also offer courses that count for English credit:
Check the English listings on the Master Schedule and Nova Schedule Builder.
Hi, Everyone!

As always, we’re offering a wide range of courses across the history of literature this spring! I want to take a moment here to highlight courses that are relatively new or that we are offering for the first time. Two exciting creative writing courses this semester fit this category. ENG 2012, “Advanced Creative Writing” taught by visiting Professor of Irish Studies Mary O’Donoghue, will use Irish short stories as a source of inspiration for writing your own short fiction. ENG 2017, “Writing Detective Fiction,” is an opportunity to try your hand at this major genre, and is taught by Professor Alan Drew, author of two internationally acclaimed works of detective fiction. We are also offering several brand new or recently developed literature courses. Dr. Mary Mullen will be teaching the one-credit ENG 2994, “Reading and Community,” which will invite you to select the books you read and explore how books function beyond academia in social forms like book clubs. ENG 3660, “Contemporary Literature and Film of India,” will be taught by Dr. Tsering Wangmo and will introduce you to the dazzling culture of India, one of the world’s most influential sources of contemporary literature and film. Bringing you another international perspective, Professor Mary O’Donoghue’s ENG 3680, “20th-21st Century Irish Literature and Culture,” will examine 20th c. Irish-language literature, in the original language and in English translation—but no knowledge of the Irish language is required. Dr. Jean Lutes will be offering ENG 4690, “Motherhood and Reproductive Fictions,” which will consider U.S. narratives of motherhood spanning the last two centuries, with particular focus on how they engage with questions of reproductive justice. These courses are joined by many more from the medieval period to the present.

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 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 2003-001**  
*Introduction to Creative Writing*  
TR 11:30 AM – 12:45 PM  
*Catherine Staples*

In this introductory course, students will develop as creative writers and readers through a series of prompts and exercises, readings, and workshops. Some of the writers we’ll read may include: Natasha Trethewey, Gabriel García Márquez, Lesley...
Nneka Arimah, Eleanor Wilner, Louise Erdrich, Ross Gay, Ada Limon, Virginia Woolf, Anthony Doerr and others. We will celebrate what we admire, alertly following any 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 pay attention to 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 subjects and find our clearest voices. The final portfolio involves revision and polishing 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 2005-001 Writing the Short Story
TR 1:00 PM – 2:15 PM
Alan Drew

Writing is sometimes inspiration, other times epiphany, and still other times catharsis. But mostly writing is discipline and the mastery of craft. This is an introductory course to the process of short story writing specifically, but also to fiction writing in general. This process will include not only the reading of many
short stories by well-established writers, but also the consistent production of your own creative work. The goals of this course are to analyze from a writer's viewpoint the work of many contemporary and classical authors, to strengthen your ability to discuss such work, and to use what you have learned throughout this process to inform your own writing. Class time will be divided between reading and discussing the work of established authors, writing exercises that emphasize various elements of craft, and the sharing and constructive discussion of students' works. Since good writers are also good readers, students should expect a fairly heavy reading load outside of class. For this class to be successful in its goals, student participation is essential. This is not a lecture class, but rather a participatory experience where the work we all contribute will lead to our growth as writers. I hope for an atmosphere that is supportive, lively, thoughtful, creative, honest, and one that encourages us all to take risks.

*This course number can be taken multiple times*

*This course is Writing Intensive*

*This course counts toward the minor in Creative Writing*

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

**ENG 2006-001 Writing of Poetry**

MW 4:45 PM – 6:00 PM

Lisa Sewell

If you’ve ever wanted to write poems and get feedback from your peers, then this is the class for you. Over the course of the semester, you will read a wide range of poems, explore a number of techniques and styles, learn the essential elements of the poet’s craft, and possibly have the chance to participate in a poetry slam or open mic. Every poet I know learned to write by reading, so we
will emphasize reading poetry almost as much as writing and each student will become an expert on the work of one contemporary poet. Through reading poems, you will also develop a vocabulary for talking about poetry: even if you feel like you know nothing about the craft of poetry now, by the end of the semester, you will be impressing your friends at parties and writing poems in your dreams.

You will share your work in workshops, which will give you an idea of how others read and understand your poems. Both revision and community building are central aspects of this course but primarily, this class is for you and your writing. The goal is to take advantage of the opportunity to take risks and explore language, your emotions and your ideas without fear and to write poems that matter to you. Success in this class will depend on your commitment to writing and reading, and your good will and generosity toward your peers.

Requirements: Active participation in class discussion and workshops; weekly poems and reading journal; in-class writing exercises; final creative project of poems including revisions; and a presentation.

This course is Writing Intensive
This course number can be taken multiple times
This course counts towards the minor in Creative Writing
This course counts toward the minor/concentration in Writing and Rhetoric
The short story is not a uniquely Irish form, but something in the water of late 20th and early 21st century Irish writing has irrigated short fiction to an extraordinary extent. This creative writing class will take for its influence the rich, varied and changing field of Irish short fiction as it prompts us—perhaps even urges us—to our own writing practices. We will study provocative questions raised by contemporary Irish short fiction: what does it mean to make art amid late capitalism, economic precarity, and climate crisis? how does short fiction address a post-Catholic condition? what does it mean to be a working-class writer, a queer writer, a migrant writer, a writer of color, a disabled writer? We will explore these pressing questions as they move us to make short fiction from the concerns we hold in the 2020s. We will also study the efflorescence of genres in Irish short fiction—from fabulism to surrealism to sci-fi—and take influence from those experimental forms to write our stories. We will read widely celebrated Irish short story practitioners, as well as new and necessary voices: Cathy Sweeney (Modern Times), Lauren Foley (Polluted Sex), Niamh Mulvey (Hearts and Bones: Love Songs of Late Youth) and Melatu Uche Okorie (This Hostel Life). And your narrative voice is to be considered both new and necessary to the field of short fiction; prepare to be listened to and heard.

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 for the Irish Studies major/minor
This course counts for the Gender & Women’s Studies major/minor
This course counts toward the Peace and Justice major/minor
ENG 2017-001 Writing Detective Fiction
TR 2:30 PM – 3:45 PM
Alan Drew

Do you love detective fiction? Have you always wanted to write your own “whodunit?” In this course, you’ll read and analyze classic and contemporary detective fiction while working to produce, workshop, and polish your own creative work. We will read a wide range of authors from Raymond Chandler and Cormac McCarthy to Richard Price and Attica Locke. We will also explore the genre in films such as John Sayles’s, Lone Star and Ridley Scott’s Blade Runner. While we will look closely at the classic tropes in detective fiction, we will also look at the way some of these authors and filmmakers push against those tropes to create authentic works of art that defy genre expectations. Class time will be divided between reading and discussing the work of these authors, writing exercises that emphasize various elements of craft, and the sharing and constructive discussion of student work. Since good writers are also good readers, students should expect a fairly heavy reading load outside of class. For this class to be successful in its goals, student participation is essential. This is not a lecture class, but rather a participatory experience where the work we all contribute will lead to our growth as writers. I hope for an atmosphere that is supportive, lively, thoughtful, creative, honest, and one that encourages us all to take risks.

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

ENG 2020-001 Digital Journalism
MWF 12:50 PM – 1:40 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 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 counts toward the minor/concentration in Writing and Rhetoric
ENG 2250-001  Ways of Reading: Lit Analysis
TR 11:30 AM – 12:45 PM
Megan Quigley

What do we ‘do’ when we read books for classes? This course aims to demystify the idea of literary criticism by introducing students to the techniques and theories needed to become skilled readers. We will focus on a small number of different kinds of texts—short stories, drama, essay, poetry, a novel and a film—and learn how critics historically and currently read these works. Moreover, we will learn to bring our own voice to criticism, both in discussion and in crafting argumentative essays.

Ideally, the critical skills you will learn for reading these works will extend to the myriad of written texts—advertisements, political speeches, emails etc. —that you encounter in your daily life. We will think about how history has shaped, and continues to shape, whose voices matter in and beyond the literary canon, and we will use a variety of critical method and theories (postcolonialism, critical race theory, gender and sexuality studies, religious and cultural studies, disability studies and post-critical responses) to think through our texts.

We will focus on five main texts: Jhumpa Lahiri’s Interpreter of Maladies, Oscar Wilde’s The Importance of Being Earnest, Saidiya Hartman’s Wayward Lives, Beautiful Experiments, T. S. Eliot’s Selected Poems, and Virginia Woolf’s Mrs. Dalloway.

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 2360-001 Adaptation: Film as Lit
TR 2:30 PM – 3:45 PM
Adrienne Perry

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

*This course fulfills the Diversity 1 requirement*
*This course is Writing Enriched*

ENG 2800 Teaching Practicum

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

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

**ENG 2991-001 English Majors as Leaders**

1st Session: Friday, January 20 - 1:55 PM – 4:55 PM; 2nd Session: Sunday, January 29 - 10:00 AM – 4:30 PM, 3rd Session: Friday, March 24 - 1:55 PM – 4:55 PM

Karen Graziano

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

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

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

—John Quincy Adams

*Earn your leadership every day.* —Michael Jordan

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

This course is Writing Intensive

ENG 2993-001/ENG 2996  English Internship

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

So, how to get started? To begin to get a sense of your internship options, you can reach out to our English Department Program Coordinator, Michael Malloy, at Michael.malloy@villanova.edu. 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.szumanksi@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 2994-001  Reading and Community**
M 6:15 PM – 7:30 PM for first 10 weeks of the semester
Mary Mullen

Studying the kind of reading that takes place outside of the classroom in book groups and community reads, this one-credit course practices reading in community while studying hot new books selected by students in the course. We will think about how community shapes reading and how reading shapes communities as we practice writing book reviews, analyze marketing and other paratextual elements of literature, and recommend good reads to one another. We’ll meet for 10 weeks in the semester—finishing before the busy time of finals.
When today’s British royals worry about the skin color of an unborn prince, or when the African American football hero O.J. Simpson is put on trial for murdering his white ex-wife, the images grounding modern-day conversation arguably trace back to Shakespeare’s *Othello*. *Othello* itself contains both seeds of modern-day racist thinking and very different, sometimes more liberatory, historical understandings of categories like ethnicity, gender, community, and family. This course explores both continuities and changes in English literature from the beginnings (Anglo-Saxon oral poetry) to the mid-eighteenth century (the rise of the newspaper). We look at how the Anglophone literary canon represents various kinds of “others” and how other traditions and cultures look back at Western Europe. We study how the canonical tradition can oppress (and has oppressed) and how marginalized writers have appropriated the canon for their own projects. We also study different ideas of environmental stewardship (or, alternatively, exploitation) as part of the power systems we trace in our readings.

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

**Requirements:** Lively discussion, journal postings, three short papers (in successive drafts), discussion-board responses to contextual readings, oral midterm and final.

*This course fulfills the Diversity 2 requirement*

*This course is Writing Enriched*

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

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

**ENG 3250-001  Shakespeare on Film**

TR 10:00 AM – 11:15 AM

Alice Dailey

This course studies play texts and film adaptations of four of Shakespeare’s plays. Our readings, discussions, and writing assignments will center on questions about the relationship between these two forms of Shakespearean media. What specific choices have directors made in adapting Shakespearean drama to film, and what are the implications of those choices? How do directors, screenwriters, and actors interpret the plays? How does filmic
technology shape our sense of what Shakespeare’s plays are about? How do Shakespearean film adaptations reflect the aesthetics of the cultures that produce them? And what counts as an adaptation of Shakespeare? The aim of this class is to build greater critical understanding of Shakespeare’s work by observing how the genre of film interprets the plays through its specific forms of representation. Course material includes Shakespeare’s *Titus Andronicus* and Julie Taymor’s *Titus*; *Hamlet* and Michael Almereyda’s *Hamlet 2000*; *Macbeth* and Akira Kurosawa’s *Throne of Blood*; and *Richard III* and Richard Loncraine’s *Richard III*. Assignments will include three papers of varying lengths, a performance project, and a take-home final exam.

*This course is Writing Enriched*

**ENG 3428-001 British Novel in the Romantic Period**
TR 2:30 PM – 3:45 PM
**Joseph Drury**

The British Romantic period saw a huge expansion in the scope and ambition of the novel, which established itself as the nation’s most popular form of literary entertainment and a formidable instrument of political and cultural critique. The French Revolution sparked a vigorous debate about the rights of men and women, while the tumult and violence that followed it spurred experimentation with a new kind of “terror” fiction. In this class we will examine how the major social and political changes of the period, which included the Industrial Revolution, the growth of Britain’s empire, the abolition of the slave trade, and the first “total war,” left their mark on novels that return repeatedly to themes of oppression, revolt, transgression, violence, and the precariousness of social order. Readings will include works by Mary Wollstonecraft, Maria Edgeworth, and Jane Austen, among others.

*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 3500-001  Foundational Lit II
MWF 10:40 AM – 11:30 AM
Evan Radcliffe

From the ways we may think about the environment, to the possibilities and limitations of the creative imagination in reckoning with social injustice and human suffering, to how we may respond to living in a commercial culture that focuses on “getting and spending” (as William Wordsworth described it), much of our current consciousness has roots in the literature of the past two centuries.

In this course, we’ll look at a range of innovative texts, including Wordsworth’s descriptive-meditative lyrics, whose form embodied a fresh sense of the relationship between humans and the natural world; Browning’s dramatic monologues about artists, which tried out various direct or oblique ways in which writers might address a public; Blake’s illuminated poems, which combined writing and illustrations to illuminate the “mind-forged manacles” with which a repressive society seeks to control us; Shelley’s Frankenstein, not only a pioneer in science fiction but also a vision of race and gender relations; Conrad’s Heart of Darkness, a modernist portrayal and exemplification of colonialism; Yeats’s varying responses to Irish traditions and politics; and other works.

Rather than pursuing a chronological survey, we’ll explore a series of topics, each via one central text or writer but often involving others (so Blake’s portrayals of slavery will be linked to those of other writers). Requirements include participation in class discussion, numerous informal journal entries, and two formal papers. (Note: you do not need to have taken Foundations of Literature in English 1 to take this course; they’re independent courses.)

This course is Writing Enriched
“No more Woolf!” So it was fashionable to declare five years ago. Enough books, enough articles, enough feminism—we have learned all we need to know! But recent political events have made it clear that even if Woolf’s suffragists had their first major victory a century ago, their battle is far from won. #MeToo Woolf; Lesbian Woolf; Transgender Novelist Woolf; Eco-Woolf; Woolf for European Union; Woolf and social activism—our current political climate makes Woolf’s writing and legacy more urgent than ever. We need to know our Woolf, this course argues, so that when we fight the backlash against feminism, we know its origins.

Understanding first-wave feminists like Woolf, warts and all, helps us to see how gender and sexuality played a role in early twentieth-century’s conceptions of self, family, and citizenship. Woolf’s idiosyncratic voice can continue to guide intersectional feminists in their current struggles.

Over the semester we will ask: Why are audiences as fascinated by Virginia Woolf's life as they are by the novels she wrote? Why does she think that every woman needs *A Room of One's Own*? What is the border between fiction and autobiography? What role does Woolf's gender play in her status as a literary celebrity? This course will posit that Woolf's novels and essays *themselves* instigate these debates. In seeking to destroy the conventions of the realist novel and simultaneously to explain new forms through what life is like "here, now," Woolf's novels interrogate the relationships among fiction, biography, gender and autobiography.

We will read four novels by Woolf as well as extracts from her *Essays and Diaries*. We will study explosive issues in Woolf
studies (snobbery, racism, anti-Semitism, sexual molestation, lesbianism) while we also learn about literary high modernism by immersing ourselves in Woolf's own writing.

This course counts toward Diversity 2
This course is Writing Enriched
This course counts for the Gender and Women's Studies major/minor

ENG 3660-001 Contemporary Literature and Film of India
TR 1:00 PM – 2:15 PM
Tsering Wangmo

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

The texts we will read include Raja Rao’s *Kanthapura* (1938), Kushwant Singh’s *Train to Pakistan* (1956), Suketu Mehta’s

This course counts toward Diversity 3
This course is Writing Enriched
This course counts for the Cultural Studies major/minor
This course counts for the Peace & Justice major/minor

ENG 3680-001 20th-21st Century Irish Lit & Culture
TR 11:30 AM – 12:45 PM
Mary O’Donoghue

Irish-language poet Biddy Jenkinson once said that by writing exclusively in Irish and shunning English translation of her work she was making a “small rude gesture to those who think that everything can be harvested and stored without loss in an English-speaking world”. This course will examine 20th c. Irish-language literature, in the original language and in English translation. We will consider the long historical relationship between those two languages in light of the politics of translation. Our critical questions will include ethics in translation, the business of translation, and the role of the translator in a country where almost twenty years ago Irish became an official working language of the European Union and yet “Irish is spoken as a minority language throughout Ireland” (An Coimisinéir Teanga). Our readings will be bilingual: poetry, short fiction, and the novel. No facility in Irish is required, though you can expect to learn some! This class will be immersive and experiential, taught from the perspective of a literary translator; please expect to join her in the practice of translation.

This course is Writing Enriched
This course counts for the Irish Studies major/minor
This course counts toward the Peace and Justice major/minor
This course counts for the Gender and Women's Studies major/minor
ENG 4000-001    American Literary Tradition I
MW 1:55 PM – 3:10 PM
Kimberly Takahata

This class introduces students to literature of the nineteenth century—a time of war, creativity, expansion, and hope—to explore what makes literature “American.” We will ask: who gets to decide who or what counts as “American,” and why is literature important to answering this question? Reading novels by rebellious women, contemplative poetry, and texts of political activism, we will trace the disagreements, declarations, and surprises that marked conceptions of America in the 1800s. This class will address several categories that we use and reference today, like race, citizenship, and history, using the framework of nineteenth-century America to examine how these ideas have developed and changed over time. Ranging across the United States and briefly into the wider Americas, this course will consequently approach “America” as an ongoing and flexible idea.

This course counts toward Diversity 1
This course is Writing Enriched
This course counts toward the Peace and Justice major/minor

ENG 4646-001    Race & Ethnicity: American Novel
TR 4:00 PM – 5:15 PM
Yumi Lee

#RepresentationMatters has become a rallying cry for audiences seeking to see themselves represented on screen, in print, and across media venues that have historically been exclusionary, damaging, or both when it comes to portraying people of color, LGBTQ people, and other marginalized communities. This course dives into the debates that this call animates. What does representation really consist of? What can it accomplish? What is the relationship between greater representation in media and the claims for redress and justice that are embodied in movements like #BlackLivesMatter? What are the limits of a politics of visibility? And what comes after representation? In this course, we will read
and engage with works by authors and creators of color from the last two decades that offer new pathways into considering how race and representation operate. While we will consider all kinds of texts, including film, TV, and other forms of contemporary media, this course turns to literature as an especially rich site for understanding, contesting, and negotiating the meaning of race and ethnicity in contemporary American culture. We’ll read across a range of genres, including literary fiction, poetry, sci-fi & fantasy, and YA fiction, and focus on works by BIPOC authors. We will analyze the formal strategies that different texts employ to raise questions of race, identity, community, and visibility, and we will consider each text in relation to a broader landscape of American literature, culture, politics, and power.

This course counts toward Diversity 1
This course is Writing Enriched
This course counts toward the Peace and Justice major/minor
This course counts towards the GIS: Africana Studies major/minor

ENG 4690-001    Motherhood and Reproductive Fictions
TR 8:30 AM – 9:45 AM
Jean Lutes

What power do mothers have? Who has the power to define motherhood? This course examines U.S. narratives of motherhood from the nineteenth century to the present, with special attention to issues of reproductive justice. We will study how literary representations of human reproduction have reflected and reframed the evolving scientific and legal definitions of motherhood and pregnancy. Throughout, we will treat gender as a category best understood in relation to other key identity factors such as race, ethnicity, class, and religion. Likely texts include Nathaniel Hawthorne's *The Scarlet Letter* (1850), Harriet Jacobs' *Incidents in the Life of a Slave Girl* (1861), Edith Wharton's *Summer* (1917), Ernest Hemingway's "Hills Like White Elephants" (1927), Gwendolyn Brooks's "the mother" (1945), and Toni

This course counts toward Diversity 2
This course is Writing Enriched
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
**Adrienne Perry, 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 cutting-edge, award-winning writers including Steph Cha, Donika Kelly, and Tsering Yangzom Lama. 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, themes, and genres, such as mystery novels and anti-colonial fiction. 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 creative impulses through a creative writing project. Course requirements include: regular participation in class discussions, critical essays, 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
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?


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

**ENG 5000-001 Senior Seminar: Religion in LatinX Lit**
MW 1:55 PM – 3:10 PM
**Michael Dowdy**

From colonial to neoliberal encounters, religious doctrine, practice, and feeling, whether Catholic, Indigenous, syncretic, or evangelical, have been central to Latinx origin stories and hemispheric trajectories. To think through these complex coordinates, this course reads Latinx fiction, nonfiction, poetry, criticism, and trans-genre writing, from the nineteenth century to the present, that bring questions of religion and spirituality to bear, sometimes subversively and irreverently, on the material conditions structuring Latinx lives in the United States. How has religion, and the rejection of it, influenced Latinx place-making, literary and artistic practice, sociality and belonging? How have social and political movements been animated both by the embrace and the repudiation of religion? Requirements include informal and
formal writings and an in-class presentation. Note: Knowledge of Spanish is not required.

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

ENG 5000-002 Senior Seminar: What is Poetry?
TR 10:00 AM – 11:15 AM
Kamran Javadizadeh

“I, too, dislike it.” That is how Marianne Moore begins “Poetry,” a poem that then attempts to define the thing it claims to dislike—a distaste that it assumes (“I, too, dislike it”) you share. Our course follows Moore’s strategy: We begin by confronting our resistance to poetry head-on, asking where such a distaste comes from, and then tease out the implicit understandings (of poetry, language, our selves) that activate these forms of skepticism. Is there something called “poetic language” that is fundamentally different from “ordinary language”? Where does the idea that poetry, more than any other form of literature, is centrally concerned with (and representative of) consciousness come from? What kinds of poetry does such an idea allow, and what kinds of poetry does it marginalize or obscure? We’ll read widely in literary criticism and theory as we unfold these questions, and we’ll test our answers against the work of poets: Emily Dickinson, Marianne Moore, and Elizabeth Bishop among them, as well as a diverse array of contemporary poets. Course requirements will include one shorter paper, one longer research paper, and one in-class presentation.

This course counts for English Senior Seminar and is required for all English majors
This course is Writing Intensive
HON 5440-100  At the Barnes: One-Credit Poetry Workshop
January 20th – 22nd, 2023
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-lifes” 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.
HON 5440-101  At Stoneleigh Garden: Reading and Writing Children’s Stories & Myths, One-Credit Poetry Workshop

April 14th – 16th, 2023
Catherine Staples

From *Goodnight Moon* and *The Woman Who Flummoxed the Fairies* to *Wind in the Willows*, *Sukey and the Mermaid*, and *Alice in Wonderland* along with selected Greek myths—we will read and write our way through Stoneleigh’s gardens, meadows, and woods. We’ll set imagination loose upon such mysteries as the 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.

GIS 5011-002  Afro-Futurism
TR 10:00 AM – 11:15 AM
Chiji Akoma, Maghan Keita

Afro-futurism is an historical and literary interrogation of its subject matter. This interrogation is interdisciplinary and global. It is based on the notion that everything is text and is rooted in a foundation of culture and political economy.
This course is intent on exploring any ways in which peoples of African descent might imagine their existence. Through the exploration of Black science-fiction, visual arts, and the historicizing of Black intellectual and artistic production, the course engages the premise that such imaginings were/are manifestations of resistance to oppressions. These imaginings and visionings have been, and are, enactments for a future—the future—the futures.

This course engages the historical imaginings and enactments of peoples of African descent in times and spaces, and under circumstances that sought to deny their existence.

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