



Department of English  
*Undergraduate Course Descriptions*  
Fall 2022



## *English Department Faculty*



Chiji Akoma,  
Ellen Bonds,  
Alice Dailey  
Michael Dowdy,



Alan Drew,  
Joseph Drury, Travis  
Foster,  
Karen Graziano



Heather Hicks  
Karyn Hollis,  
Brooke Hunter,  
Kamran Javadizadeh



Jennifer Joyce,  
Yumi Lee,  
Joseph Lennon,  
Crystal Lucky,



Jean Lutes,  
Mary Mullen,  
Adrienne Perry,  
Rena Potok



Megan Quigley  
Evan Radcliffe,  
Lisa Sewel,  
Lauren Shohet,



Catherine Staples,  
Kate Szumanski,  
Kimberly Takahata,  
Tsering Wangmo  
Dhompa.

**DEPARTMENT OF ENGLISH**  
**COURSE DESCRIPTIONS: FALL 2022**

***COURSES THAT FULFILL ENGLISH REQUIREMENTS***

**LITERATURE IN ENGLISH PRE-1800**

**MEDIEVAL**

3150 Chaucer

**RENAISSANCE**

3350 Milton

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

3350 Milton

3507 Strange Cases: Image, Health & Illness

**19<sup>TH</sup> CENTURY GLOBAL LITERATURE IN ENGLISH**

3507 Strange Cases: Image, Health & Illness

**GLOBAL LITERATURE IN ENGLISH AFTER 1900**

3620 Modernism & Fan Fiction

3680 Narratives of Northern Ireland

**LITERATURE OF THE AMERICAS TO 1900**

4503 Indigenous Literature of the Americas

4510 Early American Poetry

**LITERATURE OF THE AMERICAS AFTER 1900**

4651 Lives of the Undocumented

4653 Work/Play in Contemporary Latinx Lit

***Note Course Numbering Format:***

**2000 range:** courses focused on writing, theory, methodology, genre, and literature in translation

**3000 range:** courses on British, Irish, and other global literature in English

**4000 range:** courses on literature/culture of the Americas

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

1842	Fantasy Fiction	2013	Intro to Memoir
1842	Freshman Creative Writing	2018	Nature Writing Workshop
2003	Intro to Creative Writing	2022	Writing through Conflict
2004	Writing Creative Non-Fiction	2061	Editing & Publishing

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

4651 Lives of the Undocumented

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

1842	Fantasy Fiction	2300	Women in Lit
1975	Monsters in Lit	3620	Modernism and Fan Fiction
1975	Uses of Horror/Terror	3350	Milton

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

2022	Writing Through Conflict	3680	Narratives of Northern Ireland
3616	Irish American Drama & Film		

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

2300	Women in Literature	4653	Work/Play in
3860	Narratives of Northern Ireland		Contemporary Latinx Lit
4651	Lives of the Undocumented	5000	Indigenous Literatures of the Atlantic

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

1842	Fantasy Fiction	2022	Writing Through Conflict
2003	Intro to Creative Writing	2023	Journalism
2004	Writing Creative Non-Fiction	2061	Editing & Publishing
2013	Intro to Memoir	2250	Ways of Reading
2018	Nature Writing Workshop		

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

## *A Message from the Chair*

Hi, Everyone!

I'm delighted to introduce our newest full-time faculty member, Dr. Michael Dowdy, who is an internationally prominent scholar specializing in Latinx literature. He'll be teaching ENG 4653 "Work and Play in Contemporary Latinx Literature" this fall, which will introduce you to a wide range of influential Latinx literature written since the 1960s. We are also offering several other new and exciting courses. Dr. Joe Drury's new ENG 3507, "Strange Cases: Imagining Health and Fitness," will introduce students to the cutting-edge area of "Health Humanities." Dr. Kimberly Takahata's ENG 4503, "Indigenous Literature of the Americas," will also open your eyes to timely and important new ways of thinking about literature, as will her senior seminar, ENG 5000, "Indigenous Atlantic." Finally, Professor Kate Szumanski will offer a new course, ENG 2023, "Journalism," which will introduce students to many of the key elements of this evolving but vital profession. This course joins and complements Digital Journalism and Sports Writing, rounding out our offerings in this area.

If you haven't already taken it, I highly recommend Professor Karen Graziano's one-credit course, "English Majors in the Workplace," which is a beloved rite of passage among majors. It gives you an unparalleled opportunity to explore how the English major positions you to pursue your professional goals. I hope you'll also consider pursuing an internship during your time at Villanova. The process of taking an internship for English credit 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



## **FIRST-YEAR ENGLISH COURSES**

### **ENG 1842-001          Fantasy Fiction**

MW 3:20 PM – 4:35 PM

**Lauren Shohet**

Magic, myths, and monsters make for terrific stories. And they imagine excitingly different ways to think about reality, humankind, nature, justice, and language. This course understands fantasy fiction as a venerable way to usefully defamiliarize common sense. We'll look at ways these stories de-center the human, redraw boundaries



among species, imagine different priorities and hierarchies. We'll think about what ideas of "magic" suggest about language, reality, and the status quo. We'll see how many different ways these worlds imagine gender and sexuality. We'll explore some worlds that very explicitly upend ways we usually think about race, economics, and the everyday; we'll contrast these with stories that deftly take radically different starting points as their implicit foundation. One focus of interest will be the environmental hypotheses played out in the various realms we encounter. Another will be the theories of capitalism, industrialism, and colonization implied in the neo-medieval worlds of some of our stories (what is different if industrial capitalism never happens?) the non-colonial premises of others (what looks different without our own world's history of extractive and settler colonialisms?), and those worlds whose colonial histories look like ours, but where other elements of reality are changed.

We'll return to some books you may have loved as a child, with new analytic lenses. We'll explore some overlooked twentieth-

century gems and encounter brand-new adventures. Authors will include N.K. Jemisin, C. S. Lewis, Philip Pullman, Nnedi Okorafor, Tamora Pierce, Ursula LeGuin, Robin McKinley, Patricia McKillip, and Octavia Butler.

Discussion is the heart of this course. I ask you to consider reading questions for every class, then post an informal journal response every other week. You'll write two papers, conferencing with me on preliminary drafts. The midterm and final "exams" are on-line small-group forums that discuss connections among our class texts.

*This course is open to first-year students only*

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

*This course is an English elective*

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

## **ENG 1842-002**

## **Freshman Creative Writing: Write from the Start**

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, designed to allow you to have fun while learning a lot, is for those ready to experience the serious pleasures of writing fiction, poetry and personal essays. 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 help you find your voice in your own creative work. You'll do in-class and at-home writing exercises, and present some of your work for supportive, frank critique by the instructor and the group. You'll revise your writing, attend readings by established writers, and read samples— diverse in content, aesthetic and author identity— of published work in



each genre, in order to discover fresh ways to create and think about your own work.

*This course is open to first-year students only*

*This course counts toward the Minor in Creative Writing*

*This course is an English elective*

**ENG 1842-003**

**Freshman Creative Writing: Write  
from the Start**

TR 10:00 AM – 11:15 AM

**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, designed to allow you to have fun while learning a lot, is for those ready to experience the serious pleasures of writing fiction, poetry and personal essays. 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 help you find your voice in your own creative work. You'll do in-class and at-home writing exercises, and present some of your work for supportive, frank critique by the instructor and the group. You'll revise your writing, attend readings by established writers, and read samples— diverse in content, aesthetic and author identity— of published work in each genre, in order to discover fresh ways to create and think about your own work.

*This course is open to first-year students only*

*This course counts toward the Minor in Creative Writing*

*This course is an English elective*

## **UPPER-LEVEL ENGLISH COURSES**

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

MW 3:20 PM - 4:35 PM

**Tsering Wangmo Dhompa**

This introductory level creative writing workshop aims to spark your interest and talents as a reader and creative writer in the genres of poetry, fiction, and nonfiction. You'll generate new work each week in response to creative and playful prompts. We will think about craft— what it is, what it does, and how— in a way that makes craft fun, accessible, and inclusive. Reading closely the works of writers that include James Baldwin, Edwidge Danticat, Mahmoud Darwish, Natalie Diaz, Brandon Taylor, Carmen M. Machada, Julie Otsuka, and Souvankham Thammavongsa, we will discuss what we love about their writings. These discussions will help you understand what you can learn from them and how you can build your own creative works.

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

*This course number can be taken multiple times*

*This course counts toward the minor in Creative Writing*

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

*This course is Writing Intensive*

*This course is an English elective*

**ENG 2004-001**

**Writing Creative Non-Fiction**

TR 1:00 PM - 2:15 PM

**Adrienne Perry**

Works of creative nonfiction have been described as “true stories well told.” In this course, we will focus on the writing, close reading, and workshopping of such “true stories.” In the process, we will consider some of the many subgenres included in creative nonfiction, including nature writing, food writing, and the lyric essay. Our exploration will be driven by questions relevant to any work of creative nonfiction: Where is the line between creative nonfiction and fiction? How do you “fact check” a memory? What ethical concerns arise in writing nonfiction? To whom does an essay’s story belong? Students can expect to discuss the use of persona and the difference between personal essays and memoir, among other creative writing craft topics. Readings will include work by a range of writers, including James Baldwin, Lacy Johnson, Anne Carson, Alexander Chee, M.F.K. Fisher, Jean Dominique Bauby, and Roxane Gay. Requirements: two original works of creative nonfiction, brief weekly reader responses, and active workshop and class participation.

*This course number can be taken multiple times*

*This course counts toward the minor in Creative Writing*

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

*This course is Writing Intensive*

*This course is an English elective*

**ENG 2013-001**

**Introduction to Memoir**

MW 1:55 PM - 3:10 PM

**Tsering Wangmo Dhompa**

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—*The Magical Language of Others* by E.J. Koh; *What I Talk About When I Talk About Running* by Haruki Murakami, and *Between The World and Me* by Ta-Nehisi Coates—will guide us 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 counts toward the minor in Creative Writing*

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

*This course is Writing Intensive*

*This course is an English elective*

**ENG 2018-001                      Nature Writing Workshop**  
**TR 2:30 PM - 3:45 PM**  
**Cathy Staples**

Are you curious about fall migration, chimney swifts, the composition of a bog garden, the importance of native plants and mother trees to habitat? 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.

The 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 Kimmerer, Grennan, Bass, 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 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*

*This course is Writing Intensive*

## **ENG 2022-001                      Writing Through Conflict**

**TR 4:00 PM - 5:15 PM**

**Alan Drew**

This course explores the important role of creative writing in confronting, protesting, and engaging with socio-political conflicts. The goals of this course are to study the work of established American, Irish, and other international authors who focus their creative eye on socio-political conflicts in their many forms, from poverty and racism to war and atrocity, and use these models as guides for the student's own original creative writing. In this course students will examine the lens through which established writers view these conflicts, will analyze the elements of craft employed by those authors and poets, and use similar techniques in their own creative writing. Among the writers we will study are: Seamus Heaney, Glenn Patterson, Anna Burns, Claudia Rankine, Ta-Nehisi Coates, Yiyun Li, and Gabriel Garcia Marquez. Time in class will be divided between the discussion of readings, lessons concerning craft, directed writing exercises, and the workshopping of student work. This is not a lecture course, but rather a participatory experience that is essential to the success of the class. Regular attendance and active engagement are required.

As part of this course, students will have the opportunity to travel to Belfast, Ireland over Villanova's fall semester break to participate in an intensive creative writing conference. The students will have the opportunity to participate in writing workshops, readings, and symposiums at Queens University. Co-sponsored by Villanova's Program in Creative Writing and the Center for Irish Studies, and in conjunction with the Seamus

Heaney Center at Queens University, this exchange will have a particular focus on exploring the legacy of The Troubles in Northern Ireland. Over a seven day period, students will engage in daily writing workshops with both Irish and American authors, take literary tours in Belfast, attend readings and creative writing symposiums in the evenings, and revise and share their work in a student showcase on the final night of the exchange.

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

\*There is a cost associated with the travel to Belfast. Please contact Professor Alan Drew ([alan.drew@villanova.edu](mailto:alan.drew@villanova.edu)) for more information.

*This course counts toward the minor in Creative Writing*

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

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

*This course is Writing Intensive*

*This course is an English elective*

## **ENG 2023-00                      Journalism**

**MWF 11:45 AM - 12:35 PM**

**Kate 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 counts toward the minor in Creative Writing*  
*This course is Writing Intensive*

**ENG 2061-001                      Editing & Publishing**  
TR 11:30 AM - 12:45 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 10:00 AM - 11:15 AM

**Jean Lutes**

Through close study of a small number of texts, this course launches an intensive investigation into the process of reading. What makes a good reading of a text? What makes a better one? What is really at stake in debates over meaning? We will review basic principles of literary analysis, but we will also engage with some of the most cutting-edge scholarship of our contemporary moment. Throughout, you will be challenged to perform your own readings, to seek your own interpretations, and especially to find your own voice, deepened and enriched by your encounters with the readings of others. Likely texts include Katherine Anne Porter's "Pale Horse, Pale Rider," Henry James's *The Turn of the*

*Screw*, Colson Whitehead's *The Nickel Boys*, Ocean Vuong's *Night Sky With Exit Wounds*, and Lynn Nottage's *Sweat*.

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

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

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

*This course is Writing Enriched*

## **2300-001      Women in Literature**

MWF 11:45 AM - 12:35 PM

**Ellen Bonds**

### **NOBEL WOMEN**

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 “Nobel Women”: literary laureates including Nadine Gordimer, Toni Morrison, Wislawa Szymborska, Alice Munro, and most recently Olga Tokarczuk. We will focus on women who have won the Nobel Prize in Literature to examine their writing about political, social, and cultural issues from the twentieth century to today. Students will learn about the history of the Nobel Prize in Literature, from its prestige to its controversies.



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, Hélène Cixous, Simone de Beauvoir, Sandra Gilbert, Susan Gubar, and Elaine Scarry 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 counts for the Gender and Women's Studies  
major/minor*

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

*This course fulfills the Diversity 2 requirement*

*This course is Writing Enriched*

*This course is an English Elective*

## **ENG 2306 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*

*This course is an English Elective*

## **2400-001      The Classical Hero in Ancient Literature**

MW 3:20 PM - 4:35 PM

**Evan Radcliffe**

The classics feature some of the most famous—and multi-faceted—heroic figures in all of literature. In this course we will pay close attention to the portrayals of characters like Achilles, Odysseus, Oedipus, Antigone, Medea, and Aeneas, in part because through them Homer, Sophocles, Euripides, and Virgil explore such issues such as war and glory, political power, the place of the gods, and tragic loss. But in our discussions we will focus as well on counterparts to these figures, assessing the ways in which women such as Penelope and Helen of Troy both serve and challenge heroic ideals. We will also consider these works as epics or drama and examine how they follow from and respond to each other—for example, how in *The Iliad* and *The Odyssey* Homer exalts yet turns away from the warrior ideal, how Sophocles models his heroic figures on Homer's Achilles, how Euripides

converts heroic ideals into something deeply disturbing, and how Virgil draws on but transforms Homer at every turn. Requirements include two formal papers and numerous less formal journal entries. Texts for this term (all in translation): *The Iliad*; *The Odyssey*; *Oedipus the King*; *Antigone*; *Medea*; *The Aeneid*.

*This course is Writing Enriched*

*This course is an English elective*

## **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 in Workplace**

Monday, August 29 - 4:00 PM - 5:45 PM

Monday, October 24 - 4:00 PM - 5:45 PM

**Karen Graziano**

**“Tell me, what is it you plan to do with your one wild and precious life?”**

**– Mary Oliver, *The Summer Day***

**“People are definitely happier at work if they can utilize their best strengths on their job.”**

**– The Dalai Lama, *The Art of Happiness at Work***

**"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***

English majors work in diverse industries from publishing to finance, government to management, education to law, and human resources to real estate. To introduce English majors to professional possibilities, this course employs department alumni mentors and other professionals to educate students as they consider, decide, and pursue their professional paths. Understanding how the skills developed in the English Department translate into the workplace will empower students to develop their narratives. Using a mentored mock interview format, mentors will guide students through the interview process, demonstrating how to use narrative storytelling to answer interview questions. Through this mentoring process, students will build the all-important mentoring relationship, described as the one of the most significant aspects of a college education and a predictor of long-term career success. Students will learn significant life-long professional skills: the ability to convey their narratives, understand a target audience, communicate with professionals, and represent themselves as polished professionals.



## **ENG 2992-001                      English Topic Abroad (See ENG 2022)**

### **ENG 2993-001/ENG 2996    English Internship**

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

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

accreditation for the internship before the Drop/Add period ends during the semester you want to pursue the internship.

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

**ENG 3150-001                      Chaucer**

TR 1:00 PM - 2:15 PM

**Brooke Hunter**

This course serves as an introduction to the work of Geoffrey Chaucer through a reading of his lively collection of stories and storytellers, *The Canterbury Tales*. Using the *Canterbury Tales*' mix of devout stories of saints, sexually explicit comedies, philosophically probing romances, and elaborate fart jokes, we will explore the complex medieval society in which Chaucer lived. Chaucer's poetic insights on subjectivity—on how the gender, rank, age, sexuality, and occupation of individuals influence how they understand the world and tell stories about it—will be grounded in historical contexts important to the fourteenth century. These contexts will include love and marriage in the Middle Ages, Christianity and its relation to Judaism and Islam, and social changes in the aftermath of the Black Death. *The Canterbury Tales* also offers an introduction to important medieval genres including the romance, fabliau, saint's life, beast fable, and a variety of moral and didactic forms. Reading Chaucer requires learning Middle English, and much of the first few weeks of class will be devoted to acquiring the necessary language skills. No previous experience with Middle English is required.

*For English majors, this course counts for the Medieval portion of the Literature in English pre-1800 area requirement*  
*This course is Writing Enriched*

**ENG 3350-001 Milton: gender, genre, genesis**

MW 1:55 PM - 3:10 PM

**Lauren Shohet**

This course will explore the writing of John Milton (1608-1674) and also “Milton” as a cultural and literary institution. We will consider Milton’s writing on its own terms, in company of his contemporaries (including another writer of seventeenth-century epic poetry, Lucy Hutchinson), and as a lasting resource for both liberatory and repressive projects.

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

ways that Anglo-American colonialism and white supremacist projects have relied on readings of Milton, then survey some of the contrary ways that, for over three centuries, writers of multiple oppressed identities have used Milton to create a liberatory legacy. The course concludes with a unit studying adaptations of *Paradise*



*Lost* in Gothic fiction (Shelley’s *Frankenstein*), fantasy (Pullman’s *Dark Materials*), graphic novels (Moore’s *Watchmen*), and popular culture.

Requirements: class participation, frequent journal writing, two papers (in successive drafts), debates, staged reading of a portion of *Paradise Lost*, oral midterm, breakout final group project on a *Paradise Lost* adaptation.

*For English majors, this course counts for the Renaissance OR  
Restoration/18<sup>th</sup> Century portion of the Literature in  
English pre-1800 area requirement*

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

*This course fulfills the Diversity 2 requirement*

*This course is Writing Enriched*

**ENG 3507-001                      Strange Cases: Imagining Health and  
Illness**

**TR 2:30 PM - 3:45 PM**

**Joseph Drury**

Why does it take a physician—Prof. Van Helsing—to lead the fight against Dracula? And why is it a doctor—Dr. Jekyll—who turns into Mr. Hyde? What was it like to live through the Great Plague of London in 1665, which killed nearly a quarter of the city's population? And what did Jane Austen have to say about the sexism embedded in theories of the nervous system? These are some of the questions we will be asking in this course on literary responses to medical science and practice from the eighteenth century to the present day. We will consider the cultural factors shaping new medical discourses about the nervous system, inoculation, hygiene, addiction, psychoanalysis, and germ theory. We will consider the effect of professionalization on literary representations of medical practitioners. Reading works of literature that engage critically with medical discourses and the assumptions about race, class, gender, and sexuality embedded in them, we will explore what medical practitioners diagnosed as the disease and pathogens of modern life, and discuss how their theories shaped understandings of the normal and the pathological at different moments in history.

*For English majors, this course counts for the Renaissance OR  
Restoration/18<sup>th</sup> century portion of the Literature in*

*English pre-1800 requirement OR for 19<sup>th</sup>-century Global Literature in English*

*This course counts for the Health Humanities minor*

*This course is Writing Enriched*

**ENG 3616-100            Irish American Drama & Film**

Tuesday 6:15 PM - 8:55 PM

**Rena Potok**

This course will explore Irish culture, narrative and history through the lens of 20<sup>th</sup> and 21<sup>st</sup> century Irish and Northern Irish film. Our focus will be on iconic works including *The Field*, *Some Mother's Son* and *The Magdalene Sisters*, and more recent works of post-conflict Irish cinema, such as *Black '47*, *The Shore*, and *The Perished*. We will also view films by next wave Irish women directors, such as Cathy Brody's *Wildfire*, and *Stranger with a Camera* by Oorlagh George. Discussion topics will focus on Irish myths and legends; occupation, nationalism and rebellion; the Troubles; gender politics; religion and the church; and post-conflict culture. An additional focus will be on film adaptations of seminal Irish literary works: James Joyce's "The Dead," and Colum McCann's "Everything in This Country Must." Students will have an opportunity to develop a variety of writing projects, including film scene analysis, personal reflections, analytical arguments, and collaborative essays. We will supplement the films and literary texts with background readings in film studies, Irish mythology and history.

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

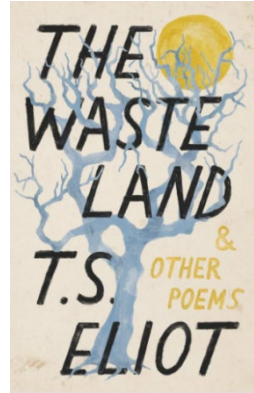
*This course is Writing Enriched*

## ENG 3620-001                      **Modernism and Fan Fiction**

TR 1:00 PM - 2:15 PM

**Megan Quigley**

*Fifty Shades of Gray* and *The Waste Land*;  
Could two written works have less in  
common? One has an unscholarly erotic  
attachment to its source story, *Twilight*,  
treating characters as real people and  
(originally) authorship as collaborative and  
anonymous. The other is an experimental  
monument of high modernism, a lyric  
celebrated as *the* 20<sup>th</sup>-century war poem,  
written by a canonical author. Yet this  
course will see what happens when we  
think about modernism's attachments, to authors, literary  
characters, and the literary tradition, as a kind of fannishness.



The adolescent energy of modernism, and its  
energetic and unapologetic “poaching” from  
other genres and artforms, links the passions of  
modernism to the style of fanfic. Moreover, if  
much of fanfiction involves re-writing beloved  
yet conservative texts from feminist, queer and  
BIPOC perspectives, perhaps reading the  
fanfic of modernist classics alongside the  
originals will show us what we need from our  
literature today. In this class we will read  
fanfiction, biofiction and early 20<sup>th</sup>-century classics; we will write  
both analytical essays and fanfic of our own.

*For English majors, this course counts for the Global Literature in  
English after 1900 requirement*

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

*This course is Writing Enriched*

**ENG 3680-001                      Narratives of Northern Ireland**  
**TR 4:00 PM - 5:15 PM**  
**Jennifer Joyce**

Welcome! The Troubles in Northern Ireland, beginning in the late 1960s and lasting almost thirty years, claimed more than 3,500 lives. The political conflict and violence between unionists—mainly Protestant, who want Northern Ireland to remain British—and nationalists—primarily Catholic, who favor the idea of an Irish state encompassing the island as a whole—touched nearly every aspect of life in Northern Ireland. This seminar will examine contemporary literary and cinematic responses to the atrocities of these recent Troubles in Northern Ireland and look at the various responses to peace and ongoing reconciliation. Late twentieth and early twenty-first century voices represent a range of varied backgrounds who are considered astute observers of the political atmosphere; writers including but not limited to Seamus Deane, Colette Bryce, Seamus Heaney, Sinead Gleeson, and Owen McCafferty. Lisa McGee's TV show *Derry Girls* and Kenneth Branagh's film *Belfast* also offer important contributions. By critically reading these works, we will draw conclusions about the ways in which conflict and peace ultimately shape community. In doing so, we will come to a fuller understanding of Irish identity.

*For English majors, this course counts for the Global Literature in English after 1900 requirement*

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

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

*This course is Writing Enriched*



**ENG 4503-001                      Indigenous Literature of the Americas**  
**MW 3:20 PM - 4:35 PM**  
**Kimberly Takahata**

How have Indigenous peoples of the Americas created their own literary traditions? This course introduces students to a wide range of Indigenous literatures produced before 1900, examining how Native writers navigated varying forms that may challenge conventional understandings of “literature.” While most writing by Indigenous persons in English began in the nineteenth century due to the increased numbers of Christian Indigenous men, this class will begin with the assumption that English is not the only language or writing form that communicates knowledge and information. “Reading” Indigenous tattoos, transcribed letters, trade materials, and collections, as well as writings in English and Native languages, we will explore how what we read and the methods we use help us to understand ever-changing dynamics between Indigenous peoples and other communities, ultimately examining writing as a site of solidarity, resistance, and sovereignty. Moreover, we will trace how Indigenous writings in English draw inspiration from other communication forms. Relevant themes include race, gender, and nation, as well as colonialism and imperialism.

*For English Majors this course counts for the Literature of the Americas pre-1900*

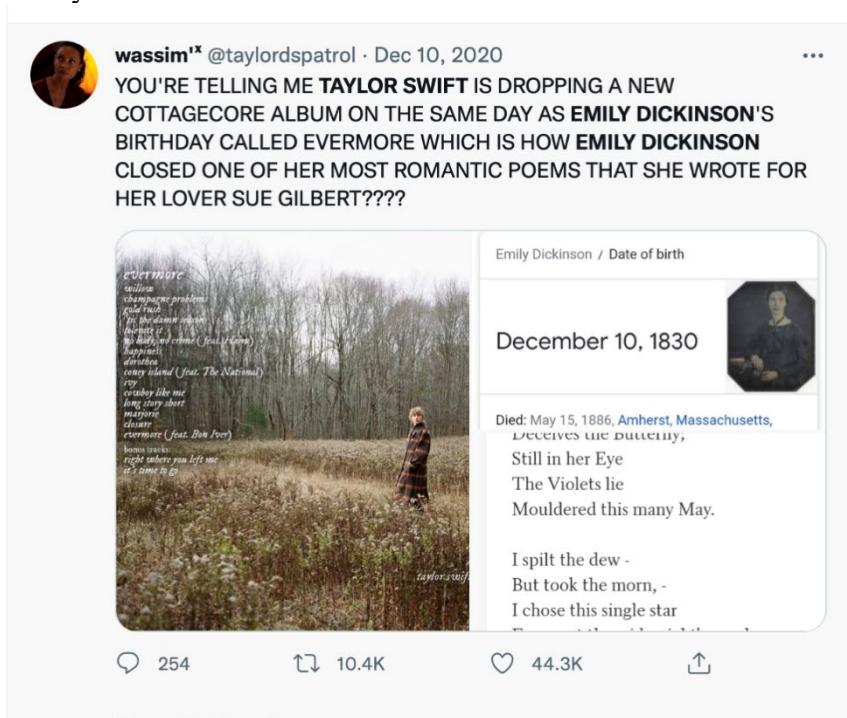
*This course counts toward Diversity I*

*This course is Writing Enriched*

**ENG 4510-001                      Early American Poetry**  
**MW 1:55 PM - 3:10 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 counts for the Gender and Women's Studies  
major/minor*

*For English Majors this course counts for the Lit of Americas to 1900  
This course is Writing Enriched*

**ENG 4651-001      Lives of the Undocumented**  
**MW 4:45 PM - 6:00 PM**  
**Tsering Wangmo Dhompa**

In this course we will examine 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 experiences of undocumented Americans—those who are legally viewed as external to the nation—as integral to understanding the nation and who contribute to changing the history of the nation.

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), Valeria Luiselli's *Tell Me How it Ends* (2017), Jose Antonio Vargaz's *Dear America: Notes of an Undocumented Citizen* (2018), and Karla C. Villavicencio's *The Undocumented Americans* (2020).

*For English Majors this course counts for the Lit of Americas after 1900*  
*This course counts toward the Peace and Justice major/minor*  
*This course counts toward Diversity I*  
*This course counts toward the Latin American Studies major/minor*  
*This course is Writing Enriched*  
*This course is an English elective*

**ENG 4653-001            Work and Play in Latinx Literature**  
TR 11:30 AM - 12:45 PM  
**Michael Dowdy**

Studying fiction, nonfiction, poetry, and genre-bending texts and performances by Chicana/o/x (Mexican American), Boricua (Puerto Rican), Cuban American, and Latina/o/x writers of other

national origins, this course asks: How has Latinx cultural production inscribed and sometimes joyously subverted language, border, and immigration politics from the 1960s to the present? How have Latinx texts understood the U.S.'s obsessions with work and play? How have Latinx writers imagined alternative modes of belonging in the face of exclusion, making art against injustice while theorizing just worlds beyond the present arrangements? Requirements include participation, a midterm essay, and a final project.

*For English Majors this course counts for the Literature of the Americas after 1900*

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

*This course fulfills the Diversity 1 requirement*

*Latin American Studies attributes*

*This course is Writing Enriched*

**ENG 5000-001                  Senior Seminar: The Indigenous Atlantic**  
**MW 4:45 PM - 6:00 PM**  
**Kimberly Takahata**

This course traces the movement of Indigenous peoples across the Atlantic through writing about and by Native persons. We will ask: how does examining Indigenous writing and travel change how we conceive of place, identity, colonialism, and literary history? As the title suggests, this course will understand Indigenous peoples as central to a historical and literary understanding of the Atlantic World, studying how diplomatic travel, captivity and enslavement, and authorship and performance shaped both sides of the Atlantic from early colonization to the present day. In particular, we will pay attention to the communities that are formed and broken by such practices, attending to simultaneous histories of oppression and kinship. We will begin with Nanticoke and Lenape creation stories as well as Atlantic scholarship to set the terms of the class before moving relatively chronologically through several themes, from the arrival of colonists in the "New World" to diplomatic

voyages to England, from collections and representations of Indigenous peoples to writing networks that expanded across the ocean. This course will consequently grapple with questions of silence, settler colonialism, and sovereignty.

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

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

*This course fulfills the Diversity 1 requirement*

*This course is Writing Intensive*





# VILLANOVA 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  
Fax: 610-519-6913  
E-mail: [heather.hicks@villanova.edu](mailto:heather.hicks@villanova.edu)