

**DEPARTMENT OF ENGLISH**  
**COURSE DESCRIPTIONS: SPRING 2019**

***COURSES THAT FULFILL ENGLISH REQUIREMENTS***

**BRITISH/IRISH LITERATURE PRE-1800**

**RENAISSANCE**

- 2101 Foundations of British Literature I
- 3250 Shakespeare's War Criminals

**AMERICAN LITERATURE TO 1900**

- 4001 Major American Writers

**AMERICAN LITERATURE AFTER 1900**

- 2502 African-American Literary Tradition II
- 4605 Delight to Wisdom: Modern Poetry
- 4690 Post-2000 American Apocalypse
- 4690 Literary Festival
- 4690 Contemporary Asian-American Literature

**19TH CENTURY BRITISH LITERATURE**

- 2102 Foundations of British/Irish Literature II

**BRITISH/IRISH LITERATURE AFTER 1900**

- 2500 Irish Revival
- 3690 Virginia Woolf: Lit, Autobiography, & Biography
- 3690 New Irish Prose

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

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

2502 African-Am Lit Trad. II    2735    Mod. African Drama

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

2003 Writing through Conflict    2012 Heimbold Workshop  
2003 Intro to Creative Writing    2045 Creative Nonfiction:  
2006 Poetry & Collaboration    Writing Place & Space  
2009 Writing the Novel/Novella    4690 Lit. Festival

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

2045 Teaching Eng. As 2<sup>nd</sup>    2790 Post-Colonial Lit:  
Lang    India and Beyond  
2490 Irish Film    4690 AmericanApocalypse  
4690 Asian-Am. Lit

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

3690 Virginia Woolf    4690 AmericanApocalypse

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

2003 Writing through Conflict    2490 Irish Film  
2012 Honors Fiction    3690 New Irish Prose  
Workshop

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

2003 Writing through Conflict    2045 Sports Writing  
2003 Intro to Creative Writing    2045 CNF: Writing Place &  
2006 Poetry & Collaboration    Space  
2009 Writing the Novel/Novela    2070 Legal Writing &  
2020 Journalism    Analysis

2030 Tutoring Writers	2250 Ways of Reading
2045 Teaching English As a Second Lang.	2790 Adaptation: Film as Literature

### *A Message from the Chair*

Hi, Everyone! As usual, we are offering a number of intriguing new courses this semester. Professor Alan Drew's English 2003, "Writing Through Conflict," is a writing workshop that will give students an opportunity to travel to Belfast, Ireland, during spring break. Other new creative writing courses include Dr. Lisa Sewell's English 2006, "Poetry and Collaboration," and Dr. Tsering Wangmo's English 2045, "Creative Nonfiction: Writing Place and Space." **Please note that if you have already taken English 2003, 2006, or 2045, you may still take any of these courses, as these course numbers may be repeated.** This year's Heimbold Chair in Irish Studies is novelist Mike McCormack, who will teach English 2012, a writing workshop through Honors, as well as a literature course, Eng 3690, entitled, "New Irish Prose."

We are offering a number of other new literature courses, as well. These include Dr. Rena Potok's English 2490, "Irish Film," Dr. Lauren Shohet's English 2790-H01, "Introduction to Digital Humanities," Dr. Tsering Wangmo's English 2790-001, "Postcolonial Literature: India & Beyond," Dr. Adrienne Perry's English 2790-002, "Adaptation: Film as Literature," Dr. Alice Dailey's, English 3250, "Shakespeare's War Criminals," Dr. Kamran Javadizadeh's English 4605, "Delight to Wisdom: Modern Poetry," and my English 4690 "Post-2000 American Apocalypse." **Please be aware that 2790 and 4690 are course numbers that may be taken multiple times.**

As always, please let me know if you have any suggestions about courses or programs you would like to see offered in the future. I can be reached at [heather.hicks@villanova.edu](mailto:heather.hicks@villanova.edu). Best, Dr. Hicks

**ADVANCED ENGLISH COURSES**

**ENG 2003-001      Writing Through Conflict: Belfast**

TR 2:30 PM - 3:45 PM

Alan Drew

*Writing Through Conflict* 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, Owen McCafferty, 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 is required.

As part of this course, students will have the opportunity to travel to Belfast, Ireland over Villanova's Spring 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 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 towards the minor in Creative Writing*  
*This course counts toward the minor/concentration in Writing and Rhetoric*

*This course counts towards Irish Studies*

**ENG 2003-002           Intro to Creative Writing**

TR 4:00 PM – 5:15 PM

Cathy Staples

In this multi-genre introductory course, students will have the chance to develop as creative writers and readers through a series of exercises and prompts, weekly reading of literature, and workshops. We will look at such writers as Natasha Trethewey, Gabriel García Márquez, Jamaica Kincaid, Anne Beattie, Lesley Nneka Arimah, Eleanor Wilner, Kaveh Akbar, Ada Limon, Louise Erdrich, Scott Momaday, Ross Gay and others. We will study writing we admire, trying to figure out what makes it work, how to pick from its pocket, so to speak, how to follow its lead. Students will begin by writing creative nonfiction, drawing upon memory and sense of place, then move on to poetry and short fiction. To a certain extent, one genre will lay the groundwork for the next. We'll examine word choice, imagery, voice, metaphor, sound, and form—as well as the sentence and the line. Throughout, the focus will be on process, the pursuit and discovery of techniques and revision strategies that work best for each individual writer. The final portfolio involves revision and polishing of selected pieces.

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

**ENG 2006-001            Poetry and Collaboration**

TR 1:00 PM - 2:15 PM

Lisa Sewell

This course will immerse you in the practice of reading and writing poetry with a special emphasis on collaboration. While we will continue to build on the fundamentals of poetry—imagery, figurative language, voice, sound, rhythm, line and form—we will also expand our definitions of what a poem can look and sound like, exploring what happens when we work with, borrow (or steal) from, and respond to others. Collaborating with images, places, documents, works of art, other poems and other people can be fun, illuminating, eye-opening and surprising. It can allow you to explore your creativity in new and exciting ways. Over the course of the semester, we will create poems that collaborate with others in a host of ways, writing poems that respond to fine art or other images, poems that are built out of other poems or other source texts, poems that are uncovered or found within already published works we love and admire. We will also collaborate with each other to create group-based and dual-authored poems, and write poems that incorporate the news, history, science, and the non-human world.

We will read individual poems, excerpts from book-length poems, and three complete collections of poetry that will provide us with examples of some of the different forms poetic collaboration can take. The poets we'll read may include Diane Gillam, Julia Kasdorf, Philip Metres, Jena Osman, Adrian Matejka, Srikanth Reddy, Solmaz Sharif, Claudia Rankine and Brian Teare. We will also read each other's poems and work together to become careful, exacting but generous critics. While a background in poetry or creative writing could be helpful, previous knowledge is not required.

Requirements: Active participation in class discussion and workshops; weekly poems and reading journal; in-class writing

exercises; mid-term revisions; a final creative project of poems including revisions; small group presentation.

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

**ENG 2009-001                      Writing the Novel/Novella**

TR 11:30 AM - 12:45 PM

Alan Drew

Writing long fiction can be like running a marathon: a long, stamina-stretching affair filled with pain, excitement, epiphany, and an immense sense of accomplishment. This course is designed for students eager to leap into the complex process of writing a novella or short novel. This process will include not only the reading of longer pieces by well-established contemporary authors, but also the production of your own novella or chapters of a novel. The goals of this course are to analyze from a writer's perspective the work of a number of contemporary novella and short novel writers, use what you learn through this process to inform your own writing, and to foster a creative, thoughtful environment in which to create original works of narrative fiction. Since the instructor of this course will also be working on a novel, he will share his own work and process with the class. The class will also discuss issues particular to the serious writer: how to approach your work, how to overcome writers' block, how to deal with the emotional hurdles of spending hours alone writing, how and when to publish, and various other problems that arise during the creative process. Class time will be divided among reading published stories, writing exercises that emphasize elements of craft and structure, exploration of purpose in your writing, and constructive discussion of students' works in a workshop format. Since good writers are also good readers, students should expect a fairly heavy reading load outside of class. For this class to be successful in its goals, student participation is essential. This is not a lecture class, but rather a

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

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

**ENG 2012-H01      Writing Workshop**

W 4:30 PM – 7:00 PM

Mike McCormack



Mike McCormack, the Heimbold Chair in Irish Studies, will teach this course on creative writing. McCormack is an award-winning novelist and short story writer, whose most recent novel, *Solar Bones*, was named “the Novel of the Year” by the Irish Book Awards and won the Dublin Literary Award.

*This course fulfills the Fine Arts requirement.*

**ENG 2020-001      Journalism**

MW 1:30 PM – 2:45 PM

Jody Ross

As an introduction to the craft of reporting and writing news in an age of rapid technological and industrial change, this highly interactive, hands-on course involves intense writing instruction, analysis of recent stories that have won the Pulitzer Prize, reference to current events, and frequent discussion of legal and ethical consideration for journalists. Students conduct interviews and background research and write news, feature, and issue stories

on the spot in class. Whether or not they intend to pursue writing as a vocation, this course offers students an appreciation of the challenges and skills involved in deep reporting, objective thinking, and clear writing.

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

**ENG 2021**                      **Journalism for Co-Ops**  
*See ENG 2999*

**ENG 2030-001**              **Tutoring Writers**  
MWF 10:30 AM – 11:20 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.

*This course counts toward the minor/concentration in Writing and Rhetoric*  
*Admission to this course is by invitation*

**ENG 2045-001**              **Teaching English as a Second Language**  
TR 4:00 PM - 5:15 PM  
Karyn Hollis

This service learning course will provide students with the background, tools, and experience they need to teach English to non-native speakers abroad or in the United States. Students will learn techniques for teaching speaking, reading, writing, and

listening to individuals and groups of varying ages and abilities. We will also cover such topics as materials development, second language acquisition, and the multicultural classroom. The course meets on Tuesday and Thursday afternoons. On Tuesdays (4-5:15), students will have class at Villanova. On Thursdays instead of having class, we will tutor students in English at a community organization from 4:30 PM to 6 PM or from 6:00 PM to 7:30 PM. Students may email Dr. Hollis at [karyn.hollis@villanova.edu](mailto:karyn.hollis@villanova.edu) with any questions.

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

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

*This course counts towards the Education major*

**ENG 2045-002            CNF: Writing Place & Space**

TR 8:30 AM – 9:45 AM

Tsering Wangmo

Some of the most compelling nonfiction subjects speak from a relation to place, or from being out of place. For this course students will be asked to think of “place” as an interest that includes the national and international, natural and human-produced sites (rural, urban, sentient beings), as well as the subjective psychological or inner spaces. We will consider the relationship between memory and location or dislocation; learn to utilize elements such as culture, history, science, and politics to investigate the self, and our place in, and our relation to, the world.

In this course, we will read the assigned texts closely consider the techniques used by established authors to engage with or complicate the above-mentioned relationships. You will be asked to reflect, research, and write your own relationship to certain places and spaces.

*This course counts towards the minor in Creative Writing*

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

**ENG 2045-100 Sports Writing**

MW 6:00 PM – 7:15 PM

Jeff Silverman

While sports are usually consigned to the play pen of American letters, they offer a lot more than just fun and games. Indeed, sports open a clear window onto the human experience and all that implies: victory, defeat, success, failure, courage, cowardice, will, dedication, joy, despair, commitment, excellence, discipline, leadership, responsibility, imagination, perseverance, exhaustion, selflessness and character. In one form or another, all run through the sports pages every day. Not surprisingly, then, some of our best writers have written with great power and passion on the games we play.

“Sportswriting” will raise the curtain on this marvelous literary genre. From a writer’s perspective, we’ll explore how it’s done: game stories, profiles, fiction, and long-form non-fiction. And since to be a good writer, you’ve first got to be a good reader, “Sportswriting” will carefully examine some of the best writing on sports—from as far back as Homer to as contemporary as this week’s SI—to see (a) what makes for compelling writing about sports and (b) how good sportswriting goes far beyond the final score in the way it uses sports and athletes way into looking at larger themes and issues.

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

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

MWF 9:30 AM – 10:20 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 memoranda 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 counts toward the minor/concentration in Writing and Rhetoric*

**English 2101-001: Foundations of Brit Lit 1**

Dr. Lauren Shohet

MWF 12:30-1:20

Did you know that in Anglo-Saxon England, weapon-bearing women could be designated as men for purposes of the law? That Renaissance writers longed to inscribe Homer's *Iliad* in a nutshell? That "English Literature" arguably arose as an accidental by-product of the print business? That medieval storytellers spun tales about text authentication and that seventeenth-century radicals preached naked as a sign of virtue? Earlier British literature engages versions of issues like gender fluidity, media systems, and



social non-conformity that remain vital to us today. At the same time, the cultural and textual conditions of the eras spanned in this course also point to profoundly different understandings of self, community, the human, nature, spirituality, art, and literacy. We will study both continuities and changes—imagining different worlds, opening our ears to the dialogues with history undertaken by contemporary writers,

and mining the experience of the past as we negotiate the changes

in reading and writing confronting us at the dawn of the digital age.

The literature we study in this survey is breathtakingly beautiful and exciting (if sometimes infuriating or inscrutable) in its 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, Mary Wroth, Aemelia Lanyer, Donne, Milton, and Lucy Hutchinson. Since many of them 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 Rowling's *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 *Taming of the Shrew* in *She's the Man*, and Sidney in Hallmark cards. Throughout the course, we will address the relations of the written word to power, 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), brief library research assignments, regular on-line quizzes, oral midterm and final.

*This foundational course is highly recommended for English majors*

*For English majors, this course can count for the Renaissance portion of the British/Irish Literature pre-1800 area requirement.*

**ENG 2102-001                      Foundations of British/Irish Lit II**

MWF 10:30 AM – 11:20 AM

Evan Radcliffe

In this course, we survey some of the great British and Irish literature of the past two centuries, starting in the late 18th century with William Wordsworth and William Blake and ending with Seamus Heaney, who died in 2013. Through class discussion, we will consider topics central to such writers—the place of literature in industrial society, the direct or oblique ways in which writers can address a public, how the interior and private self can locate itself in a commercial culture, the importance of the natural world when people flock to cities, the possibilities and threats of imaginative vision, and others. We will do so through attention to various literary genres, with reference to both continuities and change through time, including how later writers respond to earlier ones. Requirements include participation in class discussion, two formal papers, numerous informal journal entries, a midterm test, and a final exam.

*This foundational course is highly recommended for English majors*

*For English majors, this course can count for the 19<sup>th</sup> Century British/Irish Literature area requirement*

**ENG 2250-001                      Ways of Reading: Lit Analysis**

TR 8:30 AM - 9:45 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 cutting-edge scholarship of our own era. 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. We will focus our attention Henry James's *The Turn of the Screw*, William Faulkner's *As I Lay Dying*, Margaret Edson's *Wit*, Colson Whitehead's *The Underground Railroad*, and poetry by Emily Dickinson, Gwendolyn Brooks, and Claudia Rankine.

*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*

**ENG 2490-001            Irish Film**

MWF 11:30 AM – 12:20 PM

Rena Potok

Fairies and selkies, Celtic heroes, warrior queens and lady pirates, occupation and rebellion, famine and emigration, The Troubles, The Celtic Tiger, economic renewal – these are the stories of Ireland. This course will explore Irish culture, narrative, and history through the lens of 20<sup>th</sup> and 21<sup>st</sup> century Irish film. Our focus will be on iconic Irish films, and on next wave Irish cinema – recent works by Irish women writers and directors, film shorts, and animated shorts. Discussion topics will include Irish mythology and folklore; British colonialism, Irish nationalism and rebellion; Unionism and the struggle for peace and civil rights in Northern Ireland; Irish music and art; emigration; the roles and rights of women in Irish society. In addition to studying the films, we will read seminal works of Irish literature (by James Joyce, Eavan Boland, W.B. Yeats and others) that complement the content and sensibility of the film works. Students will have an opportunity to develop a variety of writing projects, including reflections, analytical arguments, and research papers. We will supplement the films and literary texts with background readings in film studies, Irish mythology, and history.

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

*This course counts toward the GIS Cultural Studies major/minor*

**ENG 2500-001            Irish Revival**

MW 3:00PM – 4:15 PM

James Murphy

This course covers a variety of voices in Modern Irish Literature, one of the world's great literatures. In effect, this is a "survey" course. Such an approach has the advantage of introducing you to a range of authors and to their historical/cultural context, but at the same time it can be frustrating in that we do not have the luxury of lingering for long, loving looks at our favorite writers. We will leave that for you to do in other Villanova courses, in graduate school or, most importantly, in the reading of Irish writers which will hopefully become a part of your world for the rest of your life. In the meantime, we will do the best we can to introduce you to a rich and varied set of voices in Modern Irish literature.

After an introduction on the implications of the term "Revival," and indeed of the term "Irish" itself, we will focus on the work of Augusta Gregory, John Millington Synge, William Butler Yeats, James Joyce, and Sean O'Casey. Finally, to give us a taste of a more recent voice, we will close with the work of Seamus Heaney. This selection has the advantage of covering a range of genres -- poetry, drama, and fiction -- itself a tribute to wide ranging achievements of Irish writers.

*For English majors, this course can count for the British/Irish Literature after 1900 area requirement*

*This course counts toward the GIS: major/minor in Irish Studies*

**ENG 2502-001            African American Lit Tradition II**

MW 3:00 PM - 4:15 PM

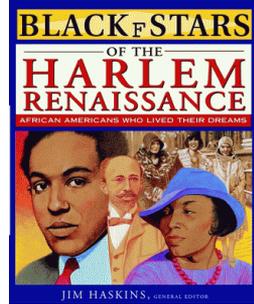
Ellen Bonds

"American literature is incoherent without the contribution of African American writers." (Toni Morrison, In Black and White).

From the Harlem Renaissance writers to Gwendolyn Brooks (the first African American to win a Pulitzer Prize). From Ralph Ellison to the Black Arts Movement. From Toni Morrison to August Wilson, American literature would be “incoherent” without the work of these 20th century African American



writers. In this course, we will trace the development of 20th



–century African-American literature from the Harlem Renaissance to the present to understand how this literature builds on the legacy of former traditions—folklore, the Jeremiad, the political treatise, autobiography,

the slave narrative, for example. Reading poetry, essays, drama, short fiction, and novels from a diverse group of African-American writers, we will learn how and in what ways these writers resisted the racist images established during the nineteenth century of blacks as inferior, dependent, hyper-sexualized and violent. In developing a literature that countered the prevailing hegemonic notions of black inferiority as it preserved valuable African American cultural traditions, 20th century African American writers established a rich body of work that continues to flourish in the 21st century. This course is designed to introduce students to those writers (African American Literary Tradition I is NOT required) and to enhance students’ ability to read, analyze and write critically.



*For English Majors, this course can count for the American Literature after 1900*

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

*This course fulfills the diversity 1 requirement*

**ENG 2610-001            Tutorial Readings**

This option is an independent study of approved readings under the supervision of a selected faculty member. An examination on the readings and a lengthy paper are required. This option is restricted to senior English majors, and permission of the chair is required.

**ENG 2735-HO1            Modern African Drama**

MW 1:30 PM - 2:45 PM

Chiji Akoma

This course examines the literary and performance aspects of modern African drama. It begins by locating African drama in the context of oral performance—storytelling, mask idioms, dance theatre—and then examines how the genre has been impacted by the infusion of European literary traditions while retaining indigenous forms. Implicated in this literary exercise is a study of how contemporary African drama delineates African pre-colonial, colonial, and postcolonial history on stage. This course will examine the theory of African drama and the various theatrical practices that operate on the continent.

*This course fulfills the diversity 3 requirement*

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

Note: 10 seats for HON; 10 for ENG

**English 2790-H01            Introduction to Digital Humanities**

Dr. Robert Beck and Dr. Lauren Shoet

Mon. 4:30-7:00 pm

Did you know that 2,000-year-old Roman road networks set the stage for where wealth concentrates today? That Shakespeare did not invent any more new words than other writers of his era? That before internal combustion engines proliferated across the globe, normal conversations on a typical city street were

discernable at a distance of 100 feet? These are all findings of recent research in Digital Humanities (DH), which pursues traditional humanistic questions using computational tools. This course teaches humanists what these tools and how they are used, encourages coders to understand how to customize existing tools and develop new ones, and brings both together in engaging what it means to be human in our networked, digitized world.

If you're studying arts, this course is for you whether or not you feel prepared for expectations of digital literacy likely in your future workplace or post-graduate education. If you're studying sciences, this course is for you whether or not you've spent much time thinking about the psychological, social, and ideological implications of the ways questions are posed, code is written, and results are communicated. We will come at a variety of basic DH tools from two angles: "how to. . .", and "so what?" We all use "interfaces" every day, for example. But how often do any of us think about "windows" or "platforms" as metaphors? In this course, we'll think about that, then look at some different kinds of interfaces and their metaphors to see differences in what they enable or inhibit. What questions do they allow? What communities of users do they call together? What and whom do they exclude? Could they be improved?

The course is designed to systematically support students who feel out of place in any part of the endeavor. You will be ok even if you've don't know what "ideological critique" means, or if you don't know what "html" stands for. At the same time, the course offers challenging work in the areas that feel more familiar to you, whether arguing with literary theorists or coding with python. You'll make the acquaintance of dozens of incredibly cool DH projects (reconstructing the sounds of 17<sup>th</sup>-century cities, collecting word frequencies, tracking the migration of folk tales, mapping 20<sup>th</sup>-century American social movements), get to know a few deeply, and then contribute to a final class project of making our own. Units will include study of big data and the humanities, datamining and textual analysis, visualization, cultural analytics, network analytics, 3D mapping, and virtual spaces. We also will study some digital art and some movies (like *Bladerunner*) that

engage digital-humanist encounters. By the end of the course, you will comfortably use the essential DH platforms Omeka (exhibiting); Google Fusion Tables (data management); Cytoscape (data visualization); Voyant (text analysis); Geocommons (mapping); ChronoZoom (timelining); Balsamiq and HTML (wireframing).

Because we fully expect some students to feel out of their depth with different aspects of the course, assignments and class meetings will include frequent check-ins on comprehension, comfort, and progress. Short assignments will include informal individual response papers and on-line group thought experiments; medium-sized assignments will often allow students to choose between writing an analytic paper and writing or customizing code. The final undertaking (in place of final exam or paper) is class creation of a DH project.

**ENG 2790-001                      Post-Colonial Lit; India & Beyond**

TR 10:00 AM – 11:15 AM

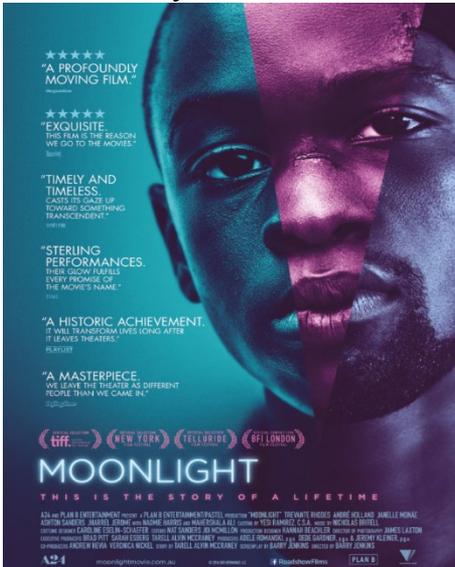
Tsering Wangmo

This course serves as an introduction to modern postcolonial literature and theory, with a focus on writers from India, Bangladesh, Pakistan, and Sri Lanka. Reading novels, critical essays, memoir, and poems from the era of independence we will examine how texts negotiate imperial histories (independence, nationalism, the new nation); identity; and migration. Examples of the questions we will be asking are: In what ways are these writers speaking back or decolonizing the mind? How do “tradition” and the “modern” get defined in a time of change? Are these ideas gendered?

*This course fulfills the diversity 3 requirement*

*This course counts towards the GIS Cultural Studies major/minor*

**ENG 2790-002                      Adaptation: Film as Literature**  
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 appealing. To answer that question we will examine the elements of storytelling used to translate prose into moving image—

from plot and character development, to tone, and the use of symbols. We will also consider the ways in which adaptations act as translations, including the potential successes and failures that process implies. Essays by Roland Barthes and Susan Sontag, among others, will inform our discussion of texts and their films, such as *Persepolis*, *Atonement*, and *Moonlight*. Requirements to include two short papers, a movie review, and a final project.

*This course fulfills the diversity 1 requirement*

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

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

**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 2991-100            English Majors as Leaders**

This one-credit course will run the full term but, meets in person only on Saturday, February 2, 2019, 9:00 AM – 4:00 PM and Friday, February 22, 2019, 2:30 PM – 4:30 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.

**ENG 2992                      English Topics Abroad**

*See ENG 2003*

**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 during the summer.

So, how to get started? To begin to get a sense of your internship options, there's a list available via Handshake, which you can link to through the Villanova Internship Office website: <http://www1.villanova.edu/villanova/artsci/undergrad/ous/internship.html>. You can also look for internships yourself, by approaching institutions/companies you are interested in or have worked for in the

past. The English Department will also periodically send out announcements about internship opportunities. If you need guidance in your search, here in the English Department, Professor Jody Ross is our internship specialist. She can be reached at [jody.ross@villanova.edu](mailto:jody.ross@villanova.edu). The college Internship Office is also always available to help you. You can reach out to them at any point at [Kathryn.szumanski@villanova.edu](mailto:Kathryn.szumanski@villanova.edu).

Once you've identified an internship you're interested in, you have to reach out to the Internship Office to get official approval for academic credit. Your point person at this stage is Charlotte holmes, 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 2999     Publishing Co-op**

As an English major at Villanova you have the rare opportunity to be chosen to be part of a “co-op” internship involving research, some writing, and the opportunity to learn from highly respected professionals in the magazine business. (A “co-op” is a specific kind of internship in which you receive pay and you work full-time rather than also taking other classes). Each semester, a junior or senior English major is selected for this program. Along with being paid, you will receive 9 credits for successfully completing the co-op (including writing a final report), and may also take a distance-learning journalism course for 3 more credits (ENG 2021).

**ENG 3250-001            Shakespeare's War Criminals**

TR 10:00 AM – 11:15 AM

Alice Dailey

This course studies the complex relationship between war and crime in a selection of Shakespeare's tragedies and histories. By



examining plays set in a range of times and places—medieval France and England, feudal Scotland, and ancient Rome—we will consider how this literature constructs and complicates some of our culture's central myths about war.

What is a war hero? How do the values shaped by war translate into civil life? How do our war stories distinguish authorized killings from homicidal violence? What happens when that distinction becomes blurred? The course is interested in the role of wartime brutality in constituting notions of humanity, masculinity, femininity, honor, family, and nation. In our study, we will pay particular attention to the dramatic and poetic techniques Shakespeare develops to represent the vast implications of war in the confined space and time of the stage play. We will study Shakespeare's evolving technique for creating the illusion of psychological depth in some of western literature's most infamous war criminals, such as Macbeth and Richard III. And we will think about how Shakespeare's plays are appropriated in contemporary discourses about war, criminality, and deadly charisma in texts ranging from U.S. military training manuals to *House of Cards*. Our study will focus on *Macbeth*, *Richard III*, *1 Henry IV*, *Henry V*, *Coriolanus*, and *Titus Andronicus*. Assignments will include three papers, a performance assignment (no acting required), and a final exam.



the same time, personal explorations and testimonies in creative non-fiction essays and autobiography have made striking contributions to the social and political debates of the age. This course introduces some of those new voices and explores their work against the background of an Ireland which has undergone radical change over the past ten years. Texts will include *The Earlie King and the Kid in Yellow* by Danny Denton (Novel), *Conversations with Friends* by Sally Rooney (Novel), *Solar Bones* by Mike McCormack (Novel), *Pond* by Claire Louise Bennett (Novel/Short Stories), *Dinosaurs on Other Planets* by Danielle McLaughlin (Short Stories), *Notes to Self* by Emilie Pine (Personal Essays), and *The Cow Book* by John O Connell (Autobiography /Personal Essay).

*For English majors, this course can count for the British/Irish Literature after 1900 area requirement*

*This course counts toward the GIS: major/minor in Irish Studies*

**ENG 4001-001 Major American Writers I**

TR 1:00 PM - 2:15 PM

Travis Foster

This course provides a broad survey of American literature through the Civil War. Readings will span a full range of genres as we cover the major movements that shaped U.S. literary history: the culture of colonial settlers, Puritan and evangelical religiosity, Enlightenment epistemology, the Haitian and American revolutions, nationalism, reformist literature, the rise of the black public intellectual, and Transcendentalism. We begin by considering writers' attempts to make sense of the New World, examining texts in which "America" primarily names a set of European fantasies. From there, we move into representations of slavery, finance, and westward expansion, as the writers we read begin to craft what they consider to be a distinctively "American literature." Authors include Anne Bradstreet, Jonathan Edwards, Mary Rowlandson, Benjamin Franklin, Thomas Jefferson, Ralph Waldo Emerson, Lydia Sigourney, Edgar Allan Poe, Frederick

Douglass, William Apess, Martin R. Delaney, Harriet Jacobs, Nathaniel Hawthorne, Henry David Thoreau, Herman Melville, Emily Dickinson, and Walt Whitman.

*For English majors, this course can count for the American Literature to 1900 area requirement*

**ENG 4605-001            Delight to Wisdom: Modern Poetry**

TR 11:30 AM – 12:45 PM

Kamran Javadizadeh

“It begins in delight and ends in wisdom.” That’s how Robert Frost described what it’s like to read a poem, and that’s the experience you’ll be invited to share in this course. No prior knowledge of poetry is either required or expected. The course surveys the poetry of the first half of the twentieth century and offers, at the same time, an introduction to the study of poetry more generally. You’ll be given the chance both to enjoy modern poetry and to learn from it.



Modernism absorbed and remade traditional understandings about what poetry could be. So while we’ll read poems on such traditional topics as love, nature, and friendship, we’ll also read poems about modern cities, about the formation of racialized identities, and about the role of gender and sexuality in structuring modern life. Our poets will include T. S. Eliot, Marianne Moore, Langston Hughes, Gertrude Stein, Hart Crane, and many others. Modernism was also a period of great interconnection, both between the arts and between high and low culture more generally. Throughout the semester, then, we’ll cross bridges between modern poetry and modern fiction, visual art, and music. In addition to reading their poems, we’ll have the chance to

read poets' letters and prose statements, to look at their photographs and drafts, to listen to recordings of their voices, and to consider how their poems live on today in everything from contemporary literature to internet culture.

Course requirements will include two short papers, an in-class oral presentation, and occasional, informal written assignments.

*For English majors, this course can count for the American Literature after 1900 area requirement*

## **ENG 4690-001 Post-2000 American Apocalypse**

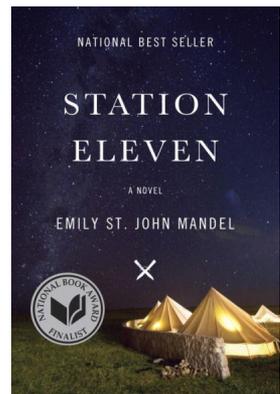
MW 1:30 PM – 2:45 PM

Heather Hicks

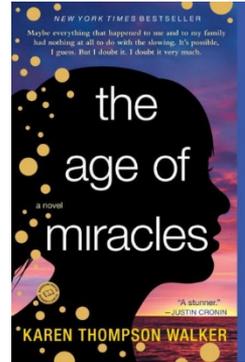


Since 2000, there has been a groundswell of major “apocalyptic” novels published in America, depicting national or global disasters and their aftermath. This course will examine many of these novels, including Brian K. Vaughan’s 2003 graphic novel, *Y: The Last Man*, Cormac McCarthy’s *The Road* (2006), Susan Collins’s *The Hunger Games* (2008), Colson Whitehead’s *Zone One* (2011), Karen Thompson Walker’s *The Age of Miracles*

(2012), Elizabeth St John Mandel’s *Station Eleven* (2014), William Gibson’s *The Peripheral* (2014), Chang Rae Lee’s *On Such a Full Sea* (2014), Edan LePucki’s *California: A Novel* (2015), Paolo Bacigalupi’s *The Water Knife* (2015), and Claire Vaye Watkins’s *Gold Fame Citrus* (2015). As we read these texts, we’ll consider the varieties of apocalypse that are



imagined, including natural disaster, economic collapse, pandemic, “zombie apocalypse,” and environmental disaster as a consequence of climate change. We’ll also investigate the major literary influences on these texts, including the Book of Revelation, the *bildungsroman* or coming-of-age narrative, adventure novels, and the American Western. Of particular interest will be how male and female writers take up and use these traditions similarly or differently, as well as how gender, race and class 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, and the cult leader—suggest the ways the apocalyptic tradition both reinforces and questions conventional gender roles. We’ll also ponder the reasons so many important writers have turned to this genre in the past 20 years. Assignments will include reading quizzes and two papers.



*For English Majors, this course can count for the American Literature after 1900 area requirement*

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

*This course counts for the GWS major/minor*

**ENG 4690-002 Contemporary Asian American Lit.**

MW 4:30 PM – 5:45 PM

Elysha Chang

What does it mean to be Asian American today? Who or what does the term describe and how have the boundaries of this category changed over time? What issues are Asian American authors, poets and artists considering today and how does this shape the American cultural landscape?

In this course, we will read, analyze and discuss literature and writings by and about Asian Americans, with a focus on works produced in the contemporary period. We will explore the ways in which the term “Asian American” functions as a racial, political and cultural identity by investigating the dynamic relationship between contemporary Asian American literature and the history of Asians in the United States. Together, we will explore historical and political themes that shape Asian American life and influence Asian American communities.

Requirements for this course include two papers and a written final exam along with informal writing assignments and active participation through discussion. Readings will include works written by Ted Chiang, Maxine Hong Kingston, Chang-Rae Lee, Viet Than Nguyen, Ocean Vuong, Jenny Xie and others.

*For English Majors, this course can count for the American Literature after 1900 area requirement*

*This course fulfills the Diversity 1 requirement*

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

## **ENG 4690-HO1      Literary Festival**

TR 4:00 PM – 5:15 PM

Lisa Sewell and Adrienne Perry

### **AUTHORS ON AND OFF THE PAGE**

If you are a writer, a fan of contemporary writing, or interested in how authors get published, this unique and fun course may be just the ticket. We will read the work of five cutting-edge, award-winning writers including Lauren Grodstein, Mike McCormack and Claudia Rankine. Each author will give a reading as part of the annual Villanova Literary Festival, and they will also visit our class. In addition to providing the opportunity to explore issues that are central to contemporary poetry, fiction, and memoir, the course puts you in direct contact with the authors: you will have the chance to ask them about their work, their writing process, and

the nuts and bolts of getting published. The books we'll be reading cover a range of forms and themes, from a single sentence novel about the life of an Irish engineer, to prose poetry that exposes and dissects structural racism. 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, five craft 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 minor in Creative Writing*

*This course fulfills the Fine Arts requirement*

*For English Majors, this course can count for the American literature after 1900 requirement*

## **ENG 5000-001**

### **Senior Seminar: Edgar Allan Poe and Stephen King**

MW 3:00 PM – 4:15 PM

Michael Berthold



This senior seminar will explore the literary relationship of Edgar Allan Poe and Stephen King through a series of close readings of paired works from the two authors. King contributed several thousand dollars to the Poe statue that now stands in Boston (the city where Poe was born). His most recent novel *The Outsider*, published earlier this year, derives in part from Poe's story "William Wilson," and his earlier novel *The*

*Shining* opens with an epigraph from Poe's "The Masque of the Red Death." In *Salem's*

*Lot* a King character claims that "what made Poe great" was his "direct pipeline to the old subconscious. To the fears and twisted needs that swim around down there like phosphorescent fish," and King seems uncannily able to access an analogous Gothic pipeline. But the course will also consider Poe's and King's theories of writing and authorial craft and look at their work in other genres, such as science fiction and detective fiction. We will also examine the charges of aesthetic illegitimacy that have dogged both authors and underline their contentious relation to the American literary canon.

**ENG 5000-002                      Senior Seminar: Jane Austen Then and Now**

TR 1:00 PM – 2:15 PM

Joseph Drury

Jane Austen's novels have never been more popular nor more widely read than they are today. Hardly a week goes by without a new film, TV show, book, or event that revisits and pays tribute to her life and work. In this course, students will attempt to discover the source and nature of Austen's enduring appeal. In addition to reading four of her novels, we will explore the historical context of their original composition and reception in the early nineteenth century, several influential modern critical interpretations, and some recent movie adaptations (e.g. *Clueless*, *Pride and Prejudice and Zombies*). We will ask: what was Austen's response to the debates about gender and class in her own time? In particular, how did she engage the ideas of Mary Wollstonecraft and the first stirrings of modern feminist thought? How we might we read "against the grain" of Austen's own narration and discover ideas about women and patriarchy that her original readers might never have imagined? And what do modern adaptations and re-imaginings of her novels tell us about how her work speaks to the gender politics of today? As this is a Senior Seminar, students'

