

DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS: SPRING 2020

COURSES THAT FULFILL ENGLISH DISTRIBUTION

BRITISH/IRISH LITERATURE PRE-1800

MEDIEVAL

- 2101 Foundations of Brit Lit I
- 3160 Fabulous Middle Ages
- 3260 Revenge Tragedy

RENAISSANCE

- 2101 Foundations of Brit Lit I
- 3290 Revengers, Murderers, Malcontents
- 3440 Harlots, Rakes and Libertines

RESTORATION & 18th CENTURY

- 2101 Foundations of Brit Lit I
- 3440 Harlots, Rakes and Libertines

19th CENTURY BRITISH/IRISH LIT

- 3530 Victorian Doubles

AMERICAN LITERATURE TO 1900

- 4001 Major American Writers I
- 4003 African-American Lit Tradition I

AMERICAN LITERATURE AFTER 1900

- 2301 Lit of Science Fiction
- 4622 African-American Women Writers
- 4647 Gender and Sexuality

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 anglophone literature/culture beyond the Americas

4000 range: courses on literature/culture of the Americas

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

1842	Freshman Creative Writing	2009	Writing/Traditional Novel
2003	Intro to Creative Writing	2016	Writing Speculative Fiction
2006	Writing of Poetry		

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

4003	African American Literary Tradition I	4622	African American Women Writers
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Courses offered that count for the GIS: Major in Cultural Studies

2046	Teaching English as a 2 nd Language	2302	Apocalyptic Literature
2360	Adaptation: Film as Lit	2410	The Art of Translation

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

2350	Narrative Television	5000-1	Senior Seminar: Immigrant
3440	Harlots Rakes and Libertines		

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

2046	Teaching English 2 nd Language	5000-1	Senior Seminar: American Immigrant Narratives
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Courses offered that count for the Minor/Concentration in Writing and Rhetoric:

2003	Intro to Creative Writing	2045	Sports Writing
2006	Writing of Poetry	2046	Teaching English 2 nd Language
2009	Writing/Traditional Novel	2070	Legal Writing ad Analysis
2016	Writing Speculative Fiction	2250	Ways of Reading
2020	Digital Journalism	2991	English Majors in the Workplace
2030	Tutoring Writers		

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

A Message from the Chair

Hi, Everyone! As you'll notice throughout this booklet, we've modified a number of our course numbers this year. We've given official catalog numbers to many courses previously run as "special topics." We've also modified the meaning of existing number ranges. The 3000s, which were once exclusively British offerings, now include non-American Anglophone literature from across the globe. Our 4000s now incorporate the literature of the Americas broadly, including Latin America and the Caribbean. Our two senior seminars, "Learn and Adaptations," and, "Immigrant Literature," will offer you a variety of ways of synthesizing the thinking you've done about literature throughout your four years at Villanova.

There are some interesting possible clusters of courses you might pursue this semester. If you like science fiction, you could consider taking "Science Fiction," "Apocalyptic Literature," "Tolkein and the Inklings," and our new "Writing Speculative Fiction" creative writing workshop. If you're excited about exploring visual narrative, you could take our new "Narrative Television" course, along with "Adaptation: Film as Literature," and our Heimbold Chair course "Film and the Irish Nation."

I also want to urge you to consider taking our indispensable English 2991 "English Majors in the Workplace" one-credit course. This course provides you with a remarkable skillset—the ability to deeply understand and clearly articulate to prospective employers the abilities you have cultivated as an English major. Similarly, I hope you'll consider exploring internship opportunities. The process is explained in this booklet in the English 2993 section. I'm happy to answer any questions about the internship process at heather.hicks@villanova.edu.

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

ADVANCED ENGLISH COURSES

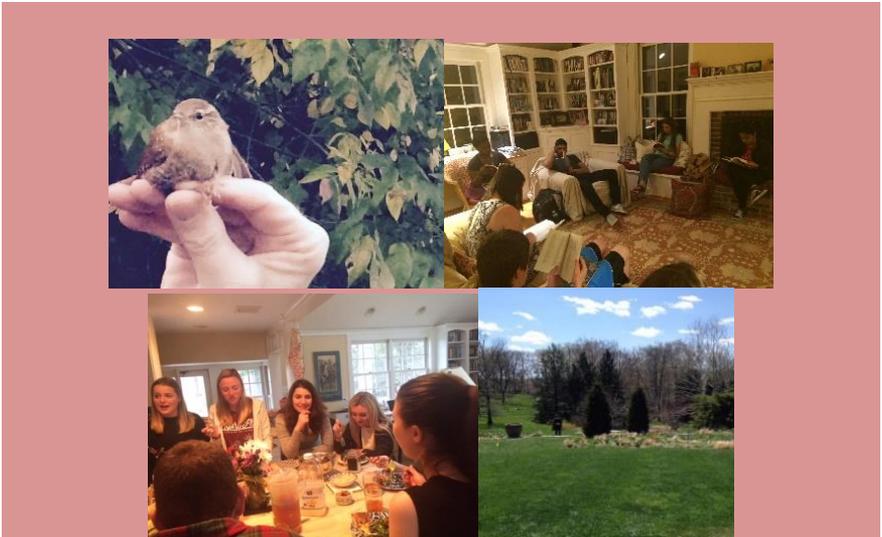
ENG 2003-001 Introduction to Creative Writing

MW 3:00 PM – 4:15 PM

Cathy Staples



In this introductory course, students will develop as creative writers and readers through a series of prompts and exercises, weekly reading of literature, and workshops. We will look at such writers as Natasha Trethewey, Gabriel García Márquez, Anne Beattie, Lesley Nneka Arimah, Eleanor Wilner, Louise Erdrich, Gretel Ehrlich, Ross Gay, Paisley Rekdal, Virginia Woolf, Anthony Doerr and others. We will study writing we admire, trying to figure out what makes it tick and hum, how to follow its leads. Students will begin by writing creative non-fiction, drawing upon memory and sense of place, then move on to poetry and short fiction, engaging imagination as well as utilizing research. One genre will lay the groundwork for the next. We'll examine word choice, imagery, metaphor, sound, and form—as well as the sentence and the line. The focus will be on process: the pursuit and discovery of technique and strategy that help us to find our clearest voices, even our subjects. The final portfolio involves revision and polishing of selected pieces.



This course number can be taken multiple times

This course counts towards the minor in Creative Writing

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

ENG 2006-001 Writing of Poetry

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 study 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, as well as excerpts from books that will provide us with examples of some of the different forms poetic collaboration can take. The poets we'll read will include Ross Gay, Robin Coste Lewis, Brenda Shaughnessy, Diane Gillam Fisher, 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. Previous experience or knowledge is not required – just a desire to read and write poems.

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

This course number can be taken multiple times

This course counts towards the minor in Creative Writing

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

ENG 2009-001 Writing the Traditional Novel

TR 2:30 PM – 3:45 PM

Alan Drew

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

This course counts towards the minor in Creative Writing

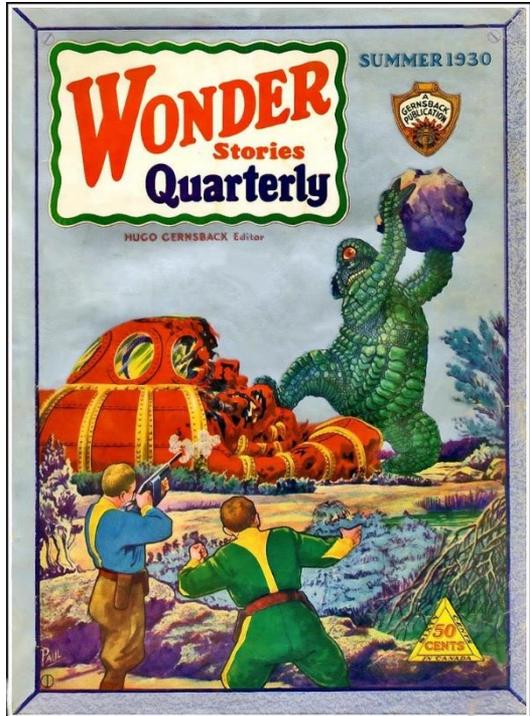
This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2016-001 Writing Speculative Fiction

MW 4:30 PM – 5:45 PM

Elysha Chang

Speculative fiction—which can include such genres as sci-fi, fantasy, horror, and historical fiction—imagines fictional universes governed by laws (physical, moral, biological, societal, economic, etc.) that differ from our own. This course will focus on the craft and process of writing short- and long-form speculative fiction, which we'll explore through reading, critiquing, reflection and practice. In this class, we'll explore some of the foundational tools of effective storytelling, with a focus on craft elements that are particularly important to writing speculative fiction. We'll read a variety of contemporary and canonical works of fiction and investigate what make them successful (or unsuccessful) pieces of work, keeping in mind that 'success' means different things to different readers and, of course, to the authors themselves.



In addition to reading and craft analysis, this class will feature craft workshops, in which we share our works-in-progress with one

another. We will develop original pieces of short fiction, learn to revise our own works, and leave the class with a polished portfolio of short fictional works. Reading list includes works by: Octavia Butler, Ted Chiang, Ursula K. Le Guin, Stanislaw Lem, Doris Lessing, Victor LaValle, Karen Russell, and George Saunders.

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

ENG 2020-001 Digital Journalism

MWF 10:30 AM – 11:20 AM

Lara Rutherford-Morrison

This course will introduce students to the fundamentals of journalism, with an emphasis on digital media. Our class will focus on the ins and outs of digital journalism as a practice, with students gaining hands-on experience writing within a variety of media platforms. Assignments may include writing breaking news stories for the web, live-tweeting, podcasting, and more. Throughout, we will work to build a solid foundation of good writing and a core understanding of journalistic standards and ethics.

Furthermore, students in this class will think and write about the existential, ethical, and economic questions plaguing our rapidly changing, embattled media landscape: What happens to conceptions of “truth” and “objectivity” in a digital world? Has digital media democratized journalism or eroded its foundations? How have social media and the rise of an influencer economy altered what it means to be “authentic” or “real”? And what is the deal with “fake news”?

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 – 11:20AM

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 2045-100

Sports Writing Prospectus

MW 6:00 PM – 7:15 PM

Jeffrey Silverman

While sports may be traditionally consigned to the play pen of American letters, they offer a heckuva lot more than fun and games. Indeed, sports open a clear window onto the human experience: victory and defeat, courage and cowardice, discipline and despair are just a handful of the themes that run through the genre. Not surprisingly, then, from Homer to Hemingway and to next week's SI, some of our best writers have written with great power and passion on the games we play, the players who play them, and what they help tell us about who we are.

“Sports Writing” – a comprehensive introduction to the craft– will raise the curtain on this marvelous literary arena to figure out how it’s done. And, since to be a good writer, you’ve first got to be a good reader, the course will carefully examine some of the best writing on sports – historical and contemporary – to explore a) what makes for compelling writing about sports and b) how and why good sportswriting takes us far beyond the final scores.

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

ENG 2046-001 Teaching English as a 2nd 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. Most importantly, we will teach English to non-native speakers at CCATE, a community organization in Norristown from 7 pm to 9 pm on Tuesday evenings. Students may email Dr. Hollis at 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

This course counts towards the Peace and Justice major/minor

This course number can be taken multiple times

ENG 2070-001 Legal Writing and 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

ENG 2101-001 Foundations of Brit Lit I

MWF 11:30 AM – 12:20 PM

Lauren Shoheit

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 Medieval, Renaissance, or Restoration/18th Century portion of the British/Irish Literature pre-1800 area requirement

ENG 2250-001 Ways of Reading

TR 10:00 AM – 11:15 AM

Kamran Javadizadeh

This course is your gateway into the English major at Villanova. We will learn to pay attention to what it is that we do when we read (when we read for English class, but also when we read more generally, in the “real world”) and we will take the time to explore the assumptions that govern our ways of reading and the consequences that follow from them. A carefully chosen set of literary texts will give us a chance to test out our theories, but we’ll also be guided by some recent criticism that looks directly at the habits we form as readers. What does it mean to think of a work of literature as “relatable”? How do we imagine the temporality of literary texts to intersect with the present in which we read? These are some of the questions we’ll ask. We’ll also study the art of literary criticism as a way of formalizing our ways of reading, and my hope is that you’ll emerge from this class with a refined and more powerful sense of yourselves not only as readers but also as writers. Primary texts will include works by Elizabeth Bishop, Frank O’Hara, Willa Cather, Colson Whitehead, 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 2301-001 Science Fiction

TR 11:30 AM – 12:45 PM

Travis Foster



"Hard times are coming, when we will be wanting the voices of writers who can see alternatives to how we live now ... and even imagine some real grounds for hope. Power can be resisted & changed by human beings; resistance and change often begin in art."

Ursula Le Guin (2014)

Most of us are most familiar with science fiction from Hollywood films: super heroes, space adventures, dystopic futures. These are no doubt important examples of the genre, but they just hint at its many possibilities. This course aims to help students discover a much more expansive science fiction universe. We'll sample the genre from Jules Verne's 1864 *Journey to the Center of the Earth* through—yes, a Marvel film—the 2018 *Black Panther*, with a particular emphasis on how writers have explored science fiction's decolonial, antiracist, and feminist possibilities. At the same time, we'll read critics and theorists who interrogate how science

fiction's ability to produce "cognitive estrangement" makes us newly visible—newly knowable—to ourselves.

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

2302-001 Apocalyptic Literature

TR 1:00 PM – 2:15 PM

Heather Hicks

You only need to turn on the television, make your way to a movie



theatre, or survey the new novels by authors of both bestsellers and literary fiction to see that the apocalyptic genre is enjoying a period of enormous influence.

Yet narratives about the end of the world stretch back to the beginnings of human culture.

Why are we endlessly fascinated by scenarios of global devastation? This course will

explore the literary apocalyptic tradition in the West from the Book of Revelation to the present. It will introduce you to a range of literary forms, including the biblical text of Revelation, the Romantic poetry of the "Last Man" tradition, short stories of the American Romantic period, early science fiction from both America and the U.K., modernist poetry, graphic novels, postmodern fiction, and popular films, all of which have depicted apocalyptic and post-apocalyptic scenarios. You will be asked to think about all of these texts in their historical contexts and also to consider how the apocalyptic form has both changed and remained the same through time. Along the way, we will also discuss the apocalyptic narratives that surround us in advertising, music videos, television programs, and the daily news. Readings and films will include The Book of Revelation, "Darkness" by Lord

Byron, “The Masque of the Red Death,” by Edgar Allan Poe, “The Scarlet Plague” by Jack London, “The Waste Land” by T.S. Eliot, *The Day of the Triffids* by John Wyndham, *Oryx and Crake* by Margaret Atwood, and *Mad Max: Fury Road* by George Miller. Assignments will include daily posts to a discussion forum and two papers.

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

ENG 2350-001 Narrative Television

MWF 12:30 PM – 1:20 PM

Lauren Shoheit

How do TV series tell their stories? How do they involve their viewers, and what makes us embrace, reject, or identify with characters? How do different series use episodic structure? How is TV like and unlike film, prose fiction, or theater? (And what is it about contemporary television that makes ours a golden age?)

This course looks particularly at relationships between narrative strategy and affective response: how different shows (or episodes, or scenes) elicit feeling. We’ll consider how shows address, create, or exclude what’s sometimes called “affective communities.” We will explore parallels between gendered/sexualized positions (masculinity, femininity, queerness, race) and form (narrative arc, camera angle, visual structure) as subjects and objects of the gaze. Series we’ll sample originate in the US, UK, Canada, and Australia/New Zealand: *Homeland*, *Orphan Black*, *This is Us*, *Atlanta*, *Six Feet Under*, *Buffy the Vampire Slayer*, *Jane the Virgin*, *Broadchurch*, *Fleabag*, and *Top of the Lake*. Critical and theoretical readings will draw on narrative theory, film studies, and affect theory in addition to TV-specific writing.

Requirements: out-of-class viewing, regular journal postings, short response papers on critical readings, leading one discussion, two papers (in successive drafts), oral final.



*"It's a show about people watching people watching
people watching people ."*

*This course fulfills Diversity 2 requirement
This course counts for GWS major/minor*

ENG 2360-001 Adaptation: Film as Literature

MW 3:00 PM – 4:15 PM

Adrienne Perry

Adaptations of literature into film, such as Joe Wright’s *Pride & Prejudice* and Ryan Coogler’s *Black Panther*, have enjoyed recent popular success. This course asks what makes the relationship between text and image, which dates back to film’s earliest days, so alluring.

To answer this question we will examine the elements of storytelling used to transform prose into moving image,

considering the way adaptations act as translations. As part of this conversation, we will take on issues of power, privilege, and representation. Essays by James Baldwin and Susan Sontag, among others, will inform our discussion of texts and films such as *Rashōmon*, *Black Panther*, and *The Talented Mr. Ripley*. Requirements to include a paper, a movie review, and a final project.



This course counts towards the GIS: Cultural Studies major/minor
This course fulfills the Diversity 1 requirement

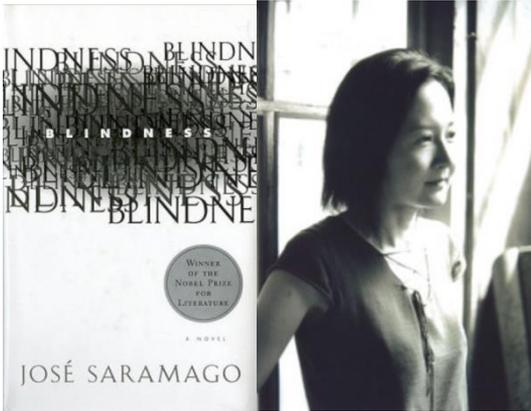
ENG 2410-001 The Art of Translation

MW 1:30 PM – 2:45 PM

Adrienne Perry

When was the last time you settled into a new K-Drama, binge-watched anime, or listened to Shakira? Most of us don’t think of ourselves as translators, but we regularly interpret art and pop culture from around the world without a second thought. This course invites us to give another thought to the way translation allows us to make these moves among diverse languages and cultures, including our own. Students in this course will read literature in translation,

such as José Saramago's *Blindness* and Yoko Ogawa's *The Diving Pool*. The course will also introduce students to translation theory. As part of the course, students will undertake a translation project. These projects may take on a range of forms; being conversant in a second language is not required.



This course fulfills the GIS: Cultural Studies requirement

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 the Workplace

Wednesday, January 15th – 5:30PM – 8:00PM

Wednesday, March 11th – 5:30PM – 7:00PM

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.

This course number can be taken multiple times

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

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, you can contact Dr. Heather Hicks at heather.hicks@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.

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. You need to be sure to be in touch with Charlotte in time to work out the accreditation for the internship before the Drop/Add period ends during the semester you want to pursue the internship.

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

ENG 3160-001 Fabulous Middle Ages

MWF 10:30 AM – 11:20 AM

Brooke Hunter



In the Middle Ages, history and fable mixed freely in fantastical travel narratives, accounts of King Arthur’s legendary reign, and the myth that Europe was populated by refugees from the Trojan war. These writings combined elements of magic and the fantastic alongside attempts to record historical events. This course will examine the intersections between the fabulous (the fictional and fantastic) and the “real” in the literature important to medieval England. In addition to histories, we will also look at “scientific” works such as bestiaries (descriptions of the habits of animals) and lapidaries (descriptions of gems/stones and their powers), that record the omnipresence of the divine in nature. Finally, this course will also examine our own contemporary fantasies, historical and otherwise, including the creation of the idea of the “Middle Ages” in the Renaissance and the ways in which our view of the medieval world is shaped by forms of “medievalism” such as *Game of Thrones*, jousting themed restaurants, or questing video games.

For English majors, this course can count for the Medieval portion of the English Literature pre-1800 area requirement

ENG 3260-001 Revenge Tragedy

TR 8:30AM – 9:45 AM

Alice Dailey

One of the dominant features of sixteenth- and seventeenth-century drama is its preoccupation with spectacular acts of murder and revenge and with the psychological, social, familial, and political circumstances that motivate and justify violence. This course will study the formal traditions of revenge drama and the genre's place within Renaissance debates about concepts of family, gender, honor, patriarchy, sexuality, and individuality. Our discussions will focus on how violence is used in the plays to construct notions of ideal femininity and masculinity, often through the dramatization of rape, necrophilia, and honor killings. We will consider how revenge is imagined to reinforce bonds between fathers and sons, delimiting manhood in relation to homicidal violence. We will pay close attention to the roles described for women in these plays—witch, whore, murderess, madwoman, beautiful suicide, corrupted corpse—and we will think about how these categories function to police female sexual autonomy. Our study will include the period's seminal revenge tragedies, tragedies that blend revenge elements with political intrigue, and so-called “sex tragedies” focused on forbidden desire and jealousy. We will consider how various playwrights make use of a shared vocabulary of revenge tragedy conventions that include ghostly appearances, supernatural intervention, real and feigned madness, language of horror and darkness, plays-within-plays, and counter-revenge. Our discussions will pay attention to the broader backdrop of Renaissance religious and social culture while being attentive to the specific conflicts and representational idioms we encounter in each play. We will trace how these plays respond to and build upon each other, and we will consider the adaptation of revenge tragedy and revenge structures in current film, theatre, and popular culture. Coursework include reading journals, two short papers, and a term paper.

For English majors, this course can count for the Medieval and Renaissance portions of the British/Irish Literature pre-1800 area requirement

ENG 3440-001 Harlots, Rakes and Libertines

TR 1:00 PM – 2:15 PM

Joseph Drury

A freethinking, hedonistic philosophy of individual and sexual freedom, libertinism emerged in seventeenth-century France before crossing over to England in the aftermath of the Civil War. Turning their backs on what they saw as repressive religious and moral dogmas, libertine authors wrote witty, cynical, and sometimes obscene works celebrating sexual promiscuity and bodily appetites of all kinds. The notoriety of libertines also made them targets for criticism, however, and in the eighteenth century they came under fire from critics who blamed them and their ideas for a host of modern social problems, such as prostitution, poverty, and crime. Feminist authors attacked them for objectifying women and legitimizing sexual violence. In poems, plays and novels of this period, the harlot (a prostitute or sexually promiscuous woman) and the rake (a seducer or womanizer) figure prominently in texts that explore the dangers posed by sexual freedom to social institutions such as the family, the state, and the public sphere. Readings may include works by the Earl of Rochester, Aphra Behn, Montesquieu, Eliza Haywood, Daniel Defoe, and Choderlos de Laclos.

For English majors, this course can count for EITHER the Renaissance OR the Restoration & 18th Century portion of the British/Irish Literature pre-1800 area requirement

This course fulfills GWS Attribute

This course fulfills the Diversity 2 requirement

ENG 3530-001 Victorian Doubles

TR 4:00 PM – 5:15 PM

Mary Mullen

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



genres are famously double—the dramatic monologue combines the conventions of the drama and the lyric, and Victorian realism seeks to merge the world with a fictional representation of the world. By thinking through these doubles, we will learn about key historical developments in nineteenth-century England such as changing constructions of gender, industrialization, and imperial expansion. We will read novels by Emily Brontë, Elizabeth Gaskell, George Eliot, and Robert Louis Stevenson and poetry by Elizabeth Barrett Browning, Robert Browning, Alfred Lord Tennyson, and Christina Rossetti.

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

ENG 4001-001 Major American Writers I

MW 3:00 PM - 4:15 PM

Michael Berthold

This course will examine representative nineteenth-century American literature as it emerged in three genres: the short story, the novel and poetry. We'll not only think about what might qualify a writer as "Major" and what the problems of such a category might be, but will explore surprising intersections among the disparate writers and genres of the course—the interplay, for example, between the short fiction of Nathaniel Hawthorne and that of lesser-known woman writer Mary Wilkins Freeman and African-American writer Charles Chesnutt.

We'll scrutinize poetry by Dickinson and Whitman and novelistic representations of slavery in Stowe's *Uncle Tom's Cabin* and Twain's *Pudd'nhead Wilson*. But along the way we'll also encounter mechanical butterflies, birthmarks, rebellious daughters, runaway husbands, dead housewives, alienated laborers, twins switched at birth and assorted miracles of seeing, hearing and feeling. We'll "dwell in possibility," as Emily Dickinson say, and test Walt Whitman's assertion that the "United States themselves are essentially the greatest poem."

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

ENG 4003-001 African-American Literary Tradition I

TR 10:00 AM – 11:15 AM

Ellen Bonds

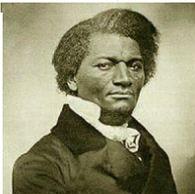
"American literature is incoherent without the contribution of African American writers."

Toni Morrison *In Black and White*

This course explores the development of early African American literature from the eighteenth century up to the early twentieth

century. Students will consider writing of all genres--the jeremiad, autobiography, poetry, the short story, and the novel—to learn how African American authors created narratives to forge individual identity, to confront the adversities of slavery and racism, and to resist oppression by those in power—politically, economically, and culturally.

The course is designed to introduce students to essential black writers who have helped to form an American literary canon. We will study authors such as Phillis Wheatley, Frederick Douglass, Harriet Jacobs, Ida B. Wells, W.E.B. DuBois and many more.



This course counts for the GIS: Africana Studies Major/Minor

This course fulfills the diversity I requirement

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

ENG 4622-001 African American Women Writers

TR 8:30 AM – 9:45 AM

Crystal Lucky

Beginning with the verse of eighteenth-century Boston poet, Phillis Wheatley, to the spiritual and slave narratives and political writings of nineteenth-century women like Jarena Lee, Harriet Jacobs, Frances Ellen Watkins Harper, and Ida B. Wells, black women's writing has had a profound impact on the American literary landscape. That import has continued throughout the twentieth century and into the twenty-first as black women have manipulated language, theme, narrative structure, and voice to explore the complexities of race, gender, sexuality, class, and spirituality through literature. This multi-genre course will explore the work of black women writers of the nineteenth, twentieth and twenty-first centuries, including, but not limited to, Harriet Wilson, Pauline

Hopkins, Zora Neale Hurston, Ann Petry, Gwendolyn Brooks, Lorraine Hansberry, Alice Walker, Toni Morrison, Lorene Carey, Edwidge Danticat, Yaa Gyasi and Chimamanda Adichie.

Students will engage in varied forms of writing, including reading response journals, reading quizzes, and three short papers.

For English majors, this course can count for the American Lit after 1900

This course fulfills the diversity 2 requirement

This course counts towards the GIS: Major/Minor in Africana Studies

ENG 4647-001 Gender and Sexuality in US Lit

TR 11:30 AM – 12:45 PM

Amy Lee

How do literary and cultural texts reflect and reshape the way we understand gender and sexuality? This course examines contemporary constructions of gender and sexuality in American culture and introduces students to a range of texts that will allow us to interrogate binary expectations. We will explore the ways that gender and sexuality intersect and collaborate with race, class, and other categories of identity to form and inform our experiences of selfhood, community, national belonging, and power. Reading a range of contemporary American texts, we will consider how the meanings of gender and sexuality have transformed from the second half of the twentieth century through the present. Readings may include James Baldwin's *Another Country*, Audre Lorde's *Zami*, Patricia Highsmith's *The Price of Salt*, David Wojnarowicz's *Close to the Knives*, Ocean Vuong's *On Earth We're Briefly Gorgeous*, Elaine Castillo's *America is Not the Heart*, and Jordy Rosenberg's *Confessions of the Fox*; films may include *Mulholland Drive*, *Carol*, and *Moonlight*.

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

This course counts for GWS major/minor

This course fulfills the diversity 2 requirement

ENG 4690-H01 Literary Festival

TR 4:00 PM - 05:15 PM

Alan A. Drew and Tsering Wangmo

This course will introduce you to the work of five contemporary writers, while providing you with the unique opportunity to interact with them and hear them present their work. By reading the work of these living, breathing authors, we will have the chance to ask questions about the shape, direction, and focus of recent literature as well its relevance to contemporary culture. In addition, since the class will be taught by two published authors, we will be able to explore literature in ways not generally pursued in literature courses—namely, the specific conditions, motivations, and processes by which writers produce their work. You will also have a chance to explore your own creative impulses: though we will primarily focus on discussing and analyzing the work of our visiting writers, all members of the class will create and workshop their own creative work. Visiting authors and poets for spring 2020 are: Dinaw Mengestu, Brenda Shaughnessy, Robin Coste Lewis, and Bryan Washington.

Students are required to have a minimum 3.33 GPA: If not, they must apply to the Honors Program.

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

This course counts for the Fine Arts requirement.

ENG 5000-001 Senior Seminar: American Immigrant Narratives

MW 1:30 PM – 2:45 PM

Jean Lutes

American literary history has a fierce, vibrant strain of narratives written by immigrants who have pushed beyond boundaries of genre and nation to tell their stories. In this capstone course, you will study some of the most influential texts in this tradition, focusing on fiction and creative nonfiction published in the twentieth- and twenty-first century. You will also consider the latest scholarship on the influence of immigration on the American

national imaginary and pursue an in-depth, interdisciplinary research project of your own choosing. Given that our national political discourse is now dominated by debates over immigration, this is an ideal moment to reflect on what immigrant authors have to teach us about the impact of narrative, the power of language (not just English), the dynamic of assimilation, and the ever-shifting vision of America itself.

After a brief look at the 1782 essay, “What is an American?” by French American author J. Hector St. John de Crevecoeur, we will fast-forward to the late nineteenth century, when an unprecedented number of immigrants arrived from China and southern and eastern Europe, and the Jewish American poet Emma Lazarus wrote her now-famous sonnet (“Give me your tired, your poor, / your huddled masses yearning to breathe free”) to raise money to build a pedestal for the Statue of Liberty. Likely texts include Sui Sin Far’s *Mrs. Spring Fragrance* (1912), Anzia Yeziarska’s *Bread Givers* (1925), Achy Obejas’s *Memory Mambo* (1996), Edwidge Danticat’s *Breath, Eyes, Memory* (1998), Jhumpa Lahiri’s *Interpreter of Maladies* (1999), Jeffrey Eugenides’ *Middlesex* (2002), Luis Alberto Urrea’s *The Devil’s Highway: A True Story* (2005), Gene Luen Yang’s graphic novel *American Born Chinese* (2006), Junot Diaz’s *The Brief Wondrous Life of Oscar Wao* (2007), Jean Kwok’s *Girl in Translation* (2010), and Cristina Henriquez’s *The Book of Unknown Americans* (2014).

This course fulfills the diversity 1 requirement

This course counts for GWS major/minor

This course counts for P&J major/minor

**ENG 5000-002 Senior Seminar: King Lear in Drama,
Fiction & Film**

TR 10:00 AM – 11:15 AM

Alice Dailey

This seminar studies Shakespeare's great tragedy, *King Lear*, in concert with several adaptations of the play in 20th- and 21st-century fiction and film. *King Lear* is perhaps Shakespeare's darkest play—a meditation on our existential condition that strips the human animal down to its barest parts. Centered on an aging, narcissistic king who begins retirement by banishing one of his daughters and dividing his kingdom between the other two, the play develops a dense vocabulary of physical and psychological states to examine human folly and fragility, states that include blindness, orphanhood, homelessness, nakedness, hunger, senility, and madness. The play's interest in human beings at their most essential has made it a rich subject for adaptation both within and beyond the anglophone west. In addition to the play, the seminar will study two films: Akira Kurosawa's Japanese samurai epic, *Ran* (1985), and Kristian Levring's Dogme 95 project, *The King Is Alive* (2000), set in the Sahara. And we will study three novels: Jane Smiley's *A Thousand Acres* (1991), set on an Iowa farm; Edward St. Aubyn's *Dunbar* (2017), about the fall of a corporate mogul; and Preti Taneja's *We That Are Young* (2017), set in contemporary India. Coursework will include response journals, a presentation, and a 12-15 page seminar paper.