

DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS: SPRING 2021

COURSES THAT FULFILL ENGLISH DISTRIBUTION
NON-AMERICAN ANGLOPHONE LIT PRE-1800

MEDIEVAL

3170 Love & War in Medieval Romance

RENAISSANCE

3260 Revengers, Murderers & Malcontents in
Renaissance Tragedy

RESTORATION & 18th CENTURY

3507 Literature, Medicine, and Culture

19th CENTURY NON-AMERICAN ANGLOPHONE LIT

3500 Foundational Lit in English 2

3507 Literature, Medicine, and Culture

3540 Institutional Fictions

NON-AMERICAN ANGLOPHONE LIT AFTER 1900

3619 Virginia Woolf

3660 Contemporary Lit & Film of India

3680 Irish Film

3680 Irish and Palestinian Texts of Conflict

LITERATURE OF THE AMERICAS TO 1900

4545 Early American Novel

LITERATURE OF THE AMERICAS AFTER 1900

4606 Alone Together: Social Distance Lit.

4646 Race & Ethnicity: American Novel

4702 Authors On and Off the Page

4703 21st Century American Apocalypse

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	2019	Writing for Social Change
2003	Intro to Creative Writing	2022	Nova Meets Literary Belfast
2005	Writing of Short Story	2045	Taking Risk in Writing
2006	Writing of Poetry	2061	Editing and Publishing

Courses offered that count for the Minor/Concentration in

Cultural Studies:

2305	Black Life Writing	2360	Adaptation
4703	American Apocalypse		

Courses offered that count for the Major/Minor in Gender &

Women's Studies

1975	Queer Feelings	3619	Virginia Woolf
2350	Narrative Television	4646	#Representation Matters
3170	Love & War in Medieval Romance	4703	21 st C. Am. Apoc.
3540	Institutional Fictions	5000	Gender, Sex, & Race in Shakespeare, et. al

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

2305	Black Life Writing	4646	#RepresentationMatters
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Courses offered that count for the Minor/Concentration in

Irish Studies:

1975 Ghostly Matters	2022 Nova Meets Lit Belfast
3680 Irish Film	3680 Ir & Palest Texts of Conflict

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

1975 Core Sem: Amer. Narratives of War	3560 Contemp. Lit. and Film of India
2019 Writing for Social Change	

Courses offered that count for the Minor in Sustainability:

1975 Environ Catastrophe	4703 21 st C. Am. Apoc.
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Courses offered that count for the Minor/Concentration in Writing and Rhetoric:

1842 Freshman Creative Writing	2022 Nova Meets Literary Belfast
2003 Intro to Creative Writing	2030 Tutoring Writers
2005 Writing of Short Story	2045 Taking Risks in Writing
2006 Writing of Poetry	2046 English as a 2 nd Language
2019 Writing for Social Change	2061 Editing & Publishing
2020 Digital Journalism	2070 Legal Writing & Analysis
2021 Journalism for Co-ops	2250 Ways of Reading

Other programs also offer courses that count for English credit:

Check the English listings on the Master Schedule and Nova Schedule Builder.

A Message from the Chair

Hi, Everyone!

You have a lot of great possibilities to choose from this spring! I want to take a moment here to highlight courses that we are offering for the first time. We are offering two exciting new creative writing courses this semester, ENG 2019, “Writing for Social Change,” which invites you to express your political views creatively, and ENG 2045, “Taking Risks in Writing,” which gives you the opportunity to revise and expand writing projects you’ve already begun. We are also offering several new literature courses, including ENG 2304, “Black Life Writing,” which explores the literary tradition of Black writers from both Africa and the U.S., ENG 3507, “Literature, Medicine, and Culture” which traces the interplay of literature and medicine in fascinating ways, ENG 3660, “Contemporary Literature and Film of India,” which introduces you to the dazzling culture of India, ENG 3680-002, “Irish and Palestinian Texts of Conflict,” which will be taught by celebrated Palestinian-Irish playwright Hannah Khalil, ENG 4606, “Alone Together: Social Distance Literature,” which examines how reading and writing can make us feel together even when apart, and ENG 4646, “#Representation Matters,” which takes a deep dive into the power of representation to profoundly impact in the fight for racial justice.

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

One more reminder: We’ve modified the meaning of our number ranges. The 3000s, which were once exclusively British offerings, now include non-American Anglophone literature from across the globe, including Ireland, Africa, and India. Our 4000s now incorporate the literature of the Americas broadly, including Latin America and the Caribbean.

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
TR 8:00 AM – 9:15 AM, hybrid
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. Some of the writers we may read include Natasha Trethewey, Gabriel García Márquez, Lesley Nneka Arimah, Eleanor Wilner, Louise Erdrich, Ross Gay, Paisley Rekdal, Virginia Woolf, Anthony Doerr and others. We will study writing we admire, reading jealously, alertly following the leads we discern. Students will begin by writing creative non-fiction, drawing upon memory and sense of place, then move on to poetry, engaging imagination and the lyric voice; we'll conclude with short fiction, honing our storytelling skills. One genre will lay

the groundwork for the next. We'll examine word choice, imagery, metaphor, sound, and form—as well as the sentence and the line. Throughout, the focus will be on process: the pursuit and discovery of technique and strategy that helps us to unearth our subjects and find our clearest voices. The final portfolio involves revision and polishing of selected pieces.

This course number can be taken multiple times

This course counts towards the minor in Creative Writing

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

This course is Writing Intensive

ENG 2005-001 Writing of Short Story

MW 1:50 PM - 3:05 PM, in-person

Alan Drew

Writing is sometimes inspiration, other times epiphany, and still other times catharsis. But mostly writing is discipline and the mastery of craft. This is an introductory course to the process of fiction writing. This process will include not only the reading of many short stories by well-established writers, but also the consistent production of your own creative work. The goals of This course are to analyze from a writer's viewpoint the work of many contemporary and classical authors, to strengthen your ability to discuss such work, and to use what you have learned throughout this process to inform your own writing. Class time will be divided between reading and discussing the work of established authors, writing exercises that emphasize various elements of craft, and the sharing and constructive discussion of students' works 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
This course is Writing Intensive

ENG 2006-001 Poetry and Collaboration

TR 2:20 PM – 3:35 PM, in-person

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, 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, from responding to fine art or other images to writing 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 the different forms poetic collaboration can take. The poets we'll read will include Ross Gay, Robin Coste Lewis, Brenda Shaughnessy, Diane Gillam Fisher, Solmaz

Sharif, Claudia Rankine and others. 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

This course is Writing Intensive

ENG 2019-001 Writing for Social Change

TR 12:45 PM – 2:00 PM, in-person

Tsering Wangmo

Can stories change society? In the preface to *The Song Poet*, Kao Kalia Yang writes that her father's poetry shielded the family from the poverty of their lives as refugees in the United States. Her father's songs also gave shape to alternative possibilities for presence.

What kind of change do you wish for? In this introductory writing workshop course we will read contemporary writers whose texts help us understand existing power structures. We will approach the selected works and learn to listen to the narratives centered in their works. We will analyze how the works locate the causes of inequity, exploitation, and dispossession and how they imagine and push for change. You will attempt to use what you learn from the texts in your own creative works. In our time in class we will also use writing prompts, research notes, and exercises that engage with elements of craft, to braid your interests (whether it be place,

environment, social justice, healthcare, identity, migration, and so on) into your creative pieces.

I hope for a supportive, creative, and thoughtful environment that will help you think ferociously and generously about your own work and the writings discussed in a workshop format. No previous writing experience is required.

Texts may include Robin Coste Lewis' *Voyage of the Sable Venus* (poetry), Patricia Smith's *Blood Dazzle*, Tommy Pico's *Nature Poem* (poetry), Matthew Desmond's *Evicted* (nonfiction), and Jose Antonio Vargas' *Dear America* (memoir).

This course counts towards the minor in Creative Writing

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

This course counts for the Peace and Justice major/minor

This course is Writing Intensive

ENG 2020-001 Digital Journalism

MWF 11:30 AM – 12:20 PM, online

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

This course is Writing Intensive

ENG 2022-001 **Nova Meets Literary Belfast**

MW 3:25 PM – 4:40 PM, in-person

Alan Drew

Villanova Meets Literary Belfast

A creative writing workshop, you will study contemporary Irish/Northern Irish writers while working on your own creative pieces. Partnering with the Seamus Heaney Centre, Belfast, you will meet those authors to discuss their work and to workshop your own writing.

This course counts towards the minor in Creative Writing

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

This course counts for the Irish Studies major/minor

This course is Writing Intensive

ENG 2030-001 **Tutoring Writers**

MWF 10:20 AM – 11:10 AM, in-person

MaryBeth 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

Permission of Instructor Required

This course is Writing Enriched

ENG 2045-001 Taking Risks in Writing

MWF 9:10 AM – 10:00 AM, in-person

Jill Kress Karn

All good writing takes risks. When we attempt to put a form to our ideas and feelings, we are exposing ourselves in a way that can make us feel vulnerable. Yet, it is precisely when we dare to bring those thoughts to light that we make art. This course has at its center the work of creative composition across genres with a focus on revision. We will use, as our touchstone, a book of essays by Carl Phillips called *The Art of Daring* that focuses on the restlessness of our imaginations and our desire to make and remake art. Together we will take drafts of stories, essays, poems we have written and begin to remake them, try new possibilities for their form, their expression, and work hard toward revision as an important step in the creative process.

This course counts towards the minor in Creative Writing

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

This course is Writing Intensive

ENG 2046-001 English as a 2nd Language

TR 11:10 AM – 12:25 PM, online

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 by Zoom 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 number can be taken multiple times

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

This course is Writing Intensive

ENG 2061-001 Little Magazines: Literary Publishing and the Art of Editing

TR 12:45 PM – 2:00 PM, in-person

Adrienne Perry

This hands-on, project-based course will introduce students to literary publishing and editorial work. Over the course of the term, our class will create and edit an online literary journal that focuses on contemporary writing by BIPOC (Black, indigenous, and people of color) authors. To undertake this work, we will consider the history of literary journals, once called “little magazines,” and their impact on literary culture in the U.S. To understand our journal in light of the current literary landscape, we will discuss the economic and social forces shaping it—from the coronavirus and the Black Lives Matter movement, to the Amazonification of

publishing. Essays by editors, editor-author correspondence, and original and edited texts will prepare us for active editorial work. *Literary Publishing in the Twenty-first Century, What Editors Do*, and publications such as *Gulf Coast, A Public Space, Pleiades, Ecotone*, and *Asymptote* will serve as our texts, while conversations with editors and the reading of authors' original submissions will deepen our background knowledge and editorial skills. Requirements to include: editorial sessions, writing and editing content for the website, and active participation, not only in the classroom, but in shaping the trajectory of the course and journal.

Editing and literary publishing rest at the intersection of art and commerce. Explore the economic, social, and artistic forces that shape the literature we read. Hands-on editorial experience and readings will hone the skills required for this exciting field.

This course counts towards the minor in Creative Writing

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

This course is Writing Intensive

ENG 2070-001 Legal Writing and Analysis

MWF 9:10 AM – 10:00 AM, hybrid

Karen Graziano

“One might hazard the supposition that the average lawyer in his course of a lifetime does more writing than a novelist,” stated the legal scholar and former law school dean William Prosser. To prepare for a career in the legal profession, This course teaches students fundamental lawyering skills: how to think, analyze, reason, and write like a legal professional. Students will learn and employ the legal research process to complete typical legal writing assignments such as an advisory memorandum and a legal journal article. Through peer editing and revising, students will learn how

to apply law to factual situations, how to research legal issues, and how to present legal issues persuasively.

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

This course is Writing Intensive

ENG 2250-001 Ways of Reading

TR 3:55 PM - 5:10 PM, in-person

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 on Henry James's *The Turn of the Screw*, William Faulkner's *As I Lay Dying*, Margaret Edson's *Wit*, Colson Whitehead's *The Nickel Boys*, and poetry by Emily Dickinson, Brenda Shaughnessy, and Robin Coste-Lewis.

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

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

This course is Writing Enriched

2305-001 Black Life Writing

MW 1:50 PM – 3:05 PM, in-person

Chiji Akoma

Life writing of the autobiographical kind exists in tension—the subject claims absolute control over the telling of the intimacies of their existence while aware of a reader that, as part of the “pact,” must be drawn in to experience the intimacies of the narrative. The presence of the reader as a crucial component of the autobiographical project poses a threat to the factuality of the account, for it heightens the self-consciousness of the writer, careful in how they present themselves.

This course examines major autobiographies by African Americans and Africans, exploring notions of self, truth, the body politic, and constructions of identity. While the course investigates life writing as a literary genre, we will be focused on the dynamics of racial (self) representation in this particular genre, from early slave narratives to African representations in the shadows of 19th and 20th century European colonialism to the traumas on the Black body in America’s racially stratified milieu.

We shall explore how the autobiographers develop crucial dimensions of Black intellectual self-representation, bearing in mind that for them, the very act of writing, different from the spoken word as utterance, is an act which is both individualistic and corporate, testifying to the agency of the Black writer and the group they represent. From Wole Soyinka’s playful portrait of his young precocious self to Maya Angelou’s African diasporic sensibility while sojourning in Ghana to Nawal El Saadawi’s capture of her Muslim feminist self growing up in Egypt to Ta-Nahisi Coates’ 21st century update on W.E.B. Du Bois’ “problem of the color line,” these writers present students with a focused and critical engagement with the complex dimensions of Black lives.

The course shall examine Black autobiography as a verbal performance of agency that exposes the political, cultural, and

racial ideologies that suppress or undermine Africana self-determination.

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

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

This course fulfills the Diversity 1 or 3 requirement

This course is Writing Enriched

ENG 2350-001 Narrative Television

MW 5:00 PM – 6:15 PM, in-person

Lauren Shoheit



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

This course looks particularly at relationships among narrative form, visual form, and audience response. How do different shows (or episodes, or scenes) elicit feeling? How do they address, create, or exclude audience members into a responsive community? We will explore parallels between gendered/sexualized/raced positions (masculinity, femininity, queerness, ethnicity) 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*, *Atlanta*, *Orange is the New Black*, *Jane the Virgin*, *Broadchurch*, *Fleabag*, and *Top of the Lake*. Critical and theoretical readings will draw on narrative theory, film studies, and TV criticism.

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

This course fulfills Diversity 2 requirement

This course counts towards the Gender Women Studies major/minor

This course is Writing Enriched

ENG 2360-001 Adaptation: Film as Literature

TR 11:10 AM – 12:25 PM, in-person

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

This course is Writing Enriched

ENG 2800 Teaching Practicum

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

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

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

ENG 2993-001/ENG 2996 English Internship

Ideally, each of you will do at least one internship in a field you are interested in during your years as an English major. While we do not require this, you should make it a goal. So, how do internships work? There are three-credit internships (ENG 2993) and six-credit internships (ENG 2996), depending on the amount

of time you are committing. (ENG 1903 and ENG 1906 are 3-credit and 6-credit internship numbers for you to register for if the internship counts as a free elective rather than toward the major). You can do a local internship during the academic year, balancing it with your other coursework, or an internship anywhere in the country during the summer.

So, how to get started? To begin to get a sense of your internship options, you can reach out to our English Department Program Coordinator, Michael Malloy, at Michael.malloy@villanova.edu. He can provide you with a list of English-oriented internships, and is also available to meet to discuss the career resources the English department provides. You can also look for internships yourself, by approaching institutions/companies you are interested in or have worked for in the past. Through our weekly newsletter, the English Department will periodically send out announcements about internship opportunities. 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 Kathryn Szumanski . You need to be sure to be in touch with Kathryn 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 3170-001 Love and War in Medieval Romance
MW 1:50 PM - 3:05 PM, online
Brooke Hunter

Medieval romances—the mode of literature that tells stories of chivalry, ladies, love, and martial prowess—shaped ideas about everything from racial and cultural identity to best practices for flirting. Focusing on the romances of King Arthur and other English heroes, This course will consider three main questions: how romances structure the experience of love, sexuality, and gender; and how romances shape the practice of religion and notions of religious otherness; and how romances construct ideas about peoples (*nationes*) and political power.

Half of the course reading will be in Middle English including the cannibalistic crusader sieges of *Richard Coer de Lyon*, several works by Geoffrey Chaucer, and a selection from Thomas Malory's exhaustive collection of Arthuriana, *Le Morte Darthur*. We will also read several works of early Arthuriana in translation including Geoffrey of Monmouth's *History of the Kings of Britain* and Chrétien de Troyes *Lancelot: Knight of the Cart*. Previous experience with Middle English will be helpful but not necessary.

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

This course counts towards the Gender Women Studies major/minor

This course is Writing Enriched



*IMAGE OF WALTHER VON
KLINGER FROM THE
CODEx MANESSE, 52R.*

ENG 3260-001

Revenge, Murderers &
Malcontents in Renaissance Tragedy

TR 9:35 AM – 10:50 AM, hybrid

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.

My current plan is to meet in person as much as possible with synchronous online meetings as necessary.



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

This course is Writing Enriched

ENG 3500-001 Foundational Lit in English 2

MWF 10:20 AM - 11:10 AM, in-person

Evan Radcliffe

- * The ways in which art can explore social and racial divides or gender relations
- * the importance of the natural world when people flock to cities
- * the place of literature in industrial society
- * the direct or oblique forms in which writers can address a public
- * the problem of locating the interior and private self in a commercial culture
- * the possibilities and threats of imaginative vision—

All these issues, and others with which literature continues to engage, largely develop from sources in the 19th century. In This course, we will discuss some of the great British and Irish writing

of the past two centuries, starting with William Wordsworth and William Blake and ending with Seamus Heaney, who died in 2013. From lyric poems that helped form our modern ecological consciousness to narratives about progress and exploration, we'll look at various literary genres and their development. Among the texts that we'll read closely will be Wordsworth's "Tintern Abbey," Coleridge's "Rime of the Ancient Mariner," Blake's "London" and other poems of social analysis and protest, Shelley's *Frankenstein*, Robert Browning's dramatic monologues about artists, Elizabeth Barrett Browning's story of a woman writer *Aurora Leigh*, Conrad's *Heart of Darkness*, and Yeats's Irish lyrics. (Note: This course is independent of Foundational Literature in English 1; you do not need to have taken that course to take this one.)

For English majors, this course can count for the 19th century non-American Anglophone requirement

This course is Writing Intensive

ENG 3507-001 Literature, Medicine, and Culture

TR 2:20 PM – 3:35 PM, online

Joseph Drury

Why does it take a physician—Prof. Van Helsing—to lead the fight against Dracula? And why is it a doctor—Dr. Jekyll—who turns into Mr. Hyde? What was it like to live through the Great Plague of London in 1665, which killed nearly a quarter of the city's population?

And what did Jane Austen have to say about the sexism in eighteenth-century theories of "sensibility?" These are some of the questions we will be asking in This course on literary responses to medical science and practice from the eighteenth century to the present day. We will consider the cultural factors shaping new medical discourses about the nervous system, inoculation, hygiene, addiction, psychoanalysis, and germ theory. We will consider the effect of professionalization on literary representations of medical practitioners. Reading works of fiction, drama, and poetry that

engage critically with medical discourses and the assumptions about race, class, gender, and sexuality embedded in them, we will explore what medical practitioners diagnosed as the pathologies and pathogens of modern life, and discuss how their theories shaped understandings of the normal and the deviant at different moments in history.

For English majors, this course can count for the Restoration & 18th Century portion of the British/Irish Literature pre-1800 area requirement OR the 19th century non-American Anglophone requirement

This course is Writing Enriched

ENG 3540-001 Institutional Fictions

MW 5:00 PM – 6:15 PM, online

Mary Mullen

This class focuses on how institutions produce fiction and how fiction represents institutions. Beginning by reading theories of institutions, we will identify the key fictions that institutions depend upon—fictions of futurity, inclusion, agency, and enclosure—as we consider the promises and pitfalls of institutions as a mode of social and political organization. We will then turn to the university as a case study and reflect on our experiences teaching and learning at an institution of higher education. In each unit, we will read nineteenth-century literature and nineteenth-century theories of institutions as well as contemporary literary theory and criticism. This class will help you become better critical readers of both literary and social forms, aesthetics and politics.

For English majors, this course can count for the 19th century non-American Anglophone requirement

This course counts towards the Gender Women Studies major/minor

This course is Writing Enriched

ENG 3619-001 Virginia Woolf

TR 11:10 AM - 12:25 PM, online

Megan Quigley

What is the border between fiction and autobiography? Why are audiences as fascinated by Virginia Woolf's life as they are by the novels she wrote? Why does she think that every woman needs *A Room of One's Own*? What role does Woolf's gender play in her status as a literary celebrity? This course will posit that Woolf's novels and essays *themselves* instigate these debates. In seeking to destroy the conventions of the realist novel and simultaneously to explain new forms through what life is like "here, now," Woolf's novels interrogate the relationships among fiction, biography, gender and autobiography. We will read four novels by Woolf as well as extracts from her *Essays* and *Diaries*. We will study explosive issues in Woolf studies (snobbery, anti-Semitism, sexual molestation, lesbianism) while we also learn about literary high modernism by immersing ourselves in Woolf's own writing.

For English majors, this course can count for the non-American Anglophone Literature after 1900 requirement

This course fulfills the Diversity 2 requirement

This course counts towards the Gender & Women Studies major/minor

This course is Writing Enriched

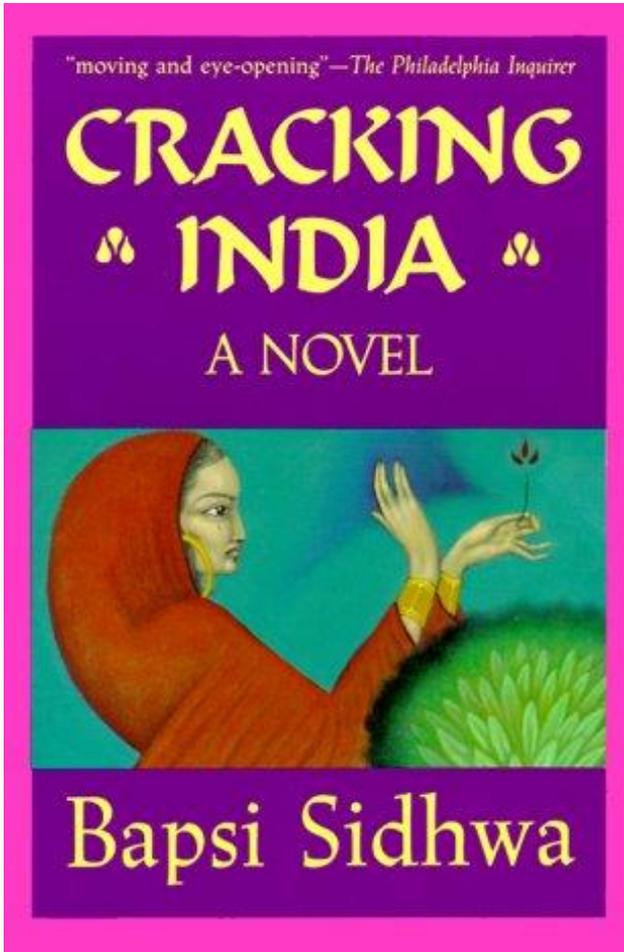
ENG 3660-001 Contemporary Literature & Film of India

TR 3:55 PM – 5:10 PM, in-person

Tsering Wangmo

In Salman Rushdie's *Satanic Verses*, the protagonists Gibreel Farishta is a Bollywood star and Saladin Chamcha is a voice-over artist. In Arundhati Roy's *The Ministry of Utmost Happiness*, songs from Bollywood films offer temporary glimpses of hope or

love to characters Ishrat and Anjum. India releases more films than any other nation.

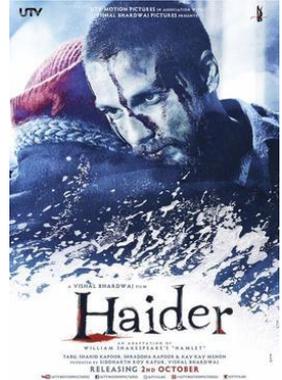


In this course we will explore preoccupations, images, and events in contemporary Indian politics and society by reading across a range of literary texts and watching Urdu-Hindi language cinema. We will be looking at manifestations of and effects of border tensions and citizenship, melodrama and morality, caste and subalternity, gender and modernity, myth

and nation, and imperial histories depicted in both visual and literary narratives. In this course we will also investigate our own practices of responding to the texts and films. What happens when Shakespeare's *Hamlet* is part of the lens through which we enter a story about the state of Kashmir in *Haider*?

The texts we will read include Arundhati Roy's *The Ministry of the Utmost Happiness* (2018), Bapsi Sidhwa's *Cracking India* (1991); Suketu Mehta's *Maximum City* (2004), and Shalim Hussain's

poetry collection, *Betel Nut City* (2018).
Films may include *Haider* (2014), *Fire* (1996), *Pyasa* (1957) and *Awaara* (1951).



For English majors, this course can count for the non-American Anglophone Literature after 1900 requirement

This course counts towards the major/minor in Peace & Justice

This course fulfills the Diversity 3 requirement

This course is Writing Enriched

ENG 3680-001 Irish Film

TR 8:00 AM - 9:15 AM, online

Rena Potok

Fairies and selkies, mythic heroes and warrior queens, occupation and rebellion, famine and exile, the Troubles, and the Celtic Tiger – these are the stories of Ireland. This course will explore Irish culture, narrative, and history through the lens of 20th and 21st century Irish film. Our focus will be on iconic Irish and Northern Irish films, and on next wave Irish cinema – recent works by Irish and Northern Irish women writers and directors, including film shorts and animated shorts. Discussion topics will include Irish myths and legends; British colonialism, Irish nationalism and rebellion; the Troubles in Northern Ireland; Irish music, literature and art; gender politics; religion and the church; emigration; and postcolonial Ireland. In addition to studying the films, we will read seminal works of Irish literature by James Joyce, Eavan Boland and W.B. Yeats 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.

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

This course counts for the Irish Studies major/minor

This course counts for the Peace and Justice major/minor

This course is Writing Enriched

ENG 3680-002 Irish and Palestinian Texts of Conflict

TR 9:35 AM – 10:50 AM, online

Hannah Khalil

This course will be led by the 2021 Charles Heimbold Chair of Irish Studies, Hannah Khalil, a London-based playwright of Palestinian and Irish heritage. The seminar-style course will lead students through discussions of contemporary works of literature from both craft and cultural perspectives, exploring what it means to create texts that confront racism and stereotypes while exploring their literary constructions. Students will compare and contrast what Khalil calls "texts of conflict"--these will cross genres and include plays, novels, poetry, and lyrics, written by writers from Ireland and Palestine. The shared history of the two countries, both once colonies of the United Kingdom, will be explored and will inform class discussions. Students will be asked to consider the texts not merely as works of literature to study and appreciate but also as pieces of cultural resistance.

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

This course counts for the Irish Studies major/minor

This course counts for the Peace and Justice major/minor

This course is Writing Enriched

ENG 4545-001 Early American Novel

MW 3:25 PM – 4:40 PM, in-person

Travis Foster

The U.S. Constitution’s famous opening phrase, “We the people,” suggests a harmonious and unified citizenry. Early American novels depict something entirely different. Full of cannibalism, infanticide, deception, incest, insanity, seduction, penury, and adultery, these widely read texts reveal (and participate in) a nation overflowing with passions and conflicts. Our class will place high value on these rich antagonisms by reading five early American novels—primarily published

between the Age of Revolution and the Civil War—for tensions that cannot be contained in pithy rhetoric. We’ll engage a different kind of history: one attuned to the latent yearnings, the fractiousness, and the feelings that more “official” archives elide. We’ll look at the symbolic importance of domestic life for representing national conflicts and frontier violence. We’ll examine how novels sought to resolve the coexistence of liberal,



democratic ideals with slavery and racial oppression. We’ll grapple with how American writers understood humans’ increasingly visible and often brutal impact on the natural world. And we’ll explore the particular weight born by female protagonists, who had not only to meet very narrow criteria of acceptable behavior but also to stand in as metaphors for the nation itself.

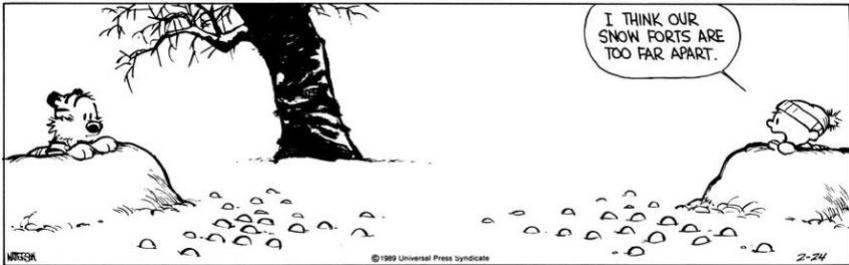
For English majors, this course counts for the Literature of the Americas to 1900 area requirement.

This course is Writing Enriched

ENG 4606-001 **Alone Together: Literature and Social Distance**

TR 2:20 PM – 3:35 PM, online

Kamran Javadizadeh



How can we feel connected even when alone? This is a problem that the pandemic has drawn to the surface for many of us. The forms of social distancing that we've adopted out of necessity have prompted feelings of isolation and loneliness, even as they've also given us a kind of shared experience on an unprecedented and global scale. How do we live through times like these, and how might we make sense of them?

This course explores how the activities of reading and writing produce the strange and sustaining feeling of being alone together. In most of their forms, reading and writing might seem like solitary activities. Indeed, the figures of the hermetic poet, scribbling notes that no one will read, or of the absorptive reader, lost in a novel, are deeply imprinted in our way of imagining the production and reception of literature. And yet, despite the physical distance that often accompanies and may even be required for it, literature also makes it possible for people to feel connected with one another over vast spatial and temporal distances. How does literature make such contact possible? And what does it have to teach us about the distance it traverses?

In order to answer these questions, we'll study literary representations of solitude and contact. Authors will include

Virginia Woolf, Claudia Rankine, James Schuyler, Marilynne Robinson, Kazuo Ishiguro, and Brenda Shaughnessy. Assignments will include formal and informal written exercises and at least one in-class presentation.

For English majors, this course counts for the Lit of the Americas after 1900 area requirement.

This course is Writing Enriched

ENG 4646-001 Race & Ethnicity: American Novel

MW 7:30 PM - 8:45 PM, online

Yumi Lee

#RepresentationMatters: Race & Ethnicity in Contemporary American Literature

#RepresentationMatters has become a rallying cry for audiences seeking to see themselves represented on screen, in print, and across media venues that have historically been exclusionary, damaging, or both when it comes to portraying people of color, LGBTQ people, and other marginalized communities. This course dives into the debates that this call animates. What does representation really consist of? What can it accomplish? What is the relationship between greater representation in media and the claims for redress and justice that are embodied in movements like #BlackLivesMatter? What are the limits of a politics of visibility? And what comes after representation?

In This course, we will read and engage with works by authors and creators of color from the last two decades that offer new pathways into considering how race and representation operate. While we will consider all kinds of texts, including film, TV, and other forms of contemporary media, This course turns to literature as an especially rich site for understanding, contesting, and negotiating the meaning of race and ethnicity in contemporary American culture. We'll read across a range of genres, including literary

fiction, poetry, sci-fi & fantasy, and YA fiction, and focus on works by BIPOC authors. We will analyze the formal strategies that different texts employ to raise questions of race, identity, community, and visibility, and we will consider each text in relation to a broader landscape of American literature, culture, politics, and power.

Texts in This course may include: *Black Panther* (comic books and film), *Pose* (TV series) and *Paris is Burning* (film), *Crazy Rich Asians* (novel and film), Chang-Rae Lee's *Native Speaker* (novel), Chimamanda Ngozi Adichie's *Americanah* (novel), and Tommy Pico's *IRL* (poetry), among others. Course requirements will include participation through discussion, regular formal and informal writing, and a final paper or creative project.

For English majors, this course counts for the Lit of the Americas after 1900 area requirement.

This course fulfills the Diversity 1 requirement

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

This course counts for Gender and Women's Studies

This course is Writing Enriched

ENG 4702-001 Authors On and Off the Page

TR 3:55 PM – 5:10 PM, online

Lisa Sewell & Adrienne Perry

This course will introduce you to the work of four 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. This semester we will read the work of two poets, a fiction writer and a

playwright. Although we will primarily focus on discussing and analyzing the work of our visiting writers, all members of the class will have the chance to create and workshop their own creative work. Visiting authors and poets for spring 2020 are: Brenda Shaughnessy, Bryan Washington, Robin Coste Lewis, and Hannah Khalil, who will hold the Heimbold Chair in Irish Studies for Spring 2021.

Non-Honors students please contact

HonorsProgram@villanova.edu for course approval

*For English majors, this course counts for the Lit of the Americas
after 1900 area requirement*

This course counts toward the Fine Arts

This course can be credited towards the Honors Seminar

This course is Writing Enriched

This course counts towards the minor in Creative Writing

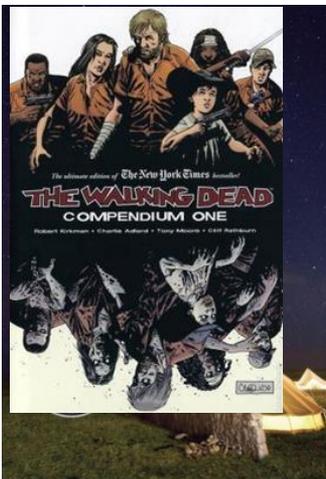
ENG 4703-001 21st Century American Apocalypse

TR 12:45 PM – 2:00 PM, in-person

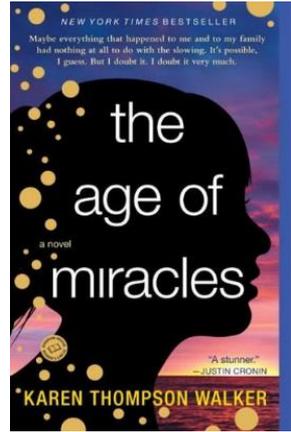
Heather Hicks

Since 2000, there has been a groundswell of major “apocalyptic” novels depicting disasters and their aftermath playing out on

American soil. This course will examine many of these novels, including Robert Kirkman’s 2003 graphic novel, *The Walking Dead*, 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), Paolo Bacigalupi’s *The Water Knife* (2015), Claire Vaye Watkins’s *Gold Fame Citrus* (2015), Naomi



Alderman's *The Power* (2016), and Omar El Akkad's *American War* (2017). As we read these texts, we'll consider the varieties of apocalypse that are imagined, including natural disaster, economic collapse, pandemic, "zombie apocalypse," environmental disaster as a consequence of climate change, and civil war. We'll 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. We'll look for recurring characters and themes in the texts, and consider how gender, race, and class figure in their speculative visions. Alongside these concerns, we'll also ponder both the social functions these texts perform and 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 Literature of the Americas after 1900 area requirement
This course counts for the Cultural Studies major
This course counts for Gender and Women's Studies
This course is Writing Enriched

ENG 5000-001 Senior Seminar: Gender, Sexuality, and Race in Shakespeare, Milton, and their Contemporaries

MW 3:25 PM – 4:40 PM, in-person

Lauren Shohet

How are gender, sexuality, and race constructed and deconstructed in perpetually influential works of Shakespeare and Milton? In what ways have these canonical writers been used for both oppressive and liberating ends? In addition to studying what's

familiar, alien, appealing, and appalling about these texts in their own day, you'll have the chance to explore how their influence plays out in places, times, and forms of particular interest to you.

Our central texts will be Shakespeare's *Twelfth Night*, *Macbeth*, *Merchant of Venice*, *Othello*, and selected sonnets; Milton's *Paradise Lost* and selected short poems; and Mary Wroth's romance *Urania*. We'll contextualize these with readings in other sixteenth- and seventeenth-century sources, present-day criticism, and post-Renaissance adaptations of our primary texts.

Readings and informal assignments will give students opportunities to test out different theoretical models and contemporary critical tools. In oral presentations, students will explore how a later text of their choice (can be a play, novel, TV show, movie. . .) adapts an early modern source. Substantial final papers will revisit and expand work from earlier in the semester.



This course counts for Gender & Women's Studies
This course fulfills the Diversity 2 requirement.
This course is Writing Enriched

GWS 5000 Feminist Fictions

TR 9:35 AM - 10:50 AM, online

Megan Quigley

In This course we are going to read 20th- and 21st- century fiction by feminists and the fictions that surround the term feminism. We will begin by reading works by writers such as Virginia Woolf, Toni Morrison, and Jean Rhys, and move on to contemporary writers such as



Maggie Nelson and Claudia Rankine. We will also read LGBTQ* Theory to continue to analyze why the term “feminism” leads to so much anxiety, contempt, and fear today. Can the intersectional feminist dream survive feminism’s history of white privilege and the crises facing our world today, such as climate change and the pandemic? The course will end with a term paper and poster either analyzing a particular novel from the lens of feminist / queer theory or a particularly contentious usage of feminism and feminist theory in contemporary culture. As the GWS / English capstone course, the final paper’s subject will grow out of a topic of particular relevance to each student, building on the materials covered in This course and the students’ own research interests.

This course fulfills Diversity 2 Requirement.

For English majors, this course can count for Senior Seminar.

This course counts towards English major/minor
This course counts towards the Gender Women Studies
major/minor

GIS 5011 Narratives of Gender and Conflict

MW 3:25 PM - 4:40 PM,

Jennifer A. Joyce & Cera E. Murtagh

The relationship between gender and war is an inextricable one. From mobilization to combat to violence, one's experience of war is profoundly shaped by one's gender. Indeed, the relationship runs deeper still. Gender can inform the very nature of war in a given context, while gender dynamics can themselves be transformed by war.

This course explores the intersection of conflict and gender through a multi-disciplinary prism that brings together literature, film, political science and sociology, among other perspectives. The course examines two core questions: how does gender mediate one's experience of war? And, what is the relationship between gender and political conflict: how does gender shape war, and vice versa?

We address these questions theoretically, exploring, for example, the relationship between gender and nationalism and between masculinities and war. But we also examine these questions empirically, exploring issues like sexual violence and LGBT+ rights in real world conflicts.

In taking a multi-disciplinary approach, we seek to gain a rich and rounded understanding of gender and conflict. We aim to gain a deeper insight into these issues through literary and artistic narratives and representations of gender and war. Combining works of fiction, including novels, short stories, and film, with scholarly criticism from Political Science, Sociology, Anthropology, and Literature, among other disciplines, This course offers students the opportunity to gain both a solid grounding in

the politics of conflict and peace, and its gendered nature, as well as a deeper sense of the lived experiences of conflict.

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

This course counts for Gender & Women's Studies

This course counts for the Irish Studies major/minor

This course counts for the Peace and Justice major/minor

This course fulfills the Diversity 2 or 3 requirement

This course counts towards English major/minor

HON 5440-100 At the Barnes

April 9-11, 2021

One-Credit Poetry Workshop

Catherine Staples

Dr. Barnes' collection of Impressionist, Post-Impressionist and early Modern paintings will be the centerpiece for this *one-weekend*, poetry writing workshop. From Cezanne's card players and Picasso's acrobats to Matisse's storytelling interiors—we'll let the details of paintings "tease us out of thought." Why did Picasso identify with street acrobats and performers? What are we to make of the repeating "still-lives" within paintings by Matisse? How might Monet's



painting of his floating boat-studio on the Seine and Matisse's *The Music Lesson* be considered responses to world events and, at the same time, self-portraits of the artists?



The workshop begins on Friday afternoon with exercises in memory & observation. On Saturday morning, we'll take the train into Philadelphia and spend the day at the Barnes Foundation on the parkway.

We will write our way through the galleries, using paintings and



sculpture as well as the ensembles of quirky objects—keys, hinges, candle sticks, and locked chests—as entry points

for new poems. On Sunday, we will gather to share new work over coffee, tea, and French toast.

Please feel free to email me with any questions:

catherine.staples@villanova.edu Students not in Honors Program are welcome to join the workshop.

HON 5440

April 24-26

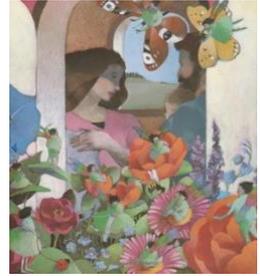
One-Credit Creative Writing
Workshop

Catherine Staples

At Stoneleigh Garden



What better way to survive a pandemic than reading and writing children's stories? From *Goodnight Moon* and *Wind in the Willows* to *The Woman Who Flummoxed the Faeries*, *Sukey and the Mermaid*, and the Penderwick sisters—we will read and write our way through the weekend at Stoneleigh Garden. We will set imagination loose upon such



mysteries as the disappearing water garden in Catalpa court, the three gates to nowhere, miniature world of the bog garden, the hollow stump down which Alice might have followed a white rabbit, and the lost greenhouse. Non

Honors students please mail HonorsProgram@villanova.edu for course approval.

