

DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS: FALL 2020

COURSES THAT FULFILL ENGLISH DISTRIBUTION

NON-AMERICAN ANGLOPHONE LIT PRE-1800

MEDIEVAL

3181 Irish Epics, Visions & Hauntings

RENAISSANCE

3350 Milton

RESTORATION & 18th CENTURY

3350 Milton

19th CENTURY NON-AMERICAN ANGLOPHONE LIT

3580 Irish Literature: Gender and History

NON-AMERICAN ANGLOPHONE LIT AFTER 1900

3621 Contemporary British Novel and Brexit

3680 Narratives of Northern Ireland

LITERATURE OF THE AMERICAS TO 1900

4515 Poe & King

LITERATURE OF THE AMERICAS AFTER 1900

4515 Poe & King

4648 U.S. Empire & Contemporary American Lit

4649 Intro to Asian American Lit

4651 Lives of the Undocumented

4652 Letters, Texts, Twitter

4700 Caribbean Literature

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	2013 Writing of Memoir
2003 Intro to Creative Writing	2017 Writing Detective Fiction
2009 Writing/Traditional Novel	2018 Nature Writing Workshop

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

2300 Women in Literature	4700 Caribbean Literature
4651 Lives of the Undocumented	

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

2300 Women in Literature	GIS 5011 Feminist Politics & The Novel
3580 Irish Lit: Gender & History	4652 Letters, Texts, Twitter
3350 Milton	5000 Jane Austen

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

4700 Caribbean Literature

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

3181 Irish Epics, Visions, Hauntings	3680 Narratives of Northern Ireland
3580 Irish Lit: Gender & History	

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

2304	Contemporary Global Literature of Eco-Crisis	4649	Intro to Asian Amer. Lit & Culture
3680	Narratives of Northern Ireland	4651	Lives of the Undocumented
4648	U.S. Empire and Contemp Amer. Lit.		

Courses offered that count for the Minor in Sustainability:

2018	Nature Writing Workshop	2304	Contemporary Global Literature of Eco-Crisis
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Courses offered that count for the Minor/Concentration in Writing and Rhetoric:

2003	Intro to Creative Writing	2021	Journalism for Co-ops
2009	Writing/Traditional Novel	2045	Career E-Portfolio
2013	Writing of Memoir	2051	Sports Writing
2017	Writing Detective Fiction	2250	Ways of Reading
2018	Nature Writing Workshop	2991	English Majors as Leaders

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!

There are some interesting possible clusters of courses you might pursue in the fall if you would like to **pursue a specialized track** (four or more courses in a specialized area) within the major. The English Department is very committed to **sustainability**, and I'm delighted that we're offering a series of courses addressing this area, including a new "Nature Writing Workshop" and "Contemporary Global Literature of Eco-Crisis." If you are interested in **Ireland**, you can study its literary tradition across multiple centuries with "Irish Epics, Visions, and Hauntings," "Irish Literature: Gender & History," and "Narratives of Northern Ireland." If you are interested in exploring questions concerning **race & ethnicity**, you can take "Caribbean Literature," "Introduction to Asian American Literature," "U.S. Empire and Contemporary American Literature," and "Lives of the Undocumented." Our senior seminar will be on brilliant **Jane Austen** and will provide an opportunity to synthesize what you've learned in your other courses.

I also want to urge you to consider taking our career-focused courses. We are offering a new course "**Career E-Portfolio**," which positions you to enter the job search with an impeccably curated social media presence and portfolio of writing samples. I also urge you to take our indispensable English 2991 "**English Majors as Leaders**" one-credit course. This course trains you to use your English skills to position yourself as a leader in the work place. 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 and share a list of potential work sites at heather.hicks@villanova.edu.

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 11:30 AM - 12:45 PM

Tsering Wangmo

This introductory level creative writing class is meant to spark your interest and talents as a reader and creative writer in poetry and prose. Reading closely the works of established writers that include Ocean Vuong, Natalie Diaz, Julie Otsuka, Jamaica Kincaid, Brian Washington, Kazim Ali, Manjushree Thapa, and Claudia Rankine, we will discuss what we love about their writings. These discussions will help us understand how established writers use imagery, language, sound, form, characterization, plot and so on, in their works.

We will begin by writing nonfiction, looking to memory to get started, then we will write poetry and short fiction. You will participate in a variety of activities designed to familiarize you to the techniques of writing in different genres: in-class writing, group writing, workshop, technique-focused exercises, reading responses, and more. You will have the chance to workshop your writing and revise using the feedback of your peers and your own intuition.

This class will help you develop close reading skills, recognize the various strategies used by professional creative writers, learn to employ and play with technique and strategies to write your own works. You will also develop useful editorial advice for peer writers and learn to revise your own works.

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

MW 1:30 PM - 2:45 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 2013-001 Writing of Memoir

TR 10:00 AM - 11:15 AM

Tsering Wangmo

This is a creative writing workshop course designed to introduce students to the craft of writing memoir. We will read seminal essays and a variety of contemporary writers to examine the ways in which the past is remembered, reflected, researched, and recorded. We will practice close reading to gain a deeper understanding of how the self relates to the world.

As we examine craft, we will also engage with the tension in writing about the self and other people. Some of the questions we will discuss include: Where and how do we start writing? What's the difference between truth and fact? What if we can't trust memory? How do we as writers identify the form best suited to the content? How do we keep in mind the ethics of writing "truths" that may involve the lives of other people?

Through writing assignments and exercises that emphasize the essential elements of craft such as voice, structure, research, dialogue and the reconstruction of events, we will begin to shape personal experiences into compelling narratives. I hope for a supportive, creative, and thoughtful environment that will help students think ferociously and generously about the writings discussed in a workshop format. These exercises and workshops will culminate in new, revised works. Students will find themselves more fluent in the possibilities of creative nonfiction by the end of the term

This course counts towards the minor in Creative Writing.

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

ENG 2017-001 Writing Detective Fiction

MW 3:00 PM - 4:15 PM

Alan Drew

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

This course counts towards the minor in Creative Writing.

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

ENG 2018 -001 Nature Writing Workshop

TR 2:30 PM - 3:45 PM

Cathy Staples

Emerson claimed that few of us truly “see nature.” Have you ever seen a Carolina wren up close or walked from mountain to stream-bed with a geologist who can point out the path of a long-gone

glacier? Are you curious about the fall migration of birds or trace fossils of Triassic dinosaurs in Valley Forge park? Why might an organic farm retain the original slopes and hedges of its landscape? How are birds, bees, insects, and native plants essential to farming? The natural world will be a source for the creative non-fiction, poetry, and fiction pieces students will write in this class. The course is designed to immerse you in a writer's habits and awaken you to the rich network of the natural world. Many of us spend more time staring at a computer than noticing the greening of spring or the return of songbirds to our mid-Atlantic woods. Good writing is born of close looks, alert listening, curiosity, and wonder. Sometimes we will write in the field. For instance, as we walk along the creek in Valley Forge Park, we will consider rivers, birds and moss, thinking about literature we've read by Childs, Diaz, Dillard, Grennan, and Kimmerer. We'll study writing we admire, following its leads, paying close attention to imagery, imagination, metaphor, sound, and accuracy of natural detail—as well as the sentence and the line. Field trips will be occasions for writing and for expanding knowledge of agro-ecology, sustainability, habitat, birds, plants, constellations and, perhaps, even sheep-keeping. Throughout, the focus will be on process, on learning to sharpen language and see more deeply. The final portfolio involves revision and polishing of selected pieces.

This course counts towards the minor in Creative Writing.

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

ENG 2021

Journalism for Co-Ops

See ENG 2999

ENG 2045-001

Top: Career E-Portfolio

TR 8:30 AM - 9:45 AM

Emily Carson

Whether your goal is a career in public relations, technical writing, marketing, publishing, social media management, or graduate or law school, an e-portfolio helps you showcase your best writing

and media samples and build your professional online presence. We'll study job ads, resumes, and cover letters, develop and edit your work, and craft projects to round out and hone your portfolio. At the end of the semester, professionals from the field will visit to review and workshop your portfolios.

ENG 2051-100 Sports Writing

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 sports writing takes us far beyond the final scores.

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

ENG 2250-001 Ways of Reading

TR 1:00 PM - 2:15 PM

Joe Drury

This course aims to give English majors the chance to reflect upon the methods and improve the skills literary critics use to read and write about literature. Our initial focus will be on “close reading” and the various techniques critics devised in the mid-twentieth century to interpret literary texts and lay the foundations of English as an academic discipline. We will consider what it means to *interpret* a literary text and what other ways of reading are implicitly set aside or foreclosed by the work of interpretation. Using a small number of primary texts in different genres and from different historical periods as case studies, we will then explore some of the new approaches to literature—e.g. Marxist, psychoanalytic, feminist, deconstructionist, queer, post-colonial, and so on—that have emerged over the last few decades, paying particular to the relationship between reader and text they assume and the literary objects and devices they foreground. Finally, students will have the opportunity to develop their own voice as readers and writers by applying one or more of these approaches in a research paper.

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 2300-001 Women in Literature

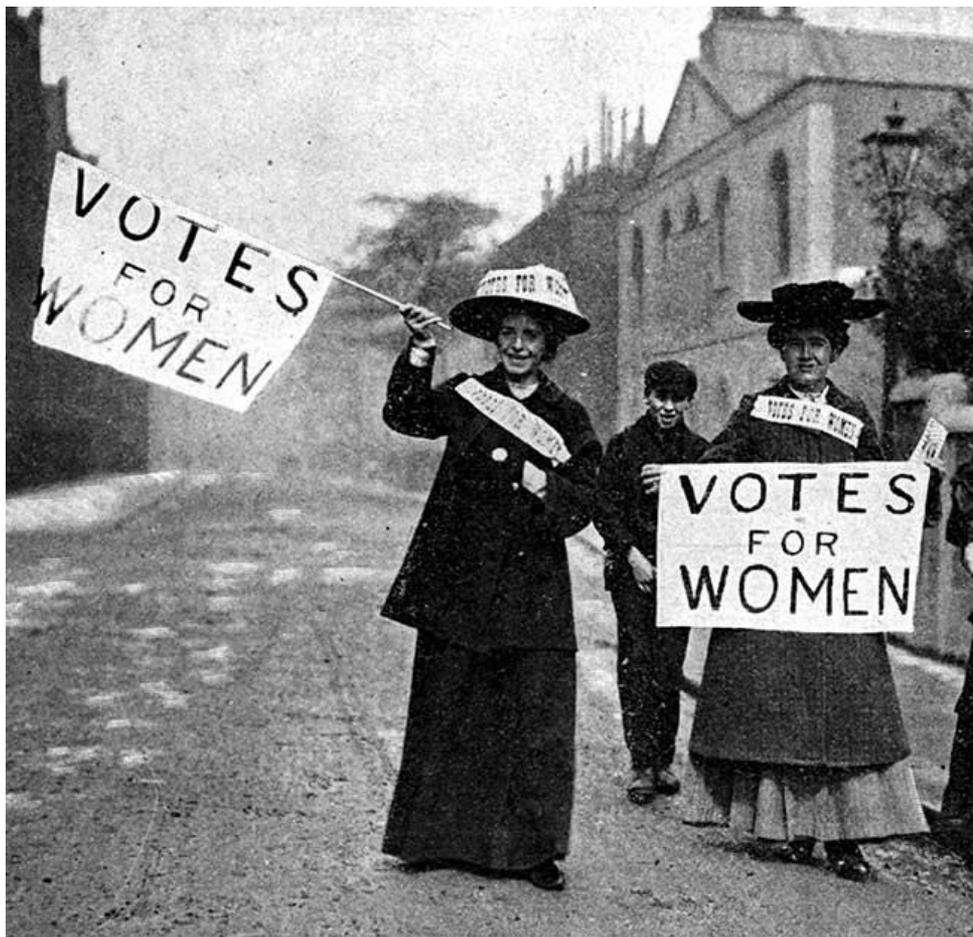
MW 1:30 PM - 2:45 PM

Ellen Bonds

In this course, we will examine the roles that women have played and continue to play in literature—as characters, as readers, and most importantly as writers. To commemorate the 100-year anniversary of the 19th amendment, which gave women the right to vote, we will read a number of texts about and by women who fought to win suffrage.

We will read a diversity of women authors and consider how they explore not only women’s issues but also gender issues—relationships between men and women, the roles both men and

women have played in history and society, as well as issues pertaining to race and class.



Beginning with Sappho, we will trace women's contributions to literature from antiquity to the present, examining how writers have represented and critiqued structures of power based on gender identity. Students will read poetry, fiction, essays, and drama from a range of authors such as Jane Austen and Virginia Woolf, as well as Audre Lorde and Toni Morrison. We will also read writers essential to an understanding of feminist history and theory. Ultimately, students will explore how and in what ways women

writers use their voices to expose marginalization, resist oppression, and deconstruct rigid binarisms, negotiating new possibilities for power dynamics in gender relationships.

This course fulfills the diversity 2 requirement.

This course counts for the Cultural Studies major.

This course counts for the Gender and Women's Studies major.

2304-001 Contemporary Global Literature of Eco-Crisis

TR 11:30 AM - 12:45 PM

Lisa Sewell

This course considers emerging directions in contemporary literature and film and pressing questions about the future of “nature” and the problems of global climate change. Drawing from a range of fields including environmental humanities, critical race theory, indigenous studies, and postcolonial studies, we will take an interdisciplinary approach, exploring the ways poets, novelists, journalists, memoirists, film-makers, scientists, and philosophers from around the world are responding to and grappling with ecological crisis. Exploring what Lawrence Buell terms “the environmental imagination,” we will study the narratives of individuals and communities affected by and responding to economic and environmental problems on local, national, and international levels, asking how works about climate change and global environmental disaster can help us to confront larger issues of environmental justice, and structural inequalities of race, class, gender and sexual identity. We will also consider genre, asking which artistic and literary forms can help us approach and think about a subject that is so difficult to grasp. Through readings, conversation, and written reflection, we will pursue a series of questions: How have writers from around the globe imagined and depicted wilderness, extinction, toxicity and interconnection? What are the political and social consequences of their visions? What role can art and literature play in raising awareness, and how are artists, writers, filmmakers, scientists, journalists, cultural critics and philosophers using culture to (re)imagine different worlds and

futures? Ranging from works that raise the alarm about human-caused environmental degradation to poems about urban gardening and stories of communities weathering a warming world, we will pay particular attention to the way literary forms both encapsulate and reveal environmental change. We will read and view work by Margaret Atwood, Octavia Butler, Helon Hebiba, Julia Kasdorf, Richard Powers, Barbara Kingsolver, Patricia Smith and Karen Tei Yamashita. Requirements include bi-weekly blog posts, a mid-term essay, a final project, and two in-class presentations.

This course fulfills the Peace and Justice Attribute.

This course fulfills the diversity 3 requirement.

ENG 2400-001 Classical Hero in Ancient Literature

MWF 10:30 AM - 11:20 AM

Evan Radcliffe

The classics feature some of the most famous—and multi-faceted—heroic figures in all of literature. In this course we will pay close attention to the portrayals of characters like Achilles, Odysseus, Oedipus, Antigone, Medea, and Aeneas, in part because through them Homer, Sophocles, Euripides, and Virgil explore such issues such as war, glory, political power, the power of language, the place of the gods, and tragic loss. In our class discussion, we will look carefully at those issues while also considering these works as epics or drama and examining how they follow from and respond to each other—for example, how in *The Iliad* and *The Odyssey* Homer exalts yet turns away from the warrior ideal, how Sophocles models his heroic figures on Homer's Achilles, how Euripides converts heroic ideals into something deeply disturbing, how Virgil draws on but transforms Homer at every turn, and how they all portray women as both elements in and challenges to these heroic ideals. Requirements include two formal papers, numerous informal journal entries, a midterm and a final. Texts for this term (all in translation): *The Iliad*; *The Odyssey*; *Oedipus the King*; *Antigone*; *Medea*; *The Aeneid*.

This course counts for the Classical Studies major or minor.

ENG 2800 Teaching Practicum

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

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

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

ENG 2991-001 English Majors as Leaders

Wednesday, August 26, 3:00 PM - 5:45 PM

Wednesday, October 21, 3:00 PM - 4:30 PM

Karen Graziano

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

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

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

—John Quincy Adams

“Earn your leadership every day.” —Michael Jordan

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

ENG 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.

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 3181-001 Irish Epics, Visions & Hauntings

TR 4:00 PM - 5:15 PM

Joseph Lennon

In this class we read great Irish epics, vision tales, gothic stories of hauntings, and ballads of rebellion. We begin with the Old Irish saga *Táin Bó Cuailnge* (Cattle Raid of Cooley) and the satiric middle Irish vision text, *Aislinge Meic Conglinne*. Readings follow through selections of bardic poetry that survived colonial

incursions and the collapse of Gaelic social order in the seventeenth century. Two eighteenth century Irish language works, *Caoineadh Airt Uí Laoghaire (Lament for Art Ó Laoghaire)* by Eileen O'Connell and *Cúirt An Mheán Oíche (The Midnight Court)* by Brian Merriman, are read alongside works by Anglo-Irish authors Jonathan Swift and Oliver Goldsmith, with an eye toward understanding cultural appropriation and colonial conflicts between Gaelic and Anglo cultures in Ireland. The course ends with a sampling of national and gothic tales by Maria Edgeworth, James Clarence Mangan, and Sheridan Le Fanu.



*This course counts for the Irish Studies major/minor.
For English majors, this course can count for the Medieval
Portion of the Non-America Anglophone pre-1800 area
requirement.*

ENG 3350-001 **Milton**
MW 1:30 PM - 2:45 PM
Lauren Shohet

This course will explore the writing of John Milton (1608-1674) and also “Milton” as a cultural and literary institution. We will consider both what is unique and what is representative about his beautiful poetry, his political pamphlets, and his influential writing on gender, sex, knowledge, marriage, divorce, environmental stewardship, and resource extraction. We also will consider how later revolutionaries, reactionaries, and artists engage Miltonic ideas. Focusing on *Paradise Lost*, we will read additional portions of Milton’s poetry and prose: early lyrics, some of the divorce tracts, and the anti-censorship pamphlet *Areopagitica*. Additionally, we’ll work with writing that engages Miltonic texts and traditions, both contemporary with Milton (the seventeenth-century poet Lucy Hutchinson) and afterwards (Mary Shelley, William Blake, C. S. Lewis, Philip Pullman, Homer Simpson).



We’ll start by carefully reading Milton’s early poetry in ways that aim to help students unfamiliar with the Renaissance and/or with poetry to become comfortable with both. The bulk of our time, in the middle of the semester, will be spent with *Paradise Lost*. We will study a few critical articles about Miltonic texts and their

historical context. At the end of the course, we'll examine some of Milton's other late poetry as well as novels and films that respond to *Paradise Lost*.

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

For English majors, this course can count for EITHER the Renaissance OR the Restoration & 18th Century portion of the Non-America Anglophone pre-1800 area requirement. This course fulfills the Diversity 2 requirement.

ENG 3580-001 Top In 19th C. Irish Lit & Cult

TR 2:30 PM - 3:45 PM

Mary Mullen

Irish Lit: Gender & History

Building on the energy from recent feminist movements in Ireland like *Waking the Feminists* and *Fired! Irish Women Poets and the Canon*, this class will consider how gender shapes Irish writing and how Irish writing shapes how we think about gender. As the novelist Anne Enright explains in a recent essay, one reason why women seem to disappear from Irish literary history is because there is a struggle over “who owns the past.” Reading nineteenth-century Irish writers alongside feminist, queer, and gender theory, we will interrogate this past, question established literary-historical narratives and, hopefully, craft new ones. We will consider why Ireland is represented as a woman and how the trope of ‘Mother Ireland’ shapes women’s experience; the gendered accounts of the Irish Famine; the relationship between the family, the nation, the church, and the state in Ireland; the intersections between



gender and colonialism; and queer performance. We will cover work by Maria Edgeworth, Anna Maria Hall, Lady Gregory & W. B. Yeats, Emily Lawless, George Moore, and Oscar Wilde, among others.

For English majors, this course can count for the 19th c. Non-American Anglophone Literature Requirement.

This course counts for the Irish Studies major/minor.

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

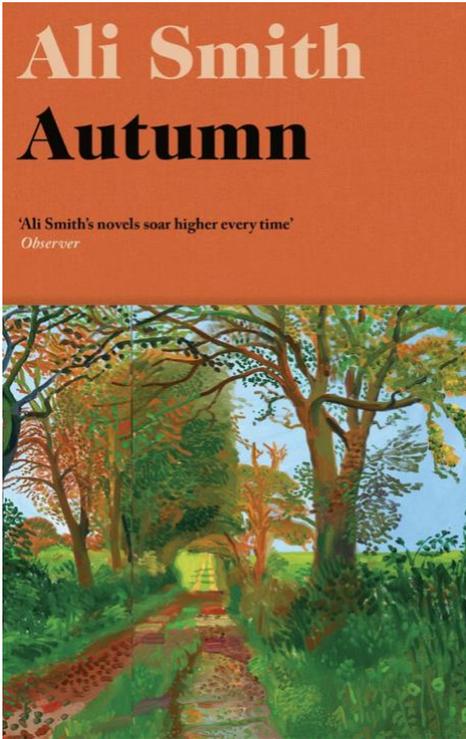
This course fulfills the diversity 2 requirement.

ENG 3621-001 Contemp British Novel & Brexit

TR 1:00 PM - 2:15 PM

Megan Quigley

This course will explore British fiction after the Second World War, examining what “British” literature means when England is suddenly (what E. M. Forster called) a “Shrinking Island.” What kind of novel is written in this post-period (Post-War, Postmodernist, Postcolonial, Postfeminist, Posthuman)? What characterizes and drives this fiction and what earlier genres does it attempt to incorporate? How does the post-war novel create a new version of literary realism and how does it reflect or fail to reflect the ‘reality’ of our current lived experience? We will learn the skills of literary analysis, the techniques of scholarly writing, and the methods of critical thought.



We will also consider the new “Brexit” novel—how do these novels treat immigration, race, trade, and the idea of nationalism? How is nostalgia a factor in Brexit (the planned departure of the United Kingdom from the EU) and how do we see it at work in contemporary literature and popular culture more broadly (think of the television series “The Crown” or “Downton Abbey”)? In this course we will analyze nostalgia as we read writers including Evelyn Waugh, Kingsley Amis, Graham Greene, Muriel Spark, Jean Rhys, Kazuo Ishiguro, Hilary Mantel, Zadie Smith, and J. K. Rowling.

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

ENG 3680-001 20th-21st C. Irish Lit & Culture

TR 8:30 AM - 9:45 AM

Jennifer Joyce

Narratives of Northern Ireland

The Troubles in Northern Ireland, beginning in the late 1960s and lasting almost thirty years, claimed more than 3,500 lives. The political conflict and violence between unionists—mainly Protestant, who want Northern Ireland to remain British—and nationalists—primarily Catholic, who favor the idea of an Irish state encompassing the island as a whole—touched nearly every aspect of life in Northern Ireland. This seminar will examine

contemporary literary responses to the atrocities of these recent Troubles in Northern Ireland and look at the various responses to peace and ongoing reconciliation. Late twentieth and early twenty-first century voices will represent a range of varied backgrounds who are considered astute observers of the political atmosphere; writers including but not limited to Seamus Deane, Colette Bryce, Seamus Heaney, Sinead Gleeson, and Owen McCafferty. By critically reading these works, we will draw conclusions about the ways in which conflict and peace ultimately shape community, and in doing so, we will come to a fuller understanding of Irish identity.

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.

ENG 4515-001

MW 3:00 PM - 4:15 PM

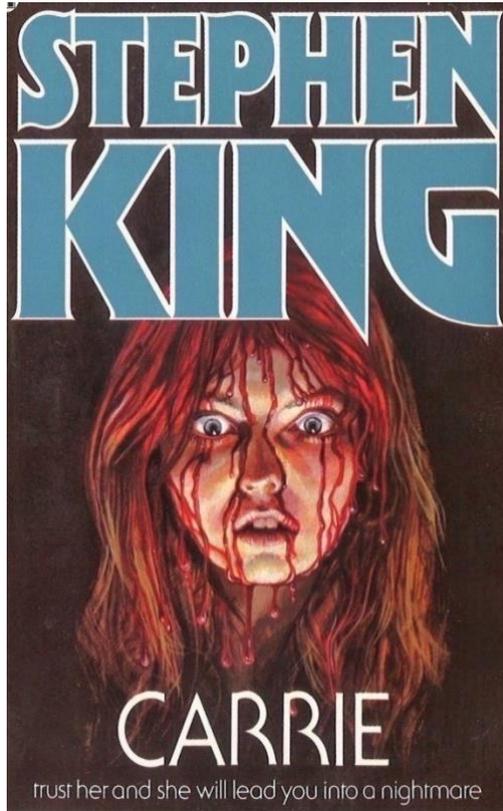
Michael Berthold

Poe & King

“‘Tis so appalling--it exhilarates” ~ Emily Dickinson

This class will explore the literary relationship of Edgar Allan Poe and Stephen King through a series of close readings of paired works from the two authors. King contributed several thousand dollars to the Poe statue that now stands in Boston (the city where Poe was born). His recent novel *The Outsider* derives in part from Poe’s story “William

Wilson,” and his earlier novel *The Shining*, which we will read in the class, opens with an epigraph from Poe’s “The Masque of the Red Death.” In *Salem’s Lot* a King character claims that “what made Poe great” was his “direct pipeline to the old subconscious. To the fears and twisted needs that swim around down there like phosphorescent fish,” and King seems uncannily able to access an analogous Gothic pipeline. The course will also consider Poe’s and King’s theories of writing and authorial craft and examine the charges of aesthetic illegitimacy that have dogged both authors and underline their contentious relation to the American literary canon.



For English majors, this course can count for the Literature of the Americas to 1900 area requirement OR the Literature of the Americas after 1900 area requirement.

**ENG 4648-001 U.S. Empire and Contemporary
 American Literature**

MW 4:30 PM - 5:45 PM

Yumi Lee

What does it mean to think of the United States as not just a nation, but an empire? This course explores how contemporary American writers have responded to, critiqued, and reimagined the expanding place of the United States in the world. We will focus on authors who represent communities who have been absorbed into U.S. empire over time, including indigenous, Latinx, African American, and Asian American authors whose works embed and address histories of contested spaces at the edges of U.S. national expansion: the Indian reservation, the U.S.-Mexico border, the port city, the overseas military base. In such spaces, who becomes included into the nation, and how? Who and what is excluded? What is gained and lost in these negotiations? And how does engaging with the shifting ground of U.S. empire change the way we imagine America, and the way we define American literature? While we will consider the longer history of U.S. imperialism, including early concepts and practices of settler colonialism, westward expansion, and “manifest destiny,” our primary focus will be on the contemporary. We will examine how writers are thinking about and responding to how the U.S. functions as an empire now, in the context of present-day debates over nationalism and globalization and present-day struggles over indigenous land rights, border policing, and war overseas. Requirements for this course will include two papers and a final exam along with informal writing assignments and active participation through discussion. Assigned texts may include Tommy Orange’s *There There*, Layli Long Soldier’s *Whereas*, Tommy Pico’s *IRL*, Gloria Anzaldúa’s *Borderlands/La Frontera*, Ocean Vuong’s *On Earth We’re Briefly Gorgeous*, Jessica Hagedorn’s *Dogeaters*, Tom King’s *Omega Men*, and more.

For English majors, can count for Literature of the Americas after 1900 area requirement.

This course counts for Peace and Justice Education.

ENG 4649-001 Intro to Asian American Literature & Culture

MW 3:00 PM - 4:15 PM

Yumi Lee

What does it mean to be Asian American? In this introduction to Asian American literature & culture, you will discover when, how, and why the category of "Asian American" was invented, and how the meaning of this term has changed over time. Together, we will examine how authors and artists have interpreted and represented Asian American life at different moments by creating literary and cultural texts. In reading and analyzing these texts, we will consider relevant historical and political conditions including: histories of Asian migration to and settlement in the United States, histories of war, colonialism, and global capitalism as they have shaped the development of Asian American communities, and the ongoing problem of citizenship as it has shaped Asian American life. Throughout the course, we will employ an intersectional and comparative framework for investigating questions of race, nation, class, gender, and sexuality, and we will situate our readings of Asian American literary texts in a transnational as well as a domestic context. Requirements will include two papers and a final exam along with informal writing assignments and active participation through discussion. Course materials will include literary works by writers such as Maxine Hong Kingston, Carlos Bulosan, John Okada, Miné Okubo, Chang-Rae Lee, and Ling Ma as well as excerpts from TV, film, art, and popular culture.

For English majors, can count for Literature of the Americas after 1900 area requirement.

This course counts for Peace and Justice Education.

ENG 4651-001 Lives of the Undocumented

TR 2:30 PM – 3:45 PM

Tsering Wangmo

In this course students will examine the lived experiences of undocumented immigrants in the United States. Through the genres of memoir, fiction, poetry, and critical essays, we will pay attention to the diversity of experiences as represented by those who were, or who remain without legal documentation. Some of the questions we will discuss include: Who is permitted to enter the United States and who is forced to leave? What brings immigrants to the U.S.? What rights do immigrants have? What can we learn about citizenship and belonging from the perspectives of undocumented immigrants? We will examine concepts and designations of political status such as, “refugee,” “citizen,” “noncitizen,” “illegal,” and the historical production of categories. Readings will include *Dear America: Notes of an Undocumented Citizen* by Jose Antonio Vargaz (2018), *The Distance Between Us* by Reyna Grande (2013), and *Diary of an Undocumented Immigrant* by Ramon Tianguis Perez (1991). Other readings include writings by Mae Ngai, Roberto Gonzales, Jose Olivarez, Javier Zamora, Shalim Hussain, Tenzin Tsundue, Jose Angel N, Mitsuye Yamada and so on.

For English majors, this course counts toward the Literature of the Americas after 1900 area requirement.

This course counts for the Cultural Studies major.

This course fulfills the Diversity 1 Requirement.

This course counts for Peace & Justice Education.

ENG 4652-001 Letters, Texts, Twitter

TR 10:00 AM – 11:15 AM

Kamran Javadizadeh



How do letters bring together distant lovers, friends, family? What forms of intimacy follow from such textual exchanges? When literature borrows from this kind of writing, how is it changed? This course examines epistolary writing, broadly speaking: We'll read letters, the newer digital forms (email, social media, instant messaging) that have largely replaced them, and the literary representations of the epistolary in modern and contemporary novels, poems, and essays. Our goal will be to study how writing allows intimacies to form across spatial and temporal distances.

Texts will include Emily Dickinson's letters and "envelope poems," letters between Virginia Woolf and Vita Sackville-West (and the Twitter bot that excerpts them), James Baldwin's letter-essay to his nephew alongside Ta-Nehisi Coates's letter-essay to his son, Ben Lerner's novel about a fabricated correspondence, Solmaz Sharif's sequence of poems to an uncle who died in war before she was born, and Sally Rooney's novel about love, adultery, and friendship in the era of the email and text message. As we explore the new worlds that epistolary writing makes possible, our modes of inquiry will borrow from queer theory, feminist studies, and critical race theory. Assignments will include short critical essays, one in-class presentation, and our own epistolary experiments.

For English majors, this course counts toward the Literature of the Americas after 1900 area requirement.

This course counts for the GWS major/minor.

MW 4:30 PM - 5:45PM

Chiji Akoma

This course explores the representation of the culture and history of the Caribbean in the literary and performance traditions of creative writers from the region. By focusing on these writers, the course delves into the myriad of cultural, economic, racial, and political forces that are constantly at play in the development of modern West Indian societies. We will approach the subject from two interrelated dimensions: the aesthetic and the political. The former includes discourses that define or express the hallmarks of Caribbean artistry and creativity, including representations of folklore and carnival; the latter identifies the critical ideas of autonomy and identity in the Caribbean space. These ideas, as we shall see, are also located in the historical, the peculiar narratives of Caribbean formations, going back from the era of indigenous peoples to today's multi-ethnic and multicultural Caribbean.

In addition, the course will examine the notion of Diaspora identity, paying attention to African, Asian, and European Diaspora formations and their manifestations in West Indian cultural production. We will also examine ideas of Whiteness or Europeanism in Caribbean socio-cultural consciousness.

Possible texts: *The Dragon Can't Dance* (Earl Lovelace); *The Last of the African Kings* (Maryse Conde); *The Marvellous Equations of the Dread: A Novel in Bass Riddim* (Marcia Douglas); *The Housing Lark* (Sam Selvon); *She Tries Her Tongue, Her Silence Softly Breaks* (M. Nourbese Philip); *The Harder They Come* (movie).

For English majors, this course counts toward the Literature of the Americas after 1900 area requirement.

This course fulfills the diversity 3 requirement.

This course counts for Africana Studies.

This course counts for the Cultural Studies major.

ENG 5000-001 Senior Seminar: Jane Austen Then and Now

TR 11:30 AM - 12:45 PM

Joe Drury

Jane Austen's novels have never been more popular nor more widely read than they are today. Hardly a month goes by without a new film, TV show, book, or event that revisits and pays tribute to her life and work. In this course, students will study the nature and sources of Austen's enduring appeal.



In addition to reading at least three of her novels, we will explore the historical context of their original composition and reception in the early nineteenth century, several influential modern critical interpretations, and the most interesting recent movie adaptations of her work (e.g. *Clueless*, *Pride and Prejudice* and *Zombies*). We will ask: what was Austen's response to the debates about gender, class, and



race in her own time? In particular, how did she engage the ideas of Mary Wollstonecraft and the first stirrings of modern feminist thought? How we might we read “against the grain” of Austen’s own narration and discover ideas about women, sex, and politics that her original readers might never have imagined? And what do modern adaptations and re-imaginings of her novels tell us about how her work speaks to the social issues and gender politics of today? As this is a Senior Seminar, the ultimate goal will be to complete a research paper on a topic of your choice. Passionate Janeites are welcome, but no prior knowledge of her work is required!

This course counts for the GWS major/minor.

GIS 5011-001 Global Feminism and the Novel

MW 1:30 PM - 2:45 PM

Jaira J. Harrington and Travis Foster

This course examines transnational, Third Wave, and Third World feminist approaches to global politics, incorporating the work of activists, theorists, scholars, novelists, and filmmakers. We will consider historical and contemporary perspectives with a particular emphasis on the late 20th century and the beginning of the 21st century. The course will be jointly taught by two professors, one of us trained as a political scientist and the other trained as a literary critic. This means that we’ll be covering not only a broad range of materials but also multiple different ways feminists have produced new knowledge for understanding gender and power.

Readings will include work by Chimamanda Ngozi Adichie, bell hooks, Sara Ahmed, Cherríe Moraga, Gloria Anzaldúa, Chandra Talpade Mohanty, Claidia Jones, Jamaica Kincaid, and Jennifer C. Nash, among many others.

This course counts for the GWS major/minor.