

**DEPARTMENT OF ENGLISH**  
**COURSE DESCRIPTIONS: Fall 2018**

***COURSES THAT FULFILL ENGLISH REQUIREMENTS***

**BRITISH/IRISH LITERATURE PRE-1800**

**RENAISSANCE**

- 3250 Medieval Saints & Sinners  
3350 Milton

**RESTORATION & 18th CENTURY**

- 3350 Milton  
3490 Adventures in 18<sup>th</sup> Century Lit.

**AMERICAN LITERATURE TO 1900**

- 4001 Major American Writers

**AMERICAN LITERATURE AFTER 1900**

- 4690 Intro to Asian-Ameri Lit & Cult  
4691 Midcentury Poetry  
4692 Crime Fiction and Gender  
4692 The Lives of the Undocumented

**BRITISH/IRISH LITERATURE AFTER 1900**

- 3621 Contemporary British Novel  
HON3600 Modernist Manifestos

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

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

- 2003 Intro to Creative Writing      2012 Intro to Creative Non-  
2005 Writing of the Short Story      Fiction

2006 Writing of Poetry

2045 “Outsider Narratives”

2045 Writing of Memoir

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

2003 Intro to Creative Writing

2045 Outsider Narratives

2005 Writing of Short Story

2045 Writing of Memoir

2006 Writing of Poetry

2050 Writing for Magazines

2012 Intro to Creative

2060 Editing & Lit. Publishing

Nonfiction

2250 Ways of Reading

***A Message from the Chair***

Hi, Everyone! I’m very excited to introduce you to our two newest faculty members, Professor Adrienne Perry and Professor Tsering Wangmo Dhompa. This semester Professor Perry is teaching a course on editing/publishing and a course on writing creative nonfiction. Professor Dhompa is teaching a course on U.S. literature of the undocumented and a course on the writing of memoirs. We are also offering several other new courses, including “Poetry and Ordinary Life,” “Introduction to Asian-American Literature and Culture,” “Writing Outsider Narrative,” a course cross-listed with Global Interdisciplinary Studies called, “Networks of Revolution: Irish, Indian & Russian Revolutionaries in London,” and a new senior seminar on “Writing for Children in 19<sup>th</sup> Century America.”

We’ve also moved our London Experience program to a new institution, the prestigious Queen Mary University London, which is located in the most vibrant area of London, and opened it to both sophomores and juniors. See all the details on the following page!

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

Best, Dr. Hicks

## **THE LONDON EXPERIENCE 4.0**

The London Experience is a spring-semester 2019 program for sophomores and juniors in CLAS. Students enroll in three courses at Queen Mary University of London plus two Villanova courses, while living in residence halls with other QMUL students (in the trendy East End) and exploring the fantastically cosmopolitan city through courses and co-curricular programming.

The two Villanova courses are taught by Dr. Lauren Shoheit, Professor of English. They are “Writing/London” (offered as an upper level elective or as English 1975) and “Shakespeare in London: From the Globe to Virtual Reality” (English 3250). Both courses draw on the extraordinary resources of London. As a 2016 student in the program said, “We use the whole city as our classroom.”

**Please join us at an information session for this program at 12:00 noon on March 22<sup>nd</sup> in Falvey Library, Room 205.**

**Pizza will be served!**



**ADVANCED ENGLISH COURSES**

**ENG 2003-001           Intro to Creative Writing**

TR 1:00 PM - 2:15 PM

Alan Drew

This course is designed as an introduction to the world of creative fiction, non-fiction, and poetry writing. The goals of this course are to read the work of established authors and poets, to discuss various elements of craft employed by those authors and poets, and to use similar techniques to improve students' own creative writing. Time in class will be divided between the discussion of readings, lessons concerning craft, directed writing exercises, and the work-shopping of student work. This is not a lecture course, but rather a participatory experience that is essential to the success of the class. Regular attendance and active engagement is required.

*This course counts towards the minor in Creative Writing*

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

**ENG 2005-001           The Writing of the Short Story**

TR 2:30 PM – 3:45 PM

Alan Drew

Writing is sometimes inspiration, other times epiphany, and still other times catharsis. But mostly writing is discipline and the mastery of craft. This 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*

**ENG 2006-001            The Writing of Poetry**

TR 11:30 AM - 12:45 PM

Jill Karn

In this class we will immerse ourselves in the study and practice of creative writing, in particular, the writing of poetry. We will read a wide variety of poems and, after discussing the work of other writers, we will create our own metered, rhymed and free-verse poems based on the models we've studied. Each week will be devoted to the study of one specific aspect of poetry (i.e. image, line, syntax, rhyme, meter, etc.), type of poem, or case study of a poet. Also, we will dedicate time to the practice of revision so that some portion of the course will involve reworking drafts of poems substantially.

This course is chiefly concerned with the writing of poetry, beginning with the assumption that the best way we get a feeling for the sound and movement of poetry is by immersing ourselves

in it. We will read the work of established poets in order to discuss various elements of craft (imagery, line, rhythm, meter, syntax, voice, sensory detail, form) and to learn similar techniques for our own writing. Class time will be divided between discussion of students' writing in a workshop format and the study of selected works of literature. Throughout the term, students will share their work as well as their ideas about the poems we read—both students' poems and the work of established writers. Writers at all levels of experience and comfort with poetry are welcome. Energetic, committed participation is a must.

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

**ENG 2012-001           Intro to Creative Nonfiction**

MW 1:30 PM - 2:45 PM

Adrienne Perry

Works of creative nonfiction have been described as “true stories well told.” In this course, we will focus on the writing, close reading, and workshopping of such “true stories.” In the process, we will consider some of the many subgenres included in creative nonfiction--from travel and food writing to the lyric essay. Our writing will be driven by questions relevant to any work of creative nonfiction: Where is the line between creative nonfiction and fiction? What ethical concerns arise in writing nonfiction? To whom does an essay's story belong? How can we make a subject that matters to us meaningful to a broader audience? Students can expect to discuss the use of persona and the difference between personal essays and memoir, among other craft topics. Readings will include work by a range of writers, including James Baldwin, Anne Carson, Alexander Chee, M.F.K. Fisher, and Roxane Gay. Requirements: an original work of creative nonfiction, active workshop participation, and a brief critical annotation.

*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**

**Writing Outsider Narratives**

TR 4:00 PM - 5:15 PM

Elysha Chang

*“The outsider – be he an immigrant from another country and culture like Harrison, the eleven-year-old Ghanaian boy who is the narrator of Pigeon English, or a social outcast like Huckleberry Finn – is an endlessly fascinating creature: he can be a benign commentator on his adoptive society, or a harsh critic; he can be the underdog or the agitator; his fish-out-of-water status can lend itself equally to comedy and tragedy. The entire spectrum of human experience can be captured within his detached or awed gaze. For both reader and writer, the outsider is an instrument that allows us to see the world in an unfamiliar way, and that for me is one of the prime aspirations of literature.” – Stephen Kelman*

In this course, we will examine works of fiction that focus on the narratives of strangers, outsiders, refugees, travelers and outcasts. What does it mean to be an outsider, and how does this inform our creative works? From what vantage point can outsiders observe and comment on the realms they exist outside of?

In workshop, we will write fiction that explores craft elements such as dynamic characterization, conflict architecture, interiority versus exteriority, and tension/suspense. What makes a protagonist an outsider, and what makes an outsider a protagonist? How do we explore the outsider experience (real or imagined, self-imposed or enforced by others) by writing fiction? In addition to reading and writing works of fiction, we will share our works-in-progress with

one another and provide thoughtful, generous and productive feedback.

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

**ENG 2045-002            The Writing of the Memoir**

TR 10:00 AM - 11:15 AM

Tsering Wangmo Dhompa

**True Stories: Introduction to Memoir**

In this introductory course, we will explore the terrain of memoir through textual analysis and writing in the genre. We will read seminal essays and a variety of memoirs from St. Augustine's *Confessions* (400 AD) through contemporary writers to examine the ways in which the past is remembered, reflected, researched, and recorded. As we examine craft, we will also engage with the tension in writing about the self and other people: truth, fact, imagination, the changing shape of memory, the position and construction of the self in relation to the other. 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, you will begin to shape personal experiences into compelling narratives. I hope for a supportive, creative, and thoughtful environment that will help you think ferociously and generously about the writings discussed in a workshop format. These exercises and workshops will culminate in new, revised works. You will find yourself 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 2050-001            Writing for Magazines**

MW 6:00 PM – 7:15 PM

Jeffrey Silverman

A comprehensive introduction to the craft of magazine writing and the art of earning a living at it, this course will swing across the spectrum of the field and dip into several genres of non-fiction from profile writing to straight-ahead nuts-and-bolts, long-form journalism. In addition to the writing itself, we'll examine how best to break into the business, and what the various traps, trials, and tribulations are that await once you do.

The course will include a concentrated reading of some of the best recent examples of the craft, and some that have stood the test of time well enough to have metamorphosed into literature. On the writing end, we'll explore how to come up with ideas that make compelling pieces, how to think a piece through, how to organize a piece, how to research a piece, how to find sources, how to conduct interviews, and, finally, how to pitch and sell ideas and turn them into successful stories.

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

**ENG 2060-001            Editing & Literary Publishing**

MW 3:00 PM - 4:15 PM

Adrienne Perry

**Little Magazines: Literary Publishing and the Art of Editing**

This course introduces students to editorial work and the world of literary journals, once called "little magazines." We will consider the history of literary journals in the U.S. and their impact on

literary culture, as well as the “intersection of art and commerce” that editorial work represents. To understand the current landscape of literary publishing, we will discuss the economic and social forces shaping it—from the rise of Amazon to the growing popularity of digital publications. 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* and publications such as *Tin House*, *A Public Space*, *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 skills. Requirements to include: editorial evaluations, a presentation, and final project.

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

**ENG 2250-001**                      **Ways of Reading:** An Intro to the Methods of Literary Study

TR 8:30 AM - 9:45 AM

Alice Dailey

The aim of this class is to help students become better readers of a range of texts—drama, poetry, fiction, and film—by introducing them to the methods literary critics use to read and explain texts. The course will foreground questions of how we read by encouraging close study of a small number of texts. Further, by looking at how critics and literary historians discuss particular texts, we'll have an opportunity to think about the assumptions that underlie modes of critical reading and to practice those modes ourselves. The course will help to prepare you for not only the demands of the English major but the demands of being an engaged and conscious reader in a world of textual complexity. We will focus our attention on six primary texts: Shaun Tan's *The Arrival*; Shakespeare's *Titus Andronicus* and Julie Taymor's film adaptation of the play, *Titus*; Bram Stoker's

*Dracula*; William Faulkner's *As I Lay Dying*, and Gabrielle Calvocoressi's *The Last Time I Saw Amelia Earhart*. Students will be required to write several short papers, two longer essays, and a final exam.

*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*

*Writing Intensive*

## **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. 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, Virginia Woolf as well as Audre Lorde and Toni Morrison. We will also read writers essential to an understanding of feminist history and theory: Elaine Showalter, bell hooks, Trinh T. Minh-ha, Hélène Cixous, Simone de Beauvoir, Sandra Gilbert, Susan Gubar, and Elaine Scarry. Ultimately, students will explore questions such as—How are women's and men's lives portrayed in literature? How and in what ways do certain works challenge or affirm conventional ideas

about men and women? How and in what ways do 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*

**ENG 2400-001            Western World Lit. Classics**

MWF 10:30 AM - 11:20 AM

Evan Radcliffe

In this course we delve into some of the most famous and influential works of classical Western literature, starting with an intensive discussion of Homer and then moving on to Sophocles, Euripides, and Virgil. Those who have only a surface knowledge of these artists are often astonished at the complexities and depth of their explorations of issues such as war, glory, political power, the place of the gods, and tragic loss. In our class discussion, we will also consider these works as epics or drama, and 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 in relation to these heroic conceptions. 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 Cultural Studies major*

**ENG 2610-001            Tutorial Readings**

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

**ENG 2740-001 Caribbean Literature**

MW 3:00 PM - 4:15 PM

Chiji Akoma

This course explores the representation of the culture and history of the Caribbean in the literary and performance traditions of artists from the region. By focusing on these artists and their textualities, the course delves into the myriad of cultural, economic, racial, and political forces that are constantly at play in the transformations of modern Caribbean societies. The course will also examine the notion of Diaspora identity, paying attention to African, Asian, and European Diaspora formations and their manifestations in West Indian cultural production. 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); *Moon on a Rainbow Shawl* (Errol John); *She Tries Her Tongue, Her Silence Softly Breaks* (M. Nourbese Philip); *The Harder They Come* (movie).

*This course fulfills the diversity 3 requirement*

*This course counts for Africana Studies*

*This course counts for the Cultural Studies major*

**ENG 2800 Teaching Practicum**

This course gives senior English majors, with a GPA in the major of 3.5 or above, the opportunity to work as teaching assistants in introductory level courses under the supervision of a faculty member. Prior to registration, interested students should approach

the professor with whom they would like to work and ask about the possibility of arranging an assistantship (faculty are under no obligation to work with an assistant). The professor and student should work out the specifics of the assistantship together, but the teaching assistant would probably be expected to attend all classes and read all course texts; work one-on-one with the students on their writing; teach several classes over the course of the semester; lead small discussion groups or writing workshops within the class; help generate questions for class discussion and topics for papers.

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

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

### **ENG 2991-100            English Majors in the Workplace**

This one-credit course will meet Saturday, September 29, 9 AM - 4 PM and Friday, October 26, 3 PM - 5PM

Karen Graziano

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

– *Mary Oliver, The Summer Day*

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

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

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

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

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

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

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

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

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

Once you've identified an internship you're interested in, you have to reach out to the Internship Office to get official approval for academic credit. Your point person at this stage is Charlotte holmes, and her email is [charlotte.holmes@villanova.edu](mailto:charlotte.holmes@villanova.edu). You need to be sure to be in touch with Charlotte in time to work out the accreditation for the internship before the Drop/Add period ends during the semester you want to pursue the internship.

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

## **ENG 2999 Sports Illustrated Internship**

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

## **ENG 3250-001 Medieval Saints & Sinners**

TR 10:00 AM – 11:15 AM  
Alice Dailey

For many students, exposure to medieval drama is limited to morality plays like the frequently anthologized *Everyman*, whose one-dimensional characters and heavy religious allegory seem to belong to a remote and primitive dramatic tradition. By contrast, the plays of Shakespeare and his contemporaries represent for the literary canon the pinnacle of western drama—the flourishing of an art form that appears to have little in common with its medieval precursors. Consequently, we seldom study medieval and Renaissance drama as part of a developmental continuum. This course takes a different approach. Through our reading of a range of medieval and Renaissance texts, we will think about how plots, characters, and motifs of medieval religious literature are adapted for the secular genres of the Renaissance stage. We will consider not only how religious literature is transformed into genres like romance and domestic comedy but why early modern playwrights turned to medieval dramatic and religious structures to explore ostensibly secular themes. Our reading selections will focus on the moral extremes described by medieval literature—the saint, the martyr, the virgin, the whore, the torturer, the pagan, the devil—and how Renaissance plays exploit the simplicity of these categories at the same time that they complicate and challenge them. Texts include readings in cultural theory and anthropology; medieval passion plays, miracle plays, and saints' tales (including Chaucer); Marlowe's *Dr. Faustus* and *The Jew of Malta*; and Shakespeare's *The Merchant of Venice*, *Pericles*, and *The Winter's Tale*. Assignments include an online discussion forum, a term paper, and a creative term project.

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

**ENG 3350-001**

**Milton**

TR 4:00 PM – 5:15 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, and divorce. 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.

*This course fulfills the diversity 2 requirement  
For English majors, this course can count for the Restoration &  
18<sup>th</sup> Century portion of the British/Irish Literature pre-1800 area  
requirement*

**ENG 3490-001            Adventures in 18<sup>th</sup> Century Lit.**

TR 1:00 PM – 2:15 PM

Joseph Drury

To read eighteenth-century literature is to encounter a culture captivated by the idea of adventure. From early realist novels to oriental tales, mock-epic satires to philosophical romances, the characteristic genres of the period are defined by their intense fascination with unknown things, people, and places. This curiosity reflects both the values of the Enlightenment, which emphasized the power of human reason to discover novel truths about nature, politics, and society, and the rise of a modern commercial economy, which sent Europeans all over the globe in search of new pleasures and profits. Most of all, the thirst for adventure reflects the emerging conviction that knowledge and true wisdom requires hard-won, empirical experience of the material world in all its diversity and complexity. In this course, students will be introduced to texts from a range of different genres and learn how to analyze the various techniques and styles that eighteenth-century authors developed to describe the period's new realms of experience. Readings will include poetry, drama and fiction by authors such as Aphra Behn, John Gay, Charlotte Lennox, Alexander Pope, Tobias Smollett, and Elizabeth Inchbald.

*For English majors, this course can count for the Restoration & 18<sup>th</sup> Century portion of the British/Irish Literature pre-1800 area requirement*

**HON3600-001            Modernist Manifestos**

TR 10:00 AM - 11:15 AM

Megan Quigley

What were writers at the beginning of the 20<sup>th</sup> century so angry about? What is a manifesto and why did this type of writing become so popular after the First World War? To answer these questions, this course will examine both the literary works and the manifestos of writers such as Karl Marx, T. S. Eliot, Ezra Pound,

Jean Toomer, Jean Rhys, Virginia Woolf, Filippo Marinetti, and D. H. Lawrence. In *The Communist Manifesto* Marx and Engels proclaim that “All that is solid melts into air, all that is holy is profaned,” while the *Manifesto of Futurism* declares, “We intend to sing the love of danger, the habit of energy and fearlessness.” These vibrant proclamations aimed to scorch the earth, and we will aim to discover what literary, social, and philosophical traditions these writers wished to blast away. Finally, we will also determine the ways the literary works incorporate their authors’ ideals to, as Ezra Pound announced, *Make it New!*  
*For English majors, this course can count for the British/Irish Literature after 1900 area requirement*

### **ENG 3621-001 Contemporary British Novel**

TR 2:30 PM - 3:45 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 British/Irish Literature after 1900 area requirement*

**ENG 4001-001 Major American Writers**  
MW 3:00 PM - 4:15 PM  
Michael Berthold

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

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

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

**ENG 4690-001           Intro to Asian-American Lit & Culture**  
MW 4:30 PM – 5:45 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 for this course will include two papers and a written final exam along with informal writing assignments and active participation through discussion. Readings may include works by Maxine Hong Kingston, Carlos Bulosan, John Okada, Miné Okubo, Chang-Rae Lee, Julie Otsuka, and others.

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

*This course fulfills the Diversity 1 requirement*

*This course counts for the Cultural Studies major*

*This course counts toward the Asian Studies minor*

*This course counts toward the GIS: Asian Studies major*

**ENG 4691-001            Poetry and Ordinary Life**

TR 1:00 PM – 2:15 PM

Kamran Javadizadeh

What would it mean to think of poetry as the language not of extreme states and intense emotions—love and grief, awe and dejection—but instead of ordinary, daily life? How might poetry record things like taking a walk, having lunch, calling a friend, or even, in John Ashbery’s words, “brushing the teeth and all that”? What forms of attention would such poetry require, and how might the capacities of poetry change the way we experience the everyday? We’ll explore these questions by reading widely in midcentury American poetry, paying particular attention to the work of the New York School (poets like Ashbery, Frank O’Hara, and James Schuyler). We’ll put the New York School in context by considering its members alongside other midcentury poets who write about ordinary life (Elizabeth Bishop, Amiri Baraka/LeRoi Jones, and George Oppen), by thinking about the relationship between midcentury poetry and the visual and performing arts, and finally by considering the legacy of the New York School in the work of younger poets (Bernadette Mayer, Eileen Myles) who claim its influence. Course requirements will include two essays and in-class presentations, as well as more regular, ungraded, informal assignments.

*For English majors, this course can count for the American Literature after 1900 area requirement*  
*This course counts for the Cultural Studies major*

**ENG 4692-001            Crime Fiction & Gender**

TR 11:30 AM - 12:45 PM

Jean Lutes

This course studies crime and detective fiction as an intellectually rich phenomenon that critiques social and economic realities and addresses fundamental questions about the nature of knowledge

itself. As its title suggests, it also assumes that ideas about gender are central to narratives of detection—and that a rigorous inquiry into the genre yields insight into the startling array of meanings our culture has associated with sexuality and gender. Surveying a selection of American detective fiction beginning with Edgar Allan Poe’s “The Murders in the Rue Morgue” (1841), we will read the genre as both an art form and an index of cultural beliefs. We will ask some hard-boiled questions of our own, including: How might this immensely popular genre reinforce existing power relations between the sexes, and how might it undermine them? What desires are created, fulfilled, or neglected by detective fiction? Finally, what can be known, how, and by whom?

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

*This course counts for Gender Women Studies*

*This Course fulfills the Diversity 2 requirement*

## **ENG 4692-002          Narrated Lives of the Undocumented**

TR 11:30 AM - 12:45 PM

Tsering Wangmo Dhompa

In this course students will examine the lived experiences, conditions, and events of undocumented immigrants as represented by those who were, or who remain without legal documentation in the US. Through the genres of memoir, fiction, poetry, graphic novel, testimony, creative and critical essays, we will attempt to discuss how the perspective from undocumented immigrants are crucial to understanding citizenship in the US. You will be asked to think about these texts in their historical, political and cultural context, both locally and globally. We will examine concepts and designations of status such as, “citizen,” noncitizen,” “illegal,” “recognition,” and their complex relation to borders, mobility, and nation. Readings will include *Diary of an Undocumented Immigrant* by Ramon Tianguis Perez; *The Devil’s Highway* by Luis Alberto Urrea; *187 Reasons Mexicanos Can’t Cross the*

*Border* by Juan Felipe Herrera; *Undocumented Latino Youth* by Marisol Clark-Ibanez; *Illegal* by Jose Angel N. and works by Carlos Bulosan, Edwidge Danticat, Ronald Takaki, and Jose Antonio Vargas.

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

*This course counts for the Peace and Justice major*

*This course fulfills the Diversity 1 requirement*

**ENG 5000-001**      **Senior Seminar:** Writing for Children in Nineteenth-Century America

MW 1:30 PM – 2:45 PM

Travis Foster

Students in this seminar will develop an original research project exploring one aspect of nineteenth-century American children's literature. In order to introduce possible topics, we'll survey five critical fields that have shaped recent scholarship:

- social constructions of childhood;
- picture books, illustrations, and ways of seeing;
- retellings of familiar stories;
- children's gender roles; and
- black childhood.

For each field, we'll read a primary text or texts (literature written for children in the nineteenth century) as well as key secondary critical writings that suggest research questions and frameworks. Throughout the semester, students will be introduced to the tools necessary for literary research, including primary- and secondary-source databases, software for collecting and citing research, and the templates for organizing longer thesis-driven essays.

**GIS 5021-001                      GIS Select: Networks of Revolution:  
Irish, Indian, and Russian  
Revolutionaries in London**

TR 10:00 AM - 11:15 AM

Joseph Lennon and Lynne Hartnett

Reading literary and autobiographical accounts, this team-taught course will map the networks of revolutionaries in late nineteenth- and early twentieth-century London. At the height of the British Empire, London became a hub for activists from a range of social justice movements, including Russian revolutionaries, women's suffragists, trades union leaders, and nationalists from Ireland, India, South Africa, and Egypt. Against a backdrop of political agitation, we will trace the emergence of the political prisoner category and various passive resistance strategies, including the boycott, the hunger strike, and a range of publicity stunts or "outrages." Within the pages of the periodicals such as *Free Russia* and *Votes for Women* and by writers such as those by Joseph Conrad, Peter Kropotkin, George Bernard Shaw, Sylvia Pankhurst, Jane Elgee, Leo Deutsch, W.B. Yeats, Bankim Chatterjee, Oscar Wilde, Padraic O'Conaire, and Veraigner, debates between strategies of violence and non-violence were rehearsed and staged. As a backdrop, we will read historical accounts, theories of network analysis, and contemporary analyses of power by Annie Besant, Karl Marx, Roger Casement, and Mohandas Gandhi, all one-time residents of London in this age of foment.

*This course counts towards GIST, GRAS, History, English, Irish Studies, Russian Area Studies*