

**DEPARTMENT OF ENGLISH**  
**COURSE DESCRIPTIONS: FALL 2017**

***COURSES THAT FULFILL ENGLISH REQUIREMENTS***

**BRITISH/IRISH LITERATURE PRE-1800**

**MEDIEVAL**

- 3150 Chaucer
- 2450 Irish Epics, Visions, and Hauntings

**RENAISSANCE**

- 3250 Shakespeare's History Plays

**RESTORATION & 18th CENTURY**

- 3490 Freaking Swift and Franklin
- 3491 Sex and Celebrity on the 18<sup>th</sup>-Century Stage

**19<sup>th</sup> CENTURY BRITISH/IRISH LITERATURE**

- 3520 The British Novel in the Romantic Period
- 3590 Gender, Authorship, and Anonymity

**AMERICAN LITERATURE TO 1900**

- 4001 Major American Writers I
- 4590 Racial Pathology; or, Horrors from the Pit of the Antebellum Subconscious

**AMERICAN LITERATURE AFTER 1900**

- 4040 American Short Story
- 4605 Modern Poetry
- 4646 Race and Ethnicity in the Contemporary American Novel
- 4690 American Immigrant Narratives
- 4691 I Am Not Your Negro: Wright, Ellison, Hansberry and Baldwin

**BRITISH/IRISH LITERATURE AFTER 1900**

- 3615 Tackling James Joyce's *Ulysses*

***Other programs also offer courses that count for English credit:***

Check the English listings in Novasis. Not all courses will show up in Schedulr.

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

2003 Intro to Creative Writing	COM 3303: Screenwriting
2005 Writing of the Short Story	HUM 2900: The Art of Verse
2006 Poetry Writing	

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

2000 Advanced Expository Writing	2020 Journalism
2003 Intro to Creative Writing	2045 Sports Writing
2005 Writing of Short Story	2250 Ways of Reading
2006 Poetry Writing	

***A Message from the Chair***

Hi, Everyone! I'm very excited about the courses we're offering for Fall 2017. As always, we are covering a wide range of periods, genres, media, and critical approaches. There are wonderful courses ranging from the classics of ancient Greece to novels published last year. We are also offering many great creative and expository writing courses. A few special notes: I wanted to introduce you to our newest faculty member, Dr. Yumi Lee, whose expertise is in contemporary Asian-American and multi-ethnic literature. She received her B.A. from Harvard and her Ph.D. from Penn, and the first course she is teaching, English 4646, will introduce you to fascinating contemporary fiction by American writers from a wide array of races and ethnicities. We are also offering several new courses, including "Sex and Celebrity on the 18-Century Stage," "American Immigrant Narratives," "Racial Pathology" (on race and racism in American literary history), "Gender, Authorship, and Anonymity" (on 19<sup>th</sup>-century British and Irish women writers), and a new senior seminar on African-American migration narratives. I also wanted to draw special attention to a new, one-credit course, English 2991, "English Majors in the Workplace." When you enter the work force, we want all of you to feel confident about the valuable skills you have cultivated in the English major. This course is designed to help you showcase them. Please let me know if you have any suggestions about courses you would like to see offered in the future! I can be reached at [heather.hicks@villanova.edu](mailto:heather.hicks@villanova.edu).

Best, Dr. Hicks

## **ADVANCED ENGLISH COURSES**

### **ENG 2000-001          Advanced Expository Writing**

MWF 11:30 AM – 12:20 PM

Mary Beth Simmons

Expository writing houses an exciting variety of sub-genres, including the personal essay, movie reviews, literary journalism, memoir, nature writing, travel writing, biography, and food reviews. We'll study great practitioners such as Joan Didion, James Baldwin, and Annie Dillard, while keeping our eyes open for the "new" and upcoming voices of nonfiction that are found in *The New Yorker*, *Harper's* and *Tin House*. Students will use these models as guides in their own writing. There are three formal essays (workshopped as a class), a number of brief critical and creative writing prompts, and one exam. In the final few weeks of the course students will study the art of the cover letter and investigate the nonfiction market in preparation to send out their work for possible publication. In the past, students have been published in national magazines (<http://thebark.com/content/rules-dog-handling-and-life>) and countless online venues (<http://www.pinkpangea.com/2015/12/burying-heart-zanzibar/>), making their work available to a wider audience beyond the Villanova classroom and community.

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

### **ENG 2003-002          Introduction to Creative Writing**

MWF 11:30 AM - 12:20 PM

Jill Kress Karn

This course serves as an introduction to creative writing across genres. In addition to writing poetry and short fiction, students will compose creative non-fiction. We will read the work of established poets, short story writers, and creative non-fiction writers in order

to discuss various elements of craft (imagery, line, rhythm, syntax, character, place, voice, sensory detail, form), and to learn similar techniques to improve 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 poetry and prose that we read—both students' work and the work of established writers. The goal of this course, ultimately, is to move toward stronger skills in writing *and* reading.

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

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

MW 1:30 PM – 2:45 PM

Instructor to be Determined (The description below is representative of the usual approach for the course)

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            Poetry Writing**

MW 4:30 PM – 5:45 PM

Lisa Sewell

This course will introduce you to the practice of writing poetry and will also help deepen your understanding of poetry as a reader. We will read a lot of poetry and try out a number exercises, which will allow you to explore ideas, experiment with the craft of poetry and generally exercise your poetry writing muscles. Students will have the chance to further develop and explore their individual voices, discover new ways of approaching writing, and refine their craft in a structured and supportive environment.

The course format will be a running conversation/discussion. Sometimes the conversation will be about poems we have read together as a class, but most of the conversation will take the form of a writing workshop and will be about the work you bring into class. This part of the course will require that students learn to be careful, exacting but generous critics. Active participation in the workshop and class discussions is absolutely mandatory. An interest in poetry is also helpful!

Assignments: Weekly writing journal and creative exercises, a final portfolio of poems including revisions, an anthology that showcases favorite poems by published writers, an in-class presentation, oral exam and active participation in class discussion.

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

**ENG 2020-001            Journalism**

MW 1:30 PM - 2:45 PM

Jody Ross

As an introduction to the craft of reporting and writing news in an age of rapid technological and industrial change, this highly interactive, hands-on course involves intense writing instruction, analysis of recent stories that have won the Pulitzer Prize, reference to current events, and frequent discussion of legal and ethical consideration for journalists. Students conduct interviews and background research and write news, feature, and issue stories on the spot in class. Whether or not they intend to pursue writing as a vocation, this course offers students an appreciation of the challenges and skills involved in deep reporting, objective thinking, and clear writing.

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

**ENG 2045-100            Sports Writing**

MW 6:00 PM - 7:15 PM

Jeff Silverman

While sports may be traditionally consigned to the play pen of American letters, they offer 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 beyond, 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.

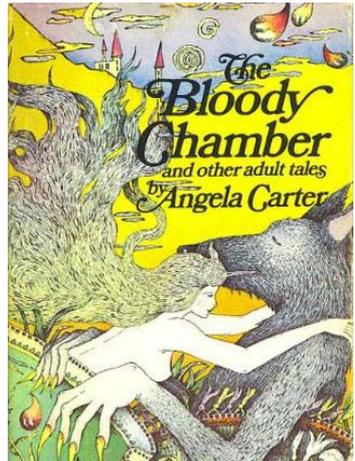
*This course counts toward the minor/concentration in Writing and Rhetoric*

### **ENG 2250-001            Ways of Reading**

MW 3:00 PM – 4:15 PM

Michael Berthold

The aim of this class is to help you become a better reader of a range of texts through hands-on practice with the tools of reading. The course foregrounds questions of how we read (and re-read) by focusing on a small number of primary texts, each of which will be considered from multiple critical angles. We will think critically about the criticism as well as the primary texts. The course also links questions of reading with questions of writing; the essays you will write for the course are intended to assist in the development of your own intellectual voice and sensibility.



Texts for this multi-genre course will include Mary Shelley’s *Frankenstein*, selections from Edgar Allan Poe’s poetry, J. M. Coetzee’s searing novel of post-apartheid South Africa *Disgrace*, Angela Carter’s fractured fairy tales in *The Bloody Chamber*, George Saunder’s darkly comic twenty-first century stories in

*Tenth of December*, Oscar Wilde's hilarious *The Importance of Being Earnest* and African-American playwright Lynn Nottage's *Intimate Apparel* about a seamstress in early twentieth-century New York City.

*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 2250-002                      Ways of Reading: An Introduction 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 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. 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 *Othello* and Tim Blake Nelson's film adaptation of the play, *O*; 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*

**ENG 2300-001**      **Women in Literature**  
MW 4:30 PM – 5:45 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.

*WOMEN IN LITERATURE*

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 2450-001 Irish Epics, Visions & Hauntings**

TR 10:00 AM – 11:15 AM

Joseph Lennon

We will read classic Irish epics, vision tales, gothic stories, and poems about Irish rebellion. A main goal is to study the changes in Irish literature from its early medieval origins to the modern period in the nineteenth century. 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 conflicts between Gaelic and Anglo cultures in Ireland. In the last third of the course, we read works by cultural nationalist and gothic writers during the nineteenth-century when the Great Famine of 1845-50 occurred, including Maria Edgeworth, Thomas Moore, William Carleton, James Clarence Mangan, and Sheridan Le Fanu. We will read across genres and trace how Ireland has been imagined over time through twice-told tales, parodies, imperial critique, and ghost stories.

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

*This course counts toward the minor/concentration in Irish Studies*

*This course counts for the Cultural Studies major*

**ENG 2790-001            Books into Movies**

TR 6:00 PM – 7:15 PM

Hugh Ormsby-Lennon

How can a movie be "true" to its book? That conundrum has provoked many different answers; indeed it proves immune to any fully satisfactory resolution. Does "fidelity criticism" even constitute a legitimate criterion, insofar as novels, created from words, demand hours of private reading whereas films can usually be viewed in two hours, often in public? Students are encouraged to develop their own perspectives upon fidelity criticism.

We shall read five novels and view in class five movies that were made from them. The novels/films are: Cormac McCarthy, *No Country for Old Men* (directed by the Coen Brothers); John Buchan, *The Thirty Nine Steps* (directed by Alfred Hitchcock); Patricia Highsmith, *The Talented Mr. Ripley* (directed by Anthony Minghella); Michael Chabon, *Wonder Boys* (directed by Curtis Hanson); and Alan Moore and Dave Gibbons' *Watchmen* (directed by Zack Snyder). The last novel raises fascinating questions about fidelity criticism insofar as it is a comic book or *graphic* novel in which words are supplemented (or complicated or contradicted) by a stream of visual images.

Students are responsible for viewing movies (just as they are responsible for reading novels) in their own time. When we watch them together in class, we shall *analyse* the films as cinematic works of art. Our classroom is not designed to simulate a movie house experience!

Class requirements: a mid-term essay analyzing how a single novel becomes a film (this essay will be revised with professorial guidance); a term paper in which students craft a more inclusive analysis of how books become movies; and a final take-home examination (primarily based upon the identification and discussion of parallel passages and visual sequences). Lively class discussion will prove essential. In the final examination students

will expected to demonstrate their familiarity with issues raised during class discussion.

## **ENG 2800                      Teaching Practicum**

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

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

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

## **ENG 2991-001                      English Majors in the Workplace**

This one-credit course will meet Sat. Sept 9th, 9:00 a.m.-4:00 p.m. and Friday Oct. 20th, 3:00-5:00 p.m.

Karen Graziano

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 3150-001            Chaucer**

MW 4:30 PM – 5:45 PM

Brooke Hunter

This course serves as an introduction to the work of Geoffrey Chaucer through a reading of his lively collection of stories and storytellers, *The Canterbury Tales*. Using the *Canterbury Tales*' mix of devout stories of saints, sexually explicit comedies, philosophically probing romances, and elaborate fart jokes, we will explore the complex medieval society in which Chaucer lived. Chaucer's poetic insights on subjectivity—on how the gender, rank, age, sexuality, and occupation of individuals influence how they understand the world and tell stories about it—will be grounded in historical contexts important to the fourteenth century. These contexts will include love and marriage in the Middle Ages, Christianity and its relation to Judaism and Islam, and social changes in the aftermath of the Black Death. *The Canterbury Tales* also offers an introduction to important medieval genres including the romance, fabliau, saint's life, beast fable, and a variety of moral and didactic forms. Reading Chaucer requires learning Middle English, and much of the first few weeks of class will be

devoted to acquiring the necessary language skills. No previous experience with Middle English is required.

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

**ENG 3250-001                      Shakespeare's History Plays**

TR 10:00 AM – 11:15 AM

Alice Dailey

Among Shakespeare's most violent spectacles, the eight English chronicle plays dramatize the bitter dynastic strife that divided England from 1398-1485. (These eight plays are *Richard II*, *Henry IV, Parts 1 and 2*; *Henry V*; *Henry VI, Parts 1, 2 and 3*; and *Richard III*). Marked by power disputes between warring factions of the medieval royal family, this bloody chapter in English history culminated in the Wars of the Roses (1455-85) and the rise of the House of Tudor, whose last monarch, Elizabeth I, was in her twilight when Shakespeare wrote the plays. This course is a literary study of this important body of Shakespeare's work, much of which features plots and characters that recur from play to play. Our study will pursue a number of questions about the nature of power, human conflict, and historical construction that are opened up by this riveting group of plays. What is the difference between the substance of power and the performance of it? Is there a difference? To what degree does power always depend on elements of theatricality? Is dynastic conflict organized merely by human force, or is there providential order in the conduct and outcome of war? What role do women and commoners play in histories by and for aristocratic men? And to what extent are modes of history-telling gender- and class-bound? By reading the plays in the order in which Shakespeare wrote them, we will also have an opportunity to study the playwright's evolution as a dramatist of history as we observe developments in the plays' language, poetics, dramatic structure, and characterization. And we will consider recent and original stagings of the plays to think

about how they make meaning as spectacles unfolding in the theatrical moment, in the historical period of performance, and in complex relation to the medieval histories they stage. This course combines lecture with in-class discussion. Coursework includes regular participation in an online discussion board and a cumulative final essay exam.

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

**ENG 3490-001            Freaking Swift and Franklin**

TR 4:00 PM – 5:15 PM

Hugh Ormsby-Lennon

We shall read major works by these two great eighteenth-century comedians through the prism of “freakery.” The pessimistic Jonathan Swift maintained that all humans are freaks and that progress is a chimaera. The optimistic Benjamin Franklin (whose tricentenary we celebrated, in Philadelphia but not London, in 2006) believed in progress and preferred to show how “lusi naturae” (ostensible “freaks of nature”) were scientifically intelligible. Swift and Franklin are two of the funniest writers of their century. In apprehending what freakery meant for the eighteenth century, we shall explore the continuing appeal of freakery to our own millennium. The “tattooed lady” used to be a side-show attraction operated by carnies. Now, if the New York Times is to be believed, 30% of this class will sport tattoos, if only privately. Why the change? Recent “freak stories” in the international media have featured conjoined human twins and a Janus-faced cat. Students will be invited to share their own freak-sightings. Class trip to Franklin’s Philadelphia and to the famed (or infamous) Mutter Museum. Lively discussion sought. Two papers and a final.

*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-HO1      Sex and Celebrity on the Eighteenth-Century Stage**

TR 1:00 PM - 2:15 PM

Joseph Drury and Chelsea Phillips

In the long eighteenth century, print media and theatrical performance were vital outlets for explorations of gender, identity, and public and private life. On stage and in print, authors and actors crafted personal identities that engaged with, challenged, and sometimes changed audience and reader expectations of gender and class performances. Using play texts and associated primary sources, our course will explore: (1) the construction and articulation of personal identity, (2) gender performativity on stage and in print, (3) the beginnings of celebrity culture, and (4) eighteenth-century performance. One vital thread of inquiry will be the way women's participation in professional theatre and celebrity culture facilitated discourse around women's life experiences even as they were excluded from legal and political power.

The course requires discerning readings of texts from multiple perspectives, ranging from theatre history and performance to literary criticism. Accordingly, engagement with these texts will not simply come through reading and discussion, but also through performance. Moving between historical and critical perspectives on the text and embodied performance requires students to synthesize intellectual and physical modes of analysis and ways of knowing. Students will produce scholarship both in the form of research papers, and in culminating performances of scenes from the plays we have read. Mid-term papers and in-class discussions will prepare students for final papers, while workshops on staging and performance style will prepare students for performance. The

course will be team-taught by Joseph Drury (English) and Chelsea Phillips (Theatre) and meets the Core Fine Arts requirement.

*This course fulfills the Core Fine Arts 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 3520-001            The British Novel in the Romantic Period**

TR 2:30 PM – 3:45 PM

Joseph Drury

From William Godwin to Jane Austen and beyond, the British Romantic period (c. 1790-1830) saw a huge expansion in the scope and ambition of the novel, which finally established itself as the most popular form of literary entertainment. The French Revolution sparked a vigorous debate about the rights of men and women, while the tumult and violence that followed it spurred experimentation with a new kind of “terror” fiction, now known as the gothic. In this class we will examine how the dramatic social changes of the period, which included the Industrial Revolution and the first total war, left their mark on novels that return repeatedly to themes of transgression, violence, and the precariousness of social order. Readings may also include fiction by Mary Wollstonecraft, Maria Edgeworth, James Hogg, Elizabeth Inchbald, and Mary Shelley.

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

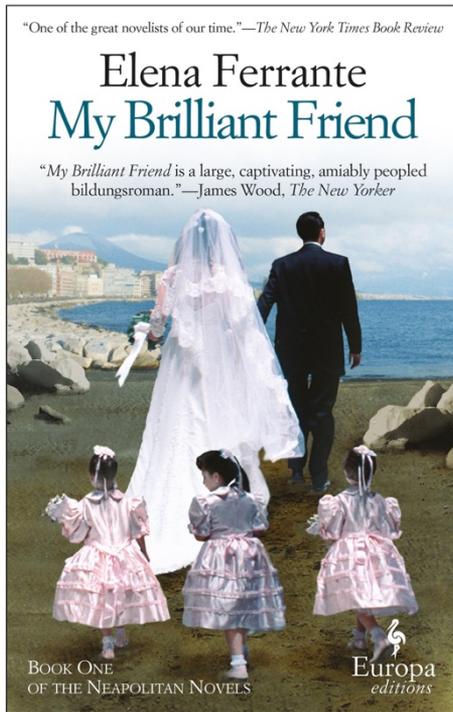
**ENG 3590-001            Gender, Authorship, and Anonymity**

TR 2:30 PM – 3:45 PM

Mary Mullen

Does it matter whether we approach *Jane Eyre* as the work of Charlotte Brontë, the woman who wrote it, or Currer Bell, the

masculine name Brontë published under? Do authors have a right to privacy? Does autobiography reinforce or undermine an author's authority? These questions have a renewed intensity in the 21st century with the exposure of the identity of Elena Ferrante, an enormously popular Italian writer who publishes her novels under a pseudonym. In this class, we'll consider Elena Ferrante's *My Brilliant Friend* (2011) as a contemporary case study, but we'll



spend most of our time reading Victorian literature to think about how Victorian women writers used pseudonyms or forged collective authorial identities to manage the publicity of authorship and grapple with gendered expectations. We'll consider the politics of autobiography, especially when we read Mary Prince's history of her experiences in and escape from slavery. We'll also read fiction by Currer Bell (Charlotte Brontë), George Eliot (Marian Evans), and the Irish writers Edith

Somerville and Martin Ross (Edith Somerville and Violet Martin), as well as poetry by Michael Field (Katharine Harris Bradley and Edith Emma Cooper).

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

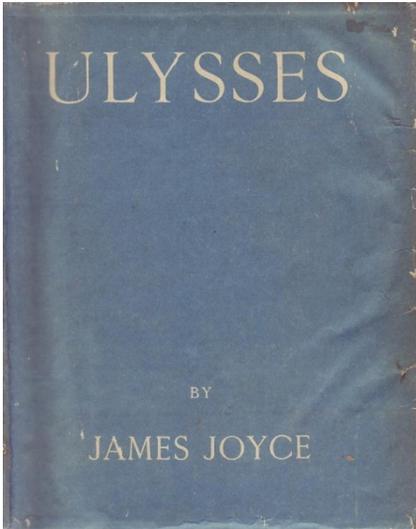
**ENG 3615-001**

TR 1:00 PM – 2:15 PM

Megan Quigley

**Tackling James Joyce's *Ulysses***

What is *Ulysses*? It's just a story about an advertising salesman wandering around Dublin one day in June 1904 (and worrying that his wife may be cheating on him). Or it's the novel to end all novels, a novel that makes us wonder why we write novels, how we think in and through language, and the ways that we tell ourselves stories about our families, our communities, and our countries.



How do you read a big novel like *Ulysses*, the master novel that is always atop the Greatest Novel *Ever* lists? Why is it so controversial? What approach

should you take to best understand and to enjoy this novel?

This course will take many different approaches—using films, music, audio recordings, graphic novels, guidebooks, Joyce's letters—as we learn to “read” *Ulysses*. Is it a story about immigration? Leopold Bloom is the son of a Hungarian Jewish emigrant and a Protestant Irishwoman, who encounters the young brainy Stephen Dedalus. In Stephen, Bloom may find the son he lost and the connection to Ireland he always wanted. Or is it the story of a nation? We will learn about James Joyce's life and the ways that Irish history and the Catholic church marked his epic of the modern Irish people. Or is it a story about music, the imagination, and love? We will consider the idea that Molly Bloom may be the actual hero of the novel, who responds yes even in the face of disillusionment and loss.

We will begin the course by reading two stories from Joyce's *Dubliners* and the novel *A Portrait of the Artist as a Young Man* in order to learn about some of the characters in *Ulysses*. We will then launch into *Ulysses*, taking the parallels to Homer's *Odyssey* less as directing the plot than influencing the style of each chapter. Our course will include a field trip to the Rosenbach Library in downtown Philadelphia in order to see the *Ulysses* manuscript, a wonderful opportunity with the help of the Rosenbach curatorial staff. And at the end of our class, you will have read *Ulysses*, having found your own unique approach to understanding Joyce's masterpiece.

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

*This course counts toward the minor/concentration in Irish Studies*

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

MW 1:30 PM - 2:45 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.



ELIZA CROSSES THE OHIO ON THE FLOATING ICE.

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 counts for the American Literature to 1900 area requirement*

**ENG 4040-001 American Short Story**

MW 6:00 PM – 7:15 PM

Charles Cherry

Using Ann Charters' *The Story and Its Writer: An Introduction to Short Fiction* (8th ed.), this course surveys the American short story by examining writers from various periods—from the



- Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket* (1838)  
Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa, the African* (1789)  
Ralph Ellison, *Invisible Man* (1952) (excerpt)  
Herman Melville, *Moby-Dick* (1851) (excerpts)  
Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861) (excerpts)  
Harriet Beecher Stowe, *Uncle Tom's Cabin* (1851) (excerpts)  
Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845)  
Booker T. Washington, "Atlanta Exposition Address" (1895)  
W. E. B. Du Bois, *The Souls of Black Folk* (1903)  
Henry Louis Gates, Jr., *The Signifying Monkey: A Theory of African-American Literary Criticism* (1988)  
Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (1992)

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

*This course counts for the Cultural Studies major*

**ENG 4605-001            Modern Poetry**

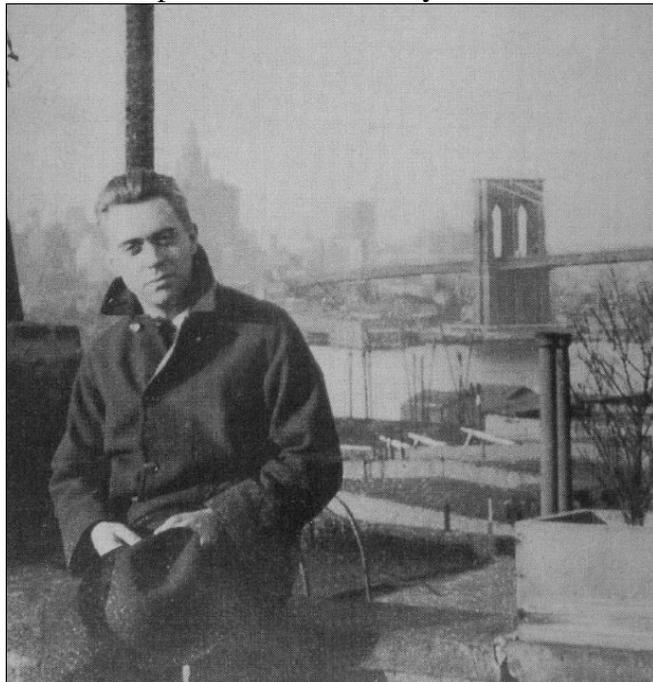
TR 4:00 PM – 5:15 PM

Kamran Javadizadeh

This course provides an introduction to one of the most original and beautiful periods in literary history. We'll read the work of writers who, over the first half of the twentieth century, remade the landscape of literature in English. They did so by invoking lost traditions, breaking with tired ones, looking at the world with fresh eyes, and finding the languages to match their visions. The poets we'll be studying include William Butler Yeats, Robert Frost, Gertrude Stein, Ezra Pound, T. S. Eliot, Jean Toomer, Hart Crane,

Langston Hughes, William Carlos Williams, Marianne Moore, Wallace Stevens, and W. H. Auden.

Absolutely *no* prior expertise in poetry is expected. My goal is to make these poets available to anyone with an interest in literature.



You'll get a chance to learn about some of the technical and formal innovations of modernist poetics, but we'll also be thinking about how these formal matters are embedded in the historical, lived experiences of the poets we study—

*Hart Crane, with the Brooklyn Bridge in the Background. Photo by Walker Evans*

including, especially, their understandings of race, gender, and sexuality. We'll access their lives by reading not only from their poems but also from their letters and other writings, by listening to recordings of their voices and the music and voices they heard, and by looking closely at the visual art that inspired them. While you will indeed be encouraged to *think* creatively, keep in mind that this is *not* a course in the *writing* of poetry. Instead, it's a chance to consider how one of the great periods in poetic history fits (and doesn't) into your broader understanding of literature in English. (That said, the course would provide an excellent background for students with an interest in creative writing.)

Assignments for the course will include two short papers, a midterm and final exam, and brief, informal written and oral exercises.

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

**ENG 4646-001            Race and Ethnicity in the Contemporary American Novel**

MW 3:00 PM – 4:15 PM

Yumi Lee

In our current moment, the American consensus on the value of multiculturalism seems to be dissolving. At the same time, calls for diversity and inclusivity in American culture have never been more visible – or successful. What can we make of this apparent contradiction? This course turns to literature as an important site for understanding, contesting, and negotiating the meaning of race and ethnicity in contemporary American culture. We will read a range of works by authors of color published in the last two decades that foreground questions of race and racism in the United States, drawing from the various ethnic and diasporic American literary traditions, including African American, Asian American, Latino/a, and American Indian literatures. Key terms and topics for the course will include: the nation and national belonging; identity, representation, and authorship; history, redress, and redistribution; and more. Readings will include literary texts by Claudia Rankine, Colson Whitehead, Celeste Ng, Junot Díaz, Chimamanda Ngozi Adichie, Sherman Alexie, Chang-Rae Lee, and Toni Morrison among others, along with selected critical texts.

*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*

**ENG 4690-001 American Immigrant Narratives**  
**TR 1:00 PM – 2:15 PM**

Jean Lutes

American literary history has a fierce, vibrant strain of narratives written by immigrants who have pushed beyond boundaries of both genre and nation to tell their stories. The course examines some of the most influential texts in this tradition, focusing on fiction and creative nonfiction published in the twentieth- and twenty-first century. Given that our national political discourse is now dominated by debates over immigration, this is an ideal moment to reflect on what immigrant authors have to teach us about the impact of narrative, the power of language (English and otherwise), the dynamic of assimilation, and the ever-shifting vision of America itself.

After a brief look at the 1782 essay, “What is an American?” by French American author J. Hector St. John de Crevecoeur, we will fast-forward to the late nineteenth century, when an unprecedented number of immigrants arrived from China and southern and eastern Europe, and the Jewish American poet Emma Lazarus wrote her now-famous sonnet (“Give me your tired, your poor, / your huddled masses yearning to breathe free”) to raise money to build a pedestal for the Statue of Liberty. Likely texts include Sui Sin Far’s *Mrs. Spring Fragrance* (1912), Anzia Yeziarska’s *Bread Givers* (1925), Henry Roth’s *Call It Sleep* (1934), Achy Obejas’s *Memory Mambo* (1996), Jhumpa Lahiri’s *Interpreter of Maladies* (1999), Frank McCourt’s *’Tis* (1999), Luis Alberto Urrea’s *The Devil’s Highway: A True Story* (2005), Gene Luen Yang’s graphic novel *American Born Chinese* (2006), Junot Diaz’s *The Brief Wondrous Life of Oscar Wao* (2007), and Dave Eggers’ *What is the What* (2007).

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

*This course counts for the Cultural Studies major*

**ENG 4691-001**

**I Am Not Your Negro: Wright, Ellison,  
Hansberry and Baldwin**

TR 8:30 AM – 9:45 AM

Crystal Lucky



Richard Wright

Ralph Ellison

Lorraine Hansberry

James Baldwin

Four of the most important American writers of the first half of the twentieth century were Richard Wright, Ralph Ellison, Lorraine Hansberry and James Baldwin. Writing across genre, they spoke truth to power and oppression prophetically, forcefully but lovingly to the America they both admired and abhorred. The messages of their master works, *Native Son*, *Invisible Man*, *A Raisin in the Sun* and *Go Tell It on the Mountain*, ring clear and are as relevant today as they were when they were published. They wrote extensively about race, gender, sexuality, generational conflict, regret, shame, progress and hope, both in their fiction and in their collections of essays. We will read both.

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

*This course counts toward the minor/concentration in Africana  
Studies*

*This course fulfills the Diversity 1 requirement*

*This course counts for the Cultural Studies major*

**ENG 5000-001**

**Senior Seminar: Contemporary  
American Poetry: Poetry and Research**

MW 1:30 PM – 2:45 PM

Lisa Sewell

*“It is difficult / to get the news from poems / yet men die miserably every day / for lack / of what is found there.”*

—William Carlos Williams, “Asphodel, That Greeny Flower”

While it seems as if the factual, documentary and the research-based are at the opposite end of the spectrum from the subjective, introspective realm of imaginative literature, and poetry especially, research and documents of various kinds have appeared in the work of modern and contemporary poets since the early years of the 20<sup>th</sup> century. Recently, interest in this kind of poetic practice has intensified, and contemporary North American poetry has taken a decidedly documentary “turn.” This seminar explores the use of research-based methodologies in contemporary writing, focusing on North American poetry and mixed-genre works, and asking what accounts for this shift. In our current moment of “fake news” and “alternative facts,” with propaganda-based websites being treated as sources of information, and the legitimacy of the fourth estate being called into question, an investigation into the distinctions between fact and fabrication, fiction and truth, imagination and reality seems especially relevant.

Course texts will include theoretical, mixed-genre and poetic works, and even some poetic video recordings that examine issues of identity, including class, race, gender, sexuality and ethnicity, and also give us the chance to consider disciplinary and genre distinctions, as many of the works we will be reading call attention to genre conventions, blurring the boundaries between journalism, memoir, essay, poetry, and prose. Readings will include works by Diane Gilliam, Kenny Goldsmith, Bhanu Kapil, Nzadi Keita, Mark Nowak, Jena Osman, Craig Santos-Perez, M. NourbeSe Philip, Claudia Rankine, CD Wright and others.

In order to fully engage with the documentary mode, we will also establish inquiries of our own that are based on our burning desires: what do we want to know? We will conduct primary and secondary research, adopting the research methods used in the

course readings in order to craft our own pieces of writing. We will work as a group to understand the course readings and how they were created, to develop flexible theoretical frameworks and responsive analytical methods, and to adapt these for our own creative projects. Students will also have the chance to get feedback on their creative projects.

Course requirements include active participation, a group presentation on a primary text, a short paper that is linked to the class presentation and a research-based creative project.

**ENG 5000-002                      Senior Seminar: Living Just Enough for  
the City: The African American  
Migration Narrative**

TR 11:30 AM - 12:45 PM

Crystal Lucky



*James Baldwin*

The migration of African Americans in record numbers from the American south to the north and west began as early as the 1890's and continued through the Second World War. The Great Black Migration has, perhaps, helped to shape American demographics like no other cultural phenomenon of the twentieth century. African American writers of all genres have readily explored this movement, inviting readers to consider



*Lorraine Hansberry*

how black people both affected and were altered by the spaces they vacated and the cities they came to. In this senior seminar, along with related criticism, including Isabel Wilkerson's *The Warmth of Other Suns*, we will read Toni Morrison's

*Jazz*, August Wilson's *Joe Turner's Come and Gone*, Jean Toomer's *Cane*, Nella Larsen's *Quicksand*, James Baldwin's *Go Tell It On the Mountain* and Lorraine Hansberry's *A Raisin in the Sun* to explore what set black people flowin' away from the

land of Dixie.

*This course counts toward the minor/concentration in Africana  
Studies*

*This course fulfills the Diversity 1 requirement*

*This course counts for the Cultural Studies major*