

## Department of English

Professor: *Bidart<sup>A1</sup>, Sabin<sup>A2</sup>, Cain, Peltason, Rosenwald, Lynch (Chair), Shetley, Meyer<sup>A</sup>*

Associate Professor: *Tyler, Brogan, Hickey, Ko, Lee, Noggle*

Assistant Professor: *Rodensky, Ford<sup>A</sup>, Wall-Randell, Fisher, Chiasson*

Visiting Assistant Professor: *Erian*

Senior Lecturer: *Sides, Cezair-Thompson*

English, as a discipline, stresses the intensive study of writers and their works in literary, cultural, and historical contexts. It is keyed to the appreciation and analysis of literary language, through which writers compose and organize their poems, stories, novels, plays and essays. We offer a wide range of courses: introductory courses in literary skills, more advanced courses in influential writers, historical periods, and themes in English, American, and world literatures in English, and numerous courses in creative writing, including screenwriting and creative non-fiction.

Our course offerings strike a balance between great authors of past centuries and emerging fields of study. We teach courses on writers such as Shakespeare, Milton, Jane Austen, and James Joyce, and on Asian-American literature, writers from the Indian subcontinent, and film. We stress analysis and argument in paper-writing, critical thinking, and literary research, and we foster and develop a deep, complex, passionate response to literature.

### **ENG 112 Introduction to Shakespeare**

*Ko*

Study of a number of representative plays with emphasis on both their poetic and theatrical aspects. Literary analysis will thus be accompanied by viewing and thinking about the plays in performance.

Prerequisite: None. Especially recommended to non-majors.

Distribution: Arts, Music, Theatre, Film, Video or Language and Literature

Semester: Spring            Unit: 1.0

### **ENG 113/CPLT 113 Studies in Fiction**

#### **Topic A: The World of Fiction**

*Ko*

A reading of some of the most deeply valued, highly unsettling, and scandalously entertaining works of English and world literature, such as: Rabelais' *Gargantua and Pantagruel*, Bronte's *Jane Eyre*, Bram Stoker's *Dracula*, Dostoyevsky's *Brothers Karamazov*, and Chinua Achebe's *Things Fall Apart*. This course is designed for both English and non-English majors; the writing component will thus not be intensive. *Students may register for either ENG 113 or CPLT 113 and credit will be granted accordingly.*

Prerequisite: None. Especially recommended to non-majors.

Distribution: Language and Literature  
Semester: Fall Unit: 1.0

### **Topic B: Fantastic Fictions**

#### *Sides*

When fiction blurs or crosses the line between our “real” world and “other worlds,” the reader (as well as the narrator or main character) has entered the realm of “the fantastic,” a genre that (broadly interpreted) contains “the uncanny,” “the supernatural or ghost story,” and “science fiction.” We will read “fantastic” novels and short fiction by nineteenth-century, twentieth-century, and twenty-first century masters from Europe, Japan, North and South America. Taught primarily in lecture, this course will not be writing-intensive. *Students may register for either ENG 113 or CPLT 113 and credit will be granted accordingly.*

Prerequisite: None. Especially recommended to non-majors.

Distribution: Language and Literature  
Semester: Spring Unit: 1.0

### **ENG 114 Masterworks of American Literature**

**NOT OFFERED IN 2007-08.** American literature contains an astonishing myriad of voices and forms. This course introduces students to highlights and countercurrents of the American tradition. Featuring guest lectures from faculty members in the English Department, the course will span the colonial period to the present. We will read fiction, essays, drama, poetry, and autobiography, devoting time to the “greats” whom students may have already encountered, and to lesser known and more recent authors. The reading list likely will include: Rowlandson, Native American stories and myths, Emerson, Melville, Douglass, Whitman, Dickinson, Twain, Fitzgerald, Hughes, Hurston, Wharton, Faulkner, Williams, Ginsberg and the Beats, Plath, contemporary Asian-American and Hispanic poets, and Morrison—and creative writers on Wellesley’s own faculty. Films, music, and visual arts will also figure prominently in the course.

Prerequisite: None. Especially recommended to non-majors.

Distribution: Language and Literature  
Semester: N/O Unit: 1.0

### **ENG 120 Critical Interpretation**

#### *Shetley, Fisher*

A course designed to increase power and skill in critical interpretation by the detailed reading of poems and the writing of interpretive essays.

Prerequisite: None. Primarily designed for, and required of, English majors. Ordinarily taken in first or sophomore year.

Distribution: Language and Literature  
Semester: Fall, Spring Unit: 1.0

**ENG 120/WRIT 125 Critical Interpretation**

*Hickey, Wall-Randell, Noggle, Rodensky*

A course designed to increase power and skill in critical interpretation by the detailed reading of poems and the writing of interpretive essays. *This course satisfies the WRIT 125 requirement and the critical interpretation requirement of the English major. Includes a third session each week.*

Prerequisite: None. Open only to first-year students.

Distribution: Language and Literature

Semester: Fall, Spring Unit: 1.0

**ENG 202 Poetry**

*Chiasson, Bidart*

A workshop in the writing of short lyrics and the study of the art and craft of poetry. *Enrollment limited to 15 students. Mandatory credit/noncredit. Students who have taken this course once may register for it one additional time.*

Prerequisite: None

Distribution: Language and Literature

Semester: Spring Unit: 1.0

**ENG 203 Short Narrative**

*Cezair-Thompson, Erian, Sides*

A workshop in the writing of the short story; frequent class discussion of student writing, with some reference to established examples of the genre. *Enrollment limited to 15 students. Mandatory credit/noncredit. Students who have taken this course once may register for it one additional time.*

Prerequisite: None

Distribution: Language and Literature

Semester: Fall, Spring Unit: 1.0

**ENG 204 The Art of Screenwriting**

*Erian, Cezair-Thompson*

A creative writing course in a workshop setting for those interested in the theory and practice of writing for film. Ms. Cezair-Thompson's course focuses on the full length feature film, both original screenplays and screen adaptations of literary work, while Ms. Erian's course focuses on the short film. Work includes writing scripts, analyzing films, and comparative study of literary works and their film adaptations. *Enrollment limited to 15 students. Mandatory credit/noncredit. Students who have taken this course once may register for it one additional time.*

Prerequisite: None

Distribution: Arts, Music, Theatre, Film, Video or Language and Literature

Semester: Fall, Spring Unit: 1.0

## **ENG 205 Writing for Children**

**NOT OFFERED IN 2007-08.** What makes for excellence in writing for children? When Margaret Wise Brown repeats the word “moon” in two subsequent pages—“Goodnight moon. Goodnight cow jumping over the moon”—is this effective or clunky? What makes rhyme and repetition funny and compelling in one picture book (such as Rosemary Wells’s *Noisy Nora*) but vapid in another? How does E.B. White establish Fern’s character in the opening chapter of *Charlotte’s Web*? What makes Cynthia Kadohata’s *Kira-Kira* novel for children rather than adults—or is it one? In this course, students will study many examples of children’s literature from the point of view of writers and will write their own short children’s fiction (picture book texts, middle-reader or young adult short stories) and share them in workshops. *Enrollment limited to 15 students. Mandatory credit/noncredit.*

Prerequisite: None

Distribution: Language and Literature

Semester: N/O                      Unit: 1.0

## **ENG 206/WRIT 225 Nonfiction Writing**

ENG 206/WRIT 225 Writing 225 is a changing topics writing workshop that will each year take up a particular non-fiction writing genre. Open to all students who have fulfilled the Writing 125 requirement; please note that this course is not intended as a substitute for Writing 125.

*Sides*

**Topic A for 2007-08: Travel Writing.** If you have taken a trip lately--junior year abroad, summer vacation, spring break--or look back fondly or in horror at a family road trip, come write about your travels! We will be studying the genre of the literary travel essay (as distinguished from the more journalistic travel writing in newspaper travel sections) and writing our own travel narratives. The course will focus on the essentials of travel writing: Evocation of place, a sophisticated appreciation of cultural differences, a considered use of the first person (remember, travel narratives are closely related to the genre of memoir), and basic strong writing skills.

Prerequisite: None

Distribution: Language and Literature

Semester: Fall                      Unit: 1.0

*Erian*

**Topic B for 2007-08: Writing the Personal Essay.** In this class, you will write four personal essays. As well, we will read and discuss two nonfiction books: *Dispatches from a Not-So-Perfect Life*, by Faulkner Fox, and *Summer with Juliet*, by Bill Roorbach. Both works mix the personal with other outside elements: in Fox’s book, it’s the writer’s own experience with motherhood combined with the larger issue of feminism; in Roorbach’s book, it’s romance combined with nature. After finishing each text, the respective author will visit our class to discuss their process, and nonfiction writing in general. Come prepared to let it all hang out!

Prerequisite: None

As of 10/16/2007

Distribution: Language and Literature  
Semester: Spring Unit: 1.0

### **ENG 213 Chaucer**

*Lynch*

Feminist, misogynist, heretic, moralist, progressive, reactionary—these are some of the conflicting labels that have been applied to Geoffrey Chaucer, enigmatic father of English poetry. This course will study Chaucer in his many incarnations, as courtly love poet, religious homilist, and bawdy prankster in the *Canterbury Tales* and selected shorter poems.

Prerequisite: None

Distribution: Language and Literature  
Semester: Fall Unit: 1.0

### **ENG 220/CPLT 220 Introduction to Comparative Literature**

*Nolden (German)*

**Topic for 2007-08: Towers of Babel.** This course will introduce students to the complex relationship between language, culture and literature and to different approaches to literature. We will be exploring both past and contemporary reincarnations of the myth of the tower of Babel in scripture, literature, philosophy, and in the visual arts. Materials are drawn from a variety of different cultural, religious, national, and linguistic contexts. Guest lecturers by faculty members of Wellesley College humanities departments. *Students may register for either ENG 220 or CPLT 220 and credit will be granted accordingly.*

Prerequisite: None

Distribution: Language and Literature  
Semester: Spring Unit: 1.0

### **ENG 222 Renaissance Literature**

**NOT OFFERED IN 2007-08.** The sixteenth century in England was a time of spectacular literary experiment, in which poets and playwrights strove in every kind of writing to put English on the map as a great literary language. In this course we will read widely in mid- to late-sixteenth-century literature, possibly including More's *Utopia*, the courtly lyrics of Surrey, Wyatt, and Raleigh, tragedies by Marlowe and Kyd, Lyly's erotic pastoral comedy *Gallathea*, a portion of Spenser's epic *The Faerie Queene*, and precursors of the novel such as Greene's fairytale romance *Pandosto*. We'll also read some "nonfiction" such as Sidney's poetic theory. Throughout, we will ask questions about genre, gender, language, selfhood, faith, and skepticism, questions with which sixteenth-century writers engaged in both distinctively Renaissance and startlingly "modern" ways.

Prerequisite: None

Distribution: Language and Literature  
Semester: N/O Unit: 1.0

**ENG 223 Shakespeare Part I:  
The Elizabethan Period**

*Cain, Peltason*

The formative period of Shakespeare's genius: comedies such as *A Midsummer Night's Dream*, histories such as *Richard II* and *Henry IV (Part I)*; and tragedies such as *Julius Caesar*, *Hamlet*, and *Macbeth*. We will undertake detailed study of Shakespeare's poetic language and will examine the dramatic form of the plays and the performance practices of Shakespeare's time. We will also explore important themes, ranging from gender relations and identities to national self-consciousness. The viewing and analysis of contemporary performances and films will be integrated into the work of the course.

Prerequisite: 120

Distribution: Arts, Music, Theatre, Film, Video or Language and Literature

Semester: Fall                      Unit: 1.0

**ENG 224 Shakespeare Part II:  
The Jacobean Period**

*Cain, Ko*

The great tragedies and the redemptive romances from the end of Shakespeare's career, chosen from among *Troilus and Cressida*, *Measure for Measure*, *Othello*, *King Lear*, *Coriolanus*, *Antony and Cleopatra*, *Cymbeline*, *The Winter's Tale*, and *The Tempest*. While considering thematic concerns ranging from gender relations to the meaning of heroism, particular focus will fall on tragic form and its transformation in the romances. Extensive attention will be paid to theatrical practices, Shakespearean and contemporary, aided by the viewing of stage performances and film adaptations.

Prerequisite: 120

Distribution: Arts, Music, Theatre, Film, Video or Language and Literature

Semester: Spring                      Unit: 1.0

**ENG 225 Seventeenth-Century Literature**

*Wall-Randell*

Seventeenth-century literature is nothing if not passionate: its poems, plays, and prose brim with rapturous eroticism, ecstatic religious devotion (often both at once), murderous rage, dizzying intellectual fireworks. This period was also a radically experimental one in British history, in which the nation tried out a new form of government and philosophers offered new ways of investigating the world. Among other texts, we'll read the intricate "Metaphysical" poetry of Donne, Herbert, Marvell, and Vaughan; the satiric, gender-bending urban comedies of Jonson; the tragedies of Webster, whose female characters are the greatest in Renaissance drama after Shakespeare's; the meditations of Bacon and Burton; and the fiction of Wroth, Behn, and Cavendish, women writers who paved the way for the novel.

Prerequisite: None

Distribution: Language and Literature

Semester: Fall                      Unit: 1.0

## **ENG 227 Milton**

*Noggle*

At the heart of this course will be a study of Milton's great epic poem, *Paradise Lost*, and some of its encyclopedic concerns: the place of humankind in the universe, the idea of obedience, the subjectivity of women, even the issue of literary adaptation itself. But Milton was a keen student of the whole spectrum of Renaissance forms, mastering and redefining them in virtuoso turns: as we'll see, his work includes religious psalms, lyric poetry, elegy, courtly entertainment, tragedy, and polemic. We'll also consider Milton's "afterlives," as an inspiration to the American Puritans and revolutionaries, as an influence on the Romantic poets, and as a continuing presence for modern writers such as the fantasy novelist Philip Pullman.

Prerequisite: None

Distribution: Language and Literature

Semester: Fall                      Unit: 1.0

## **ENG 234 Restoration and Eighteenth-Century British Literature**

*Noggle*

The Enlightenment has been understood as the effort by Europeans in the eighteenth century to establish definitions of reason, progress, and human nature applicable to everybody, every culture, universally. It also corresponds with the great expansion of European imperialism, the rise of capitalism, and the fraught increased participation of women in social and intellectual life. Such actualities challenge Enlightenment ideals in ways dramatized in the most vibrant British writing of the period. This course presents major authors, including Jonathan Swift, Alexander Pope, and Samuel Johnson, as well as lesser known ones such as Aphra Behn, Mary Wortley Montagu, and Mary Leapor, to reveal the madness shadowing the Enlightenment's rationality, the contradictions in its revision of gender roles, and the violence at times attending its universalism.

Prerequisite: None

Distribution: Language and Literature

Semester: Spring                      Unit: 1.0

## **ENG 241 Romantic Poetry**

*Hickey*

Emphasis on the great poems of six fascinating and influential poets: Blake, Wordsworth, Coleridge, Shelley, Byron, and Keats. As time allows, we'll read women poets of the period: Anna Barbauld, Mary Robinson, Dorothy Wordsworth, and Felicia Hemans. We'll consider such Romantic ideas and themes as imagination, feeling, originality, the processes of cognition and creativity, the correspondence between self and nature, the dark passages of the psyche, encounters with otherness, altered states of being, mortality and immortality, poetry and revolution, Romanticism as revolt, the exiled hero, love, sexuality, gender, the meaning of art, and the bearing of history. Open to students at all levels of familiarity with poetry.

Prerequisite: None

Distribution: Language and Literature

Semester: Fall                      Unit: 1.0

As of 10/16/2007

## **ENG 245 Dead or Alive: The Object of Desire in Victorian Poetry**

*Hickey*

Victorian poems stand among the most memorable and best-loved in all of English verse: they're evocative, emotionally powerful, idiosyncratic, psychologically loaded, intellectually engaged, daring, inspiring, and bizarre. We'll study Tennyson, the Brownings, Emily Brontë, the Rossettis, Arnold, Hopkins, and Hardy, with attention to their technique and place in literary history. Themes will include the power and limits of language, tradition and originality, love and sexuality, gender roles, the literary expression of personal crisis, religious faith and doubt, evolution, industrialism, and the role of art. Supplementary prose readings and forays into art history will illuminate literary, aesthetic, and social contexts, particularly those surrounding the Woman Question, female authorship, and representations of female figures. Pre-Raphaelite slides, Special Collections visit, viewing of Wilde's *Importance of Being Earnest*.

Prerequisite: None

Distribution: Language and Literature

Semester: Spring            Unit: 1.0

## **ENG 251 Modern Poetry**

*Brogan*

A study of the modernist revolution and its aftermath, emphasizing its stunning achievements and deep divisions. Examination of the different versions of modernism that emerged in the beginning of the twentieth century, exploration of lines of influence that link poets, and consideration of the trajectories of individual careers. Close attention to how the work of the period's leading poets—William Butler Yeats, T.S. Eliot, Wallace Stevens, William Carlos Williams, Marianne Moore, Langston Hughes, among others—reflects and responds to a period of extraordinary political and social turbulence.

Prerequisite: None

Distribution: Language and Literature

Semester: Spring            Unit: 1.0

## **ENG 253 Contemporary American Poetry**

**NOT OFFERED IN 2007-08.** We will explore recent American poetry through close study of a number of outstanding individual volumes—Elizabeth Bishop's *Geography III*, Robert Lowell's *Life Studies*, Allen Ginsberg's *Howl*, Frank O'Hara's *Lunch Poems*, Sylvia Plath's *Ariel*, Adrienne Rich's *Diving into the Wreck*, John Ashbery's *Self-Portrait in a Convex Mirror*, Louise Glück's *Meadowlands*, Robert Pinsky's *The Figured Wheel*, Rita Dove's *Thomas and Beulah*, Jorie Graham's *The Dream of the Unified Field*, Yusef Komunyakaa's *Dien Cai Dau*, among others—as well as discussion of radical challenges to mainstream conceptions of the nature of poetry (e.g., “language poetry”). The aim is not a survey, but an exploration of the achievement of individual authors and volumes in the context of aesthetic innovation.

Prerequisite: None

Distribution: Language and Literature

Semester: N/O            Unit: 1.0

As of 10/16/2007

### **ENG 262 American Literature to 1865**

*Rosenwald*

A study of the first great period of American literature, from the 1830s through the Civil War. Prominent themes: freedom and slavery, nature and society, literature and politics, the development of distinctively American modes of writing. Principal authors: Frederick Douglass, Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Harriet Beecher Stowe, Emily Dickinson, Walt Whitman, and Herman Melville (including all of *Moby-Dick*). Opportunities for both critical and creative work.

Prerequisite: None

Distribution: Language and Literature

Semester: Spring                      Unit: 1.0

### **ENG 264 Hispanic Literature in the United States**

**NOT OFFERED IN 2007-08.** This course will highlight the intricacy, diversity, and growing prominence of Latina/o literature in the United States, concentrating especially on the twentieth century. Organizing our readings by genre, we will study Latina/o texts written in English, using Latina/o cultural identity as the context for the literary works. Theoretical readings will help to locate the writings within the historical, philosophical, artistic, and performative traditions of this literature. All readings and discussion in English.

Prerequisite: None

Distribution: Language and Literature

Semester: N/O                              Unit: 1.0

### **ENG 266 American Literature from the Civil War to the 1930s**

*Tyler*

A selection of literature from the period between the Civil War and the Great Depression, tracing the trajectory of American fiction from realism to high modernism. Emphasis on the ways that these texts invite and respond to questions about economics, social justice, sexual politics, and the role of literature in society. Attending closely to nuances of authorial style, classroom discussion will also consider each work in light of the ongoing debate between realism and formalism in art. Authors to be read will likely be drawn from the following: Twain, James, Crane, Roth, Chesnut, Chopin, Dreiser, Wharton, Gilman, Stein, Anderson, Toomer, Yeziarska, Fitzgerald, Hemingway, Faulkner, Wright, and Hurston.

Prerequisite: None

Distribution: Language and Literature

Semester: Fall                              Unit: 1.0

*Cain*

**NOT OFFERED IN 2007-08. Special Topic: Imagining a Self: Desire, Power, and Identity in the American Novel.** It has been said that “desire” is the most important, urgent term and theme in American literature, the desire for a self we can create and possess that will empower and define us in relation to other persons and to institutions. In this course, through a range of novels from the 1880s through the 1930s, we will examine this great American quest for and effort to imagine the self. Authors to be studied likely will include: Anderson, Cather, Chopin, Crane, Dreiser, Fitzgerald, Hemingway, James, Twain, Wharton, and Wright.

Prerequisite: None

Distribution: Language and Literature

Semester: Spring            Unit: 1.0

### **ENG 267 American Literature from the 1940s to the Present**

*Chiasson*

American literature from World War II to the present. Consideration of fiction, poetry, memoirs, essays, and films that reflect and inspire the cultural upheavals of the period. Possible writers to be studied include: Mailer, Morrison, Pynchon, Lowell, Bishop, Ginsberg, Burroughs, Nabokov, Ellison, Carver, Kingston, Roth, O'Connor, DeLillo, Salinger, Morrison, Schwartz, DeRosa, Smiley, Keller, McDermott, Lahiri, and Sparks.

Prerequisite: None

Distribution: Language and Literature

Semester: Spring            Unit: 1.0

*Fisher*

**Special Topic: Tomboys, Queers, and Women Warriors: Gendered Autobiography in Twentieth-Century America.** This course will explore the genre of autobiography (and fictionalized autobiography) and its construction of gender and sexuality in twentieth-century American texts. In addition to considering queer accounts of self, the class will focus on a variety of women writers of the twentieth century, heterosexual as well as homosexual, as well as on selected men's memoirs. Notions of modernity, evident in textual experimentation, often grow out of struggles to define gender and sexuality: the class will investigate the dynamic intersections of these multiple identities with twentieth-century “modern” and “postmodern” memoir. In looking at different versions of self-making, the course will consider such writers as Stein, Hemingway, Cather, Hurston, Wright, Nabokov, Morrison, Kingston, Lorde, Anzaldúa, and White.

Prerequisite: None

Distribution: Language and Literature

Semester: Spring            Unit: 1.0

## **ENG 269 Asian American Literature**

*Lee*

We will be reading novels and short stories by Asian American writers, including Maxine Hong Kingston, Joy Kogawa, Ha Jin, Susan Choi, Wang Ping, Fae Ng, and Jhumpa Lahiri. Looking at works from the 1930s to the present moment, we will focus on themes of travel, mobility, arrivals and departures. What defines homelessness? What constitutes a home? When and where does a feeling of ordinariness or the everyday arise? And how do the experiences of male and female immigrants compare with each other? These are only some of the questions that we will consider as we explore this rich and exciting body of literature.

Prerequisite: None

Distribution: Language and Literature

Semester: Fall                      Unit: 1.0

## **ENG 270 Experiencing London Then and Now**

**NOT OFFERED IN 2007-08.** This Wintersession course examines how people self-consciously experienced the city of London in the eighteenth century, and how we experience it today. Walking, watching, getting lost in crowds and experimenting with identity were crucial then, as we see in writers ranging from James Boswell to Frances Burney, and remain important today, despite obvious changes in London's scale and organization. We will read works by Addison, Boswell, Gay, Burney, and others, and then spend around 12 days in London, visiting some of the same sites (theaters, parks, churches) and following some of the same itineraries. What continuities and discontinuities are there between eighteenth-century and post-modern urban experiences? *Not offered every year. Subject to Dean's Office approval.*

Prerequisite: None. Application required.

Distribution: Language and Literature

Semester: N/O                      Unit: 0.5

## **ENG 271 The Rise of the Novel**

*Lee*

A study of how the genre of the novel begins in forgeries, poses as real documents and letters, and eventually reveals itself as a kind of literature uniquely suited to modern society. There will be a particular emphasis on the novel's enduring fascination with women and criminals, the choices they make and the rewards and punishments they receive. Authors include Behn, Defoe, Richardson, Fielding, Edgeworth, and Austen.

Prerequisite: None

Distribution: Language and Literature

Semester: Spring                      Unit: 1.0

## **ENG 272 The Victorian Novel**

*Rodensky*

An exploration of the changing relationships of persons to social worlds in some of the great novels of the Victorian period. The impact on the novel of industrialization, the debate about women's roles, the enfranchisement of the middle and the working classes, the effect on ordinary persons of life in the great cities, the commodification of culture—these and other themes will be traced in the works of some of the following: Charlotte Brontë, Emily Brontë, Charles Dickens, George Eliot, Elizabeth Gaskell, George Gissing, Thomas Hardy.

Prerequisite: None

Distribution: Language and Literature

Semester: Fall                      Unit: 1.0

## **ENG 273 The Modern British Novel**

*Rodensky*

A consideration of the ways in which modernist writers reimagine the interests of the novel as they experiment with and reshape its traditional subjects and forms. From the frank exploration of sexuality in Lawrence, to the radical subordination of plot in Woolf, modernist writers reconceive our notion of the writer, of story, of the very content of what can be said. A selection of works by E.M. Forster, D.H. Lawrence, James Joyce, Virginia Woolf, Jean Rhys, and Joseph Conrad.

Prerequisite: None

Distribution: Language and Literature

Semester: Spring                      Unit: 1.0

## **ENG 277 Modern Indian Literature**

*Sabin*

Focus on novels, memoirs, and nonfiction writing—mostly contemporary, with some earlier examples of what now begins to make up a tradition of modern Indian literature in English. Controversial questions to be addressed include: what is “authentically” Indian? What is the writer's responsibility to solve social and political problems? What roles do women play in this literature? Introduction to important religious and political contexts will be provided, but primary attention will go to the literature itself, with some attention to films. Authors will likely include Gandhi, R.K. Narayan, Raja Rao, Anita Desai, Salman Rushdie, Bapsi Sidhwa, Rohinton Mistry, Jhumpa Lahiri, plus films directed by Satyajit Ray and Deepa Mehta.

Prerequisite: None

Distribution: Language and Literature

Semester: Fall                      Unit: 1.0

## **ENG 281 American Drama and Musical Theater**

*Rosenwald*

Study of some distinguished twentieth-century American plays, theater pieces, and musicals. Possible musicals: *The Cradle Will Rock*, *Showboat*, *West Side Story*, *Chorus Line*, *Into the Woods*, *Chicago*. Possible playwrights and ensembles: Eugene O'Neill, Arthur Miller, Tennessee Williams, Lorraine Hansberry, the Bread and Puppet Theater, the Teatro Campesino, María Irene Fornés, August Wilson, David Henry Hwang, Tony Kushner, Anna Deveare Smith. Focus on close reading, on historical and social context, on realism and the alternatives to realism, on the relations between text and performance. Opportunities both for performance and for critical writing. Students who have taken ENG [127] are eligible to take this course also.

Prerequisite: None

Distribution: Arts, Music, Theater, Film, Video or Language and Literature

Semester: Fall                      Unit: 1.0

## **ENG 283 Southern Literature**

*Tyler*

A study of the literature of the American South, with special focus on the region's unique cultural traditions, the development of a distinctive body of stylistic and thematic characteristics, and the complex intersections of region, gender, ethnicity, and sexuality in Southern literary expression.

**Topic A for 2007-08: New Orleans In and Against America.** Anchoring the course will be literature haunted by New Orleans, including novels (part of Faulkner's *Absalom, Absalom!*, Don DeLillo's *Libra*, Walker Percy's *The Moviegoer*, J.K. Toole's *A Confederacy of Dunces*) and other readings (the autobiography of Louis Armstrong, and shorter pieces by Welty, Hurston and others). Besides the literary works, we will study: the music of Jelly Roll Morton, Louis Armstrong and many other artists; cooking, with hands-on experience to see how European recipes were transmuted by the city's African[-American] cooks; architecture and other visual arts; the peculiar history and cultural practices (Voodum, sexual tolerance, apartheid [failed], miscegenation, Mardi Gras and other maskings,) of this improvisational anomaly in America; the pre- and post-Katrina mythologies of water and weather.

Prerequisite: None

Distribution: Language and Literature

Semester: Fall                      Unit: 1.0

**Topic B for 2007-08: Williams, Capote, and McCullers.** In this course we will explore the hypothesis that the gay literary descendants of Faulkner (Tennessee Williams, Carson McCullers, and Truman Capote) outwrote their “heterosexualist” colleagues, and further, that this gay triumph in the Southern family romance has kept American literature alive in a Southern image. The literary texts will claim most of our attention, but we will also use two other bodies of work: the numerous T.V. talk-show appearances by Williams and Capote, and the remarkable efforts made by Hollywood to convert the alluring electricity of their texts and those of McCullers into cinematic profit. We will try to decode and otherwise interpret Hollywood’s various efforts at masking, translating, extrapolating, encrypting, and “bearding” the definitive homosexuality in the original works.

Prerequisite: None

Distribution: Language and Literature

Semester: Spring                      Unit: 1.0

### **ENG 285 Irish Literature**

*Sabin*

A study of two great periods of Irish literary creativity in this past century: first, a brief but intense immersion in the great early “modern” Irish masters: Yeats, Synge, and Joyce. Then a leap to some of the post-1970 works of poetry, drama, fiction, and film that show the legacy of and the breakings away from these powerful predecessors. Recent and contemporary writers to be assigned will likely include: Seamus Heaney, Paul Muldoon, Eavan Boland, Roddy Doyle, Brian Friel, Martin McDonagh, and selected women authors of short stories from the anthology, *Territories of the Voice*.

Prerequisite: None

Distribution: Language and Literature

Semester: Fall                      Unit: 1.0

### **ENG 286 New Literatures I**

*Fisher*

**Topic for 2007-08: Lesbian and Gay Writing from Sappho to Stonewall.** This course will explore significant lesbian and gay literature from classical times to the present, including contemporary transformations of society, politics, and consciousness. The course will introduce elements of “queer theory” and gender theory; it will address issues of sexual orientation and sexual identification in works of poetry, autobiography, and fiction. Readings will include such writers as Sappho, Plato, William Shakespeare, Thomas Mann, Virginia Woolf, James Baldwin, Audre Lorde, Adrienne Rich, David Leavitt, Leslie Feinberg, Shyam Selvadurai, and Jeanette Winterson.

Prerequisite: None

Distribution: Language and Literature

Semester: Fall                      Unit: 1.0

### **ENG 301 Advanced Writing/Fiction**

*Erian*

A workshop in the techniques of fiction writing together with practice in critical evaluation of student work. *Students who have taken this course once may register for it one additional time. Mandatory credit/noncredit.*

Prerequisite: 203 or permission of the instructor.

Distribution: Language and Literature

Semester: Spring                      Unit: 1.0

### **ENG 302 Advanced Writing/Poetry**

*Chiasson*

A workshop in intensive practice in the writing of poetry. *Students who have taken this course once may register for it one additional time. Mandatory credit/noncredit.*

Prerequisite: 202 or permission of the instructor.

Distribution: Language and Literature

Semester: Spring                      Unit: 1.0

### **ENG 315 Advanced Studies in Medieval Literature**

*Lynch*

**Topic for 2007-08: The Eaten Word: Food and Drink in Medieval Literature and Culture.** From the mead hall to the guildhall, from the pint of ale to the holy grail, eating and drinking offered a

primary means of social bonding, religious devotion, and ritual definition throughout the Middle Ages and beyond. This course will survey the role of food in medieval literature and culture from literary, anthropological, religious, historical, and psychological perspectives. Selections from primary texts (e.g., Chaucer, Boccaccio, Arthurian romance, Rabelais) will be augmented by critics and theorists (e.g., Bynum, Bell, Bakhtin, Lévi-Strauss).

Prerequisite: Open to juniors and seniors who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor to other qualified students.

Distribution: Language and Literature

Semester: Spring                      Unit: 1.0

### **ENG 320 Literary Cross Currents**

*Shetley*

**Topic for 2007-08: American Films of the 1970s.** Between the breakdown of the studio system and the blockbuster era, American filmmaking enjoyed a decade of extraordinary achievement. We'll study the great films produced in this period, such as *Taxi Driver*, *The Godfather*, *Nashville*, *Annie Hall*, *Shampoo*, and *Apocalypse Now*, connecting those films to the national and cinematic contexts of their times.

Prerequisite: Open to juniors and seniors who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor to other qualified students.

Distribution: Arts, Music, Theatre, Film, Video or Language and Literature

Semester: Fall                              Unit: 1.0

## **ENG 324 Advanced Studies in Shakespeare**

*Ko*

**Topic for 2007-08: Shakespeare in Performance.** This course will explore Shakespeare's plays as scripts for the theatre with the fundamental goal of bringing them alive as living performances. The course will include tracing the history of performance from Shakespeare's own time to the present, viewing recorded and live performances, and collaborating with actors to test and challenge our ideas. Because the reading list will depend partly on available local productions, the syllabus will be finalized later; however, the course will probably include *Richard III*, *Much Ado About Nothing*, *The Merchant of Venice*, *Romeo and Juliet*, and *Macbeth* (the last of which will be performed at Wellesley College in late September by "Actors From the London Stage"). Requirements: two essays, along with shorter, creative assignments, as well as a presentation or (voluntary) participation in a performance project.

Prerequisite: Open to students who have taken two literature courses in the department, at least one of which must be 200-level, or permission of the instructor to other qualified students.

Distribution: Arts, Music, Theatre, Film, Video or Language and Literature

Semester: Fall                      Unit: 1.0

## **ENG 325 Advanced Studies in Sixteenth- and Seventeenth-Century Literature**

**NOT OFFERED IN 2007-08.**

Prerequisite: Open to students who have taken two literature courses in the department, or permission of the instructor to other qualified students.

Distribution: Language and Literature

Semester: N/O                      Unit: 1.0

## **ENG 330/CPLT 330 Seminar. Comparative Literature**

*Rosenwald*

**Topic for 2007-08: Translation in Theory and Practice.** A study of translation in theory and in practice, mostly but not exclusively in the West. Likely topics to be drawn from the following list: translation of literary texts, translation of scriptural texts, the role and history of the translator; translation and politics; translation and gender. Among the texts: poems by Catullus and Baudelaire, epics by Homer and Vergil, the Hebrew Bible. Among the translators and theorists: the King James Bible translators, Walter Benjamin, Martin Buber and Franz Rosenzweig, Helen Lowe-Porter, Christopher Logue, Lawrence Venuti, Sherry Simon, David Ferry, Frank Bidart, Eve Zimmerman. *Students may register for either ENG 330 or CPLT 330 and credit will be granted accordingly.*

Prerequisite: One 200-level course in literature or by permission of the instructor to other qualified students.

Distribution: Language and Literature

Semester: Fall                      Unit: 1.0

### **ENG 335 Advanced Studies in Restoration and Eighteenth-Century Literature**

*Noggle*

**Topic for 2007-08: The Comedy of Desire.** The texts discussed in this course depict the funny ways in which desire is elicited and satisfied, often through artificial means and modes of expression, verbal play, role-playing, disguise, fashion, gossip, insincerity, parody, imitation, and performance, usually by questioning the supposed naturalness of lust, gender roles, heterosexuality, or sincere affection. We will read great Restoration and eighteenth-century comedic works by Etherege, Wycherley, Congreve, Sheridan, and Sterne, as well as later writing, including Austen's *Pride and Prejudice*, Wilde's *The Importance of Being Earnest*, Firkbank's *The Artificial Princess*, and Loos's *Gentlemen Prefer Blondes*. We will also view film versions of the plays and other works we read, and discuss theories of desire by Plato, Freud, Barthes, and Eve Sedgwick, among others.

Prerequisite: Open to juniors and seniors who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor to other qualified students.

Distribution: Language and Literature

Semester: Fall                      Unit: 1.0

### **ENG 345 Advanced Studies in Nineteenth-Century Literature**

*Hickey*

**Topic for 2007-08: Love, Sex, and Imagination in Romantic Poetry.** Study of Romantic poems (and some prose), focusing on the role of eros in Romantic conceptions of imagination. Passion, sympathy, sensibility; the lover as Romantic subject; gendering the sublime and the beautiful; sexual/textual ambiguity; gender and genius; the sublime potential of unutterable or unspeakable love; the beloved as muse; enchantresses and demon lovers as figures of imagination; the attractions, dangers, excesses, and failures of idealizing erotic imagination (sentimentalism, narcissism, solipsism, disenchantment); desire as Romantic quest; sexual politics; marriage (and its discontents); non-normative or transgressive sex (free love, homosexuality, incest, hypersexuality, adultery); (homo)erotics of Romantic literary friendship, rivalry, and collaboration. Texts by Coleridge, the Wordsworths, Hazlitt, Mary Robinson, "Sapphic" poets, Byron, Caroline Lamb, Felicia Hemans, Shelley, Keats, John Clare.

Prerequisite: Open to juniors and seniors who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor to other qualified students.

Distribution: Language and Literature

Semester: Spring                      Unit: 1.0

### **ENG 350 Research or Individual Study**

Prerequisite: Open to qualified students by permission of the instructor.

Distribution: None

Semester: Fall, Spring      Unit: 1.0

### **ENG 350H Research or Individual Study**

Prerequisite: Open to qualified students by permission of the instructor. Two or more 200- or 300-level units in the department are ordinarily a prerequisite. Students with a GPA of 3.33 or higher in the major shall have first consideration.

Distribution: None

Semester: Fall, Spring    Unit: 0.5

### **ENG 351 Literary Reportage**

**NOT OFFERED IN 2007-08.** An advanced, intensive writing workshop in nonfiction writing. “Literary Reportage” refers to the spacious genre in which the special skills—technical precision, ability for physical description, and psychological insight—necessary for writing fiction are applied to real-life events and personalities. Some distinguished examples of literary reporters are George Orwell, Mary McCarthy, Elizabeth Hardwick, James Baldwin, Joan Didion, and V.S. Naipaul. Students are expected to work on a project of their choice over the summer. Subjects could range from the recent Presidential election to the local beauty pageant. Internships and jobs might also provide interesting subjects and material. *Mandatory credit/non-credit*

Prerequisite: Open to qualified students by permission of the instructor.

Distribution: None

Semester: N/O                      Unit: 0.5

### **ENG 355 Advanced Studies in Twentieth-Century Literature**

*Chiasson*

**Topic A for 2007-08: John Ashbery and the New York School.** This course examines what has been called “the last American avant-garde”: the small group of poets (primarily John Ashbery, Kenneth Koch, Frank O’Hara, and James Schuyler) that coalesced around a small group of painters in 1950’s New York. Dismissive of literary sophistication (“You just go on your nerve,” wrote O’Hara), nevertheless these poets raise enormous questions about reading habits, literary beauty, the cultures of the verbal and visual, memory, privacy, America, “avant-gardes,” sexuality, etc. At the center of this course is Ashbery, a divisive figure (dismissed by many critics as a fraud—a “bait and switch merchant” and “prince of the Ponzi schemes,” to quote William Logan) but one acknowledged by the other New York School poets as “the best out of us all” and praised by Harold Bloom as “vital and permanent,” the legitimate heir to Whitman and Stevens.

Prerequisite: Open to juniors and seniors who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor to other qualified students.

Distribution: Language and Literature

Semester: Fall                      Unit: 1.0

*Bidart*

**Topic B for 2007-08: Elizabeth Bishop and Robert Lowell: Development in Postmodern Poetry.** Robert Lowell once said, “I don’t know the value of what I’ve done, but I know that I changed the game.” How did the development of each poet, and the complex friendship between them, contribute to how both Bishop and Lowell “changed the game”? We will look, in other words, at the connection between genre, poetic development, and biography.

Prerequisite: Open to juniors and seniors who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor to other qualified students.

Distribution: Language and Literature

Semester: Spring            Unit: 1.0

### **ENG 360 Senior Thesis Research**

Prerequisite: By permission of the chair. See Academic Distinctions.

Distribution: None

Semester: Fall, Spring    Unit: 1.0

### **ENG 363 Advanced Studies in American Literature**

*Brogan*

**Topic for 2007-08: Gotham: New York City in Literature and Art.** This course examines that icon of modernity, New York City, as it appears in American literature from the 1850s to the present. In our readings of novels, short stories, poetry, and essays, we’ll think about how depictions of urban life express the city’s social geography and help to shape the cultural meaning of the metropolis. We will consider how richly varied interpretations of New York contribute to a national discussion about American identity, modernity, immigration, and the commercial. Authors will include: Whitman, Melville, Dreiser, James, Wharton, Yeziarska, Fitzgerald, Langston Hughes, and Chang-rae Lee. We will also look at the way visual artists have depicted New York City in painting, photography, and film.

Prerequisite: Open to juniors and seniors who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor to other qualified students. Not open to students who have taken this course as ENG 320 in 2006-07, ENG 363 in 2005-06, and AMST 318 in 2004-05.

Distribution: Arts, Music, Theatre, Film, Video or Language and Literature

Semester: Fall            Unit: 1.0

## **ENG 364 Race and Ethnicity in Literature**

*Cezair-Thompson*

**Topic A for 2007-08: Human Rights and the Image of Africa in the West.** How did the myth of “the dark continent” originate and does the myth persist today? Do contemporary images of Africa’s humanitarian crises reconfigure early stereotypes of Africa and its people? This course examines the relationship between ethnic difference and moral indifference within a literary and cultural framework. We will consider the narrative choices involved in writing about “the unspeakable” and look at the ways in which literary conventions are applied, altered and understood in the representation of violence and suffering in Africa. Writers included are: Conrad, Orwell, Gordimer, Coetzee, and Achebe. Selected works by journalists, photographers and filmmakers are also explored.

Prerequisite: Open to juniors and seniors who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor to other qualified students.

Distribution: Language and Literature

Semester: Spring            Unit: 1.0

*Tyler*

**Topic B for 2007-08: Gospel, Body, and Soul: Lyric Traditions in Black and White.**

A study of black and white artists whose careers are defined by agonies of conversion. One white artist will be John Donne, a legendary “convert” from profane to sacred art; another will be John Newton, whose own conversion (from slave trader to abolitionist) led him to write “Amazing Grace,” the favorite hymn of both black and white congregations. Later in America, the true African-American equivalents of Donne rejected any “progressive” evolution of words away from music. Accordingly, the course will introduce African-American (1) gospel songs of the 1930s-60s; (2) sermons with their own refusals to exile words from melody; (3) and finally, the secular soul music which emerged from, or against, sacred music: here the artists will include Sam Cooke, Aretha Franklin, Marvin Gaye, Al Green-- artists who, like Donne, struggled to “convert” to proper uses their God-given talents.

Prerequisite: Open to juniors and seniors who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor to other qualified students.

Distribution: Language and Literature

Semester: Spring            Unit: 1.0

## **ENG 370 Senior Thesis**

Prerequisite: 360 and permission of department.

Distribution: None

Semester: Fall, Spring    Unit: 1.0

### **ENG 382 Criticism**

*Lee*

A survey of major developments in literary theory and criticism. Discussion will focus on important perspectives—including structuralism, post-structuralism, Marxism, and feminism—and crucial individual theorists—including Bakhtin, Empson, Barthes, Derrida, Foucault, Jameson, and Zizek.

Prerequisite: Open to juniors and seniors who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor to other qualified students.

Distribution: Epistemology and Cognition or Language and Literature

Semester: Fall                      Unit: 1.0

### **ENG 383 Women in Literature, Culture, and Society**

*Wall-Randell*

**Topic for 2007-08: The Myth of Elizabeth.** The first woman to reign alone in British history, Queen Elizabeth I maintained her controversial authority through a complicated balancing act, simultaneously playing the roles of nurturing mother, warlike father, alluring lover, and cruel, chaste mistress to her subjects. This course will consider literature of the Elizabethan age by Sidney, Spenser, Raleigh, Shakespeare, and others—poems, prose, and plays that respond to the Virgin Queen with portrayals of heroic virgins as well as their dark sisters, out-of-control Amazons and dominating viragos—as well as Elizabeth's own works (letters, speeches, poetry). We will also consider the fascinating portraits of the queen from her lifetime, and some later representations in biographies and films such as Strachey's *Elizabeth and Essex* (1928) or Kapur's film *Elizabeth* (1998).

Prerequisite: Open to juniors and seniors who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor to other qualified students.

Distribution: Language and Literature

Semester: Spring                      Unit: 1.0

### **ENG 384 Outside England**

**NOT OFFERED IN 2007-08.**

Prerequisite: Open to juniors and seniors who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor to other qualified students.

Distribution: Language and Literature

Semester: N/O                      Unit: 1.0

## **ENG 385 Advanced Studies in a Genre**

*Rodensky*

**Topic for 2007-08: The Victorian Novel, Inside and Out: A Research Seminar.** This course attends to the Victorian novel and the conditions of its production, transmission, and reception. We will explore the novel's responses to the expansion of the Victorian reading audience, the requirements of serial publication (and periodical culture more generally), the development of the steam press and stereotype, the professionalization of authorship, and the widening grasp of the British Empire. We will also consider the relations between the novel and other influential disciplines (science, religion, law). At the beginning of the semester, each student will select a novel (in consultation with the instructor) that will be the focus of several research assignments. In addition to literary critical analysis, particular attention will be paid to questions associated with textual editions, transmission, and reception history.

Prerequisite: By permission of the instructor. Juniors considering an honors thesis or graduate work are particularly encouraged to enroll.

Distribution: Language and Literature

Semester: Fall                      Unit: 1.0

## **ENG 387 Authors**

*Peltason*

**Topic for 2007-08: Jane Austen and Anthony Trollope: Romantic Comedy and the Nineteenth Century Novel.** A study of Jane Austen in company with the greatest of her Victorian heirs, the lesser known, but wonderfully readable, Anthony Trollope. Austen and Trollope are great comic writers not just because they make us laugh (though they often do), but because their chosen form is the novel of disrupted and then re-achieved social harmony, a harmony that is symbolized and effected by the marriage of two central figures. Reading five or six novels, we will study the quite different ways in which each of them takes the marriage plot of romantic comedy and turns it to increasingly deep moral, social, and psychological purposes.

Prerequisite: Open to juniors and seniors who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor to other qualified students.

Distribution: Language and Literature

Semester: Spring                      Unit: 1.0

## **Related Courses**

For Credit Towards the Major

**AFR 201** The African American Literary Tradition

**AFR 212** Black Women Writers

**AFR 229** Rap Music and the African American Poetical Tradition

**AFR 234** Introduction to West Indian Literature

**AFR 266** Black Drama

As of 10/16/2007

**AFR 310** Seminar. Black Literature  
**CAMS 231** Film as Art  
**CLCV 104** Classical Mythology  
**ITAS 263** Dante (in English)  
**ME/R 246** Monsters, Villains, and Wives  
**ME/R 247** Arthurian Legends  
**RUSS 286** Vladimir Nabokov (in English)  
**THST 221** Introduction to Playwriting  
**WOST 248** Asian American Women Writers

## **Directions for Election**

Courses at the 100 level are open to all students and presume no previous college experience in literary study. They provide good introductions to such study because of their subject matter or their focus on the skills of critical reading. ENG 120 (Critical Interpretation) is open to all students, but is primarily designed for prospective English majors. The course trains students in the skills of critical reading and writing. 200-level literature courses, with the exception of Shakespeare (223 and 224), are open to all students without prerequisite. They treat major writers and historical periods, and provide training in making comparisons and connections among different works, writers, and ideas. 300-level literature courses encourage both students and instructors to pursue their special interests. They presume a greater overall competence, together with some previous experience in the study of major writers, periods, and ideas in English or American literature. They are open to all those who have taken two literature courses in the department, at least one of which must be 200 level, and by permission of the instructor or chair to other qualified students. For independent work (350), students with at least a 3.33 GPA in courses in the department will have first consideration. Students are encouraged to confer with the instructors of courses in which they are interested. Students should consult the more complete descriptions of all courses, composed by their instructors, posted on bulletin boards in Founders Hall, and available from the department administrative assistant.

**Advanced Placement.** Students may receive credits toward their Wellesley degree for their performance on AP or IB examinations. However, because no course in the English department is considered the equivalent of a high school course, the English department does not grant credit toward the major for AP or IB courses. First-year students and other undeclared majors contemplating further study in English are encouraged to consult the department chair or the department pre-major advisor in relation to their course selection. Students majoring in English should discuss their programs with the Chair or their major advisors, and should consult with them about any changes they wish to make in the course of their junior and senior years.

**The English major** consists of a minimum of ten units, at least eight of which must be in areas other than creative writing. At least seven units must be above 100 level, and of these at least two units must be earned in 300-level literature, film, or literary theory courses. At least six of the units for the major must be taken in the department, including the two required units in 300-level courses dealing with literature, film, or literary theory; 300-level courses in creative writing do not fulfill this requirement.

WRIT 125 does not count toward the major. Courses designated 125/120 satisfy both the ENG 120 requirement and the WRIT 125 requirement, and count as a unit toward the fulfillment of the major. Other combined sections, such as WRIT 125/ENG 127, count toward the major as well. Independent work (350, 360, or 370) does not count toward the minimum requirement of two 300-level courses for the major.

All students majoring in English must take ENG 120 (Critical Interpretation), at least one course in Shakespeare (200 level), and two courses focused on literature written before 1900, of which at least one must focus on literature before 1800.

Courses taken in other departments at Wellesley College may not be used to satisfy any of the above distribution requirements, with the exception of ME/R 246, which satisfies the pre-1800 distribution requirement. With the Chair's permission, courses taken abroad during junior year or on twelve-college exchange may satisfy certain distribution requirements. ENG 112, ENG 223, and 224 do not satisfy the pre-1800 distribution requirement. Transfer students or Davis Scholars who have had work equivalent to 120 at another institution may apply to the Chair for exemption from the critical interpretation requirement.

**The English minor** consists of five units: (A) 120 and (B) at least one unit on literature written before 1900 and (C) at least one 300-level unit, excluding 350 and (D) at least four units, including the 300-level course, taken in the department; a maximum of two creative writing units may be included. A course on Shakespeare can count toward the minor, but it does not fulfill the pre-1900 requirement.

**Honors.** The department offers a choice of two programs for honors. Under program I the honors candidate does two units of independent research culminating in a thesis or a project in creative writing. Program II offers an opportunity to receive honors on the basis of work done for regular courses but carries no additional course credit. A candidate electing program II presents a dossier of essays written for several courses with a statement of connections among them and critical questions raised by them. Applicants for honors should have a minimum 3.5 GPA in the major (in courses above 100 level) and must apply to the chair for admission to the program. Except in special circumstances, it is expected that students applying for Honors will have completed four courses in the major, at least two of which must be taken at Wellesley. A more detailed description of the department's application procedure is available from the department's administrative assistant.

**Creative writing.** The English department offers beginning and advanced courses in poetry (ENG 202 and 302), in fiction (ENG 203 and 301), children's literature (ENG 205) and in screenwriting (ENG 204). A literary non-fiction writing course (ENG 206/WRIT 225) that covers different genres (for example, travel writing, personal essay, and memoir) is offered through The Writing Program and counts towards the English major. The Theatre Studies Department offers an introductory playwriting course, (THST 221) which may also count towards the major in English. These courses are open to all Wellesley College students.

**The creative writing concentration in the English major.** The creative writing concentration within the English major is designed for majors with a strong commitment to developing their own creative work. Students electing the creative writing concentration take a series of workshops in one or more creative genres (fiction, poetry, children's literature, playwriting, screenwriting, and creative non-fiction) and select, in consultation with their advisor, courses in literary study that provide the background in and knowledge of literary tradition necessary to make a contribution to that tradition.

Students interested in the creative writing concentration are urged to begin planning their programs early in their careers at Wellesley. It is expected that they will have taken at least one writing workshop by the time for election of the English major (spring semester sophomore year or fall semester sophomore year, for students going abroad), and have been in touch with a member of the creative writing faculty to plan the major. English majors electing the creative writing concentration must choose a member of the creative writing faculty as their advisor. Students who are interested in the creative writing concentration but who do not feel confident that they have had sufficient experience in writing to choose the concentration at the time of the election of the major should elect the English major; they may add the creative writing concentration later.

Students electing the creative writing concentration must fulfill all the requirements of the English major, including ENG 120, a course on Shakespeare, the period distribution requirements, and two 300-level literature courses. It is expected that creative writing students will take a focused program of critical study in the genre or genres in which they specialize.

In addition to eight courses in the critical study of literature, majors in the creative writing concentration take a minimum of four units of creative writing work. Creative writing courses may be repeated for additional credit. A student who is extremely motivated and capable of independent work and who has the permission of a faculty advisor may take an independent study (ENG 350); however, it is recommended that students take full advantage of the workshop experience provided by the creative writing courses. A student qualifying for honors in English and whose proposal has been approved by the Creative Writing Committee may pursue a creative writing thesis; the thesis option, although it includes two course units (ENG 360 and ENG 370), can only count as one of the four creative writing courses required by the concentration. Creative writing faculty generally direct creative theses; however, other English department faculty may direct creative theses.

**Graduate study in English.** Students expecting to do graduate work in English should ordinarily plan to acquire a reading knowledge of one and, if possible, two foreign languages. They should take ENG 382 (Criticism) or an equivalent course in literary theory. They should also consult with the department's graduate school advisor, and with their departmental advisor, about courses that are appropriate for those considering graduate work in English.

**Teacher certification.** Students interested in obtaining certification to teach English in the Commonwealth of Massachusetts should consult with the chair of the education department and the English department liaison to the Education department.