

Table of Contents

<i>Introduction</i>	2
<i>New Courses and Changing Topics</i>	4
<i>Course Descriptions</i>	5
<i>Major and Minor Requirements</i>	35
<i>The Creative Writing Concentration in the English Major</i>	36
<i>Directions for Sophomores Planning an English Major</i>	37
<i>People:</i>	
<i>English Department Administration</i>	38
<i>Faculty</i>	39

May 7, 2015

Introduction

Welcome to the English Department!

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 nonfiction.

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.

This booklet is designed to help you with the selection of courses in the English department and, if you choose, with the construction of a major or minor in English. To that end, it contains longer and more informative descriptions of each course than will fit into the Wellesley College Bulletin. It also contains a detailed list of “Major and Minor Requirements,” a page of “Directions for Sophomores Planning an English Major,” a schedule of course times, and brief statements in which each member of the faculty describes his or her special area of teaching and research.

Please don’t hesitate to call on the Chair (Kate Brogan) or on any member of the department for further discussion of these matters or to ask any other questions you may have about the department or the major.

A few more, introductory facts about the structure of the English curriculum:

1) At the 100 level, we offer a variety of courses that serve as a gateway to the study of literature and writing.

103: Reading/Writing Short Fiction, 112: Introduction to Shakespeare, 113: Studies in Fiction, 114: Topics in American Literature, and 115: Great Works of Poetry are open to all students. These courses are designed especially for non-majors, though prospective majors are also welcome to take them. They offer an introduction to the college-level discussion of important literary works and topics.

120: Critical Interpretation is a multi-section course, with a maximum of twenty students per section. It too is open to all students, but is required of all English majors. Its chief goal is to teach students the skills, and the pleasures, of critical reading and writing, through the close and leisurely study of poems, drama, and fiction, and frequent written assignments.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

150: First-Year Seminar in English is a limited-enrollment, changing topic course for first-year students that links the close reading of literature with developments in intellectual history.

2) Our 200–level courses represent a collective survey of English, American, and world literature in English history from the Middle Ages through the late 20th century (and early 21st), each covering a part of that vast territory.

Most of these courses are open to all students, without prerequisite. Many courses at the 200-level are perfectly appropriate ways to begin the college level study of literature. In order to make a more educated guess about whether a particular course is right for you, you should talk to the instructor. 223 (Elizabethan Shakespeare) and 224 (Jacobean Shakespeare) are a little different. They are especially important to the English major, since each student majoring in English must take a 200– or 300–level course in Shakespeare; students taking 223 or 224 must previously have taken 120 (Critical Interpretation).

3) Our 300–level courses are diverse, and change topics every year. This booklet is especially important as a guide to them. They include courses on particular topics in the major periods of English literature, but also courses on themes and topics that link together works from more than one period and more than one place. We offer, for example, 364 (Race and Ethnicity in Literature), 383 (Women in Literature, Culture, and Society), 385 (Advanced Studies in a Genre), and 387 (Authors--a course focusing on the work of one or two authors only). English 382 (Literary Theory) belongs to neither group; it is an introduction to literary theory, remaining pretty much the same from year to year, and is especially recommended to students thinking of going to graduate school.

Last but not least, we offer a number of creative writing courses. At the 200 level, we offer courses in poetry, fiction, screenwriting, and creative non-fiction (English 206/Writing 225). At the 300 level we offer advanced courses in poetry and fiction.

We invite you to voice your concerns and suggestions about the department's curriculum, and any other issues important to you, by speaking directly to professors, by e–mail, or by posting on the department's Google group, English Dept. Announcements. We hope you'll come to the department's lectures, events, and parties, and to our ongoing colloquium series, at which faculty present recent research or lead discussions of important issues in literature and film.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

New Courses and Changing Topics

We call your attention to the following new courses and subjects for changing-topic courses:

ENG 116/ AMST 116 Asian American Fiction
ENG 118/WRIT 118 Translation and the Multilingual World
ENG 207/JPN 207 Writing on the Job: Comparative Short-Form Nonfiction and the Creative Professional
ENG 150 Creating Memory
ENG 221/HIS 221 The Renaissance
ENG 291 What Is Racial Difference?
ENG 295/AFR 295 The Harlem Renaissance
ENG 315 Reason and the Medieval Wildman
ENG 355 Queer Modernism
ENG 363 Seeing New Englandly
ENG 383 Children, Things, and Persons in Jane Austen and Maria Edgeworth
ENG 385 Tragedy
ENG 387 Anthony Trollope

Note: Courses marked with a double dagger (‡) satisfy both the pre-1800 and pre-1900 requirements. Courses marked with a single dagger (†) satisfy the pre-1900 requirement.

Please consult the course catalog for course prerequisites.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

Course Descriptions

ENGLISH 112 (2) INTRODUCTION TO SHAKESPEARE

Mr. Peltason

Shakespeare wrote for a popular audience and was immensely successful. Shakespeare is also universally regarded as the greatest playwright in English. In this introduction to his works, we will try to understand both Shakespeare's popularity and greatness. To help us reach this understanding, we will focus especially on the theatrical nature of Shakespeare's writing. The syllabus will likely be as follows: *Romeo and Juliet*, *A Midsummer Night's Dream*, *Twelfth Night*, *Othello*, *King Lear*, and *The Winter's Tale*.

Prerequisite: None. Especially designed for the non-major and thus not writing-intensive. It does not fulfill the Shakespeare requirement for English majors.

ENGLISH 113 (1) STUDIES IN FICTION

Mr. Ko

Topic for 2015-16: The World of Fiction

A journey into worlds of fiction that range from grimy and scandalous to fantastic and sublime. As we enter wildly different fictional worlds, we will also think about how those worlds illuminate ours. The syllabus will likely include Charlotte Bronte's *Jane Eyre*, Bram Stoker's *Dracula*, Fyodor Dostoyevsky's *Crime and Punishment*, Richard Wright's *Native Son*, Ian McEwan's *Atonement* and Jennifer Egan's *A Visit from the Goon Squad*. *Students may register for either ENG 113 or CPLT 113 and credit will be granted accordingly.*

Prerequisite: None. Especially intended for non-majors and thus not writing-intensive.

ENGLISH 115 (1) GREAT WORKS OF POETRY

Mr. Bidart

A study of the major poems and poets of the English language, from Anglo-Saxon riddles to the works of our contemporaries. How have poets found forms and language adequate to their desires to praise, to curse, to mourn, to seduce? How, on shifting historical and cultural grounds, have poems, over time, remained useful and necessary to human life? Approximately 1,000 years of poetry will be studied, but special attention will be brought in four cases: Shakespeare's Sonnets; John Milton's "Lycidas"; the odes of John Keats; the poems of Emily Dickinson. The course will conclude with a unit on contemporary poets (Sylvia Plath, Elizabeth Bishop, Philip Larkin, John Ashbery and others).

Mandatory credit/noncredit.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

ENGLISH 116/AMST 116 (2) ASIAN AMERICAN FICTION*Ms. Lee*

At various times over the past century and a half, the American nation has welcomed, expelled, tolerated, interned, ignored, and celebrated immigrants from Asia and their descendants. This course examines the fictions produced in response to these experiences. Irony, humor, history, tragedy and mystery all find a place in Asian American literature. We will see the emergence of a self-conscious Asian American identity, as well as more recent transnational structures of feeling. We will read novels and short stories by writers including Jhumpa Lahiri, Ha Jin, Le Thi Diem Thuy, Maxine Hong Kingston, Chang-rae Lee, and Julie Otsuka.

Not open to students who have taken ENG 269.

ENGLISH 118/WRIT 118 TRANSLATION AND THE MULTILINGUAL WORLD*Mr. Rosenwald*

A study of translation in theory and in practice, in its literal and metaphorical senses alike, and of the multilingual world in which translation takes place. Topics: translation of literary texts, translation of sacred texts, the history and politics of translation, the lives of translators, translation and gender, machine translation, adaptation as translation.

Open to first-year students only. Includes a third session each week.

ENGLISH 120 (1,2) CRITICAL INTERPRETATION*Mr. Chiasson, Mr. Peltason, Mr. Cain*

English 120 introduces students to a level of interpretative sophistication and techniques of analysis essential not just in literary study but in all courses that demand advanced engagement with language. Sections perform detailed readings in the principal literary genres, studying a selection of poems, a play, and prose narrative. Sustained attention is given to improving student writing. Required of English majors and minors, 120 fosters intellectual community among its students by teaching some texts common to all sections and keying them to campus events including performances of the year's play by London actors, film screenings, lunchtime lectures by 120 faculty, and other occasions for discussion and collaboration.

Primarily designed for, and required of, English majors.

ENGLISH 120/WRIT 105 (1,2) CRITICAL INTERPRETATION*Ms. Sides, Mr. Whitaker, Mr. Gonzalez, Ms. Wall-Randell*

English 120/WRIT 105 introduces students to a level of interpretative sophistication and techniques of analysis essential not just in literary study but in all courses that demand advanced

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

engagement with language. Sections perform detailed readings in the principal literary genres, studying a selection of poems, a play, and prose narrative. Sustained attention is given to improving student writing. Required of English majors and minors, 120 fosters intellectual community among its students by teaching some texts common to all sections and keying them to campus events including performances of the year's play by London actors, film screenings, lunchtime lectures by 120 faculty, and other occasions for discussion and collaboration.

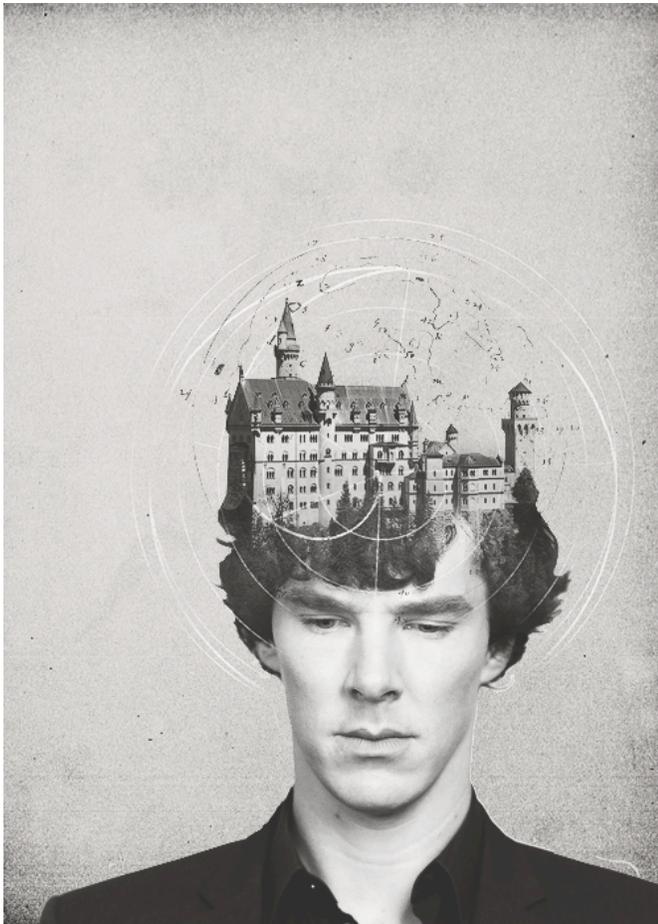
This course satisfies both the First-Year Writing requirement and the Critical Interpretation requirement of the English major. Includes a third session each week.

Open only to first-year students.

ENGLISH 150 (1) FIRST YEAR SEMINAR IN ENGLISH

Ms. Hickey

Topic for 2015-16: Creating Memory



Participants in this first-year seminar will delve into the workings of memory--a term that encompasses several different kinds of remembering and recollecting. What makes something memorable? To what extent can we choose or shape what we remember? Does memory constitute identity? How has technology altered what and how we remember? As we ponder such questions, our primary focus will be on literature (including Wordsworth, Emily Bronte, Christina Rossetti, Proust, Conan Doyle, Woolf, Borges, Nabokov, Heaney, Rita Dove). We'll also draw on philosophy, psychology, and cognitive science and explore creative arts such as drawing, photography, painting, sculpture, book arts, film, and music. Students will write in several genres--creative, critical, and reflective--and experiment with different ways of collecting, curating, and presenting memories in media of their choice.

Open only to first-year students.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

ENGLISH 202 (1) POETRY*Mr. Bidart*

The student who enjoys poetry but has always been shy of writing should feel free to take this course. I assume that you may or may not have written before, but have wanted to write and felt a serious audience would be helpful.

Class periods will be devoted to reading the poems written by members of the class, as well as published poems that seem relevant or illuminating in relation to student work.

Enrollment limited to 15. Mandatory credit/noncredit. Students who have taken this course once may register for it one additional time.

ENGLISH 203 (1) (2) SHORT NARRATIVE*Ms. Cezair-Thompson, Mr. Wallenstein*

This workshop is designed for students who are interested in discovering the mystery and mechanics of prose fiction. Members will write and revise short stories in the range of 5-7 pages and discuss them in class. Assignments will include the close reading of short fiction by established writers, oral storytelling, character sketches and storyboarding. However, the focus of the workshop will be the work generated by its members.

Enrollment limited to 15. Mandatory credit/noncredit. Students who have taken this course once may register for it one additional time.

ENGLISH 203 (1) (2) SHORT NARRATIVE*Ms. Sides*

This course requires the full immersion of each writer into immediately producing her own stories. From even the most hazy first draft, we will work on finding the pulse of each story and then bringing that story into sharp focus. During the semester, each student will write two short stories (10-16 pages) and one short-short story (1-5 pages). One stipulation: I want all work to be produced during the semester; please don't come armed with stories you have already written. Everyone will have a chance to present their stories in the class workshop and to work in small writing groups. To remind us of the amazing variety of the short story form, we will look closely, in a writerly way, at stories by favorite authors, old and new.

Enrollment limited to 15. Mandatory credit/noncredit. Students who have taken this course once may register for it one additional time.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

ENGLISH 204/CAMS 234 (1) (2) THE ART OF SCREENWRITING*Mr. Wallenstein, Ms. Cezair-Thompson*

An introductory course for students who want to learn screenwriting. We will approach film both as a literary and visual art, and we will apply our critical skills as readers to the art of the screenplay. The practical objectives of the course include learning to write (1) an original feature-length script and (2) an adaptation of a literary work. We will watch several films and read screenplays and short stories. Among the works we will examine in class are *Casablanca*, *Midnight Cowboy*, *Babette's Feast*, and *Butch Cassidy and the Sundance Kid*.

Students may register for either ENG 204 or CAMS 234 and credit will be granted accordingly. Students who have taken this course once may register for it one additional time.

Prerequisite: None. Recommended for students interested in film, drama, creative writing.

Enrollment limited to 15. Mandatory credit/noncredit.

ENGLISH 205 (1) WRITING FOR CHILDREN*Ms. Meyer*

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* a 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.

ENGLISH 206 (2) NONFICTION WRITING*Ms. Sides*

Topic for 2015-16: Writing the Travel Essay

Taken a trip lately—junior year abroad, summer vacation, spring break? Look back fondly or in horror at a family road trip? Turn your experience into a travel essay. We will be studying both the genre of the literary travel essay and the more journalistic travel articles appearing in newspaper and magazine travel sections and writing our own travel narratives. The course focuses on the essentials of travel writing: evocation of place, a sophisticated appreciation of

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

cultural differences, a considered use of the first person (travel narratives are closely related to the genre of memoir), and basic strong writing/research skills.

Texts: *Best American Travel Writing*
Lonely Planet Guide to Travel Writing

Enrollment limited to 15. Mandatory credit/noncredit.

**ENGLISH 207/JPN 207 (2) WRITING ON THE JOB: COMPARATIVE SHORT-FORM
NON-FICTION AND THE CREATIVE PROFESSIONAL**

Mr. Wallenstein and Mr. Goree (East Asian Languages and Cultures)

Through engagement with writing from Britain, the US, and Japan, students pursue creative mastery of short-form nonfiction and consider its importance for professional success. Exploring modern and premodern national traditions for clues about innovative written communication in the globalized 21st century, students write political opinion pieces, critical reviews, book and movie pitches, social media posts, and cartoons. We consider whether the synthesis of creative and commercial activity are fundamentally different, and if so, what opportunities an understanding of these differences present for sharpening rhetorical skills across different media. The course is part writing workshop and part critical seminar.

Students may register for either ENG 207 or JPN 207 and credit will be granted accordingly.

**ENGLISH 213 (1) CHAUCER: COMMUNITY, DISSENT, AND DIFFERENCE
IN THE LATE MIDDLE AGES**

(‡)

Mr. Whitaker

What happens to the medieval Christian community when the unity of the Church breaks down? How does a narrative position its author and its characters within contemporary political controversy? Which characters are inside the traditional bounds of community? Which are outside? And how should we interpret the differences between them? In this course, we will examine these and other questions about medieval English literature and culture through the lens of Chaucer's *Canterbury Tales* and other writings. The course will focus on Middle English language and poetics as well as medieval structures of community—political, cultural, economic, and religious. For example, we will thoughtfully consider the engagement of Chaucer's work with the fourteenth century's Wycliffite heresy, a radical movement that challenged the English Catholic Church's ability to properly administer sacraments such as baptism, Eucharist, and marriage.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

ENGLISH 221/HIS 221 (2) THE RENAISSANCE

(‡)

Ms. Wall-Randell, Mr. Grote (History)

This interdisciplinary survey of Europe between 1300 and 1600 focuses on aspects of politics, literature, philosophy, religion, economics, and the arts that have prompted scholars for the past seven hundred years to regard it as an age of cultural rebirth. These include the revival of classical learning; new fashions in painting, sculpture, architecture, poetry, and prose; the politics of the Italian city-states and Europe's "new monarchies"; religious reform; literacy and printing; the emerging public theater; new modes of representing selfhood; and the contentious history of Renaissance as a concept. Authors include Petrarch, Vasari, Machiavelli, Erasmus, More, Castiglione, Rabelais, Montaigne, Sidney, Spenser, and Shakespeare. Lectures and discussions will be enriched by guest speakers and visits to Wellesley's art and rare book collections.

Students may register for either ENG 221 or HIS 221 and credit will be granted accordingly.

ENGLISH 223 (2) SHAKESPEARE I -- THE ELIZABETHAN PERIOD*Mr. Ko*

A selective survey of the first half of Shakespeare's career. We will read *A Midsummer Night's Dream*; *Henry IV, part 1*; *Much Ado About Nothing*; *As You Like It*; *Hamlet*; and *Twelfth Night*. The focus, first and last, will be on the close, careful, and responsive reading of these plays, as we work out together a sense of the meaningful and memorable experiences that they offer us. Because we are 21st century students and not 16th century playgoers, we necessarily encounter these plays primarily as readers and with a full and respectful consciousness of their status as acknowledged masterpieces of English literature. At the same time, however, because we recognize that these great plays were written originally as scripts for performance, we will seek to learn about and to re-imagine their life on the stage, both through study and through filmed and live performances.

Prerequisite: ENG 120 or permission of the instructor.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

ENGLISH 224 (1) (2) SHAKESPEARE II -- THE JACOBEAN PERIOD*Mr. Cain, Ms. Wall-Randell*John William Waterhouse , *Miranda (from The Tempest)*, 1916

A study of plays written during the reign of James I. These might include, for example, *Troilus and Cressida*, *Othello*, *King Lear*, *Antony and Cleopatra*, *The Winter's Tale*, *The Tempest*. We will study what are some of the most gut-wrenching and profound tragedies written in the English language, before turning to the late romances that attempt to refigure tragic experience as redemptive action. Throughout the course we will also incorporate a study of historical context and performance practices; accordingly, viewing performances and considering the plays as theatrical texts will play a role.

Prerequisite: ENG 120 or permission of the instructor.

ENGLISH 227 (1) MILTON

‡

Mr. 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: religious psalms, lyric poetry ("L'Allegro," "Il Penseroso"), elegy ("Lycidas"), courtly entertainment (*Comus*), tragedy (*Samson Agonistes*), polemic (*Areopagitica*). Since Milton's career was so intertwined with the extraordinary times he lived in—the English Civil War and the restoration of the monarchy—we'll consider his historical and cultural context, and read some of his radical and startlingly "modern" political writings. We'll also consider Milton's

‡ = Pre-1800

† = Pre-1900

(1) = Fall semester

(2) = Spring semester

"afterlives," as an inspiration to the Puritan colonizers of America and to its nationalist revolutionaries, as an influence on the poets of the Romantic period.

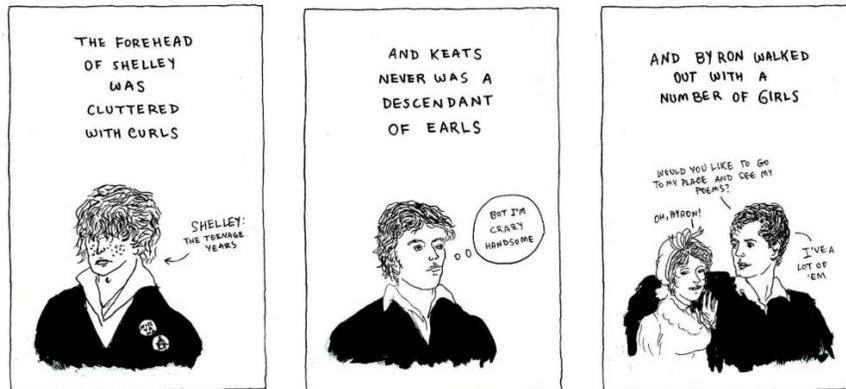
Requirements: Two short papers, a midterm, a longer final paper, and a memorization/recitation exercise.

ENGLISH 241 (1) ROMANTIC POETRY

†

Ms. Hickey

"A PIG'S-EYE VIEW OF LITERATURE"
DOROTHY PARKER



BUT IT DIDN'T IMPAIR THE POETICAL FEATS
 OF BYRON AND SHELLEY
 OF BYRON AND SHELLEY
 OF BYRON AND SHELLEY AND KEATS.

LAURA LANNIS

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

‡ = Pre-1800
 † = Pre-1900

(1) = Fall semester
 (2) = Spring semester

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.

The course is open to students at all levels of familiarity with poetry, majors and non-majors, first-years through seniors.

ENGLISH 245 (2) DEAD OR ALIVE: THE OBJECT OF DESIRE IN VICTORIAN POETRY

†
Ms. Hickey

“The varied achievements of Victorian poetry are a wonder.” -- Christopher Ricks

“It is a privilege to live in this age of rapid and brilliant events. What an error to consider it a utilitarian age. It is one of infinite romance.” -- Benjamin Disraeli

The eminently respectable phrase “Victorian Poetry” belies the seductive power of these poems, which 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 such favorites as Tennyson’s “Lady of Shalott” and “Ulysses,” Robert Browning’s “My Last Duchess,” Elizabeth Barrett Browning’s love sonnets and her “novel-poem” *Aurora Leigh* (whose lively first-person heroine is an aspiring woman poet), Dante Gabriel Rossetti’s richly mysterious “Blessed Damozel,” Christina Rossetti’s haunting lyrics and her juicy *Goblin Market* (which has been read—or misread—as everything from a moral tale of sisterly love and virtue to a piece of lesbian erotica), Matthew Arnold’s “Dover Beach,” a famous poem of love and hope and despair in a darkening world where “ignorant armies clash by night,” Gerard Manley Hopkins’s breathtaking lyrics of intense wonder and spiritual anguish. In addition to these and other poems by their authors, we’ll look at poems by Emily Bronte and Thomas Hardy, whom you may know better for their novels.*

To cultivate a broad understanding of literary, aesthetic, and social contexts, I’ll assign brief prose readings alongside the poetry. For example, we’ll consider the Pre-Raphaelites’ literary and painterly aesthetic, and the ideas espoused by Browning’s artist-speakers, in relation to passionate pronouncements on art and life by Walter Pater, William Morris, and Oscar Wilde. Similarly, we’ll contextualize Barrett Browning’s *Aurora Leigh* with readings on the so-called Woman Question (really a complex of questions about women’s roles and about relations between men and women). We’ll read Dante Rossetti’s “Jenny” —whose title character is a prostitute—against the backdrop of *My Secret Life*, the anonymous memoir of a Victorian sexual

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

adventurer, and Henry Mayhew's account of London street life, *London Labour and the London Poor*. We'll end with a unit on Oscar Wilde.

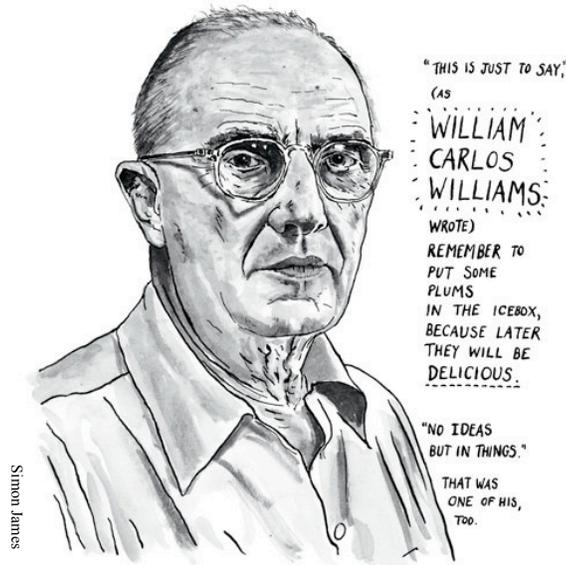
Emphasis will be on the poetic texts, with attention to their technique and their place in literary history. Themes will include the power and limits of language, tradition and originality, love and sexuality, gender roles, female authorship, representations of female figures, the literary expression of personal crisis, religious faith and doubt, evolution, industrialism, and the role of art.

Of special note: unit on Pre-Raphaelite painting, visit to manuscripts in Special Collections, viewing of Wilde's *Importance of Being Earnest*.

Students interested in studying Victorian fiction should consider English 273. English 245 is primarily a poetry course. It's open to students at all levels of familiarity with poetry, majors and non-majors, first-years through seniors.

ENGLISH 251 (1) MODERN POETRY

Ms. Brogan



The modernist revolution at the beginning of the twentieth century is one of the most important revolutions in the history of English—writers radically rethought what a poem is, what a novel is, what writing itself is. We are still the heirs of the great innovators who emerged during that time: Yeats, Eliot, Pound, Frost, Moore, Stevens, Williams, Langston Hughes. In this course we will look at what connects their work and the profound divisions among them.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

ENGLISH 262 (1) TOPICS IN AMERICAN LITERATURE TO 1865

†

Mr. Tyler

Topic for 2015-16: Founding, Disunion, Reunion

American fiction, poetry, autobiography, essays, speeches, songs, celebrations, and vilifications from the Founding to the Disunion and forced Reunion. Along with studying the greats Hawthorne, Melville, Emerson, Whitman, Stowe, Douglass, and Dickinson, the course will give a hearing to white Southerners writing, with disturbing resourcefulness, from within a culture willing to die rather than free from bondage black Americans of their own acquaintance and even the same “blood.” Edgar Allan Poe, John J. Calhoun, and Abraham Lincoln are the writers who will represent for us the Southern culture from which they emerged.

ENGLISH 263/PEAC 259 (2) AMERICAN LITERATURE AND SOCIAL JUSTICE*Mr. Rosenwald*

What can literature offer to our conversations about justice? What, in particular, has American literature offered to those conversations?

This course is a study of American fiction, poetry, drama, photography, and film dealing with questions of justice and injustice in the relations between races, ethnic groups, genders and classes. Discussion both of what individual works suggest about the questions they deal with, and also of how social questions can be illuminated by literary texts.

Among the possible authors and works: Harriet Beecher Stowe, *Uncle Tom's Cabin*; Edward Bellamy, *Looking Backward*; Charlotte Perkins Gilman, *Herland*; Upton Sinclair, *The Jungle*; Marc Blitzstein, *The Cradle Will Rock*; poems dealing with the Sacco and Vanzetti case; poems by Stirling Brown and Langston Hughes and Gwendolyn Brooks; John Steinbeck, *Grapes of Wrath*; poems and drawing and photographs from the Japanese internment camps; plays by Luis Valdez and the Teatro Campesino; essays by James Baldwin; Arthur Miller, *The Crucible*; poems and essays by Adrienne Rich; Lorraine Hansberry, *Raisin in the Sun*; Anna Devereaux Smith, *Twilight*; Norman Jewison, *In the Heat of the Night*; Spike Lee, *Do the Right Thing*; some current science fiction and utopian writing.

Students may register for either ENG 363 or PEAC 259 and credit will be granted accordingly.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

**ENGLISH 266/AMST 266 (1) TOPICS IN AMERICAN LITERATURE FROM THE
CIVIL WAR TO THE 1930s**

Mr. Cain

Topic for 2015-16: From Page to Screen: American Novels and Films

This course will focus on important American novels from the late nineteenth century to the mid-twentieth century, and the attempts (sometimes successful, sometimes not, but always interesting) to turn them into movies, translating them from the page to the screen. Authors to be studied might include, for example, Henry James, Willa Cather, Ernest Hemingway, Carson McCullers, and Edith Wharton, and, from a later period, Malcolm X (his Autobiography). Perhaps the main question we will ask is this: Is it possible to turn a great book, especially a great novel, into a great or even a good movie?

Students may register for either ENG 266 or AMST 266 and credit will be granted accordingly.

**ENGLISH 267 (1) AMERICAN LITERATURE FROM WORLD WAR II
TO THE MILLENIUM**

Mr. Peltason

American literature from World War II to the end of the 20th century. 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.

**ENGLISH 268/AMST 268 (1) AMERICAN LITERATURE NOW:
THE TWENTY-FIRST CENTURY**

Mr. Shetley

This course will explore the richness and diversity of American (and some Canadian) writing since 2000, focusing primarily on writers who have emerged in the new century. We'll read novels and short stories by both established authors, such as Claire Messud and Jonathan Franzen, and rising talents like Ben Lerner and Sheila Heti. We'll also look at the work of some experimental writers, such as Lydia Davis and Percival Everett, and some examples of the genre fiction against which literary writing has defined itself, like Stephenie Meyer's *Twilight* and Max Brooks's *World War Z*, to think about the ways that intellectual and cultural prestige are established in contemporary America. The MFA program has become a defining feature of the literary landscape in the US; we'll examine some of the controversies that have swirled around the spread of these programs through excerpts from recent treatments like Mark McGurl's *The Program Era* and Chad Harbach's *MFA vs. NYC*. And we'll dip into the occasionally bitter

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

rivalries and feuds that have shaped understandings of the contemporary literary scene: Jonathan Franzen vs. Oprah, Jonathan Franzen vs. Jennifer Weiner, Jonathan Franzen vs. Michael Chabon (OK, that was only on an episode of *The Simpsons*). Studying these conflicts will help illuminate the terrain of literary and cultural values within which contemporary American literature is written, read, and discussed.

Students may register for either ENG 268 or AMST 268 and credit will be granted accordingly.

ENGLISH 271 (2) TOPICS IN EIGHTEENTH-CENTURY FICTION

‡

Ms. Lee

Topic for 2015-16: Novels of the Open Road

Novels have a long association with wandering. From *Don Quixote* onwards, characters ride, walk, run or stumble along roads whose destinations are not always clear. But their reasons for doing so are as varied as their goals. This course examines who moves where and why in novels of the eighteenth century. Are characters seeking adventure or simply survival? Are they running away or towards something? How do gender and class affect one's ability to move? Authors are likely to include Defoe, Richardson, Fielding, Smollett, Charlotte Smith, and Austen.

ENGLISH 272 (2) THE NINETEENTH-CENTURY NOVEL

†

Ms. Meyer

In the course of the nineteenth century, English novelists gradually expanded the possibilities of the novel until it became not only the most important and broadly shared form of cultural entertainment, but also the most ambitious and searching vehicle of cultural representation and self-examination. We'll read five great and various novels, beginning with two early masterpieces in two different sub-genres of the novel, Emily Bronte's strange, warped, romantic tragedy and gothic fantasy, *Wuthering Heights* (1847) and Charlotte Bronte's novel of growth and identity, *Jane Eyre* (1847); then we'll move on to Charles Dickens's *Great Expectations* (1864), another great first-person narrative of adolescent and young adult experience; and then to two long and exceptionally ambitious novels, each one of which shows us a prolific and successful novelist operating at the height of his or her powers and seeking to offer the Victorian reading public nothing less than a comprehensive vision of the social and political world that they inhabited together: George Eliot's *Middlemarch* (1872) and Anthony Trollope's *The Way We Live Now* (1875). Although these novels are dauntingly long, they're also wonderfully readable, filled with characters in whose lives and fates we'll become deeply involved.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

Reading assignments will range from 200-300 pages a week, with strategic use of spring break to help smooth things out and keep them manageable; there will also be two or three short essays and a final examination.

**ENGLISH 277 (1) FROM GANDHI TO JHUMPA LAHIRI:
MODERN INDIAN LITERATURE**

Ms. Sabin

Novels, memoirs, and non-fiction writing in English by Indian authors have become best-sellers and prize-winning favorites of readers outside as well as within the Indian subcontinent in the past few decades. In this course, we will read some of these contemporary writers, while also looking back to earlier examples of what now begins to make up a tradition of modern Indian literature. We will also consider some of the controversies associated with this literature. What is “authentically” Indian? How much are Indian authors writing in English catering to a Western audience? What roles do women play in this literature -- as authors and as figures within it? Do texts written in Indian languages differ in focus and style from those written in English?

I will offer an introduction to important and necessary religious, historical, and political contexts, but the focus of our work will be on selected works of fiction, autobiography, and personal memoir, with some attention to films. Authors to be discussed will likely include Gandhi, Nehru, Nirad Chaudhuri, R.K. Narayan, Anita Desai, Salman Rushdie, Rohinton Mistry, Mahasweta Devi, Danyall Mueenuddin, plus excerpts by a few other interesting writers. Films will likely include work by Satyajit Ray, Aparna Sen, Deepa Mehta, and (possibly) a Bollywood movie. Final papers in the course will allow students to explore individual interests, including writer(s) outside the necessarily circumscribed syllabus.

No previous knowledge of the subcontinent is required for this course, but any relevant direct experiences or affiliations on the part of students will be welcome and would provide valuable further perspectives on the complexity of modern Indian culture, both on the subcontinent and in what is now called the Indian diaspora.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

ENGLISH 281/AMST 271 (1) AMERICAN DRAMA AND MUSICAL THEATER*Mr. Rosenwald*

Is *Showboat* as good as *Death of a Salesman*? Are there standards by which to judge them both? What are the relations between musical theater and "legitimate" drama?

We'll have those questions and other in mind as we consider some distinguished 20th-century American plays, theater pieces, and musicals. Possible musicals: *Showboat*, *Cradle Will Rock*, *West Side Story*, *Chorus Line*, *Into the Woods*, *Rent*. Possible playwrights and performing ensembles: Lillian Hellman, Eugene O'Neill, Arthur Miller, Tennessee Williams, Lorraine Hansberry, the Teatro Campesino, August Wilson, Tony Kushner, Anna Devereaux Smith, Paula Vogel. Focus on close reading, on historical and social context, on realism and the alternatives to realism, on the relations between text and performance, on the function of song in theater.

Several quizzes and a brief exam, three short essays, opportunities for performance.

Students may register for either ENG 281 or AMST 271 and credit will be granted accordingly.

ENGLISH 283/AMST 283 (2) SOUTHERN LITERATURE*Mr. Tyler*

Topic for 2015-16: 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," a favorite hymn of both black and white congregations. Later in America, the true

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

African-American equivalents of Donne differed from him by rejecting any "progressive" evolution of words away from music --they were singers and songwriters, not poets. 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.

Students may register for either ENG 283 or AMST 283 and credit will be granted accordingly.

ENGLISH 286 (1) NEW LITERATURES

Mr. Gonzalez

Topic for 2015-16: The Gay 1990s and Beyond

What happens when we forget where we came from? The transmission of cultural memory is essential to the collection of a shared identity. Sexual minorities, historically, have been outsiders to the channels and cycles of cultural transmission. They have, and are, subject to cultural forgetting, historically barred from social institutions, such as the nuclear family, that disseminate myths of a shared past, a shared history. Given their slow integration into the social mainstream, queer people have often made do with self-fashioning, a sensibility that identity is a work in progress. Literature and other artistic forms of expression comprise one area of cultural practice that has been integral in sustaining and protecting the stories of queer lives and times.

In this course, we will encounter various forms and transformations of queer expression while focusing on a recent era that saw the dramatic visibility of LGBT folk: the queer 1990s. But we will not read this period in history in isolation. Instead, we will look backward too, considering early accounts of same-sex longing alongside contemporary representations. The 1990s zeitgeist was self-conscious about the previous "Gay Nineties"—the 1890s—and other queer eras like the Harlem Renaissance. So, we will pair texts across historical distance, such as Oscar Wilde's *Picture of Dorian Gray* (1891) with Neil Bartlett's *Who Was That Man?* (1988); or Wallace Thurman's novel about the Harlem Renaissance, *Infants of the Spring* (1932), with Isaac Julien's film *Looking for Langston* (1989).

At times, we will make connections between texts that seem to trace the same emotional territory. We might pair Eli Clare's trans-disability narrative, *Exile and Pride* (1999), with Edmund White's *A Boy's Own Story* (1982), once called the gay *Catcher in the Rye*. We may view E. Annie Proulx's *Brokeback Mountain* (1997) alongside Ang Lee's Oscar-nominated adaptation (2005). And we will see the variety of queer responses to the AIDS crisis, choosing among such works as Tony Kushner's *Angels in America* (1993), David Wojnarowicz's *Memories that Smell Like Gasoline* (1992), Queer Nation manifestoes, and documentary footage of ACT-UP (AIDS Coalition to Unleash Power). Finally, we might read some 1990s comic books, such as Alison Bechdel's *Dykes to Watch Out For* (1986/1990) and Ivan Velez's *Tales of*

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

the Closet (1987–90), and watch some of the New Queer Cinema. We will choose among such landmarks of contemporary queer filmmaking as Todd Haynes' *Poison* (1991), Jennie Livingston's *Paris Is Burning* (1990), Gus Van Sant's *My Own Private Idaho* (1991), and Cheryl Dunye's *Watermelon Woman* (1996). Along with their literary brethren, cinematic and graphic artists did as much to invoke and make visible the growing queer publics of the 1990s.

Questions of queer form and the politics of memory will emerge from encounters with this vast formal range. We will reflect on how these texts change as their readers do, even while future readers may (want to) forget that their predecessors ever existed. This raises the question of what to do with internalized homophobia, with regard to representations “before Stonewall,” and what conflicting responses they evoke in us today. One key assignment will be an ethnography of a queer space in or near Wellesley, including Boston and other towns in the larger metro area, and also including the virtual spaces of the World Wide Web.

ENGLISH 291 (1) WHAT IS RACIAL DIFFERENCE?

Mr. Whitaker



Through literary and interdisciplinary methods, this course examines the nature of race. While current debates about race often assume it to be an exclusively modern problem, this course uses classical, medieval, early modern, and modern materials to investigate the long history of race and the means by which thinkers have categorized groups of people and investigated the differences between them through the ages.



The course examines the development of race through discourses of linguistic, physical, geographic, and religious difference--from the Tower of Babel to Aristotle, from the Crusades to nineteenth-century racial taxonomies, from Chaucer to Toni Morrison. Considering the roles physical appearance has played in each of these arenas, we will thoughtfully consider the question: What Is Racial Difference?

This course has been developed with the support of the Enduring Questions program of the National Endowment for the Humanities.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

ENGLISH 295/AFR 295 (2) HARLEM RENAISSANCE*Mr. Gonzalez*

This is an introduction to the Harlem Renaissance, a movement of African American literature and culture of the early twentieth century, which encompassed all major art forms, including poetry, fiction, and drama, as well as music, the visual arts, cabaret, and political commentary. This movement corresponds with the publication of *The New Negro* anthology (1925). Literary authors we will study may include Langston Hughes, Jean Toomer, Nella Larsen, Zora Neale Hurston, Wallace Thurman, and Richard Bruce Nugent. We will also enter into contemporary debates about “the color line” in this period of American history, reading some earlier work by W.E.B. Du Bois, Booker T. Washington, or James Weldon Johnson, in the context of early Jim Crow, the Great Migration, the Jazz Age, and transatlantic Modernism.

Students may register for either ENG 295 or AFR 295 and credit will be granted accordingly.

ENGLISH 301 (1) ADVANCED WRITING/FICTION*Mr. Wallenstein*

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.*

ENGLISH 302 (2) ADVANCED WRITING/POETRY*Mr. Chiasson*

Intensive practice in the writing of poetry. Classes will be devoted to discussion of the students' poems. The emphasis will be on the possibilities for revision, and on developing some objectivity about one's own work.

Students who have taken this course once may register for it one additional time. Mandatory credit/noncredit.

ENGLISH 315 (2) ADVANCED STUDIES IN MEDIEVAL LITERATURE

‡

Mr. Whitaker

Topic for 2015-16: Reason and the Medieval Wildman

Medieval popular literature is characterized by people going crazy. Knights whose ladies have been unjustly imprisoned live like animals in the forest, out of their minds and outside of society.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

In battle, knights—even the protagonists—go 'wild' on their enemies, killing hundreds at a time. Meanwhile, medieval philosophy and religion consider man's reason that which sets him apart from animals, and that which leads to God. In this course, we will read texts in which reason breaks down and those in which reason is the basis for human existence. Readings will include romances, philosophical texts, and theological treatises. We will ask, how does medieval literature pose and answer the question, what is it to be human?

ENGLISH 320 (2) LITERARY CROSS CURRENTS

Mr. Tyler

Topic for 2015-16: Literature, Medicine, and Suffering



Suffering, with its consequent sadnesses, has always presented special claims among all the deep motives for making literature. Pain, whether chronic or acute, innate or acquired, visible or hidden, isolates the sufferer, whereas fiction is variously depicted as rescue, remedy, recompense, revenge, and other “re-“ words implying kinds of redemption, even rejoicing. The texts will be mostly English and American (Herbert, Sterne, Dr. Johnson, Coleridge, DeQuincey, Keats, Henry James, McCullers, O'Connor), but there would inevitably be some Plato, Aristotle, Job, Psalms, Gospels, Nietzsche, Freud, Kafka, and Mann. The topics of readings include sympathy, trauma, sublimation, incarnation, and binaries like care/cure, memory and amnesia/anesthesia; inevitable names include Simone Weil, Susan Sontag, Eve K. Sedgwick, and Elaine Scarry.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

**ENGLISH 325 / ME/R 325 (1) ADVANCED STUDIES IN SIXTEENTH-
AND SEVENTEENTH-CENTURY LITERATURE**

‡

Ms. Wall-Randell

Topic for 2015-16: The Myth of Elizabeth



The only unmarried queen 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 maidens as well as their dark sisters, out-of-control Amazons and dominating viragos. It will also examine Elizabeth's own works (letters, speeches, and poetry), consider the fascinating visual representations of the queen from her lifetime, and survey some later portraits of her in biographies and films such as Strachey's *Elizabeth and Essex* (1928) or Kapur's film *Elizabeth* (1998).

Students may register for either ENG 325 or ME/R 325 and credit will be granted accordingly. This fall, ENG 325 will be an Ann M. Maurer, '51, Speaking Intensive course and will, accordingly, be limited to 15 students.

ENGLISH 345 (1) ADVANCED STUDIES IN NINETEENTH-CENTURY LITERATURE

†

Ms. Meyer

Topic for 2015-16: "Girls and their Blind Visions": Nineteenth-Century Novels of Romantic Mistake

"Reader, I married him," Jane Eyre tells us as her novel draws to a close. Many nineteenth-century novels focus on the period of a woman's life in which she reaches maturity and makes

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

romantic decisions, the period of what George Eliot calls “maidens choosing.” Many of these novels end with the apparently happy marriage of the female protagonist. So despite any suggestions within the body of the novel that women’s traditional role is not a satisfying one, the heroine often seems contentedly ensconced in that role by the novel’s end. But what happens after the wedding? In particular, what happens when the heroine chooses wrong—disastrously wrong? And what forces have propelled her toward a mistaken choice? In this course we will consider novels that look at a heroine’s life after a marriage that she comes to regret (Anne Brontë’s *The Tenant of Wildfell Hall*, George Eliot’s *Middlemarch* and [or?] *Daniel Deronda*, Henry James’s *The Portrait of a Lady*) and, to lighten the mood, some novels in which the heroines make bad romantic choices that do not end in marriage (Jane Austen’s *Sense and Sensibility*, Charlotte Brontë’s *Villette*). What do these novels of romantic mistake have to say about the choices available to women, about female sexuality, about women’s education, about women’s lives?

ENGLISH 345 (2) ADVANCED STUDIES IN NINETEENTH-CENTURY LITERATURE

†

Ms. Hickey

Topic for 2015-16: 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.

ENGLISH 355 (1) ADVANCED STUDIES IN TWENTIETH CENTURY LITERATURE

Mr. Gonzalez

Topic for 2015-16: Queer Modernism

We will look at queer modernisms and modernities, roughly periodized between the ending of the nineteenth century and the end of the Stonewall Era and the beginning of the era of AIDS. We will question and also trace this Americanized periodization of queer history as divided “Before” and “After” Stonewall, by looking at transnational representations of queer specificity, in its racial, national, gendered, and uncategorizable instantiations. We will also seek to

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

understand the history of theorizing about homosexual difference by looking at some key texts from sexology, psychoanalysis, post-structuralism, including selections from Michel Foucault, Cherríe Morraga, Judith Butler, Eve Kosofsky Sedgwick, Jay Prosser, Heather Love, and Kobena Mercer.

ENGLISH 355 (2) ADVANCED STUDIES IN TWENTIETH-CENTURY LITERATURE

Ms. Sabin

Topic for 2015-16: James Joyce, *Ulysses*



When James Joyce wrote *Ulysses*, he was in exile on the Continent, and the book was banned for blasphemy and/or obscenity in England and America as well as in Ireland. Now it is considered the greatest classic of Modernism in the English language, and there are tours of the book's Dublin itinerary as well as annual international conferences and marathon readings of *Ulysses* aloud on what has come to be known as Bloomsday (June 16)! And still, a first reading of *Ulysses* remains an entirely fresh, absorbing, and (in the end) entertaining experience. The best way to get past the frustrations to the fun of it is to take it slowly and in a group which can share the initial bewilderment and the eventual exhilaration. Collaborative reading of *Ulysses* will be the center of this course. We will lead up to it through a couple of weeks with *Dubliners* and *A Portrait of the Artist as a Young Man*. A recent reading of *Dubliners* and *A Portrait of the Artist as a Young Man* before the course begins will greatly enhance your enjoyment of the first two weeks!

For *Ulysses* itself, we will have the help of (and learn how to use) a variety of annotations and critical aids, from Richard Ellmann's excellent biography to other materials that illuminate the nature of Joyce's experiments and challenges to different kinds of authority and conventions: religious, political, sexual, and literary. Student presentations and participation will be an important part of the required work. Two short essays and a final paper will constitute the required work in writing.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

Required texts:

Joyce, James *Dubliners* (Viking Penguin)
 Ulysses (1961 edition; either (Modern Library [hardcover])
 or (Vintage [paperback])

ENGLISH 363 (1) ADVANCED STUDIES IN AMERICAN LITERATURE*Mr. Chiasson*

Topic for 2015-16: Seeing New Englandly



The phrase is Emily Dickinson's. This course will begin with an extended study of Dickinson and of Susan Howe's important critical/creative study "My Emily Dickinson." We will then examine how a line of poets living in or hailing from New England (Robert Frost, Wallace Stevens, T.S. Eliot, Robert Lowell, Elizabeth Bishop, Susan Howe, Fanny Howe, Louise Glück, James Merrill, Richard Wilbur) have used the local landscape and culture to make poems that transcend their here and now. We will make several field trips to writers' houses and environments.

ENGLISH 363/AMST 363 (2) ADVANCED STUDIES IN AMERICAN LITERATURE*Mr. Shetley*

Topic for 2015-16: Films of the 1970s

The 1970s were a decade of enormous transformation in the American film industry. The breakdown of the studio system liberated filmmakers to pursue new creative strategies and personal visions, while an ongoing crisis in the economics of filmmaking made studios willing to take risks on promising but untried talent. The loosening of censorship enabled directors to treat formerly taboo subjects, while the social changes issuing from the tumultuous 60s gave particular urgency to the task of representing American society and reflecting on its possibilities. A new generation of directors, well-schooled in both classic Hollywood film and the achievements of the great postwar European directors, revitalized American film by combining its traditional genres with the cinematic innovations of the European vanguard. The result was

‡ = Pre-1800
 † = Pre-1900

(1) = Fall semester
 (2) = Spring semester

one of the great decades of American filmmaking, one in which many of the filmmakers and performers who remain important today first came to prominence, and in which an extraordinary body of distinguished cinema was created. We'll study the great works of 1970s film within the contexts, social and cinematic, in which they were created. Among the directors whose work we'll likely study are: Robert Altman, Arthur Penn, Martin Scorsese, Francis Ford Coppola, Woodie Allen, Jonathan Demme, Brian de Palma, and Roman Polanski. Among the films we'll likely view are: *Taxi Driver*, *Shampoo*, *Annie Hall*, *Apocalypse Now*, *McCabe and Mrs. Miller*, *Nashville*, *Chinatown*, and *Carrie*.

Students may register for either ENG 363 or AMST 363 and credit will be granted accordingly.

ENGLISH 364 (2) RACE AND ETHNICITY IN LITERATURE

Ms. Brogan

Topic for 2015-16: 21st-Century American Literature of Immigration and Diaspora



This course explores the exciting new literature produced by writers transplanted to the United States or by children of recent immigrants. We'll consider how the perspectives of recent immigrants redefine what is American by sustaining linkages across national borders, and we'll examine issues of hybrid identity and multiple allegiances, collective memory, traumatic history, nation, home and homeland, and globalization. Our course materials include novels, essays, memoirs, and films. We'll be looking at writers in the United States with cultural connections to China, Egypt, Nigeria, Dominican Republic, India, Greece, Viet Nam, Bosnia, Ethiopia, and Japan. Some authors to be included: André Aciman, NoViolet Bulawyo, Junot Díaz, Kiran Desai, Jeffrey Eugenides, Aleksandar Hemon, Lê Thi Diem Thúy, Dinaw Mengestu, and Julie Otsuka. Writing includes a short project (which can take any forms--criticism, fiction, photo-journalism, field work, or a short documentary are possibilities) and one research project.

Students may register for either ENG 364 or AMST 364 and credit will be granted accordingly.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

ENGLISH 382 (1) LITERARY THEORY*Mr. Noggle*

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, Sedgwick, and Zizek.

ENGLISH 383 (1) WOMEN IN LITERATURE, CULTURE, AND SOCIETY

‡

Ms. Lee

Topic for 2015-16: Children, Things, and Persons in Jane Austen and Maria Edgeworth



Jane Austen needs no introduction; Maria Edgeworth deserves to be far better known. In this course, we'll pair these two authors, probably the most successful women novelists of the early 19th century, to examine how their interests and styles both converged and diverged. In many ways, Edgeworth was the far more versatile writer: her novels make use of many voices (particularly, Irish ones) to explore wide-ranging political and social issues. Class, race, gender, prejudice, and education are among her favorite themes, taken up not only in her novels but in a huge amount of short fiction written specifically for children and young adults. But I'd also like to examine how the Enlightenment context of Edgeworth's writing (a belief in the transformative possibilities of education, as accomplished largely through reading printed books) and the context of slavery and emancipation (a process that lasted from 1807-1833) inform Austen's novels as well. The careers of both writers coincide with or fall within this time-frame. This course will focus on how children in particular are understood in these works --as implied readers as well as characters--, the roles performed by inanimate things, in circulation or fixed,

‡ = Pre-1800
 † = Pre-1900

(1) = Fall semester
 (2) = Spring semester

and ultimately the manner in which the idea of personhood tries to free itself from both of these categories. The course will thus examine the political history of this period as well as theories of education.

One short paper, a presentation, one long final paper.

ENGLISH 384 (1) COLONIAL AND POST-COLONIAL LITERATURE

Ms. Cezair-Thompson

Topic for 2015-16: Trauma, Conflict, and Narrative: Tales of Africa and the African Diapora



This course explores the role of narratives in response to mass trauma, focusing on regions of Africa and African Diaspora societies. Drawing on the emerging fields of trauma narrative and conflict resolution, we will examine the effectiveness of oral, written and cinematic narratives in overcoming legacies of suffering and building peace. Topics include: violence in colonial and postcolonial Central Africa, the Biafran war, South Africa during and after Apartheid and Rwanda's 1994 genocide. We will also explore the trans-Atlantic slave trade and its impact on African-American and Caribbean societies. Types of narrative include novels, memoirs, films, plays, and data from truth and reconciliation commissions. Students will be exposed to trauma narrative not only as text but as a social and political instrument for post-conflict reconstruction.

Not open to students who have taken ENG 388/PEAC 388.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

ENGLISH 385 (1) ADVANCED STUDIES IN A GENRE*Mr. Tyler*

Topic for 2015-16: British Cinema

Our primary study will be British movies, in their self-defining struggle against three gargantuan competitors: (1) Hollywood, with its huge resources of money and talent, seemingly not bound by restrictions of class, ethnicity, or academy; (2) the greatness of England's own narrative "high art," which may have begun as merely "popular" forms but by the advent of film had become safely enshrined as great; and (3) theatre itself, film's closest and most jealous grand relative—still the prime source of trained actors, and for decades unsharing of its resources with the upstart medium of film. Struggles such as these gather their meanings through anecdote, like the transmutation of Brooklyn's Stanley Kubrick into an English director; the converse movement of Alfred Hitchcock to Hollywood; and the often self-parodied "use" of Hollywood by British writers like Evelyn Waugh, Christopher Isherwood, Aldous Huxley, Graham Greene, W.H. Auden, and—though without their intent—Shakespeare and Austen.

Not open to students who have taken this course as ENG 274/CAMS 274 or as a topic of ENG 355.

ENGLISH 385 (2) ADVANCED STUDIES IN A GENRE*Mr. Ko*

Topic for 2015-16: Tragedy

This course will take a sweeping view of tragic drama in the Western tradition from classical Greece to the 20th century. Beginning with works by Aeschylus (*The Oresteia*), Sophocles (*Oedipus*, *Antigone*) and Euripides (*The Bacchae*), the course will explore how succeeding dramatists built upon and radically redefined the tragic tradition. As such, evolving performance traditions will also be studied. Likely dramatists will include: Shakespeare (*King Lear*), Strindberg (*Miss Julie*) Brecht (*Mother Courage*), Lillian Hellman (*Little Foxes*), Tennessee Williams (*The Glass Menagerie*), and Anna Deavere Smith (*Twilight: Los Angeles, 1992*).

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

ENGLISH 387 (1) AUTHORS*Ms. Rodensky*

Topic for 2015-16: George Eliot and Her Readers



This course will attend to the great novels of the greatest novelist of the Victorian period. In addition to reading Eliot's novels, we will take up critical responses to them, beginning with those of Eliot's contemporaries. In particular, we will consider readers' objections to her representations of religion, female autonomy, and sexuality. As we ourselves become part of Eliot's readership, we will explore her development as a novelist and critic who reimagined the novel as central to the moral and intellectual lives of the reading public. Eliot wanted her novels to make a deep and lasting impression on her readers, and indeed they do. Novels will include *Scenes of Clerical Life*, *Adam Bede*, *The Mill on the Floss*, *Middlemarch*, and *Daniel Deronda*.

Not open to students who have taken this course as a topic of ENG 383.

ENGLISH 387 (2) AUTHORS

†

Mr. Peltason

Topic for 2015-16: Anthony Trollope

An introduction to the novels of Anthony Trollope. One of the most popular writers of his time, Trollope writes deceptively ordinary accounts of the lives and loves and careers of English men and women of the nineteenth century. His patient curiosity about human nature, his shrewd insight into the genuine strangeness of even the most ordinary lives, and his exceptional gift for the construction of compelling plausible narratives combine to make him in the 21st century the most pleasure-giving of Victorian writers. Among canonical English novelists, only Jane Austen equals him in the breadth and currency of her appeal.

‡ = Pre-1800

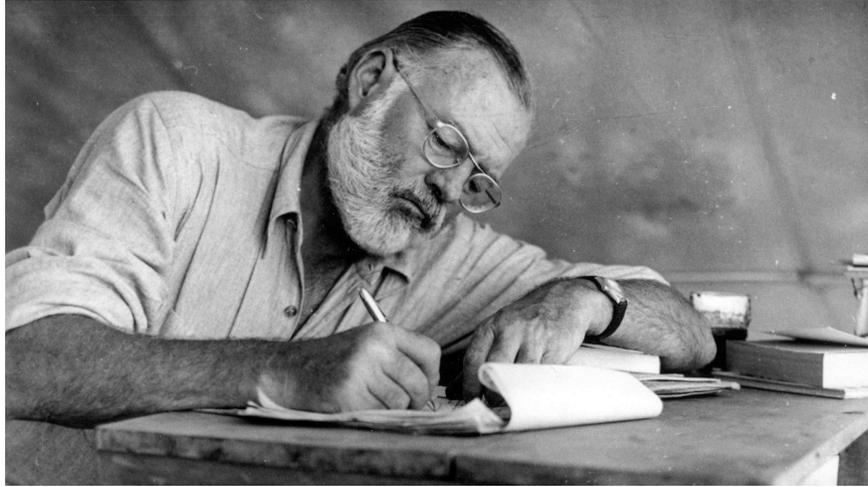
† = Pre-1900

(1) = Fall semester

(2) = Spring semester

ENGLISH 387 (2) AUTHORS*Mr. Cain*

Topic for 2015-16: Ernest Hemingway: Life and Writings



This course will survey Hemingway's literary career: his novels, including *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls*, and *The Old Man and the Sea*; his journalism; and his brilliant short stories from *In Our Time* and other collections. We will give special attention to the young Hemingway, who survived serious wounds in World War I and who worked hard to establish himself as a writer in the 1920s when he was living in Paris with his wife and child—a period that Hemingway evocatively recalls in his memoir, *A Moveable Feast*. Our goals will be to understand his extraordinary style—its complexity, emotional power, and depth—and his charismatic personality as it is displayed in both his life and his writing.

**ENGLISH 390 (2) CALDERWOOD SEMINAR IN PUBLIC WRITING:
THE NEW YORK REVIEW OF BOOKS AT FIFTY***Mr. Chiasson*

This is a course on the art of the book review. The course is tied to the fiftieth anniversary, in 2013, of *The New York Review of Books*. We will study *The New York Review* and what has been written about its history; we will read in the digital archive of the *Review* and write our own reviews in its prevailing moods and styles. This remarkable periodical has been at the center of intellectual life in America over the past fifty years; in seeing what made, and makes, it “tick,” we will discover the changing nature and function of great reviewing in a changing America.

Mandatory credit/noncredit.

‡ = Pre-1800
† = Pre-1900



(1) = Fall semester
(2) = Spring semester

Major and Minor Requirements

These are the requirements for the **major** in English:

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 eight 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. With the approval of a student's major advisor, two courses taught within language and literature departments and related interdepartmental programs departments at Wellesley and other approved schools may be offered for major credit; these may include literature courses taught in translation or in the original language. Ordinarily, courses taken outside the department do not count as 300-level courses.

The college Writing Requirement does not count toward the major. Courses designated ENG 120/WRIT 105 satisfy both the Critical Interpretation requirement and the college Writing Requirement, and count as a unit toward the fulfillment of the major. Other combined sections, such as ENG 122/WRIT 106, 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 or toward the ten courses required for the major. 300-level courses in creative writing also do not count toward the minimum requirement of two 300-level courses.

All students majoring in English must take ENG 120 or ENG 120/WRIT 105 (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 for the major. With the Chair's permission, courses taken abroad during junior year or on 12-college exchange may satisfy certain distribution requirements. ENG 112, 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.

These are the requirements for the **minor** in English:

A minor in English consists of five (5) units: (A) 120 or 120/WRIT 105 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.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

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, 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.

All creative writing classes are mandatory credit/noncredit. Independent work in creative writing (350, 360, and 370) receives letter grades.

Students electing the creative writing concentration must fulfill all the requirements of the English major, including ENG 120 or ENG 120/WRIT 105, 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 (English 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 (English 360 and English 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.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

Directions for Sophomores Planning an English Major

1. Visit the department office (FND 103) and Common Room (FND 106) on the first floor of Founders. All students taking English courses -- not only majors -- are cordially invited to use our Common Room, which houses a small library.

2. Read through the catalogue and this book. Work out a tentative plan for your major, or just think about what you are most interested in, and how you can most effectively combine your own interests with the department's requirements. Try to see your advisor as soon as possible. The advisor's signature must be on the Declaration of Major form.

3. Remember that courses taken at other institutions (including summer school courses) *must be approved* by the Chair if credit towards the major is to be awarded. Major advisors cannot grant this approval.

4. Your advisor is there to help you develop a plan for the major. Let your advisor do well what he or she knows how to do—think with you about the course of your education.

5. Each member of the English Department is a potential advisor. A student may choose her own advisor. In order to aid students in making a useful match, brief descriptions of faculty members' areas of interest and scholarly work appear at the end of this booklet.

Reminder for Junior English Majors: Confirmation of Major forms must be completed and signed by your advisor in the Spring of your Junior year (or the very beginning of your Senior year if you were away).

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

English Department Administration

Chair: Kathleen Brogan

Director of Creative Writing: Marilyn Sides

Honors Coordinator: Kathleen Brogan

Staff

Lisa Easley

Yvonne Ollinger-Moore

Contact/Visit Us:

English Department
Wellesley College
106 Central Street
Wellesley, MA 02481-8203

Office: Founders Hall 103

Common Room: Founders Hall 106

Phone: 781/283-2590

Fax: 781/283-3797

www.wellesley.edu/English/

Follow us on Facebook: Wellesley College English Department.

Join our Wellesley Google group – English Dept. Announcements – to stay current with department news and events.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

Faculty

Frank Bidart

I write poetry, and have published several volumes; I teach poetry workshops and 20th-century poetry, both “modern” and contemporary; I edited a one-volume *Collected Poems of Robert Lowell* (2003) for his publisher, Farrar Straus & Giroux.

On leave Spring 2015.

Kate Brogan, Chair of the English Department

I teach courses on modern poetry, contemporary American literature, and urban literature. I also teach writing and critical interpretation. I have published essays on contemporary poetry, feminist theory, and ethnic identity in contemporary American writing. My book, *Cultural Haunting: Ghosts and Ethnicity in Recent American Literature*, examines ethnic redefinition in contemporary literature by looking at the use of ghosts as metaphors for group memory and cultural transmission. My current research focuses on the representation of cities in American literature. My city interests include urban photography, architecture, the public / private divide, theories of social space and urbanism, urban redevelopment, and apartment life.

Bill Cain

Scholarly interests: Nineteenth and early twentieth century American literature; modernism in the arts; African American literature; slavery and abolition; literary theory and criticism; Shakespeare. Publications include *William Lloyd Garrison and the Fight Against Slavery: Selections from The Liberator* (1995); *Nathaniel Hawthorne's The Blithedale Romance: A Critical and Cultural Edition*; *Henry David Thoreau* (2000), in the Oxford Historical Guides to American Authors series ; and (as co-editor) *The Norton Anthology of Literary Theory and Criticism* (2001). Recent published work includes essays on Ernest Hemingway, George Orwell, and Ralph Ellison.

Margaret Cezair-Thompson

Teaching/scholarly/literary interests: Late 19th through 20th-century British poetry and fiction; African and West Indian literature; Shakespeare; drama; film; colonial, postcolonial, and gender issues in literature; the Atlantic Slave Trade and African diaspora in literature; the presence (explicit and implicit) of colonialism, racial stereotypes, and images of Africa and the Caribbean in nineteenth-century English literature; creative writing.

I've written and published in several genres: fiction, screenplays, literary criticism, and journalism, including *The Pirate's Daughter*, a novel (2007), *The True History of Paradise*, a novel (1999).

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

Writers/books I most enjoy re-reading/working on: Thomas Hardy (poetry and novels); V.S. Naipaul; Thackeray, *Vanity Fair*; Derek Walcott; Jean Rhys; Yeats; Wallace Stevens; Emily Dickinson; Shakespeare's tragedies; the critic, Alfred Kazin; James Joyce, *Dubliners*.

Dan Chiasson

I received my Ph.D. in English from Harvard in 2002. I have published four books of poetry: *The Afterlife of Objects* (University of Chicago, 2002), *Natural History* (Alfred A. Knopf, 2005), *Where's the Moon, There's the Moon* (Knopf, 2010), and *Bicentennial* (Knopf, 2014). I am author of a critical book on American poetry, *One Kind of Everything: Poem and Person in Contemporary America* (Chicago, 2006). I serve as the poetry critic for *The New Yorker* and contribute regularly to *The New York Review of Books*.

Octavio (Tavi) Gonzalez

My research interests are interdisciplinary: I specialize in queer literary and cultural studies, transatlantic modernism, U.S. and Anglophone literature of the long twentieth century, and medical humanities (including affect and HIV/AIDS). My teaching focuses on varieties of queer world-making, British and American modernism, and countercultural identity—including outcasts, underdogs, malcontents, and decadents. My first book project draws on an archive of modernist and contemporary fiction to develop a figure of double exile I call the “misfit minority.” Misfit minorities are often seen as socially problematic, especially with regard to the contemporary performance of identity. They reject the politics of respectability and the burden of collective uplift. This project also mediates between antisocial and intersectional approaches to queer theory. Some of my work on Christopher Isherwood appears in the Winter 2013 issue of *Modern Fiction Studies*. Other writings, on queer subcultures of risk, appear in *Cultural Critique*. My first collection of poetry, *The Book of Ours*, appeared in 2009 from Momotombo Press / Letras Latinas at Notre Dame. A first-generation Dominican-American, I studied at Swarthmore, Pennsylvania State, and Rutgers University, and am thrilled to join the Wellesley English faculty and the broader College community.

Alison Hickey

My main field of research is Romanticism; my teaching interests are rooted in English Romantic-period poetry and extend forward in time to contemporary English, American, and Irish poetry and back as far as Shakespeare, Donne, Herbert, Marvell, and other 17th-century writers. I regularly teach Romantic Poetry, Victorian Poetry, and Writing/Critical Interpretation. From time to time, I make a foray into Comparative Literature. At the 300-level, I have taught *Sister and Brother Romantics*; *Love, Sex, and Imagination in Romantic Poetry*; *Keats and Shelley*; *New Romantic Canons*; *Romantic Collaboration*; *Languages of Lyric*; and *Seamus Heaney*.

My undergraduate degree is from Harvard, where I concentrated in English, French, and German Literature. After a year as a DAAD fellow studying in Germany, I returned to the US to earn my

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

PhD in English from Yale. My scholarly publications include a recent chapter on Wordsworth's *Prelude* and *Excursion* in *The Cambridge History of English Poetry*, edited by Michael O'Neill (Cambridge, 2010); a book on Wordsworth (*Impure Conceits*, Stanford 1997); and critical articles on "Romantic collaboration," defined broadly to include the many kinds of literary relationships--such as joint authorship, intertextual dialogue, parody, quotation, address, influence, editing, sharing, and plagiarism--that manifest themselves in texts from the Romantic period.

Yu Jin Ko

My teaching and scholarly interests center on Shakespeare, with a special focus on performance. My recent work has focused on Shakespeare productions in America, but I also continue to think about how original stage practices have evolved over the centuries in all forms of performance, including film. I also venture out of the English Renaissance into the world of European and American novels (the latter of which category includes schlock).

Some relevant publications:

Shakespeare's Sense of Character: On the Page and From the Stage (Ashgate, 2012)

Mutability and Division on Shakespeare's Stage, (University of Delaware Press, 2004).

"Globe Replicas across the Globe" (*Cambridge World Shakespeare Encyclopedia*, 2012)

"Propeller *Richard III*" (*Shakespeare Bulletin*, 2011)

"Martial Arts and Masculine Identity in Feng Xiaogang's *The Banquet*," (*Borrowers and Lenders*, 4.2: 2009)

Yoon Sun Lee

My teaching and research interests fall into two categories: eighteenth- and nineteenth-century British literature and Asian-American literature. I also teach in the Writing Program and direct the American Studies Program.

My first book, *Nationalism and Irony: Burke, Scott, Carlyle* (Oxford University Press, 2004), examines the political and literary uses of irony by conservative non-English writers in Romantic and early Victorian Britain. My second book, *Modern Minority: Asian American Literature and Everyday Life*, focuses on the construction of the everyday in Asian Pacific American literature and history.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

Kathryn Lynch

In our department, I do all things medieval, from *Beowulf* to the Breton lai. My particular focus is the poetry of Geoffrey Chaucer. I also am interested in the role that food plays in medieval poetry, and am currently working on a book about food and drink in Chaucer's *Canterbury Tales*. Other scholarly interests in recent years have included the medieval dream-vision genre, Chaucer and Shakespeare, and medieval cultural geography (how the Middle Ages understood and constructed the non-European world). In 2000, I published a book on Chaucer's dream-vision poetry, and in 2002 edited a collection of essays entitled *Chaucer's Cultural Geography*. In 2007, I completed work on the Norton Critical edition, *Chaucer's Dream Visions and Other Poems*.

Currently serving as Dean of Faculty Affairs.

Susan Meyer

My interests include 19th-century British fiction, literature and imperialism, and early 20th-century American literature. I also write children's fiction, and I teach in all of these areas. I was an undergraduate at Johns Hopkins and received my Ph. D. from Yale University. My book, *Imperialism at Home: Race and Victorian Women's Fiction* examines the use of race as a metaphor for the relationship between men and women in the fiction of the Brontës and George Eliot. I co-edited *The New Nineteenth Century*, and I've authored articles on a range of subjects—from the way antisemitism is used in the service of social critique in Charles Dickens, to the response in L. M. Montgomery's fiction to public health movements aimed at combating tuberculosis, to the role of head shape and craniometry in the fiction of Willa Cather. My recent novel for children, *Black Radishes*, inspired by my father's experiences as a Jewish boy in Nazi-occupied France, won the Sydney Taylor silver medal in 2010 and was named a Bank Street College of Education Best Children's Book in 2011. My forthcoming children's picture book, *New Shoes* (Holiday House, 2014), is about an African-American girl living in the pre-Civil Rights South and what she experiences while buying her first pair of new shoes for school. I am currently working on Willa Cather and writing a new novel.

James Noggle

My intellectual interests include: poetry and the history of aesthetics, particularly in 18th century English literature; the philosophy of mind; the history of skepticism; the origins and development of the novel; literary theory; Restoration comedy; ordinary-language philosophy; and film.

I was born and raised in California, educated as an undergraduate at Columbia and Cambridge universities, and in 1994, got a Ph.D. in English literature from the University of California, Berkeley. My scholarly focus in recent years has been on relations between aesthetic philosophy

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

and literature in 18th-century British writing. My first book *The Skeptical Sublime: Aesthetic Ideology in Pope and the Tory Satirists* was published in 2001 by Oxford University Press. My second book, *The Temporality of Taste in Eighteenth-Century British Writing*, appeared from Oxford in 2012. I am an editor of *The Norton Anthology of English Literature, volume 1C: the Restoration and Eighteenth Century*. My scholarly work has been supported by grants from American Council of Learned Societies and the American Philosophical Society. I am currently working on a book about the way "insensibly" undergone processes and unfelt affects determine the nature of sensibility as depicted in eighteenth-century writing.

Tim Peltason

I teach 19th century and early 20th century British literature, including recent seminars about Jane Austen and about Charles Dickens and Anthony Trollope. I teach 20th century and late 19th century American literature, including a recent First-year seminar on Representations of Race in American Fiction. I teach a sampling of the department's 100-level offerings, including Critical Interpretation, Reading Fiction, and others. And I especially love to teach Shakespeare, at all levels.

I have written primarily about Victorian literature—about Tennyson, Dickens, Mill, Ruskin, Eliot, Arnold, and others; but also about Shakespeare, and about the state of the profession, including a sequence of essays on the need to restore questions of aesthetic judgment to a central place in the practice of academic literary criticism. My most recently published essays are "Love and Judgment in *The Adventures of Huckleberry Finn*," "Mind and Mindlessness in Jane Austen," and "The Professional," a study of the crime fiction of Donald Westlake.

Lisa Rodensky

I focus on 19th- and 20th-century British literature. My book, *The Crime in Mind: Criminal Responsibility and the Victorian Novel* (Oxford 2003), attends in particular to the interdisciplinary study of law and literature. I am also the editor of *Decadent Poetry from Wilde to Naidu* (Penguin 2006). Currently, I am working on a book-length manuscript entitled *Novel Judgments: Critical Terms of the 19th - and 20th - Century Novel Review* that explores the vocabulary of reviewing. This study moves between two genres -- the novel and the periodical review --, and considers the development of key critical terms in the 19th and early 20th centuries. The novel reviews of the 19th and early 20th centuries played a central role in shaping literary-critical terms, and my chapters analyze uses of particular terms in this vital context. "Popular Dickens" -- one chapter of this ongoing work -- appeared in *Victorian Literature and Culture*. In addition to my work on reviewing, I edited *The Oxford Handbook of the Victorian Novel* (Oxford, 2013) and Sir James Fitzjames Stephen's *The Story of Nuncomar and the*

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

Impeachment of Sir Elijah Impey (Oxford, 2014). The latter work is a late Victorian legal history in which Stephen takes up both the 18th-century trial (and execution) of Nuncomar (an Indian who worked for the East India Company) and the subsequent impeachment proceedings for judicial murder brought against Elijah Impey, one of the judges who tried Nuncomar.

On leave Spring 2015.

Larry Rosenwald

My scholarly work has focused on American diaries and diaries generally; on the theory and practice of translation, both sacred and secular; on the relations between words and music; and most recently on the literary representation of language encounters, chiefly in American literature.

I've also done more personal writing: on war tax resistance and Henry David Thoreau, on eating breakfast in luncheonettes, and on Judaism and Israel. I have been and am now a performing musician, both in concerts and on recordings. Lately, I've been writing a lot of verse scripts for early music theater pieces, and I published my first poem, a sestina in memory of my mother, in 2007.

Recent publications:

Editor, *Emerson Selected Journals 1841-1877* and *Ralph Waldo Emerson Selected Journals, 1820-184*, a two-volume edition of Emerson's journals, for the Library of America (2010)
Multilingual America: Language and the Making of American Literature, Cambridge University Press

"New Yorkish," a translation from the Yiddish of Lamed Shapiro, in Leah Garrett ed., *The Cross and Other Jewish Stories* (New Haven: Yale University Press, 2007), pp. 198-212.

"Sestina: On the Streets of Glencoe" (In Memoriam Charlotte Heitlinger Rosenwald, 1921-2004), *Colorado Review* 34: 1, Spring 2007

"On Not Reading in Translation," *Antioch Review* 62:2 (Spring 2004)

"Four Theses on Translating Yiddish in the 21st Century," *Pakn-Treger* 38 (Winter 2002)

"Notes on Pacifism," *Antioch Review* 65:1 (Winter 2007)

"Burning Words," in Askold Melnyczuk ed., *Conscience, Consequence: Reflections on Father Daniel Berrigan* (Boston: Arrowsmith Press, 2006)

"Orwell, Pacifism, Pacifists," in Thomas Cushman and John Rodden eds., *George Orwell Into the 21st Century* (Boulder: Paradigm, 2004)

"On Nonviolence and Literature," *Agni* 54 (Fall 2001)

"The Theory, Practice, and Influence of Thoreau's Civil Disobedience," in William Cain ed., *A Historical Guide to Henry David Thoreau* (Oxford University Press, 2000)

"Poetics as Technique," Barbara Thornton and Lawrence Rosenwald, in Ross Duffin ed., *A Performer's Guide to Medieval Music* (Indiana University Press, 2000)

"On Being a Very Public War Tax Resister," *More Than a Paycheck*, April 2000

‡ = Pre-1800

† = Pre-1900

(1) = Fall semester

(2) = Spring semester

Margery Sabin

I teach courses in nineteenth- and twentieth-century literature in English, specializing in recent years in the literatures of the former British empire: specifically, Ireland, India and Pakistan. I also teach the English novel, with special emphasis on Dickens, George Eliot, Henry James, D.H. Lawrence, and James Joyce, and I fairly regularly teach Critical Interpretation. In addition to my teaching in the English Department, I have am director of the South Asia Studies program.

My recent research in British imperial culture and postcolonial writings from India has come together in a book, *Dissenters and Mavericks: Writings about India in English, 1765-2000*, published in 2002 by Oxford University Press. My two previous books are *English Romanticism and the French Tradition* (Harvard University Press, 1976) and *The Dialect of the Tribe: Speech and Community in Modern Fiction* (Oxford University Press, 1987). Recent publications also include articles and reviews about a variety of topics, including Henry James, Victorian working class writers, the relationship between literature, politics, and history. These articles have appeared in journals such as *Raritan Quarterly*, *Victorian Studies*, *Essays in Criticism*, *Partisan Review*, *Prose Studies*.

Vernon Shetley

My research concentrates mainly on contemporary writing and film. My book on contemporary poetry, *After the Death of Poetry*, appeared in 1993. I'm currently at work on a book about *film noir* from the 1970s to the present.

Marilyn Sides, Director of Creative Writing

My teaching ranges from creative writing (fiction and travel writing) to the study of and critical writing about literature, both poetry and fiction. My first published story, "The Island of the Mapmaker's Wife," appeared in the 1990 *O. Henry Prize Stories* collection. A collection of

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

stories, *The Island of the Mapmaker's Wife and Other Tales*, appeared in 1996 (Harmony) and my first novel, *The Genius of Affection* (Harmony) was published in August 1999.

Luther T. Tyler

Teaching:

I have not been able to give a useful ranking to my teaching interests. In recent years I've had the chance to teach critical theory, Milton, eighteenth-century literature from Dryden to Burke, Romantic poetry, literature of the so-called "White South" (from Faulkner to Dorothy Allison), and medieval literature (Langland, the Gawain-poet, Wyclif, and Chaucer); beyond that, several years of teaching survey courses have made me a somewhat useful amateur on Spenser, seventeenth-century poetry, Joyce, Larkin, Heaney, and Angela Carter.

Research:

I'm writing about "conservatism" in literary theory from Edmund Burke through Coleridge to the Southern New Critics.

Sarah Wall-Randell

I teach sixteenth- and seventeenth-century poetry and drama, Shakespeare, Milton, English 120/Writing 105, and, as part of the Medieval/Renaissance Studies Program, the literature of the King Arthur legend, from the Middle Ages to the 21st century. Some of my favorite authors to teach are Edmund Spenser, John Donne, and John Webster; I also teach a seminar on writing by, for, and inspired by Queen Elizabeth I. I'm constantly intrigued by literary genre and its definitions and practices in the Renaissance (mostly because early modern writers themselves were obsessed with genre, its rules, and bending those rules), especially the wildly diverse body of texts that participate in the romance tradition. I am also interested in book studies, the cultural history of the book as an information technology and as an object. My interest in English drama in performance spans periods and is practical as well as theoretical: I've served as a dramaturg for amateur and small professional theater companies in Boston.

My first book, *The Immaterial Book: Reading and Romance in Early Modern England* (University of Michigan Press, 2013), examines scenes of wondrous reading in texts by Spenser, Shakespeare, and Mary Wroth. I'm currently working on two new projects: one examining literary manifestations of the prophetic Sibyls in medieval and Renaissance culture, and one on the first English translation (1612) of Cervantes' *Don Quixote*. I've published articles about sixteenth-century editing practices and the self-writings of the 1540s martyr Anne Askew, about encyclopedic books in Marlowe's play *Doctor Faustus*,

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester

about “reading oneself” in Shakespeare’s *Cymbeline* and Wroth’s *Urania*, and about the index as a metaphor in Marlowe’s *Hero and Leander*.

My degrees are from Wellesley (BA), Oxford (MPhil), and Harvard (PhD).

James Wallenstein

James Wallenstein is the 2012-2015 Newhouse Visiting Professor in Creative Writing. His work has appeared in *GQ*, *The Believer*, the *Antioch Review*, *The Boston Review*, and the *Hudson Review*, among other publications. He received a Ph.D. from UC Berkeley. His first novel, *The Arriviste* (Milkweed Editions, 2011), was among Booklist's Top Ten Literary Debuts of 2011 and has been selected as one of five finalists for the Best First Fiction of the Year by the Los Angeles *Times* Book Prizes committee.

Cord J. Whitaker

My research and teaching interests in the English literature and culture of the late Middle Ages, especially the twelfth through fifteenth centuries, Chaucer, and late medieval romance, were fostered during my undergraduate studies at Yale University and my doctoral studies at Duke University. My first book, currently in progress and tentatively titled *Black Metaphors: Race, Religion, and Rhetoric in the Literature of the Late Middle Ages*, argues that medieval English literature offers ample evidence that the late Middle Ages was a critical moment in the development of modern race. The book examines the uses of black figures as vexing metaphors for non-Christian and Christian identity, for difference and sameness, and for sin and salvation. *Black Metaphors* asserts that late medieval race-thinking demonstrates a profound flexibility that ought to inform how we understand modernity’s contrasting focus on the fixity of racial categories. *Black Metaphors* also considers the crucial role that medieval understandings of classical rhetoric played in the deployment of black figures as metaphors and the subsequent development of race. Furthermore, my work on medieval race-thinking has led me to consider uses of the Middle Ages in modern racial politics, and I am beginning work on a second project that explores Harlem Renaissance intellectuals’ strategic engagements with the Middle Ages for their early twentieth-century racial and political ends.

My teaching goes hand in hand with my research, and my courses focus on Chaucer’s language, poetics, and narratives; late medieval romance, chivalry, violence, and religious conflict; religious conversion and its implications for race-thinking; and the afterlives of the Middle Ages in modernity.

‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester