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*August 16, 2016*

## 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 (Yu Jin Ko) 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 20<sup>th</sup> century (and early 21<sup>st</sup>), 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

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). 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 on interesting topics in literature and film.

Connect with us on Facebook and Twitter, too, to keep abreast of department news.

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## New Courses and Changing Topics

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

ENG113/CPLT 113 Beyond Borders: Writers of Color across the Globe  
ENG 117/AMST 117 Musical Theater  
ENG 180/CPLT 180 What Is World Literature?  
ENG 254 The Poetry of Louise Glück  
ENG 275/375/CPLT 275/375 Translation and the Multilingual World  
ENG 289 London in Literature: Then and Now  
ENG 296 Immigration and Diaspora in 21<sup>st</sup>-Century American Literature  
ENG 299/AMST 299 American Nightmares: The Horror Film in America  
ENG 320 Literature, Medicine, and Suffering  
ENG 325 Non-binary Gender on the Renaissance Stage  
ENG 381 Literature, Truth, and Reality  
ENG 387 The Poetry of James Merrill

*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.

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## Course Descriptions

### ENGLISH 112 (2) INTRODUCTION TO SHAKESPEARE

*Mr. Ko*

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*.

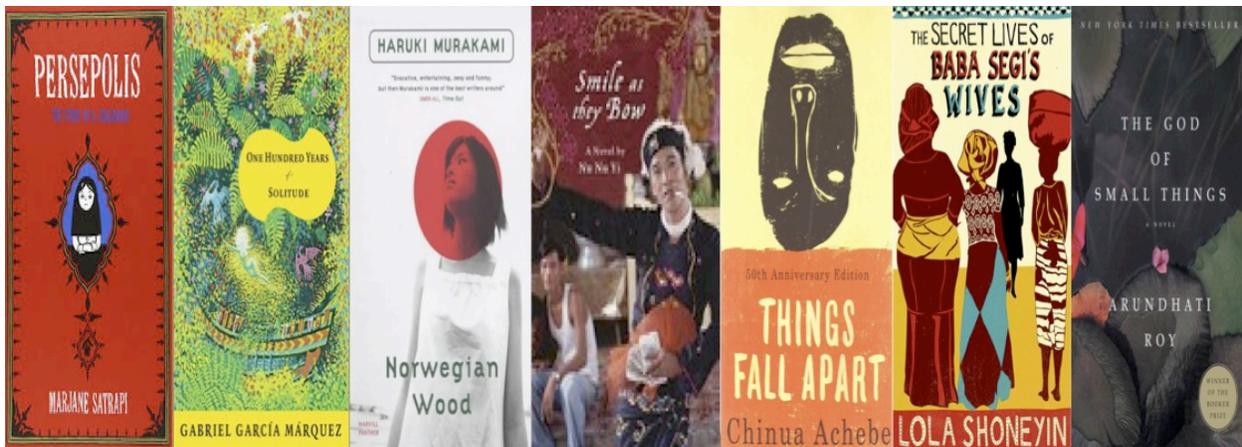
*Prerequisite: None. Especially designed for the non-major and thus not writing-intensive. It does not fulfill the Shakespeare requirement for English majors.*



### ENGLISH 113/CPLT 113 (1) STUDIES IN FICTION

*Mr. Ko*

Topic for 2016-17: Beyond Borders: Writers of Color across the Globe



This course takes a whirlwind tour of the world through the imaginative literature of writers of color across the globe. Although each work will provide a distinct and exhilarating experience, a number of overlapping threads will connect the works in various ways: generational change and

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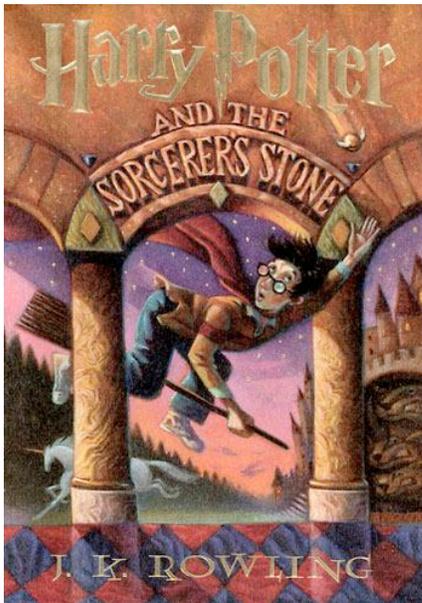
conflict amidst cross-cultural encounters; evolving ideas of love and identity; the persistence of suffering, among others. The syllabus will likely include the following works: Chinua Achebe's *Things Fall Apart*; Gabriel Garcia Marquez's *One Hundred Years of Solitude*; Haruki Murakami's Japanese love song to youth and the Beatles, *Norwegian Wood*; Marjane Satrapi's graphic novel of an Iranian childhood, *Persepolis*; Nu Nu Yi 's Burmese tale of irregular eroticism, *Smile as they Bow*; the Indian writer Arundhati Roy's *God of Small Things*, and Lola Shoneyin's comic but unsettling novel of polygamy in Nigeria, *The Secret Lives of Baba Segi's Wives*.

*Students may register for either ENG 113 or CPLT 113 and credit will be granted accordingly.*

### ENGLISH 113 (2) STUDIES IN FICTION

Topic for 2016-17: Harry Potter's Nineteenth Century

*Ms. Meyer*



Harry Potter is among the most famous of present-day literary orphans. But in creating him, J. K. Rowling was drawing on a long literary tradition. Nineteenth-century British fiction is especially full of orphan characters, and the Harry Potter novels are rich in allusions to the literature of this period. In this course we'll read and discuss some of the greatest British novels of the nineteenth-century: Jane Austen's *Mansfield Park*, Charles Dickens's *Oliver Twist*, Charlotte Brontë's *Jane Eyre*, Emily Brontë's *Wuthering Heights*, and George Eliot's *Daniel Deronda* or *Silas Marner*. We'll end with a discussion of Rowling's *Harry Potter and the Sorcerer's Stone*, illuminated by a knowledge of the tradition in which she was writing.

### ENGLISH 115 (1) GREAT WORKS OF POETRY

*Mr. Bidart*

We live in a culture that has lost any collective agreement or wisdom about what a poem is, or why we read poetry. Yet many of the greatest things ever written are poems. How can we read poems so that we experience them as brilliantly made things, as powerful, seductive works of art? This course will look at great poems from the whole history of poetry in English (and at

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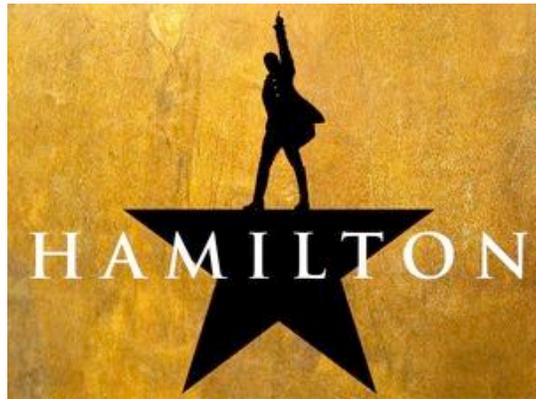
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some poems in translation). Why read poetry? This course attempts to tackle that question head-on, with an emphasis on the pleasure and insight great art brings.

*Mandatory credit/noncredit.*

### **ENGLISH 117/AMST 117 (2) MUSICAL THEATER**

*Mr. Rosenwald*



What is musical theater, what are its boundaries and powers, what conversations are the great musicals having with one another, who creates it and who doesn't? We'll have those questions and others in mind as we look at some distinguished musicals of the last hundred years, most but not all American. Some possible works: *The Merry Widow*, *Show Boat*, *Porgy and Bess*, *Threepenny Opera*, *The Wizard of Oz*, *Carousel*, *West Side Story*, *Candide*, *Sunday in the Park With George*, *Evita*, *Wicked*, *Once More With Feeling* (the musical episode of *Buffy the Vampire Slayer*), *Caroline or Change*, *Fun Home*, *Hamilton*.

Opportunity for both critical and creative and performative work.

### **ENGLISH 120 (1) (2) CRITICAL INTERPRETATION**

*Ms. Brogan, Mr. Chiasson, 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. In active discussions, sections perform detailed readings of poetry drawn from a range of historical periods, with the aim of developing an understanding of the richness and complexity of poetic language and of connections between form and content, text and cultural and historical context. The reading varies from section to section, but all sections involve learning to read closely and to write persuasively and elegantly. Required of English majors and minors.

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**ENGLISH 120/WRIT 105 (1) (2) CRITICAL INTERPRETATION***Ms. Sabin, Mr. Peltason, Ms. Hickey*

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. In active discussions, sections perform detailed readings of poetry drawn from a range of historical periods, with the aim of developing an understanding of the richness and complexity of poetic language and of connections between form and content, text and cultural and historical context. The reading varies from section to section, but all sections involve learning to read closely and to write persuasively and elegantly. Required of English majors and minors.

*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 2016-17: Creating Memory



What do we remember and why? How are memories created, coded, and stored? To what extent can we choose or shape our memories? What part does memory play in constituting a self, creating a “story” of oneself? Does memory constitute identity? How has technology altered

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what and how we remember? How does memory—individual or collective—behave in response to shocking or traumatic events?

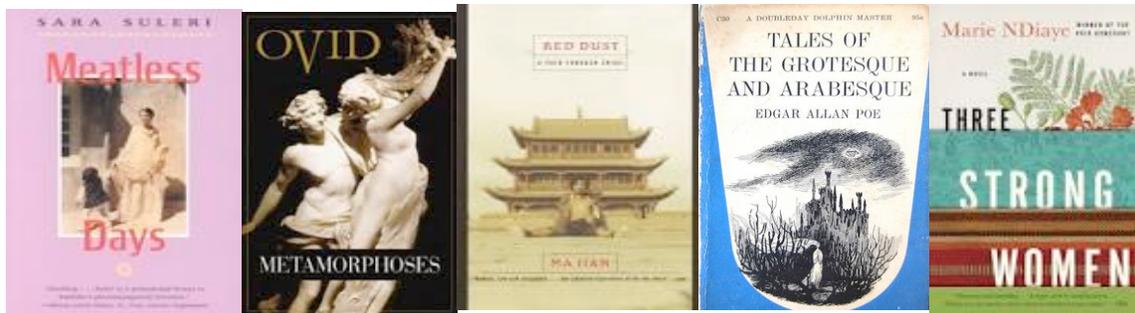
As we ponder such questions, we'll cultivate an awareness of the insights afforded by philosophy, psychology, and cognitive science. Our primary focus, though, will be on works of literature by a range of authors, including Shakespeare, William Wordsworth, Emily Brontë, Christina Rossetti, Marcel Proust, Sir Arthur Conan Doyle, Virginia Woolf, Jorge Luis Borges, Vladimir Nabokov, Seamus Heaney, Toni Morrison, and Li-Young Lee.

As a student in this seminar, you'll be invited to write in several genres (creative, critical, reflective, documentary); to learn from guest lectures by Wellesley science, humanities, and social science faculty; to explore creative arts such as music, theater, drawing, photography, painting, sculpture, book arts, film, or television; to visit Wellesley College Library's Special Collections and Book Arts Lab; and to experiment with different ways of collecting, curating, and presenting memories.

*Open only to first-year students.*

## ENGLISH 180/CPLT 180 (1) WHAT IS WORLD LITERATURE?

*Ms. Sides*



Is world literature “an empty vessel for the occasional self-ratification of the global elite, who otherwise mostly ignore it?” *n + l*

Or does the “utopian dimension of world literature ... provide hope even today: eventually culture will win over politics, ... national biases?” *The Missing Slate*

And what about “world literature” created by contemporary writers using “strategies that challenge the global dominance of English, complicate ‘native’ readership, and protect creative works against misinterpretation as they circulate?” *The Contemporary Novel in an Age of World Literature*

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Follow this debate among key critics and read rich, exciting texts from antiquity to right now (some of the usual suspects and some un-usual suspects). The four parts of the course are:

1. How “World Literature” Shapes the Writer: Rita Dove’s blend of Greek myth, Ovid, Petrarch, and African American blues
2. Literature Travels East and West: Edgar Allan Poe’s tales of terror find a home in Japan via Paris; Basho’s haiku enters the blood stream of American poetry
3. Memoir Remembers: Wole Soyinka and Sara Suleri on growing up in the colonial and post-colonial world; Ma Jian in flight after Tiananmen Square
4. Careers in Contemporary Global Literature: Robert Bolaño’s *The Savage Detectives* and Marie NDyaie’s *Three Strong Women*

We will be deeply grateful for students able to read texts in their original languages and enrich our discussions as we confront the issues around of translation.

*Students may register for either ENG 180 or CPLT 180 and credit will be granted accordingly.*

### **ENGLISH 202 (1) POETRY**

*Mr. Chiasson*

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**

*Mr. Wallenstein, Ms. Cezair-Thompson*

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.*

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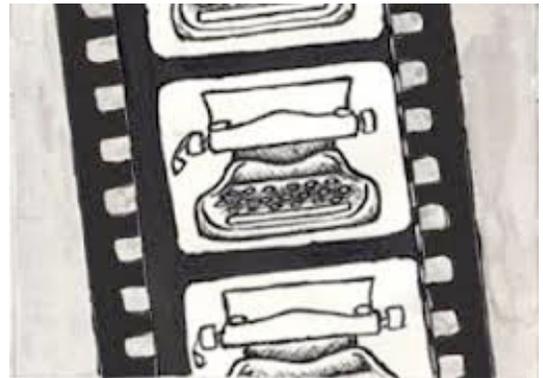
**ENGLISH 203 (1) (2) SHORT NARRATIVE***Ms. Sides*

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.*

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

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*.



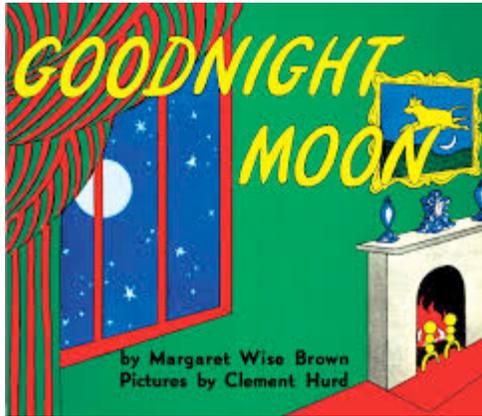
*Students may register for either ENG 204 or CAMS 234 and credit will be granted accordingly. Students who have taken this course once may register for it one additional time.*

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

*Enrollment limited to 15. Mandatory credit/noncredit.*

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**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 2016-17: 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

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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 206 (2) NONFICTION WRITING**

*Mr. Wallenstein*

Topic for 2016-17: Writing and Action

Many colleges afford students an experience of independence from home but also of apparent insulation from social and material pressures they will later have to confront directly, and for which they come to college to prepare. But whatever this insulation, students constitute a significant political and cultural bloc, especially in Boston. Interludes of quietism and conformity notwithstanding, student behavior remains a form of action.

Students in this course will take on projects relevant to their own current historical situation and to a broader community. As in journalism, history, and biography, their research will be based on primary sources—interviews, official documents, firsthand accounts—while their writing will appropriate techniques of fiction to endow the presentation of factual material with the ambiguity and expansiveness of art. The course will also explore works by masters of this genre, which may include Joan Didion, *The White Album*, John Hersey, *Hiroshima*, Joseph Mitchell, *Joe Gould's Secret*, Emmanuel Carrère, *The Adversary: a True Story of Monstrous Deception*, Janet Malcolm, *In the Freud Archives*, Jean Stein, (ed.) *Edie: An American Girl*, Norman Mailer, *The Executioner's Song*, Michael Herr, *Dispatches*, Don DeLillo, *Libra* (not nonfiction but related), Marguerite Yourcenar, *Memoirs of Hadrian* (also not nonfiction but related).

*Enrollment limited to 15. Mandatory credit/noncredit.*

## **ENGLISH 207/JPN 207 (1) 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

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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 (2) 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.

### **ENGLISH 223 (1) SHAKESPEARE I -- THE ELIZABETHAN PERIOD**

*Mr. Cain*

We will study terrifically exciting major plays from the first half of Shakespeare's career (early 1590s to 1603, the year of Queen Elizabeth I's death), reading the texts closely and carefully and, through films and classroom activities, understanding the plays too as scripts for performance. One of the plays we will study is *Richard III*, an amazing and frightening but also wonderfully entertaining portrait of a tremendously evil plotter and schemer—and a play that will be performed on campus in the fall by the visiting theater company The Actors from the London Stage. Other highlights of the semester will include *Julius Caesar* and *Hamlet*, both of which are as urgent and compelling today as they were 400 years ago.

### **ENGLISH 224 (2) SHAKESPEARE II -- THE JACOBEAN PERIOD**

*Mr. Peltason*

A selective survey of the second half of Shakespeare's career. We'll read six plays: *Measure for Measure*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *The Tempest*. The focus, first and last, will be on the close, careful, and responsive reading of these plays, working out together

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a sense of the meaningful and memorable experiences that they offer us. Because we are 21<sup>st</sup> century students and not 16<sup>th</sup> 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. Students will be expected to read each play at least twice and to watch each play either in live performance or in a filmed version that will be placed on digital reserve. There will be two or three medium-sized essays, a variety of smaller, ungraded homework assignments, and a final examination.

### 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 "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 234 (2) RESTORATION AND EIGHTEENTH CENTURY BRITISH LITERATURE

(‡)  
*Mr. Noggle*

This course will explore the richness of Restoration and eighteenth-century British literature by focusing on three related areas: its use of humor, sometimes genteel and subtle, sometimes cruel, obscene, and outrageous, to define and police the limits of society; the new opportunities it afforded women to participate in public culture as readers and writers; and its renderings of encounters between Britons and the wider world brought about by the nation's engagement in slavery and other types of commerce, overseas exploration, and empire. The authors we will read include Alexander Pope, Jonathan Swift, Aphra Behn, John Wilmot, earl of Rochester, Samuel Johnson, Mary Wortley Montagu, and Olaudah Equiano.

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## ENGLISH 241 (1) ROMANTIC POETRY

†  
*Ms. Hickey*



*“It is impossible to read the compositions of the most celebrated writers of the present day without being startled with the electric life which burns within their words.”*

P.B. Shelley, *A Defence of Poetry*

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

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

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**ENGLISH 247/ ME/R 247 (2) ARTHURIAN LEGENDS**

‡  
Ms. Wall-Randell



A survey of legends connected with King Arthur, and their literary context in medieval and Renaissance romance, from the sixth century through the sixteenth, with some attention to new interpretations of the Arthurian tradition and of the romance mode in the nineteenth and twentieth centuries. Texts may include: Geoffrey of Monmouth's *History of the Kings of Britain*, Lawman's *Brut*, Chrétien de Troyes' romances, tales about Tristan and Isolde from Bérout and Marie de France, *Sir Gawain and the Green Knight*, Chaucer's "Wife of Bath's Tale," Malory's *Morte D'Arthur*, Tennyson's *Idylls of the King*, and/or twentieth-century cinematic adaptations. We'll consider the ways in which romance develops as a counterpoint to epic; examine the lessons romance teaches about social ethics, truth and lies, privacy and the self, and close reading; and explore the history of women, past and present, as readers and writers of romance.

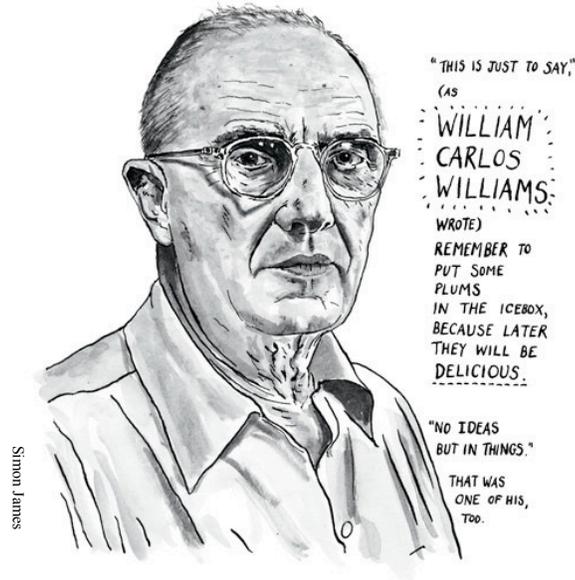
Requirements: Two papers, a midterm, and a final exam.

*Students may register for either ENG 247 or ME/R 247 and credit will be granted accordingly.*

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**ENGLISH 251 (2) 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.

**ENGLISH 253 (1) CONTEMPORARY AMERICAN POETRY**  
*Mr. Bidart*

A survey of the great poems and poets of the last 75 years, a period of immense invention and brilliant creation. Our poets articulate the inside story of what being an American person feels like in an age of mounting visual spectacle, and in an environment where identities are suddenly, often thrillingly, sometimes distressingly, in question. Without repudiating the great heritage of Modernism, how have the poets that followed added to it? Poets include: Robert Lowell, Elizabeth Bishop, Allen Ginsberg, Sylvia Plath, the poets of “The New York School” (John Ashbery, Frank O’Hara), Adrienne Rich, Louise Glück, Robert Pinsky, Anne Carson, Yusef Komunyakaa, Rita Dove, Dan Chiasson, and others.

*Mandatory credit/noncredit.*

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**ENGLISH 254 (2) THE POETRY OF LOUISE GLÜCK***Mr. Bidart*

Louise Glück is undoubtedly a major poet—not only a great love poet, but a maker of books with enormous and unpredictable ambition. Each new book has been on the expanding frontier of aesthetic discovery. With the publication of her collected Poems 1962-2012, her poems can economically be seen as a whole. *Poems 1962-2012* consists of 11 volumes; one volume will be studied each week. This will be supplemented by *Faithful and Virtuous Night* (her 2014 volume that won the National Book Award). After her first book she achieves, augments, and enlarges her mastery, book after book. The shifts in style and subject matter are never predictable but in retrospect seem inevitable.

*Mandatory credit/noncredit. Not open to students who have taken this course as a topic of ENG 355.*

**ENGLISH 262 (2) AMERICAN LITERATURE TO 1865**

†  
*Mr. Cain*

This is the greatest, most thrilling and inspiring period in American literary history, and the central theme represented and explored in it is freedom, and its relationship to power. Power and freedom—the charged and complex dynamics of these intersecting terms, ideas, and conflicted realities: we will see and examine this theme in literature, religion, social reform, sexual and racial liberation, and more. We will start with selections by Emerson, Thoreau, Melville, Hawthorne, and Dickinson. These brilliant writers and thinkers will establish the groundwork for the main part of the course—an intensive study of Frederick Douglass, Harriet Beecher Stowe, and Walt Whitman—three extraordinary figures who led fascinating (really, incredible) lives and wrote astonishing books. We will enrich our work by studying films dealing with the period—for

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example, Edward Zwick's *Glory* (1989), about one of the first regiments of African-American troops, and Steven Spielberg's *Lincoln* (2012). The literature that we will read and respond to was written 150 years or so ago, but the issues that these writers engage are totally relevant to who we are and where we are today. In important ways this is really a course in contemporary American literature.

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

*Mr. Cain*

Topic for 2016-17: 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 will include Henry James, Willa Cather, F. Scott Fitzgerald, Carson McCullers, and Edith Wharton. For comparison and contrast, we will move beyond the chronology of the course to consider books by two more recent authors, Malcolm X and Patricia Highsmith. 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?

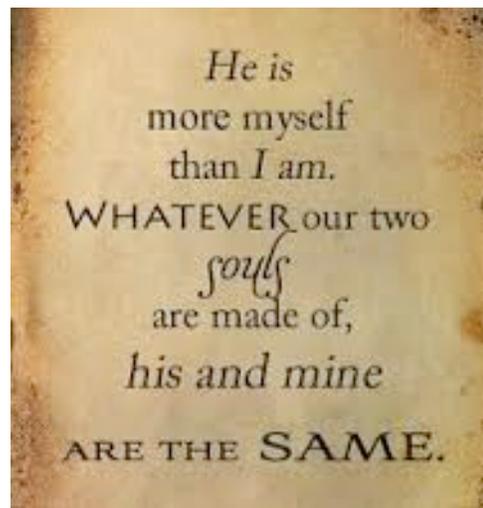
*Students may register for either ENG 266 or AMST 266 and credit will be granted accordingly.*

### ENGLISH 272 (1) THE NINETEENTH-CENTURY NOVEL

†

*Ms. Meyer*

In Jane Austen's *Mansfield Park*, Fanny Price comes to live with her wealthy relatives at the age of ten and grows up with her cousin Edmund as if they were brother and sister. As she grows older, she falls in love with him. What does this (rather odd) romantic choice show us about Fanny? About Jane Austen and her views about marriage? In Emily Bronte's *Wuthering Heights*, Heathcliff similarly is brought into the Earnshaw family in childhood. As he and Catherine grow into adulthood, they come to have a passionate sense of connectedness: Catherine will say, "I am Heathcliff." Why do such brother/sister or



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cousin/cousin romances recur in nineteenth-century novels? Why does Jane Eyre, by contrast, feel a sense of dread at the prospect of marrying her cousin?

In this course, we will consider these and many other questions as we read the novels of some of the greatest novelists of the nineteenth century: Jane Austen, Charles Dickens, Charlotte Brontë, Emily Brontë, and George Eliot. We'll confront these novels in all their individual richness and complexity, while at the same time attending to connections between them. Among the recurring issues we will discuss are: the significance of quasi-incestuous romantic relationships, class mobility and the figure of the orphan, the problems faced by nineteenth-century women and in particular by women writers, issues of gender and voice, the representation of social change (industrialization, the waning power of the landed gentry, the uprooted poor, concerns about English land falling into foreign hands), the presence of imperialism in British domestic fiction, the significance of images of dirt and decay, and the presence of the racial alien (the gypsy, the Jew) within nineteenth-century England.

Reading will include: Jane Austen, *Mansfield Park*; Charles Dickens, *Oliver Twist*; Charlotte Brontë, *Jane Eyre*; Emily Brontë, *Wuthering Heights*; and George Eliot, *Daniel Deronda*.

## ENGLISH 273 (2) THE MODERN BRITISH NOVEL

*Ms. Rodensky*

"What does it mean then, what can it all mean? Lily Briscoe asked herself, wondering whether, since she had been left alone, it behooved her to go to the kitchen to fetch another cup of coffee or wait here. What does it mean? -- a catchword that was, caught up from some book, fitting her thought loosely . . .". So begins the third and final section of Virginia Woolf's *To the Lighthouse*. We take Lily Briscoe's question seriously: What does it all mean? But maybe to 'mean' doesn't mean anything any more, and is merely a 'catchword, caught up from some book' (like *To the Lighthouse*)? These provocative questions, among others, thrillingly animate the novels that we categorize as 'modern.' As we take up each of the six novels assigned for the course, we will consider what makes the novel 'modern': how and where do the novelists challenge our expectations as novel-readers, particularly with respect to the development of plot, character, and even the use of language itself? Breaking away from their Victorian precursors, modern novelists sought to radically reimagine the reading experience and its place in the larger culture. Their experiments push us to examine our own assumptions about the formation of identity and the possibilities for human connection. The stakes are high as we meet the challenges these novelists create for us.

Novels may include: E.M. Forster, *Howards End*; D.H. Lawrence, *St Mawr*; James Joyce, *A Portrait of the Artist as a Young Man*; Joseph Conrad, *The Secret Agent*; Virginia Woolf, *To the Lighthouse*; and Jean Rhys, *After Leaving Mr. Mackenzie*.

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**ENGLISH 275/375 / CPLT 275/375 (1)**  
**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. Students taking the course at the 300 level will do a substantial independent project: a translation, a scholarly inquiry, or a combination of the two.

Competence in a language or languages other than English is useful but not necessary. Open to students who have taken WRIT 118/ENG 118.

*Students may register for either ENG 275 or ENG 375 or CPLT 275 or CPLT 375 and credit will be granted accordingly.*

**ENGLISH 277 (2) MODERN INDIAN LITERATURE**

*Ms. Sabin*

Topic for 2016-17: South Asian Women Writers and Filmmakers

This course will explore a selection of outstanding modern and contemporary short stories, novels, non-fiction writing and films by women artists from India, Pakistan and the South Asian diaspora. Most of our selections will come from English language originals, but we will

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approach some through translation (or sub-titles) to help us understand the role of English in a part of the world where it is only one (and a contested one) among many important languages. Some of the writings (especially those in translation) will clearly be directed to an indigenous audience; others to a more global or even primarily Western audience. One open question for discussion will be whether or not a distinctive non-Western female tradition of theme and/or expressive style emerges from this variety.

The material spans several generations from the late colonial period to the present: from the radical Progressive Writers movement (featuring both Hindu and Muslim Indian women writers in the 1930s and early 40s) to the trauma of Partition (still dominating writers through the 1980s), to the shifting attitudes as more women move into professions, including the writing and directing of film and other media. The global prominence of South Asian writing and film by women who have emigrated or at least found publication opportunities (and prizes) in the West raises interesting further questions about the relationship of artist to audience. Other topics certain to emerge from the material include: the challenge of modernity to the constraints and comforts of tradition; the tension between artistic values and commitment to art as a medium for social reform; the role of religious, class, caste, and geographic divisions that complicate any form of gender solidarity.

The writers and filmmakers provisionally to be included will likely be selected from this list—still open to change depending on new suggestions that come to my attention before Spring 2017. This is an exciting subject because it has a fascinating and substantial history but it is also rapidly happening NOW:

Rasheed Jahan, Ismail Chughtai, Amrita Pritam, Mahasweta Devi (well-known radical Urdu, Hindi, and Bengali writers with strong progressive social goals).

Bhansi Siddhwa, Anita Desai, Urvashi Butalia (Writers pre-occupied with partition); Arundhati Roy, Kiran Desai, Kamila Shamsie, Bina Shah, Jhumpa Lahiri (writers in English well-received abroad)

Filmmakers: Aparna Sen (an actress for Satyajit Ray, later a writer and film director); Mira Nair (prominent maker of documentaries and feature films, located in New York); Deepa Mehta (Controversial Indian filmmaker from Canada); Sabiha Sumar (Pakistani born/American educated documentary filmmaker).

The class will be discussion-based. Participation will be crucial. Two in-term papers and a final paper will be required.

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

Topic for 2016-17: New Orleans

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

*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 2016-17: The Gay 1990s and Beyond



The Gay Nineties 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

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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 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 289 (2) LONDON IN LITERATURE, THEN AND NOW

*Ms. Lee*

London became a global, multicultural city in the eighteenth century. At the start of that century, it was already the center of global trade (which it still is), and by the middle of the 1700s, it was the largest city in the world. People wrote about what it was like to visit it, how to live in the city, how to walk down its streets, what to see, what to do, and what to avoid. How has it changed and how has it remained the same? We will look at how London has been experienced and represented in a wide variety of literary works from the eighteenth to the twenty-first century. London has instigated writing in every imaginable genre, from the private journal to the realist novel to the mystery or detective story. The city has been imagined as a place of disease,

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crime, and loneliness, but also of pleasure and of power. Looking at London will also let us see how the forms of empire change, as well as those of capitalism. London is no longer the center of a formal empire, but it is still in some ways the center of a financial one. Visitors, immigrants and outsiders often provide the keenest visions of the city and of its relation to the world. Our authors will include Daniel Defoe, Charles Dickens, Arthur Conan Doyle, Virginia Woolf, and Zadie Smith.

Weekly post on Google group, presentation, two papers (5-7 pp.), final exam (self-scheduled).

## ENGLISH 291 (2) 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.*

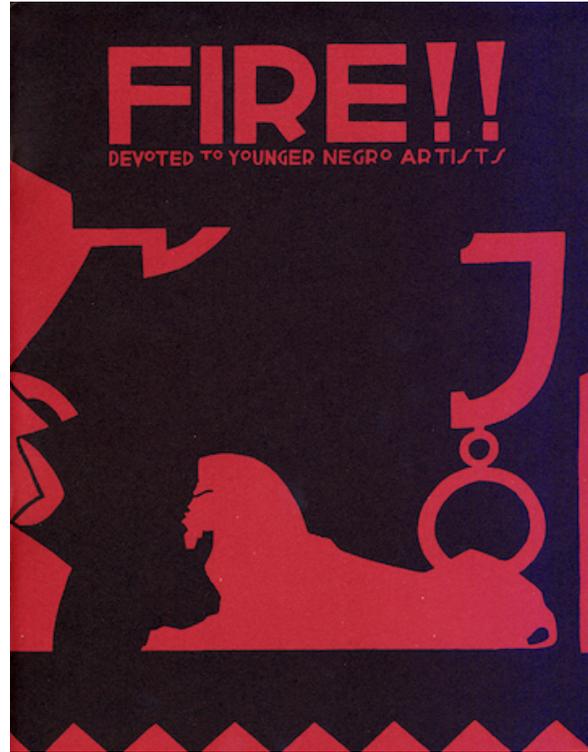
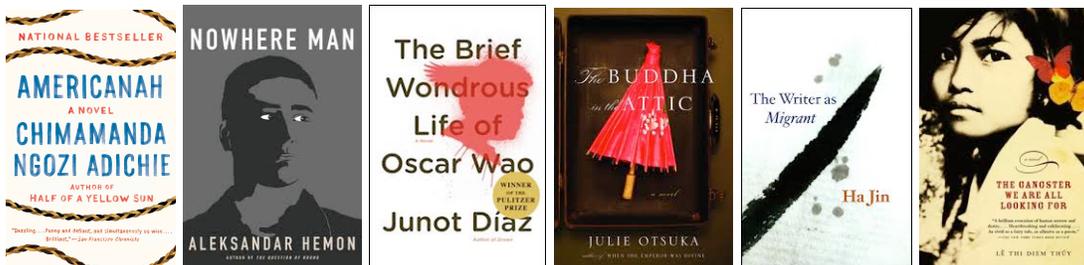
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**ENGLISH 295/AFR 295 (2) HARLEM RENAISSANCE***Mr. Gonzalez*

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 296 / AMST 296 (1) IMMIGRATION AND DIASPORA IN 21st-CENTURY AMERICAN LITERATURE***Ms. Brogan*

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

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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 may include: André Aciman, Chimamanda Adichie, Junot Díaz, Kiran Desai, Jeffrey Eugenides, Aleksandar Hemon, Lê Thi Diem Thúy, Dinaw Mengestu, and Julie Otsuka.

*Students may register for either ENG 296 or AMST 296 and credit will be granted accordingly. Not open to students who have taken this course as a topic of ENG 364.*

### ENGLISH 299 /AMST 299 (1) AMERICAN NIGHTMARES: THE HORROR FILM IN AMERICA

*Mr. Shetley*



This course will explore the horror film in America, from the early sound era to the present. We'll pay particular attention to the ways that imaginary monsters embody real terrors, and the impact of social and technological change on the stories through which we provoke and assuage our fears. We'll study classics of the genre, such as *Frankenstein*, *Cat People*, *Psycho*, *Dawn of the Dead*, and *The Shining*, as well as a representative sampling of contemporary films. We'll read some of the well-known literary works on which the films we'll be viewing are based, including Mary Shelley's *Frankenstein*, H.G. Wells's *The Island of Dr. Moreau*, and stories by Edgar Allan Poe. We'll also read some of the most important work in the rich tradition of critical and theoretical writing on horror.

*Students may register for either ENG 299 or AMST 299 and credit will be granted accordingly.*

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**ENGLISH 301 (2) ADVANCED WRITING/FICTION***Ms. Cezair-Thompson*

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. Bidart*

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 (1) ADVANCED STUDIES IN MEDIEVAL LITERATURE**

‡

*Mr. Whitaker*

Topic for 2016-17: *The Black, the Lady, and the Priest:*  
Medieval Romance and the Politics of Race



This course takes its title from Georges Duby's magisterial history *The Knight, the Lady, and the Priest*, which studies medieval marriage and its implications for marriage and gender relations in modernity. We will build on Duby's work by considering how medieval romance literature has constructed not only marriage but also race.

Romances feature exotic characters and fantastic locales, often adorned with stunning ornamentation. The genre is a product of its time. During the Crusades and their aftermath, knights regularly travelled east in search of honor. Western European ladies enjoyed fabulous gifts from the East. Merchants travelled east to procure exotic goods and amass wealth. Moneylenders financed poorer nobility's crusading trips and became wealthy, too. Some clergy preached that Muslims should be converted to Christianity by the sword.

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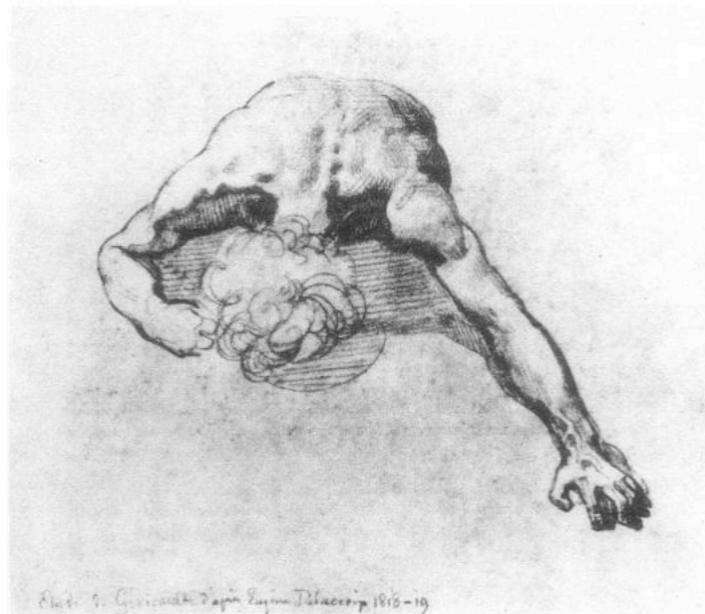
Others preached that they should be converted by the non-violent powers of reason. All the while, Western European people delighted in romances—and romances reveled in attempts to set Western Christians and Eastern Muslims apart while they emphasized the West's superiority and the East's desirability. Whiteness soon came to signify Christianity and the West while blackness came to signify Islam and the East.

In this course, we will read medieval romances that depict religious differences as physical differences, including skin color, and we will consider texts in the theological, philosophical, and historical contexts that informed their creation and reception. We will inquire, what do blackness and whiteness mean in medieval texts? How do blackness, whiteness, and other identities—including that of the chivalric knight and the courtly lady—relate to one another? Considering modern thought on religious and racial difference, we will ask, is the blackness and whiteness of today ultimately the same as the blackness and whiteness of the late Middle Ages? And, for that matter, is modern race actually medieval?

## ENGLISH 320 (1) LITERARY CROSS CURRENTS

*Mr. Tyler*

Topic for 2016-17: Literature, Medicine, and Suffering



*"Etude de Géricault d'après Eugène Delacroix"*

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,

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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.

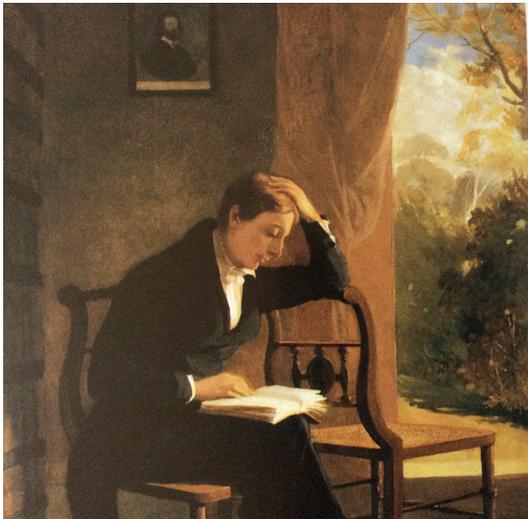
**ENGLISH 325 (2) ADVANCED STUDIES IN SIXTEENTH-  
AND SEVENTEENTH-CENTURY LITERATURE**

‡

*Ms. Wall-Randell*

Topic for 2016-17: Non-binary Gender on the Renaissance Stage

In early modern England, in theory and largely in practice, gender roles were highly codified, and men's and women's places in society, in nature, and before God were seen as profoundly distinct. Yet at the same time, on the stage, in the plays of Lyly, Shakespeare, Jonson, Middleton, and others, gender was being portrayed as wildly mutable, unstable, and uncategorizable. Female characters dress as men in the plots of the plays, while male actors dressed as women to enact those roles (women were forbidden from public performance). Was the theater, with its cross-dressing and gender-fluid plots, serving as a contained zone of misrule, an exceptional space that “proved the rule” of strict gender distinctions in the rest of the society? Or does it provide a secret window into a pervasive, far more complex and unsettled way of thinking about gender than Renaissance England has heretofore been given credit for?



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

†

*Ms. Hickey*

Topic for 2016-17: John Keats: Lines of Influence  
from Homer to Gaiman

*The voice I hear this passing night was heard  
In ancient days . . .* (Keats, “Ode to a Nightingale”)

\* \* \*

*I think I shall be among the English poets after  
my death.*

(Keats, 1818 letter)

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*They were more willing to show themselves to the corners of his eye, and when he said so to Lyra, she said, "It's negative capability."*

*"What's that?"*

*"The poet Keats said it first. Dr. Malone knows. It's how I read the alethiometer. It's how you use the knife, isn't it?"*

(Philip Pullman, *The Amber Spyglass*)

The subject of this course is Keats and the lines of influence that connect him to his literary predecessors, contemporaries, and successors. We'll focus on the poet's life and works, from his youthful poetic experiments to the famous odes; from sonnets and brief lyrics to romances and fragments of grand works left unfinished on his death. Reading Keats's letters alongside his poetry, we'll trace the influence of Homer, Spenser, Shakespeare, Milton, and Wordsworth; examine connections to Shelley and other contemporaries; and explore the poet's own influence on such diverse successors as Tennyson, Hopkins, Dickinson, Whitman, Hardy, Wilfred Owen, Countee Cullen, Amy Clampitt, James Merrill, Philip Levine, Seamus Heaney, Eavan Boland, Tom Clark, Philip Pullman, and Neil Gaiman.

Note: Percentages are difficult to calculate, but my best guess is that we'll devote about 75% of class time to Keats "himself" and about 25% to other writers. Over the course of the semester, every student will read all of Keats's major poems, many of his letters, and pertinent selections from "among the English poets" (and other English-language writers) mentioned above. Student work may focus on Keats alone or on Keats and another writer.

## ENGLISH 351 (1) THE ROBERT GARIS SEMINAR

*Mr. Smee*

Topic for 2016-17: Non-fiction Prose

An advanced, intensive writing workshop, open to six students, named for a late Wellesley professor who valued good writing. This is a class in writing non-fiction prose, the kind that might someday land you in *The New Yorker* or *The Atlantic*. Our genre is often called "literary journalism," and here the special skills—technical precision, ability for physical description, and psychological insight—necessary for writing fiction are applied to real-life events and personalities. We will read and emulate authors like Joan Didion, Hilton Als, Ian Frazier, John McPhee, and Joseph Mitchell, and you will produce a 5,000-word piece of your own.

We will meet once in the spring and students are expected to work on their project over the summer. Many students will be inclined to write about themselves—memoir is ever popular—but memoirs will only be permitted if they elucidate some topic other than the self. Thus, you might write about growing up on a commune, but then you must also plan to make your piece about communes: how they form, their history, what academic experts have to say about them, their politics, etc. You may write about your high school gymnastics career, but only if you plan also to research and include discussion of high school gymnastics across the country, its history,

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(2) = Spring semester

its critics, etc. It will be hard to write about, say, your parents' divorce or a high school romance in a way that sheds light on any larger questions, and so you will likely avoid such topics, preferring to spend the summer reporting on a topic of personal interest but in which you are not personally implicated.

You will be expected to do some research for your paper over the summer, and there will also be required summer reading. The payoff will come in the fall, when you will, it is hoped, produce your most polished, and likely longest, piece of writing yet.

English 351 carries .5 units of credit and meets over the course of six weeks. *Enrollment limited to 6. Permission of instructor required. Mandatory credit/noncredit.*

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

*Mr. Gonzalez*

Topic for 2016-17: Misfit Modernism



We will read texts by “modernist misfits,” authors who pushed the boundaries of fiction in the first half of the twentieth century. Some of these works were banned in their time, which only added to their allure. Today, these fictions still have the capacity to shock – we will recognize our own secret longings and dark desires in the murky mirrors these authors wrought. Modernist misfits may include canonical yet still controversial writers alike: James Joyce, Virginia Woolf, James Weldon Johnson, Christopher Isherwood, and Zora Neale Hurston. We might also read excerpts by JK Huysmans, Oscar Wilde, and Jean Genet. Key themes include obsessional love, double lives, bohemianism and cosmopolitanism, and, of course, sex, drugs, and rock ‘n roll.

### Assignments:

- A close-reading paper, 4-7 pp, due early in the semester
- A 7-10 pp research paper, due at the end of the term with a
- Bibliography and Outline due earlier in the semester;

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- Five journal response (1p) to the readings (basically, every other week); and
- A 10-minute oral report (with a multi-media component, a handout, or both) on a discrete cultural artifact or social phenomenon from the modernist era (topic to be discussed with me early in the term); examples include a presentation on Billie Holiday; the Paris exhibition “Manet and the Post-Impressionists” (1920); or a modernist “little magazine,” such as *The Egoist*, *BLAST*, or *The Dial*.

## ENGLISH 365/AMST 365 (2) VISIONS OF THE AMERICAN CITY

*Ms. Brogan*



This course examines how American cities have been represented in fiction, poetry, creative nonfiction, and photography. We'll consider how each imagining of the city returns us to crucial questions of perspective, identity, and ownership. How does the city become legible to its inhabitants, and how do readings of the city vary according to one's physical, cultural, and social position in it? What is made invisible or visible in the city? How do landmark urban spaces anchor collective memories and how do authors reinterpret those memories? How are descriptions of the city's public spaces and private enclosures -- its crowds, streets, shops, its tenements apartments or grand buildings -- tied to the central conflicts and themes of each work? How does the city provide the conditions for certain kinds of perception and understanding?

We'll examine novels, short stories, plays, and memoirs to discover how the “city of the mind” has been shaped by authors who include Herman Melville, Edith Wharton, Ann Petry, and James Baldwin (on New York), Dinaw Mengestu and Edward P. Jones (on Washington DC), Anna Deveare Smith (on Los Angeles), Aleksander Hemon, LeAlan Jones and Lloyd Newman (on Chicago).

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A third of our semester will be devoted to visual representations of cities in photography (we'll be looking the work of Jacob Riis, Lewis Hine, Arnold Genthe, Berenice Abbott, Helen Levitt, Bruce Davidson and others), in film (focusing on films set in Boston) and on television (with selections from series *Treme* (on New Orleans) and *The Wire* (on Baltimore)).

The course is organized into subtopics: Urban Space (Vertical City and Underworld), The Unknowable, Spectacle, Entrapment, Immigrations, Crisis, and The Neighborhood, each of which includes brief critical, sociological or theoretical readings to give context for our primary materials.

Course work includes a short project (5-7 pp), an oral presentation, and a longer project due at the end of the semester. Students will have the opportunity to work on both creative and scholarly projects.

*Students may register for ENG 365 or AMST 365 and credit will be granted accordingly. Not open to students who have taken this course as a topic of ENG 363.*

**ENGLISH 275/375 / CPLT 275/375 (1)**  
**TRANSLATION AND THE MULTILINGUAL WORLD**

*Mr. Rosenwald*

*See ENGLISH 265 course description.*

**ENGLISH 381 (2) LITERATURE, TRUTH, AND REALITY**

*Ms. Lee*

The distinction between fiction and non-fiction is one we take for granted as foundational to our sense of literature. (On the other hand, both fall under the rubric of "creative writing.") What is the basis of this distinction? What purpose does it serve? This course will offer a somewhat more focused examination of literary theory than the survey version of Literary Criticism. Through our readings and discussions we'll explore the question of literature's relation to reality. It starts long before the realist novel, or the belief that literature reflects the reality around us, or the reality of our experiences. We have to start by considering whether fiction falls into the category of lies. If non-fiction is true, then why is fiction not thought of as false? When and how did it start becoming something distinct? Does literature offer some kind of knowledge? Does it offer something nicer, more beautiful, more perfect than reality? What do we stand to gain from reading literature? Is it for everyone, or just for a few? Does literature represent something or

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express something? We'll read a broad range of important critics and theorists, beginning with Plato and Aristotle, and including twentieth-century theorists such as Auerbach, Adorno, Foucault, and Jacques Rancière.

Weekly quizzes, short essay (4-5 pp.), presentation, final paper (15-20 pp.)

### **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 387 (2) AUTHORS**

†  
*Ms. Meyer*

Topic for 2016-17: Edith Wharton and Willa Cather

A study of the fiction of these two very different American women novelists of the early twentieth century. We'll examine their differences: one is best known as the chronicler of life in aristocratic "old New York," the other as the novelist of life on the Nebraska prairie. Yet a number of similar issues arise in both novelists' work: the nature of female sexuality, the problems of marriage (and, for Cather, of heterosexuality), relationships between generations, the nature of the immigrant and the ethnic "other," the identity of the true American, the nature of the body in health and in illness, tensions between the American West and the East and between rural and urban life, the place of art in American culture. Above all, both novelists, living in an era of rapid change, of industrial development and global military conflict, are preoccupied with the vexed question of the destiny of America.

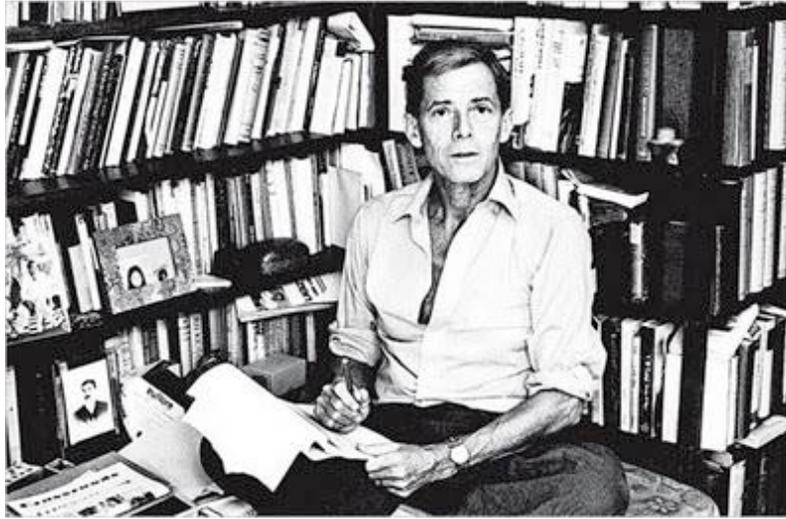
*Not open to students who have taken this course as a topic of ENG 383.*

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**ENGLISH 387 (1) AUTHORS***Mr. Chiasson*

Topic for 2016-17: The Poetry of James Merrill



A study of the poet's work, from his early lyrics to his mature, epic masterpiece, written in consultation with a Ouija board, "The Changing Light at Sandover." Topics include: modern and postmodern forms; gregariousness and lyric compression; poems of travel; poems of queer domesticity; the occult and its influence upon Merrill and some important predecessors, including William Butler Yeats.

**ENGLISH 388/PEAC 304 (1) TRAUMA, CONFLICT, AND NARRATIVE:  
TALES OF AFRICA AND THE AFRICAN DIASPORA**

*Ms. Cezair-Thompson and Ms. Confortini (Peace and Justice Studies)*

This team-taught 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.

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*Students may register for ENG 388 or PEAC 304 and credit will be granted accordingly. This course fulfills the capstone requirement of the PEAC major.*

*Not open to students who have taken this course as a topic of ENG 384.*

**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.*



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## 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.

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### **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.

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### **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).

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## English Department Administration

**Chair:** Yu Jin Ko

**Director of Creative Writing:** Marilyn Sides

**Honors Coordinator:** Kathleen Brogan

### Staff

Lisa Easley

Yvonne Ollinger-Moore

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## 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.

### Kathleen Brogan

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.

### William 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 20<sup>th</sup>-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).

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*.

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### 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 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

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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, Chair of the English Department**

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.

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### **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 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

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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.

### **Timothy Peltason**

I teach 19<sup>th</sup> century and early 20<sup>th</sup> century British literature, including recent seminars about Jane Austen and about Charles Dickens and Anthony Trollope. I teach 20<sup>th</sup> century and late 19<sup>th</sup> 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 19<sup>th</sup> and early 20<sup>th</sup> centuries. The novel reviews of the 19<sup>th</sup> and early 20<sup>th</sup> 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*

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*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 Fall 2016.*

### **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 21<sup>st</sup> 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

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### **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 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.

### **Sebastian Smee**

Sebastian Smee is an Australian Pulitzer Prize-winning arts critic for *The Boston Globe*. Educated at St Peter's College in Adelaide, Smee graduated from The University of Sydney with an Honours degree in Fine Art in 1994 and moved to Boston in 2008, having also lived in the United Kingdom between 2001 and 2004. Prior to joining the Boston Globe he was national art critic for *The Australian* and has also worked for *The Daily Telegraph* and contributed to *The Guardian*, *The Times*, *The Financial Times*, *The Independent on Sunday*, *The Art Newspaper*, *Modern Painters*, *Prospect* magazine and *The Spectator*. Smee is the author of the books *Lucian*

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*Freud and Side by Side: Picasso v Matisse*. He won the 2011 Pulitzer Prize for Criticism for his "vivid and exuberant writing about art, often bringing great works to life with love and appreciation."

### **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 21<sup>st</sup> 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*,

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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).

*On leave Fall 2016.*

### **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.

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