Table of Contents

Introduction .......................................................................................................................... 3

New Courses and Changing Topics .................................................................................. 5

Course Descriptions ........................................................................................................... 6

Major and Minor Requirements ............................................................................................ 31

The Creative Writing Concentration in the English Major .................................................. 32

Directions for Sophomores Planning an English Major .................................................... 33

People:

   English Department Administration ............................................................................. 34

   Faculty ............................................................................................................................. 35

August 26, 2013
Introduction

Welcome to the English Department!

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

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

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

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

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

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

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

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

‡ = Pre-1800
† = Pre-1900
(1) = Fall semester
(2) = Spring semester
150: First-Year Seminar in English is a limited-enrollment, changing topic course for first-year students that links the close reading of literature with developments in intellectual history.

2) Our 200–level courses represent a collective survey of English, American, and world literature in English history from the Middle Ages through the late 20th century (and early 21st), each covering a part of that vast territory. Most of these courses are open to all students, without prerequisite. Many courses at the 200-level are perfectly appropriate ways to begin the college level study of literature. In order to make a more educated guess about whether a particular course is right for you, you should talk to the instructor. 223 (Elizabethan Shakespeare) and 224 (Jacobean Shakespeare) are a little different. They are especially important to the English major, since each student majoring in English must take a 200- or 300–level course in Shakespeare; students taking 223 or 224 must previously have taken 120 (Critical Interpretation).

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

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

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

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New Courses and Changing Topics

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

114  Topics in American Literature: A Woman of Independent Means
150  First-Year Seminar: Reading Poetry in a Culture that Doesn’t Know How to Read Poetry
206  Nonfiction Writing: Memoir
271  Topics in 18\textsuperscript{th} Century Fiction: Novels of the Open Road
282  Topics in Literary Criticism: Art or Propaganda?
286  Radical Voyagers: Queer Literature in an American and Global Context
335  Advanced Studies in Restoration and 18\textsuperscript{th} Century Literature: Sentiment
355: Advanced Studies in 20\textsuperscript{th} Century Literature: Louise Glück
388  Trauma, Conflict, and Narrative: Tales of Africa and the African Diaspora
390  Calderwood Seminar in Public Writing: \textit{The New York Review of Books} at Fifty

\textit{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.

Students who have questions about course prerequisites should consult the online course catalogue.
Course Descriptions

ENGLISH 103 (2) READING/WRITING SHORT FICTION
Ms. Sides

Flash-fiction (a.k.a. the short-short story) and the short story. Our work together will move back and forth between reading examples of these two forms of short fiction from around the world and writing our own short fiction. Reading in a writerly fashion means reading for craft: How does an author shape a scene? What can you do and not do with a first-person narrator? What are the different expectations a reader has of realistic fiction as opposed to historical fiction or science fiction? Writing with a rich fund of this kind of craft knowledge will help us advance quickly as we draft and revise our own stories. Overview of current print and online opportunities for publishing short fiction. Enrollment limited to 15 students. Mandatory credit/noncredit.

ENGLISH 112 (1) 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 114 (2) TOPICS IN AMERICAN LITERATURE
Ms. Sokoloff

Topic for 2013-14: A Woman of Independent Means

As with all cultural productions, literary works do not simply reflect reality; they also help to create it. In this course we will read nineteenth- and twentieth-century American literature that endeavors to imagine “a life beyond” traditional social roles for American women. Can a woman write herself (or be written) beyond the confines of slavery, the limitations of the “marriage plot” or the expectations of her cultural inheritance? How has the image of the independent woman in fiction evolved from The Coquette to The Woman Warrior? We will read well-known authors such as Henry James, Emily Dickinson and Toni Morrison in addition to less canonical writers such as Susan Warner and Hannah Webster Foster. Assignments will include quizzes, a midterm, a final and a few short response essays.
Possible Texts

- *The Coquette* by Hannah Webster Foster
- *Incidents in the Life of a Slave Girl* by Harriet Jacobs
- *The Portrait of a Lady* by Henry James
- *The Breadgivers* by Anzia Yezierska
- “Passing” by Nella Larsen
- *Sula* by Toni Morrison
- *The Woman Warrior* by Maxine Hong Kingston

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

English 120 introduces students to a level of interpretative sophistication and techniques of analysis essential not just in literary study but in all courses that demand advanced engagement with language. Sections perform detailed readings in the principal literary genres, studying a selection of poems, a play, and prose narrative. Sustained attention is given to improving student writing. Required of English majors and minors, 120 fosters intellectual community among its students by teaching some texts common to all sections and keying them to campus events including performances of the year’s play by London actors, film screenings, lunchtime lectures by 120 faculty, and other occasions for discussion and collaboration. The play for 2013-14 is Shakespeare’s *Othello*; the fiction component is Jane Austen’s *Persuasion*.

*Primarily designed for, and required of, English majors.*

**ENGLISH 120/WRIT 105 (1,2) CRITICAL INTERPRETATION**  
*Ms. Hickey, Mr. Noggle, Ms. Lee, Ms. Rodensky*

English 120/WRIT 105 introduces students to a level of interpretative sophistication and techniques of analysis essential not just in literary study but in all courses that demand advanced engagement with language. Sections perform detailed readings in the principal literary genres, studying a selection of poems, a play, and prose narrative. Sustained attention is given to improving student writing. Required of English majors and minors, 120 fosters intellectual community among its students by teaching some texts common to all sections and keying them to campus events including performances of the year’s play by London actors, film screenings,

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lunchtime lectures by 120 faculty, and other occasions for discussion and collaboration. The play for 2013-14 is Shakespeare’s *Othello*; the fiction component is Jane Austen’s *Persuasion*.

*These special sections of Writing fulfill both the college 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**  
*Mr. Bidart*

*Topic for 2013-14: Reading Poetry in a Culture that Doesn't Know How to Read Poetry*

Why read poetry? The best answer is to look at poems that matter--matter not in some vague thematic way, but as something made on the page, words cut into lines on the page, words that move, engage, words that work because they are art, this art made out of words. So we will begin with poems that compel attention, from Louise Glück to Shakespeare. We'll look at how they are put together, the ways they work or don't work. Why is one poem that forces us into seeing something that is complicated and seems real, better than another that is "sentimental"? The question from the beginning will be why art, this art.

**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

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

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

ENGLISH 203 (1) 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, 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.

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/WRIT 225 (1) NONFICTION WRITING
Mr. Wallenstein
Topic for 2013-14: Memoir

The memoir has in the last generation or two assumed a leading position in American literary culture. It has achieved this position perhaps despite its origins in a once disreputable genre: confessional autobiography. Augustine admits in his Confessions to having been a thief in his boyhood; Rousseau promises in his to tell the reader “even the most truly odious things about myself.” But perhaps the imperative to make the details of private life public particularly appeals to the sensibility of a democratic age. You no longer have to be famous or old to write a memoir. But you must transcend the merely personal. The business of the course is to become accomplished in a form as famous for its intrinsic perils as for its pleasures. Enrollment limited to 15. Mandatory credit/noncredit.
ENGLISH 206/WRIT 225 (2) NONFICTION WRITING
Ms. Sides
Topic for 2013-14: 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 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 213 (2) CHAUCER
(‡)
Ms. Lynch

From the raucous high humor of Chaucer’s Miller’s Tale to the mock heroism of the Nun’s Priest and the gentle irony of the Franklin, Chaucer’s *Canterbury Tales* provide both a window onto medieval society and a glimpse of the English literary tradition at its inception. We will study a selection of Chaucer’s tales in a variety of genres—fabliau, saint’s life, moral exemplum, and romance—paying special attention to his preoccupation with sex, gender, and the theme of food (Chaucer being an author who embraces many appetites). Although the selected tales will be studied in their original dialect, no previous study of Middle English or medieval literature is assumed. Relevant backgrounds from other contemporary writers will be supplied, and some time will be devoted to learning the sounds of Chaucer's English. In fact, one of the joys of learning to read a medieval author like Chaucer is coming to appreciate the sounds of his poetry, written in a time when storytelling was still largely oral and communal.

ENGLISH 223 (1) SHAKESPEARE I -- THE ELIZABETHAN PERIOD
Mr. Ko

We will study representative plays written during the reign of Elizabeth I: *Titus Andronicus*, *Romeo and Juliet*, *A Midsummer Night’s Dream*, *Much Ado About Nothing*, *Twelfth Night*, and *Hamlet*. These plays are chosen not only because they cover such a wide range of genres --
from savage farce to tragedy and mongrel varieties in between -- but also because they treat compellingly a wide range of human experience. As we study the various issues they raise, we will try to keep in mind that they were also dramatic pieces for the theatre; accordingly, viewing performances and considering the plays as texts for the stage will play a role in the course.

Prerequisite: ENG 120 or permission of the instructor.

ENGLISH 223 (2) SHAKESPEARE -- THE ELIZABETHAN PERIOD
Ms. Sarah Wall-Randell

A selective survey of the first half of Shakespeare’s career. We will read A Midsummer Night’s Dream; Henry IV, part 1; The Merchant of Venice; As You Like It; Hamlet; and Twelfth Night. The focus, first and last, will be on the close, careful, and responsive reading of these plays, as we work out together a sense of the meaningful and memorable experiences that they offer us. Because we are 21st century students and not 16th century playgoers, we necessarily encounter these plays primarily as readers and with a full and respectful consciousness of their status as acknowledged masterpieces of English literature. At the same time, however, because we recognize that these great plays were written originally as scripts for performance, we will seek to learn about and to re-imagine their life on the stage, both through study and through filmed and live performances.

Prerequisite: ENG 120 or permission of the instructor.

ENGLISH 224 (1) SHAKESPEARE II -- THE JACOBEAN PERIOD
Ms. Wall-Randell

The second half of Shakespeare’s playwriting career (from 1603 to about 1611), during the reign of King James I, includes most of his great tragedies, the dark or “problem” comedies, and the experimental, moving late plays that we now call romances for their fantastical, “romantic” plots. We’ll read six plays, most likely Othello, Macbeth, King Lear, Measure for Measure, The Tempest, and Pericles. Close and careful reading will be crucial to this class, but in our interaction with these plays, we will remain mindful not only of their richness as literary texts, but also of their ongoing life as scripts for the stage. Whenever possible, we’ll enrich our discussion with filmed versions of the plays, and we’ll try to attend a live performance (of Pericles). Students will be asked to write two papers and take a midterm and a final exam.

Prerequisite: ENG 120 or permission of the instructor.
ENGLISH 225 (2) SEVENTEENTH-CENTURY LITERATURE

Ms. Wall-Randell

Seventeenth-century literature is nothing if not passionate: its poems, plays, and prose brim with rapturous eroticism, ecstatic religious devotion (often both at once), murderous rage, and dizzying intellectual experimentation. This period was one of great political and cultural change, in which England tried out a new form of government and philosophers offered new ways of investigating the world. Among other texts, we'll read the intricate "Metaphysical" poetry of Donne, Herbert, Marvell, and Vaughan; the satiric, gender-bending urban comedies of Jonson, Middleton, and Dekker; the revenge tragedies of Webster, whose female characters are the greatest in Renaissance drama after Shakespeare's; and the poetry and fiction of pioneering women poets and fiction-makers such as Lanyer, Wroth, Philips, Behn, Cavendish, and Bradstreet.

ENGLISH 227 (2) MILTON

Mr. Noggle

Milton helped set the standard of literary power for generations of writers after him. His epic Paradise Lost exemplifies poetic inspiration, sublimity, creativity, originality, and unconventionality, offering a richness of meaning and emotion that seems to provoke violently incompatible interpretations, even radical uncertainty about whether his work is good or bad. This course will focus on how this poem challenges and expands our views of God, evil, heroism, Hell, good, Heaven, pain, bliss, sex, sin, and failure in startling ways. We will consider Milton as the prototype of a new kind of poet who pushes meaning to its limit, from his early writings, to Paradise Lost, to Paradise Regain'd at his career's end, and sample the range of critical responses his poetry has elicited.

ENGLISH 234 (1) 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

‡ = Pre-1800
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(1) = Fall semester
(2) = Spring semester
include Alexander Pope, Jonathan Swift, Aphra Behn, John Wilmot, earl of Rochester, Samuel Johnson, Mary Wortley Montagu, and Olaudah Equiano.

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.”
-- Percy Bysshe Shelley

The focus of this discussion-based course will be the great poems of six fascinating and influential poets: Blake, Wordsworth, Coleridge, Shelley, Byron, and Keats. As time allows, we'll also read poetry and poetic prose by women writers of the period: Anna Barbauld, Mary Robinson, Dorothy Wordsworth, and Felicia Hemans. We'll immerse ourselves in the language of the poems, while considering such "Romantic" ideas and themes as imagination, feeling, originality, the processes of 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 importance of history.

On-campus field trips: a pilgrimage to Special Collections to see Blake’s Songs of Innocence and other treasures, a visit to the Book Arts Lab for hands-on learning about printing, and others TBD.

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

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

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

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

The eminently respectable phrase “Victorian Poetry” belies the seductive power of these poems, which stand among the most memorable and best-loved in all of English verse. They’re evocative, emotionally powerful, idiosyncratic, psychologically loaded, intellectually engaged, daring, inspiring, and bizarre. We’ll study such favorites as Tennyson’s “Lady of Shalott” and

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

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

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

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

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

**ENGLISH 251 (2) MODERN POETRY**

*Mr. Bidart*

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.

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ENGLISH 253 (1) CONTEMPORARY AMERICAN POETRY  
Mr. Chiasson

A survey of the great poems and poets of the last fifty years, a period when serious poetry has often had to remind us it even exists. 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. Poets include: Robert Lowell, Elizabeth Bishop, the poets of “The New York School” (John Ashbery, Frank O’Hara, Barbara Guest, James Schuyler), Allen Ginsberg, Sylvia Plath, A.R. Ammons, Louise Glück, Robert Pinsky, Anne Carson, Susan Howe, Fr/ank Bidart, Jorie Graham, D.A. Powell, Terrance Hayes, Tracy K. Smith and others.

ENGLISH 262 (1) TOPICS IN AMERICAN LITERATURE TO 1865  
† Mr. Tyler  
Topic for 2013-14: Founding, Disunion, Reunion

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

ENGLISH 266 (1) TOPICS IN AMERICAN LITERATURE FROM THE CIVIL WAR TO THE 1930s  
Mr. Cain  
Topic for 2013-14: From Page to Screen: American Novels and Films

This course will focus on important Americans 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 Theodore Dreiser, Henry James, Willa Cather, Ernest Hemingway, and Edith Wharton. For comparison and contrast, we may also consider Booker T. Washington’s *Up From Slavery*, and, from a later period, *The Autobiography of Malcolm X*. 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?

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ENGLISH 266/AMST 240 (2) TOPICS IN AMERICAN LITERATURE FROM THE CIVIL WAR TO THE 1930s
Mr. Fisher (American Studies)
Topic for 2013-14: The Rise of an American Empire: Wealth and Conflict in the Gilded Age

An interdisciplinary exploration of the so-called Gilded Age and the Progressive era in the United States between the Civil War and World War I, emphasizing both the conflicts and achievements of the period. Topics will include Reconstruction and African American experience in the South; technological development and industrial expansion; the exploitation of the West and resistance by Native Americans and Latinos; feminism, “New Women” and divorce; tycoons, workers, and the rich-poor divide; immigration from Europe, Asia, and new American overseas possessions; as well as a vibrant period of American art, architecture, literature, music, and material culture, to be studied by means of the rich cultural resources of the Boston area. Students may register for either ENG 266 or AMST 240 and credit will be granted accordingly.

ENGLISH 267 (2) TOPICS IN AMERICAN LITERATURE FROM THE 1940S TO THE PRESENT
Mr. Tyler
Topic for 2013-14: Modernisms North and South

American literature from World War II to the present. Consideration of fiction, poetry, memoirs, essays, and films that reflect and inspire the upheavals of the period, with a focus on interactions of Northern literary centers New York, Boston, and Chicago with Southern agrarian fiction, poetry, and criticism. Possible writers to be studied include: Robert Lowell, Tennessee Williams, Arthur Miller, Robert Penn Warren, Allen Tate, John Crowe Ransom, Norman Mailer, Truman Capote, Flannery O’Connor, Don DeLillo, Irving Howe, Alfred Kazin.

ENGLISH 271 (2) TOPICS IN EIGHTEENTH-CENTURY FICTION
Ms. Lee
Topic for 2013-14: Novels of the Open Road

Novels have a long association with wandering. From Don Quixote onwards, characters ride, walk, run or stumble along roads whose destinations are not always clear. But their reasons for doing so are as varied as their goals. This course examines who moves where and why in novels of the eighteenth century. Are characters seeking adventure or simply survival? Are they running away or towards something? How do gender and class affect one's ability to move? Authors are likely to include Defoe, Richardson, Fielding, Smollett, Charlotte Smith, and Austen.
ENGLISH 272 (1) THE NINETEENTH-CENTURY NOVEL

†

Ms. Rodensky

Victorian novels continue to command a large and growing readership even in the 21st century, and for good reason. Victorian novelists create rich and engaging worlds that they invite us to enter, and we are eager to accept their invitations, notwithstanding the fact that the journeys they take us on -- with Oliver Twist in the workhouse or alongside Margaret Hale as she confronts a labor riot -- aren't exactly pleasant. Indeed, the novels we will read together confront some of the most anxiety-provoking issues of the nineteenth century, including issues involving the expression and repression of sexuality (particularly female sexuality), the expansion of voting and other individual rights, class mobility, problems of agency, free will, and responsibility, and the decline of religious belief. We will also attend to the novel as an agent of social and moral reform during this period of its greatest power and influence.

Readings may include the following novels: Dickens, *Oliver Twist*; Charlotte Brontë, *Jane Eyre*; Gaskell, *North and South*; Eliot, *Middlemarch* and “The Lifted Veil”; and Hardy, *Tess of the D’Urbervilles*.

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.


‡ = Pre-1800  
† = Pre-1900  
(1) = Fall semester  
(2) = Spring semester
ENGLISH 277 (1) FROM GANDHI TO JHUMPA LAHIRI: MODERN INDIAN LITERATURE  
Ms. Sabin

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

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

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

ENGLISH 282 (2) TOPICS IN LITERARY CRITICISM  
Ms. Battat

Topic for 2013-2014: Art or Propaganda?

“All Art is propaganda, and ever shall be”  
--W.E.B. Du Bois

This course examines a fundamental question in literary and cultural criticism: what is the relationship between art and politics? Does a political agenda compromise a text’s aesthetic value? Is all art ideological? Our focus will be on the Depression era, when radical writers and artists declared “Art is a weapon!” and used words, images, and sound to document social problems and push for revolutionary change. Yet many critics at the time dismissed “proletarian literature” as propaganda—a debate that continues to this day. We will examine the racial dimensions of this debate, and how it continues to shape the boundaries of modernism in contemporary literary criticism. High modernists such as T.S. Eliot ascribed to bourgeois
aesthetic theory that stipulated that that “true” art transcends politics—and anything else is propaganda. African American and postcolonial writers exposed the elitist underpinnings of this philosophy, yet they had conflicting approaches, both politically and aesthetically. Most famously, Richard Wright deplored Zora Neale Hurston as a counter-revolutionary who reproduced the minstrel stereotype in Their Eyes Were Watching God, while Hurston characterized Wright’s novella Uncle Tom’s Children as “a book about hatreds,” a political pamphlet disguised as literature. Like Hurston, critics in the postwar period drew a sharp line between “art” and “politics.” The modernist canon incorporated “high” modernists like Faulkner and Wallace Stevens while excluding “proletarian” and “ethnic” writers as well as “low” forms of popular culture. More recently, critics are redrawing the boundaries of modernism and reevaluating the aesthetics of radical art and literature. We will examine critical responses to Depression-era fiction, photo-documentary, film, and music to investigate how politics shape aesthetic values, and how literary categories change over time. Key authors include Mike Gold, Richard Wright, Zora Neale Hurston, Tillie Olsen, and Ralph Ellison.

Readings:
Primary Texts
- Mike Gold, Jews Without Money
- Richard Wright, Native Son; “Long Black Song”
- Zora Neale Hurston, Their Eyes Were Watching God; “Story In Harlem Slang”; “The Gilded Six Bits”
- Ralph Ellison, Invisible Man
- Tillie Olsen, Yonnondio
- James Agee and Walker Evans, Let Us Now Praise Famous Men
- Preston Sturges, dir. Sullivan’s Travels [film]
- Orson Welles, dir. Citizen Kane [film]

Criticism
- Mike Gold, “Art is a Weapon” Program of the Workers’ Cultural Federation
- Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”
- W.E.B. Du Bois, “Criteria of Negro Art”
- Kenneth Burke, “Literature as Equipment for Living” and “Revolutionary Symbolism in America”
- Georg Lukacs, “Propaganda or Partisanship?”
- Baldwin, “Everybody’s Protest Novel”
- Hurston’s review of Wright’s Uncle Tom’s Children
- Ann Petry, “Art as Social Criticism”
- Harold Cruse, The Crisis of the Negro Intellectual (excerpts)
- Michael Denning, The Cultural Front (excerpts)
- Warren Susman, Culture As History (excerpts)
• Barbara Foley, *Radical Representations* and *Wrestling With the Left* (excerpts)
• Henry Louis Gates, Jr. *Signifyin’ Monkey* (excerpts)
• William Maxwell, *New Negro, Old Left* (excerpts)

**ENGLISH 283 (1) SOUTHERN LITERATURE**
*Mr. Tyler*

Topic for 2013-14: Gay and Fey Traditions in Twentieth-Century Southern Literature

Tennessee Williams, Carson McCullers, Truman Capote, J.K. Toole, and Dorothy Allison. Their literature itself is foremost, but we will also use two other available bodies of work: First, the numerous TV talk-show appearances by Williams and Capote, whose deliberate extravagances onscreen seemed designed to make "America" know that its major writers were often not only Southern but Southern and "queer." These couch-sittings amplified what Eudora Welty had called story-telling "in the days of porch-sitting in the Faulkner stories." Second, Hollywood's efforts to convert these "misbehaving" texts into mainstream profit, in movies from *Streetcar Named Desire* (1951) onward. We'll try to decode and otherwise interpret Hollywood's various strategies of straightening, masking, translating, encrypting, and "bearding" the "wayward" sexualities in the original works.

**ENGLISH 286/AMST 286 (2) NEW LITERATURES**
*Mr. Fisher (American Studies)*

Topic for 2013-14: Radical Voyagers: Queer Literature in an American and Global Context

This course will explore the development of American and transnational LGBTQ literature from the nineteenth century to the present in the context of U.S. and global transformations of society, politics, and consciousness. The course will introduce elements of “queer theory” and gender theory; it will address historical and present-day constructions of sexuality primarily through works of poetry, autobiography, and fiction. Readings will include such writers as Walt Whitman, Henry James, Willa Cather, James Baldwin, Audre Lorde, Adrienne Rich, Gloria Anzaldúa, and Leslie Feinberg. *Students may register for either ENG 286 or AMST 286 and credit will be granted accordingly.*

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

Topic for 2013-14: Advanced Fiction Workshop

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.*

‡ = Pre-1800
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(1) = Fall semester
(2) = Spring semester
ENGLISH 301 (2) ADVANCED WRITING/FICTION  
Ms. Meyer  
Topic for 2012-13: Writing Historical Fiction

Suppose you are interested in writing a novel or short story set in Concord in 1840 or one set in 18th century Paris. It isn’t too hard to find out what the big political events of the time were. But what was the texture of daily life like? How were indoor spaces lit? What did they smell like? How cold was it in winter? Where were the animals kept? What illnesses did people get? What sort of education would your novel’s protagonist have had? How would he or she have thought about God? Would he or she have believed in the devil and witches? How would he or she have felt about women’s social position?

Students interested in taking this course should come into it prepared with an idea for a novel or for several short stories set in an earlier time. (For the purposes of the course, we will define historical fiction as fiction set any time before your birth. You can be interested in writing for adult or child audiences and in writing strict realism or realism with magical elements.) This course will be about evenly divided between learning research methods, discussing works of historical fiction, and writing historical fiction. During the semester, you will learn research methods that will give you a rich grounding in your particular period. You will learn how to find secondary works on the political and social history of your era as well as primary texts, such as memoirs, letters, oral histories, newspaper accounts, radio broadcasts, photographs, music, works of art, and maps. We will discuss historical novels in class and you will write several historical short stories or draft several chapters of a historical novel, which we will discuss in writing workshops.

If you would like to take the course but don’t yet have an idea, spend some time before the course begins researching an event that happened in your hometown (use the resources of your local historical society) or one that happened at Wellesley College (use the college archives) in the years long before you were born.

This course is meant for students with previous experience writing fiction. Prerequisite: English 203 or English 205.


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 325 / ME/R 325 (1) ADVANCED STUDIES IN SIXTEENTH-AND SEVENTEENTH-CENTURY LITERATURE  
‡†  
Ms. Wall-Randell  
Topic for 2013-14: The Myth of Elizabeth

The only unmarried queen in British history, Queen Elizabeth I maintained her controversial authority through a complicated balancing act, simultaneously playing the roles of nurturing mother, warlike father, alluring lover, and cruel, chaste mistress to her subjects. This course will consider literature of the Elizabethan age by Sidney, Spenser, Raleigh, Shakespeare, and others: poems, prose, and plays that respond to the Virgin Queen with portrayals of heroic maidens as well as their dark sisters, out-of-control Amazons and dominating viragos. It will also examine Elizabeth’s own works (letters, speeches, and poetry), consider the fascinating visual representations of the queen from her lifetime, and survey some later portraits of her in biographies and films such as Strachey’s *Elizabeth and Essex* (1928) or Kapur’s film *Elizabeth* (1998). Students may register for either ENG 325 or ME/R 325 and credit will be granted accordingly.

ENGLISH 335 (2) ADVANCED STUDIES IN RESTORATION AND EIGHTEENTH-CENTURY LITERATURE  
‡†  
Mr. Noggle  
Topic for 2013-14: Sentiment

The idea that passionate feeling could inspire individual morality and agreeably bind society together captivated eighteenth-century writers. This course will explore the sentimental movement by reading poems, novels, periodical essays, and theory old and new. Richardson's great novel *Clarissa* will show how strong feeling can take precedence over plot in sustaining readers through a long narrative. Sterne's *Sentimental Journey*... will reveal links between sentiment and the erotic, and Mackenzie's novel *The Man of Feeling* will indicate what sentiment
can do to traditional gender roles. The autobiography of former slave Olaudah Equiano will exemplify the power of literary sympathy to promote political change. Finally Jane Austen's *Sense and Sensibility* will help us reflect on how "sentimental" would eventually become a term of critical reproach.

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

*t*

*Ms. Rodensky*

Topic for 2013-14: George Eliot and Her Readers

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

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

*t*

*Ms. Hickey*

Topic for 2013-14: Sister and Brother Romantics

How do siblings, sibling relationships, and conceptions of brotherhood and sisterhood figure in Romantic-period authorship and texts? What is particularly Romantic about sisters and brothers? We’ll consider such questions from several different angles, looking, for example, at the following: representations of siblings in literary texts; sister-brother writers (but also the importance of non-writing siblings); the relation of genius to genes; the complications of step-siblings, half-siblings, and siblings-in-law; the overlap or conflict of sibling relationships with friendship, marriage, romantic love, and self-love; and brotherhood as metaphor (revolutionary, abolitionist, Christian). Texts: poems, and some prose, by William and Dorothy Wordsworth, Coleridge, Charles and Mary Lamb, De Quincey, Byron, Mary Shelley (Frankenstein), P. Shelley, Keats, and others.

‡ = Pre-1800  
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(1) = Fall semester  
(2) = Spring semester
ENGLISH 355 (1) ADVANCED STUDIES IN TWENTIETH-CENTURY LITERATURE
Mr. Bidart
Topic for 2013-14: Louise Glück

This course will take the opportunity presented by the publication of Louise Glück’s collected Poems 1962-2012 to concentrate on the entirety of her career. Glück is undoubtedly a major poet, and now her poems can economically be seen as a whole. Poems 1962-2012 consists of eleven volumes; one volume will be studied each week. Glück’s prose work will supplement these readings. Her first book of poetry is heavily influenced by Lowell, but after this 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.

ENGLISH 355 (2) ADVANCED STUDIES IN TWENTIETH-CENTURY LITERATURE
Ms. Sabin
Topic for 2013-14: James Joyce, Ulysses

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

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

Required texts:

Joyce, James *Dubliners* (Viking Penguin)

*Ulysses* (1961 edition; either (Modern Library [hardcover])
or (Vintage [paperback])

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† = Pre-1900

(1) = Fall semester

(2) = Spring semester
Gifford and Seidman, eds. *Ulysses Annotated*, revised ed. (Berkeley, 1998)

*Recommended:*

Ellmann, Richard *James Joyce* (Oxford) 0-19-503381-7
(This book will be on library reserve, but it’s nice, if costly, to own.)

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**ENGLISH 363/AMST 363 (1) ADVANCED STUDIES IN AMERICAN LITERATURE**

*Ms. Brogan*

**Topic for 2013-14: Visions of the American City**

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).

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.

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(2) = Spring semester
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 363 or AMST 363 and credit will be granted accordingly._

**ENGLISH 364 (2) RACE AND ETHNICITY IN LITERATURE**  
_Ms. Brogan_  
_Topic for 2013-14: 21st-Century American Literature of Immigration and Diaspora_

This course will explore the exciting new literature produced in the last decade by writers transplanted to the United States. We’ll consider how the international perspectives of recent immigrants contribute to American writing and to new understandings of the nation. Fiction likely to be discussed includes:

- André Aciman, _False Papers: Essays on Exile and Memory_, Picador, 2000 (Egyptian)
- Teju Cole, _Open City_, Random House, 2011 (Nigerian)
- Junot Díaz, _The Brief Wondrous Life of Oscar Wao_, Penguin, 2007 (Dominican)
- Kiran Desai, _The Inheritance of Loss_, 2006 (Bengali)
- Lê Thi Diem Thúy, _The Gangster We Are All Looking For_, 2003 (Vietnamese)
- Jeffrey Eugenides, _Middlesex_, Picador, 2007 (Greek)
- Aleksandar Hemon _Nowhere Man_, Vintage International, 2002 (Bosnian)
- Dinaw Mengestu, _The Beautiful Things that Heaven Bears_, Riverhead Trade, 2008 (Ethiopian)
- Téa Obreht, _The Tiger’s Wife_, Random House, 2011 (Bosnian)

We will also view and discuss films that center on the immigration experience.

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

**ENGLISH 382 (1) LITERARY THEORY**  
_Ms. Lee_

A survey of major developments in literary theory and criticism. Discussion will focus on important perspectives—including structuralism, post-structuralism, Marxism, and feminism—

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and crucial individual theorists—including Bakhtin, Empson, Barthes, Derrida, Foucault, Jameson, Sedgwick, and Zizek.

**ENGLISH 383 (1) WOMEN IN LITERATURE, CULTURE, AND SOCIETY**  
*Ms. Meyer*  
Topic for 2013-14: 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.

**ENGLISH 385 (1) ADVANCED STUDIES IN A GENRE**  
†  
*Mr. Peltason*  
Topic for 2013-14: Charles Dickens, Anthony Trollope, and the Possibilities of the Comic Novel

Six wonderful novels - three each by two of the greatest and most pleasure-giving writers in English. The purpose of the course is both to introduce the work of these two great writers and to follow the story of their developing seriousness and mastery as writers of English fiction. We'll begin with early novels by both writers, novels in which we can see them finding their voices and their audiences and exploring the form of the comic novel. And we'll end with great novels of their maturity, novels that challenge their audiences to accept new and more troubling material. By Dickens: *Oliver Twist, Bleak House, Great Expectations*; by Trollope: *The Warden, Barchester Towers, The Last Chronicle of Barset.*

**ENGLISH 387 (1) AUTHORS**  
*Mr. Cain*  
Topic for 2013-14: Ernest Hemingway: Life and Writings

This course will survey Hemingway’s literary career: his novels, including *The Sun Also Rises, A Farewell to Arms, For Whom the Bell Tolls,* and *The Old Man and the Sea*; his journalism; and his brilliant short stories from *In Our Time* and other collections. We will give special attention to the young Hemingway, who survived serious wounds in World War I and who worked hard to

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(1) = Fall semester  
(2) = Spring semester
establis_himself as a writer in the 1920s when he was living in Paris with his wife and child—a period that Hemingway evocatively recalls in his memoir, A Moveable Feast. Our goals will be to understand his extraordinary style—its complexity, emotional power, and depth—and his charismatic personality as it is displayed in both his life and his writing.

**ENGLISH 387 (2) AUTHORS**  
*Mr. Tyler*  
Topic for 2013-14: William Faulkner

Faulkner is the sublime central figure, a writer of such power and plenty that three rival Southern tempers use him as legitimate authority for their kinds of work. He is (1) a patriarch of a masculinist, moralist tradition which has itself created major work in fiction (Robert Penn Warren, Walker Percy), in poetry (John Crowe Ransom, Warren), and criticism; but also (2) a liberating influence upon fabulously wayward geniuses (e.g., Capote, McCullers, and Tennessee Williams) who could be considered Faulkner’s gay and otherwise abdicating literary descendants; and (3) the paradoxically sheltering monolith over the careers of Flannery O’Connor and Eudora Welty, who consider his influence with affectionate, grateful disregard. *The Sound and the Fury, As I Lay Dying, Light in August, Absalom, Absalom!*

**ENGLISH 388/PEAC 388 (2) 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.

*Students may register for ENG 288 or PEAC 288 and credit will be granted accordingly. This course fulfills the capstone requirement of the PEAC major, normally fulfilled by PEAC 304.*
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, this year, 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.
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 language courses at the third-year level or higher.

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.

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: Kathleen Brogan
Director of Creative Writing: Marilyn Sides
Honors Coordinator: Lisa Rodensky

Staff
Lisa Easley
Yvonne Ollinger-Moore

Contact/Visit Us:

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

Office: Founders Hall 103
Common Room: Founders Hall 106

Phone: 781/283-2590
Fax: 781/283-3797

www.wellesley.edu/English/

Follow us on Facebook: Wellesley College English Department.

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

Erin Royston Battat

I received my Ph.D. in the History of American Civilization (American Studies) from Harvard University, and my B.A. in American Studies from Georgetown University. In 2009, I was a fellow at the Du Bois Institute for African and African American Research, and my research has also been supported by the Association of American University Women. My book, ‘Ain’t Got No Home’: American Migration Narratives and the Interracial Left in the Depression Era, will be published next fall. It examines how writers, artists, and activists used stories of migration and itinerancy to fight for economic and racial justice amidst the capitalist collapse. I’m thinking of a second project that uncovers how African American women continued to create radical art and literature during the repressive Cold War era. I have published essays on Steinbeck’s The Grapes of Wrath and on the intersections of sociology and literature. Currently, I teach in Harvard’s History & Literature program, and I’ve taught American Studies at Penn State Harrisburg as well. My teaching and research interests include African American and ethnic literature, proletarian literature, 1930s literature and culture, migration and immigration, social movements, women and gender studies, and labor history. When I’m not in the library or a classroom, I enjoy the outdoors and playing with my two children and my dog, Guinness.

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.

Kate Brogan, Chair of the English Department

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

Bill Cain


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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.

*On leave Spring 2014.*

**Margaret Cezair-Thompson**

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


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

**Dan Chiasson**


**Paul Fisher (American Studies)**

My teaching interests include a range of nineteenth- and twentieth-century American literature – poetry, fiction, and autobiography, with an emphasis on cultural history and gender. I also teach lesbian and gay literature and courses in the Writing Program and the American Studies Program.

My main research has focused on American culture and society in the late nineteenth century and early twentieth century. My first book, on Americans who made literary careers by writing about art in Europe, was published in 2000 and is entitled *Artful Itineraries: European Art and American Careers in High Culture, 1865-1920*. My latest book is a cultural history and group biography of William, Henry, and Alice James; it is called *House of Wits: An Intimate Portrait of the James Family* and was published in 2008.

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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 literary relationships—such as joint authorship, intertextual dialogue, parody, quotation, address, influence, editing, sharing, and plagiarism—that manifest themselves in texts from the Romantic period.

Yu Jin Ko

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

Some relevant publications:

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

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


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

*On leave Spring 2014*
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.


Kathryn Lynch

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

Currently serving as Dean of Faculty Affairs.

Susan Meyer

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

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

I was born and raised in California, educated as an undergraduate at Columbia and Cambridge universities, and in 1994, got a Ph.D. in English literature from the University of California, Berkeley. My scholarly focus in recent years has been on relations between aesthetic philosophy and literature in 18th-century British writing. My first book *The Skeptical Sublime: Aesthetic Ideology in Pope and the Tory Satirists* was published in 2001 by Oxford University Press. My second book, *The Temporality of Taste in Eighteenth-Century British Writing*, appeared from Oxford in 2012. I am an editor of *The Norton Anthology of English Literature, volume 1C: the Restoration and Eighteenth Century*. My scholarly work has been supported by grants from American Council of Learned Societies and the American Philosophical Society. I am currently working on a book about the way "insensibly" undergone processes and unfelt affects determine the nature of sensibility as depicted in eighteenth-century writing.

Tim Peltason

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

I have written primarily about Victorian literature—about Tennyson, Dickens, Mill, Ruskin, Eliot, Arnold, and others; but also about Shakespeare, and about the state of the profession, including a sequence of essays on the need to restore questions of aesthetic judgment to a central place in the practice of academic literary criticism. My most recently completed essay is “Love and Judgment in The Adventures of Huckleberry Finn,” and I’m currently at work on a short book about Oscar Wilde entitled *Oscar in Earnest*.

On leave Fall 2014.

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*

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to Naidu (Penguin 2006). Currently, I am working on a book-length manuscript entitled Novel Judgments: Critical Terms of the 19th - and 20th - Century Novel Review that explores the vocabulary of reviewing. This study moves between two genres -- the novel and the periodical review -- and considers the development of key critical terms in the 19th and early 20th centuries. The novel reviews of the 19th and early 20th centuries played a central role in shaping literary-critical terms, and my chapters analyze uses of particular terms in this vital context. "Popular Dickens" -- one chapter of this ongoing work -- will be published in Victorian Literature and Culture. In addition to my work on reviewing, I am editing The Oxford Handbook of the Victorian Novel as well as Sir James Fitzjames Stephen's The Story of Nuncomar and the Impeachment of Sir Elijah Impey (also for Oxford). 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.

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

*On leave 2013-14.*

**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**


*On leave 2013-14.*

**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

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**Margery Sokoloff**

Margery Sokoloff earned her bachelor’s degree and Ph.D. in English Literature from Yale University. She has taught around the country, including at the Bread Loaf School of English and the University of Miami, where she coordinated the Holocaust Survivors Support Internship Program and taught in the Writing Center.

**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**

My teaching and research interests center on Renaissance literature and its medieval roots. I regularly teach sixteenth- and seventeenth-century poetry and drama, Shakespeare, Milton, English 120/Writing 105, and, within the Medieval/Renaissance Studies Program, the history of the Arthurian legend. 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 books as objects, and the real and imaginary uses to which they have been put. 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 in Renaissance English Romance*, about representations of books and reading in Spenser, Shakespeare, and Wroth, will be published in late 2012 by the University of Michigan Press. I’m currently working on a number of smaller projects: examining literary manifestations of the prophetic Sibyls in medieval and Renaissance culture, analyzing the function of invented, fantastical origin stories that authors attach to romance narratives, and understanding the way Donne creates a sense of “immediacy” in his
poetry. In the past, I've published articles about John Foxe's monumental history of the Protestant church, about the self-writings of the 1540s martyr Anne Askew, about books in Marlowe's play *Doctor Faustus*, and about “reading oneself” in Shakespeare’s *Cymbeline* and Wroth’s *Urania*.

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

**James Wallenstein**

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