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March 19, 2014

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.

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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:

ENG 210: The History of the English Language: “The perfection, the beauty, the grandeur, and sublimity”

ENG 213: Chaucer: Community, Dissent, and Difference in the Late Middle Ages

EN 222: Renaissance Literature and the History of Media

ENG 274/CAMS 274: British Cinema and English Literature in the Hollywood Century

ENG 286/AMST 286: The Gay 1990s and Beyond

ENG 290/GER 290: Imaginary Crimes, Imaginary Courts: Law in Literature

ENG 314/AFR 314: C.L.R. James

ENG 315: The Black, the Lady, and the Priest: Medieval Romance and the Politics of Race

ENG 320: Literature, Medicine, and Suffering

ENG 324: Shakespeare in Performance Around the Globe

ENG 355: Misfit Modernism

ENG 363/AMST 363: War Resistance and American Literature

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.

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Course Descriptions

ENGLISH 112 (2) INTRODUCTION TO SHAKESPEARE

Mr. Ko

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

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

ENGLISH 113 (1) STUDIES IN FICTION

Mr. Peltason

A reading of some of the greatest novels of English, American, and European literature, primarily from the 19th century. We will move carefully together through these extraordinary works, seeking to make their deep acquaintance through attentive, shared reading and to add them to your own life storehouse of important literary experiences. Taught primarily in lecture, this course will not be writing-intensive. Designed especially for first-year students and for non-majors, though all others are welcome.

A likely reading list for Fall 2014:

Jane Austen: *Emma*

Heinrich von Kleist: *The Marquise of O*, "An Earthquake in Chile"

Gustave Flaubert: *Madame Bovary*

Charles Dickens: *Bleak House*

Mark Twain: *The Adventures of Huckleberry Finn*

Leo Tolstoy: *The Death of Ivan Ilych*, *Master and Man*, *Hadji Murad*

ENGLISH 115 (1) GREAT WORKS OF POETRY

Mr. Bidart

A study of the major poems and poets of the English language, from Anglo-Saxon riddles to the works of our contemporaries. How have poets found forms and language adequate to their desires to praise, to curse, to mourn, to seduce? How, on shifting historical and cultural grounds,

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have poems, over time, remained useful and necessary to human life? Approximately 1,000 years of poetry will be studied, but special attention will be brought in four cases: Shakespeare's Sonnets; John Milton's "Lycidas"; the odes of John Keats; the poems of Emily Dickinson. The course will conclude with a unit on contemporary poets (Sylvia Plath, Elizabeth Bishop, Philip Larkin, John Ashbery and others).

ENGLISH 120 (1,2) CRITICAL INTERPRETATION

Ms. Brogan, 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.

Primarily designed for, and required of, English majors.

ENGLISH 120/WRIT 105 (1,2) CRITICAL INTERPRETATION

Ms. Sabin, Mr. Whitaker, Mr. Rosenwald, Ms. Wall-Randell

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

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.

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ENGLISH 150 (1) FIRST YEAR SEMINAR IN ENGLISH

Mr. Rosenwald

Topic for 2014-15: Translation in Theory and Practice

A study of translation in theory and in practice, in its literal and metaphorical senses alike, mostly but not exclusively in the West. Topics: translation of literary texts, translation of sacred texts, the history of the translator, translation and politics, translation and gender, human and machine translation, adaptation as translation (text to music, novel to film etc.). Guest lectures by practicing translators. Opportunity for both critical and creative work.

Open only to first-year students.

ENGLISH 202 (1) POETRY

Mr. Chiasson

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

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

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

ENGLISH 203 (1) (2) SHORT NARRATIVE

Mr. Wallenstein, Ms. Cezair-Thompson

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

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

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ENGLISH 203 (1) 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) THE ART OF SCREENWRITING*Ms. Cezair-Thompson*

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

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

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

Enrollment limited to 15. Mandatory credit/noncredit.

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

What makes for excellence in writing for children? When Margaret Wise Brown repeats the word “moon” in two subsequent pages—“Goodnight moon. Goodnight cow jumping over the moon”—is this effective or clunky? What makes rhyme and repetition funny and compelling in one picture book (such as Rosemary Wells’s *Noisy Nora*) but vapid in another? How does E.B. White establish Fern’s character in the opening chapter of *Charlotte’s Web*? What makes Cynthia Kadohata’s *Kira-Kira* a novel for children rather than adults—or is it one? In this

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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 2014-15: 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 2014-15: 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

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ENGLISH 206/WRIT 225 (2) NONFICTION WRITING*Mr. Wallenstein*

Topic for 2014-15: Writing and Action

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

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

Enrollment limited to 15. Mandatory credit/noncredit.

ENGLISH 210 (2) THE HISTORY OF THE ENGLISH LANGUAGE:**“The perfection, the beauty, the grandeur & sublimity”**

‡

Mr. Whitaker

In 1774, an anonymous author wrote of “the perfection, the beauty, the grandeur & sublimity” to which Americans would direct the English language. The author may or may not have been future president John Adams, but we know that Adams did advance a similar idea some years later. The notions that Americans could *and would* perfect the English language and that the process was already well underway were very much in the air. Sentiments like these have persisted, and they have resulted in a powerful sense that *our* English is *the* English. On the contrary, in this course we will explore the complex conclusion that American English is not “perfect” and that it is but one English among many. We will discover that even within America a great variety of Englishes coexist. We will consider, among other varieties, African American Vernacular English and Appalachian English along with their influences on so-called Standard American English. We will achieve a new appreciation of modern English by becoming familiar with the methods of historical linguistics as well as by considering the historical changes that have contributed to English’s modern variations. We will study Old English, later medieval

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English, the early modern English of Shakespeare's day, and the varying Englishes of the modern British isles as well as those of modern America. We will read linguistic and literary histories along with literary passages from multiple times and places. We will ask, how does the history of the language affect our views of the world and our selves? And how are we continually shaping English's future?

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

(‡)

Mr. Whitaker

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

Furthermore, students will learn to read Chaucer in the Middle English language of the *Canterbury Tales*. We will spend considerable time at the beginning of the course learning Middle English so that we can read and consider the tales in their stunningly poetic original language.

ENGLISH 222 (1) RENAISSANCE LITERATURE

(‡)

Ms. Wall-Randell

Topic for 2014-15: Renaissance Literature and the History of Media

The literary flowering of the English Renaissance was made possible by technology. The arrival of the printing press in England in the 1490s enabled a much wider circulation of literary texts, allowing writers to influence each other and feeding the tastes of an expanding reading public. At the same time, older manuscript technologies persisted and cross-pollinated with new cultures of print. This course will examine central texts of Renaissance literature, including works by Wyatt, Surrey, Spenser, Sidney, Marlowe, Shakespeare, and Milton, investigating how their texts were produced and shaped by the media technologies of their times. The course will use Wellesley's

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Special Collections and Book Arts Lab to offer students hands-on experience with Renaissance books and production methods such as papermaking and letterpress printing.

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

Mr. Peltason

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

Prerequisite: ENG 120 or permission of the instructor.

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

Mr. Ko

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

Prerequisite: ENG 120 or permission of the instructor.

ENGLISH 227 (1) MILTON

‡

Ms. Wall-Randell

At the heart of this course will be a study of Milton's great epic poem, *Paradise Lost*, and some of its encyclopedic concerns: the place of humankind in the universe, the idea of obedience, the subjectivity of women, even the issue of literary adaptation itself. But Milton was a keen student of the whole spectrum of Renaissance forms, mastering and redefining them in virtuoso turns:

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religious psalms, lyric poetry ("L'Allegro," "Il Penseroso"), elegy ("Lycidas"), courtly entertainment (*Comus*), tragedy (*Samson Agonistes*), polemic (*Areopagitica*). Since Milton's career was so intertwined with the extraordinary times he lived in—the English Civil War and the restoration of the monarchy—we'll consider his historical and cultural context, and read some of his radical and startlingly "modern" political writings. We'll also consider Milton's "afterlives," as an inspiration to the Puritan colonizers of America and to its nationalist revolutionaries, as an influence on the poets of the Romantic period.

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

ENGLISH 241 (2) ROMANTIC POETRY

†
Ms. Lee

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

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

ENGLISH 247 (2) ARTHURIAN LEGENDS

‡
Ms. Wall-Randell

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

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

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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.

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, Frank 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 2014-15: 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.

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**ENGLISH 266 (2) TOPICS IN AMERICAN LITERATURE FROM THE CIVIL WAR
TO THE 1930s**

Mr. Cain

Topic for 2014-15: From Page to Screen: American Novels and Films

This course will focus on important American novels from the late nineteenth century to the mid-twentieth century, and the attempts (sometimes successful, sometimes not, but always interesting) to turn them into movies, translating them from the page to the screen. Authors to be studied will include 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?

**ENGLISH 266/AMST 240 (2) TOPICS IN AMERICAN LITERATURE FROM
THE CIVIL WAR TO THE 1930s**

Mr. Fisher (American Studies)

Topic for 2014-15: 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 268 (1) AMERICAN LITERATURE NOW:
THE TWENTY-FIRST CENTURY**

Mr. Shetley

This course will explore the richness and diversity of American (and some Canadian) writing since 2000, focusing primarily on writers who have emerged in the new century. We'll read novels and short stories by both established authors, such as Claire Messud and Jonathan Franzen, and rising talents like Ben Lerner and Sheila Heti. We'll also look at the work of some experimental writers, such as Lydia Davis and Percival Everett, and some examples of the genre fiction against which literary writing has defined itself, like Stephenie Meyer's *Twilight* and Max Brooks's *World War Z*, to think about the ways that intellectual and cultural prestige are

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established in contemporary America. The MFA program has become a defining feature of the literary landscape in the US; we'll examine some of the controversies that have swirled around the spread of these programs through excerpts from recent treatments like Mark McGurl's *The Program Era* and Chad Harbach's *MFA vs. NYC*. And we'll dip into the occasionally bitter rivalries and feuds that have shaped understandings of the contemporary literary scene: Jonathan Franzen vs. Oprah, Jonathan Franzen vs. Jennifer Weiner, Jonathan Franzen vs. Michael Chabon (OK, that was only on an episode of *The Simpsons*). Studying these conflicts will help illuminate the terrain of literary and cultural values within which contemporary American literature is written, read, and discussed.

ENGLISH 272 (2) THE NINETEENTH-CENTURY NOVEL

†
Mr. Peltason

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

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

ENGLISH 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*

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Lighthouse. We take Lily Briscoe's question seriously: What does it all mean? But maybe to 'mean' doesn't mean anything any more, and is merely a 'catchword, caught up from some book' (like *To the Lighthouse*)? These provocative questions, among others, thrillingly animate the novels that we categorize as 'modern.' As we take up each of the six novels assigned for the course, we will consider what makes the novel 'modern': how and where do the novelists challenge our expectations as novel-readers, particularly with respect to the development of plot, character, and even the use of language itself? Breaking away from their Victorian precursors, modern novelists sought to radically reimagine the reading experience and its place in the larger culture. Their experiments push us to examine our own assumptions about the formation of identity and the possibilities for human connection. The stakes are high as we meet the challenges these novelists create for us.

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

ENGLISH 274/CAMS 274 (1) BRITISH CINEMA AND ENGLISH LITERATURE IN THE HOLLYWOOD CENTURY

Mr. Tyler

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

Students may register for either ENG 274 or CAMS 274 and credit will be granted accordingly.

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

Topic for 2014-15: New Orleans

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

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

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

ENGLISH 286/AMST 286 (1) NEW LITERATURES*Mr. Gonzalez*

Topic for 2014-15: The Gay 1990s and Beyond

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

In this course, we will encounter various forms and transformations of queer expression while focusing on a recent era that saw the dramatic visibility of LGBT folk: the queer 1990s. But we will not read this period in history in isolation. Instead, we will look backward too, considering early accounts of same-sex longing alongside contemporary representations. The 1990s zeitgeist was self-conscious about the previous "Gay Nineties"—the 1890s—and other queer eras like the

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Harlem Renaissance. So, we will pair texts across historical distance, such as Oscar Wilde's *Picture of Dorian Gray* (1891) with Neil Bartlett's *Who Was That Man?* (1988); or Wallace Thurman's novel about the Harlem Renaissance, *Infants of the Spring* (1932), with Isaac Julien's film *Looking for Langston* (1989).

At times, we will make connections between texts that seem to trace the same emotional territory. We might pair Eli Clare's trans-disability narrative, *Exile and Pride* (1999), with Edmund White's *A Boy's Own Story* (1982), once called the gay *Catcher in the Rye*. We may view E. Annie Proulx's *Brokeback Mountain* (1997) alongside Ang Lee's Oscar-nominated adaptation (2005). And we will see the variety of queer responses to the AIDS crisis, choosing among such works as Tony Kushner's *Angels in America* (1993), David Wojnarowicz's *Memories that Smell Like Gasoline* (1992), Queer Nation manifestoes, and documentary footage of ACT-UP (AIDS Coalition to Unleash Power). Finally, we might read some 1990s comic books, such as Alison Bechdel's *Dykes to Watch Out For* (1986/1990) and Ivan Velez's *Tales of the Closet* (1987–90), and watch some of the New Queer Cinema. We will choose among such landmarks of contemporary queer filmmaking as Todd Haynes' *Poison* (1991), Jennie Livingston's *Paris Is Burning* (1990), Gus Van Sant's *My Own Private Idaho* (1991), and Cheryl Dunye's *Watermelon Woman* (1996). Along with their literary brethren, cinematic and graphic artists did as much to invoke and make visible the growing queer publics of the 1990s.

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

Students may register for either ENG 286 or AMST 286 and credit will be granted accordingly.

ENGLISH 287/MUS 287 (1) WORDS, MUSIC, VOICES

Mr. Rosenwald, Mr. Brody (Music)

This course will study ways that words and music interact and of the voices that bring this coupling to life. We will consider the history of combining sounds and meaning in songs, analyzing vocal performances through recordings and live performances. Studying secular, spiritual, and theatrical songs, we will analyze the acoustic nature and expressive range of the voice. Examples will be wide-ranging: from Hildegard of Bingen to Prince, speaking in tongues, American scat-singing, Tuvan throat-singing, and slam poetry. The course will feature numerous guest lecturers and performers. Students with musical, literary, or performance experience are all welcome but no one skill set is required. Assignments will offer varied opportunities for creative, critical, and performance work, with a special emphasis on collaboration across disciplines.

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The material of the course falls into three areas:

First, the history, theory, and practice of joining words and music to make song, from Troubadour song and plainchant to avant-garde etudes in human and electronic speech/song.

Second, the history of how creators, theorists, and practitioners have thought about the interaction of sound and meaning (and the expansion and dissolution of meaning), and also about sound as mimesis, narrative, and enactment.

Third, the analysis of performed words and music via recordings and live performances. Performance crosses the boundary between words and music and evades even the best theories of text-setting; the sonorous fluency, complexity, and expressivity of performed texts have also perennially challenged the formulas of acoustic and aesthetic theory and suggested unorthodox ways to think about the nature of sound and the foundations of musical beauty.

No course now taught at the College covers this range of material; for the most part, the material is divided between departments. The excitement and justification of the course is that it brings together material that belongs together, that is animated and electrified by being brought together.

Students may register for ENG 287 or MUS 287 and credit will be granted accordingly.

**ENGLISH 290/GER 290 (1) IMAGINARY CRIMES, IMAGINARY COURTS:
LAW IN LITERATURE**

Ms. Rodensky, Mr. Kruse (German)

This course explores the intersection of literature and law. In law, human beings use language to describe, represent, constitute, and regulate human action and behavior. In their final application, the sentences of that language have performative power. Imaginative literature, in turn, has embodied critical depictions of the law in the lives of individuals and societies. Although literature lacks the law's power to punish, its cultural power is nevertheless undeniable. In our course, we will examine texts from classical Greek to 20th century literature in order to trace and also question the ways in which issues of law and justice have been treated in dramatic and narrative literature.

Taught in English. Students may register for ENG 290 or GER 290 and credit will be granted accordingly.

ENGLISH 301 (2) ADVANCED WRITING/FICTION

Mr. Wallenstein

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

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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 314/AFR 314 (2) C.L.R. James*Mr. Cudjoe (Africana Studies)*

C. L. R. James is an outstanding intellectual/activist of the 20th century. He has also been described as one of the seminal thinkers of the anti-colonialist struggles in the Third World and is seen as a profound thinker of Marxism. Although James has written on history, politics, culture, philosophy and sports (This seminar will examine four areas of his theorising: history (The Black Jacobins); cultural theory (Beyond a Boundary); literary theory (Mariners, Renegades and Castaways); and his novel (Minty Alley). The seminar will also look at his thoughts on other subjects such as Black Studies, Athenian democracy and feminist writings.

Students may register for either ENG 314 or AFR 314 and credit will be granted accordingly.

ENGLISH 315 (2) ADVANCED STUDIES IN MEDIEVAL LITERATURE

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Mr. Whitaker

Topic for 2014-15: The Black, the Lady, and the Priest:
Medieval Romance and the Politics of Race

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

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

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

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

ENGLISH 320 (2) LITERARY CROSS CURRENTS

Mr. Tyler

Topic for 2014-15: Literature, Medicine, and Suffering

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

ENGLISH 324 (1) ADVANCED STUDIES IN SHAKESPEARE

(‡)

Mr. Ko

Topic for 2014-15: Shakespeare in Performance Around the Globe

The globalization of Shakespeare has only accelerated in the past quarter century, generating a trove of new stage productions, films and adaptations that continue to re-imagine, challenge and revitalize Shakespeare. This course will explore some of the more striking examples, in both English and other languages, from a Korean stage version of *A Midsummer Night's Dream* and a Chinese film adaptation of *Hamlet (The Banquet)* to Spanish and Indian retellings of *Othello*. In

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the process, we will also investigate what concepts like authenticity, translation, and adaptation mean in an intercultural context. The reading list will be finalized at a later date so that local productions can be considered, but will most likely include: *A Midsummer Night's Dream*, *Hamlet*, *Othello*, *Macbeth* and *King Lear*.

Note open to students who took this course in Spring 2013.

ENGLISH 351 (1) THE ROBERT GARIS SEMINAR

Mr. Smee

Topic for 2014-15: Non-fiction Prose

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

We will meet once in the spring and students are expected to work on their project over the summer. Many students will be inclined to write about themselves—memoir is ever popular—but memoirs will only be permitted if they elucidate some topic other than the self. Thus, you might write about growing up on a commune, but then you must also plan to make your piece about communes: how they form, their history, what academic experts have to say about them, their politics, etc. You may write about your high school gymnastics career, but only if you plan also to research and include discussion of high school gymnastics across the country, its history, its critics, etc. It will be hard to write about, say, your parents' divorce or a high school romance in a way that sheds light on any larger questions, and so you will likely avoid such topics, preferring to spend the summer reporting on a topic of personal interest but in which you are not personally implicated.

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

English 351 carries .5 units of credit and meets over the course of six weeks.

Mandatory credit/noncredit.

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ENGLISH 355 (1) ADVANCED STUDIES IN TWENTIETH CENTURY LITERATURE*Ms. Sabin*

Topic for 2014-15: Irish Literature: The Terror and the Wit

There hasn't been much to laugh about in the modern Irish situation: the woes are not hard to name: the famine of the mid-nineteenth century and its aftermath in death and emigration; the grinding poverty that the creation of the Irish Free State did not alleviate; the violence of civil war and terrorism; the depredations of alcoholism that somehow increased rather than relieved these woes. Yet Irish writing of the twentieth century is also famous for its wit and comedy: from the subversive hijinks of Oscar Wilde to the bleak humor of Samuel Becket and the macabre comedy of Martin McDonagh. In theater, especially, but also in prose narratives, films, and poems, Irish writers have found ways of transforming grim realities into unaccountably cheering performances.

In this course, we will explore the intriguing combination of woe and wit in twentieth-century Irish literature, often a self-conscious reaction against the stereotyped melancholy of the Celtic school popular at the turn of the century. What social and psychological function does wit serve as a substitute for melancholy in times and places of extreme distress? How have religious and political authorities both suppressed and inadvertently fostered Irish wit? How has a special relationship to the English language shaped Irish humor?

We shall try to understand the relationship between terror, sorrow, and humor in modern Irish literature by looking closely at selected literary texts, and by also drawing perspectives from psychological and cultural analysis, from Sigmund Freud to Fintan O'Toole and others.

Writers and texts to be studied will probably include: Oscar Wilde, *The Importance of Being Earnest*; J.M. Synge, *The Playboy of the Western World*; James Joyce, excerpts from *Ulysses*; Samuel Beckett, *Malone Dies*, *Krapp's Last Tape*; Roddy Doyle, *The Woman Who Walked into Doors*, *Snapper* (video); Martin McDonagh, *The Beauty Queen of Leenane*; Selected films, including *Once* (video). If a good theater production of an Irish play is happening in Boston, as is often the case, we will try to attend.

ENGLISH 355 (2) ADVANCED STUDIES IN TWENTIETH-CENTURY LITERATURE*Mr. Gonzalez*

Topic for 2014-15: Misfit Modernism

We will read texts by "modernist misfits," authors who pushed the boundaries of fiction in the first half of the twentieth century. Some of these works were banned in their time, which only added to their allure. Today, these fictions still have the capacity to shock – we will recognize our own secret longings and dark desires in the murky mirrors these authors wrought. Modernist misfits may include canonical yet still controversial writers alike: James Joyce, Virginia Woolf,

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James Weldon Johnson, Christopher Isherwood, and Zora Neale Hurston. We might also read excerpts by JK Huysmans, Oscar Wilde, and Jean Genet. Key themes include obsessional love, double lives, bohemianism and cosmopolitanism, and, of course, sex, drugs, and rock 'n roll.

Assignments:

- A close-reading paper, 4-7 pp, due early in the semester
- A 7-10 pp research paper, due at the end of the term with a
- Bibliography and Outline due earlier in the semester;
- Five journal response (1p) to the readings (basically, every other week); and
- A 10-minute oral report (with a multi-media component, a handout, or both) on a discrete cultural artifact or social phenomenon from the modernist era (topic to be discussed with me early in the term); examples include a presentation on Billie Holiday; the Paris exhibition "Manet and the Post-Impressionists" (1920); or a modernist "little magazine," such as *The Egoist*, *BLAST*, or *The Dial*.

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

Mr. Rosenwald

Topic for 2014-15: War Resistance and American Literature

A study of how war resistance, or the antiwar impulse, has been represented and thought about in American sacred texts, fictions, plays, poems, films, songs, operas, letters, treatises, memoirs, and essays. Some possible texts, in chronological order: John Woolman's visionary 18th-century *Journal*, the *Book of Mormon*, Thoreau's "Civil Disobedience," Julia Ward Howe's Mother's Day Proclamation, William James's "The Moral Equivalent of War," memoirs by Jane Addams and Dorothy Day, *High Noon*, speeches by Dwight Eisenhower, letters and essays by Martin Luther King, journalism by Norman Mailer and Barbara Deming, Daniel Berrigan's drama *The Trial of the Catonsville Nine*, Nicholson Baker's *Human Smoke*, Philip Glass' opera *Satyagraha*, and a broad, broad range of anti-war poems and songs. Opportunity for both creative and critical work.

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

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ENGLISH 364 (2) RACE AND ETHNICITY IN LITERATURE*Ms. Brogan*

Topic for 2014-15: 21st-Century American Literature of Immigration and Diaspora



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

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

ENGLISH 382 (2) 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—and crucial individual theorists—including Bakhtin, Empson, Barthes, Derrida, Foucault, Jameson, Sedgwick, and Zizek.

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

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Ms. Meyer

Topic for 2014-15: Nineteenth-Century Novels of Romantic Mistake

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

This course is a research seminar limited to 15 students and especially appropriate for juniors considering an honors thesis or graduate work.

ENGLISH 384 (1) COLONIAL AND POST-COLONIAL LITERATURE

Ms. Cezair-Thompson

Topic for 2014-15: Literature, Mass Media, and Human Rights:
The Image of Africa in the West (1898-present)



How did the myth of "the Dark Continent" originate and does it persist today? Do contemporary images of Africa’s humanitarian crises, including genocide, reconfigure earlier stereotypes of African "darkness?" Upon his return from the Belgian Congo, Marlow, the narrator of *Heart of Darkness*, says: “It was my imagination that wanted soothing...” and these words are recalled a century later by journalist Phillip Gourevitch visiting Rwanda in the aftermath of genocide: “It

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was still strangely unimaginable...I mean one still had to imagine it.” How are certain literary devices – tragedy, irony, metaphor, and ambiguity, allegory – applied, altered and understood in the representation of suffering in Africa? What narrative choices have been involved in presenting Africa/Africans as “Other”? This course examines the relationship between ethnic difference and moral indifference within a literary and cultural framework. We will analyze tropes of helplessness and persecution, assumptions about the recipients as well as the givers of “aid” and consider questions about audience. Possible writers include: Conrad, Orwell, Achebe, Coetzee, Gordimer, Susan Sontag, and Phillip Gourevitch. Possible films include: *The African Queen*, *The Battle of Algiers*, and *Camp de Thiaroye*. Media theory and the visual arts will be important supplements -- from early twentieth century films and photographs of Africa to the work of contemporary photojournalists and documentary filmmakers like Fazal Sheik, Renzo Martens and Gilles Peress. We will discuss on-going news coverage of Africa, the history and theory of human rights, and consider postcolonial issues of marginalization, audience, orientalism, hybridity and orality. Finally we will listen to and analyze the music of Jamaican reggae musician Bob Marley in relation to the legacy of colonialism and humanitarian crises in Africa. There will be a visit to a museum or other cultural event/site and a guest speaker.

Final paper, exam, book/film review or 10-minute oral presentation.

Not open to students who have taken this course as a topic of ENG 364.

ENGLISH 385 (1) ADVANCED STUDIES IN A GENRE

Mr. Bidart

Topic for 2014-15: Elizabeth Bishop and Robert Lowell: Developments in Postmodern Poetry

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

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

ENGLISH 385/AMST 385 (2) ADVANCED STUDIES IN A GENRE

Mr. Shetley

Topic for 2014-15: *Film Noir*

A journey through the dark aside of American imagination. Where classic Hollywood filmmaking trades in uplift and happy endings, Film Noir inhabits a pessimistic, morally ambiguous universe. This course will explore the development of this alternative vision of the

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American experience, from its origins around the time of the Second World War, through the revival of the genre in the early 1970s, to its ongoing influence in contemporary cinema. We'll pay particular attention to noir's redefinition of American cinematic style, and to its representations of masculinity and femininity. Films that may be studied include Howard Hawk's *The Big Sleep*, Billy Wilder's *Double Indemnity*, Robert Altman's *The Long Goodbye*, Roman Polanski's *Chinatown*, and David Lynch's *Mulholland Drive*.

Students may register for either ENG 385 or AMST 385 and credit will be granted accordingly.

ENGLISH 387 (1) AUTHORS

Mr. Cain

Topic for 2014-15: Ernest Hemingway: Life and Writings

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

ENGLISH 387 (2) AUTHORS

Ms. Rodensky

Topic for 2014-15: Charlotte Brontë and Virginia Woolf: Victorian and Modern Feminisms

In a well-known sequence from *A Room of One's Own*, Virginia Woolf takes Charlotte Brontë to task for what she names as an “awkward break” in *Jane Eyre*. Woolf's critique not only reveals her own complicated attitudes towards anger but also figures the break between the Victorian and the Modern and suggests the central place that Brontë occupies in Woolf's arguments about the history of women's writing. In this course, we will consider the different and not-so-different narrative practices of these two authors who have each played so central a role in the development of feminist theory and criticism. Assigned texts will include Brontë's *Jane Eyre*, *Shirley*, *Villette* and Woolf's *The Voyage Out*, *Mrs. Dalloway*, *To the Lighthouse*, and *A Room of One's Own*.

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

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

Mr. Chiasson

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

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Major and Minor Requirements

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

The English major consists of a minimum of ten units, at least eight of which must be in areas other than creative writing. At least seven units must be above 100 level, and of these at least two units must be earned in 300-level literature, film, or literary theory courses. At least eight of the units for the major must be taken in the department, including the two required units in 300-level courses dealing with literature, film, or literary theory. With the approval of a student's major advisor, two courses taught within language and literature departments and related interdepartmental programs departments at Wellesley and other approved schools may be offered for major credit; these may include literature courses taught in translation or 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

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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.

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Faculty

Frank Bidart

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

Kate Brogan, Chair of the English Department

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

Bill Cain

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

On leave Fall 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.

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

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

Dan Chiasson

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

Octavio (Tavi) Gonzalez

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

Alison Hickey

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

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

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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.

On leave 2014-15.

Yu Jin Ko

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

Some relevant publications:

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

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

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

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

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

Yoon Sun Lee

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

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

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Kathryn Lynch

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

Currently serving as Dean of Faculty Affairs.

Susan Meyer

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

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

On leave 2014-15.

Tim Peltason

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

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

Lisa Rodensky

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

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

Larry Rosenwald

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

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

Recent publications:

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

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

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

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

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

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

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

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

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

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

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

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

Margery Sabin

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

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

Vernon Shetley

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

Sebastian Smee

Sebastian Smee is an Australian Pulitzer Prize-winning arts critic for *The Boston Globe*. Educated at St Peter's College in Adelaide, Smee graduated from The University of Sydney with an Honours degree in Fine Art in 1994 and moved to Boston in 2008, having also lived in the United Kingdom between 2001 and 2004. Prior to joining the Boston Globe he was national art critic for *The Australian* and has also worked for *The Daily Telegraph* and contributed to *The Guardian*, *The Times*, *The Financial Times*, *The Independent on Sunday*, *The Art Newspaper*, *Modern Painters*, *Prospect* magazine and *The Spectator*. Smee is the author of the books *Lucian Freud* and *Side by Side: Picasso v Matisse*. He won the 2011 Pulitzer Prize for Criticism for his "vivid and exuberant writing about art, often bringing great works to life with love and appreciation."

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

Luther T. Tyler

Teaching:

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

Research:

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

Sarah Wall-Randell

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

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

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

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

James Wallenstein

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

Cord J. Whitaker

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

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

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