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## **Welcome to the Department of English and Creative Writing!**

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. The discipline equally stresses writing critically and creatively in response to reading literature.

We thus offer a wide range of courses: introductory courses in literary and writing 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, the Harlem Renaissance, 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 Course Catalog. It also contains a detailed list of major and minor requirements, a page of “Directions for Sophomores Planning an English or English and Creative Writing 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 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: Beyond Borders: Writers of Color Across the Globe, 106: Harry Potter’s 19<sup>th</sup> Century, 112: Introduction to Shakespeare, 115: Great Works of Poetry, and 117: Musical Theater 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 and English and Creative

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Writing 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. ENG 120/WRIT 105 satisfies both the First-Year Writing requirement and the Critical Interpretation requirement of the English major; includes a third session each week.

- 121: A new course, ENG 121 A Survey of English Literature, fulfills the 120 requirement for the English major and minor
- 150Y: First-Year Seminar is a limited-enrollment, changing topic course for first-year students that links the close reading of literature with developments in intellectual history.

2) Our 200-level courses represent a collective survey of English, American, and world literature in English history from the Middle Ages through the late 20<sup>th</sup> century (and early 21<sup>st</sup>), each covering a part of that vast territory. Most of these courses are open to all students, without prerequisite. Many courses at the 200-level are perfectly appropriate ways to begin the college level study of literature. In order to make a more educated guess about whether a particular course is right for you, you should talk to the instructor

3) Our 300-level courses are diverse, and many 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, ENG 320 Literary Cross Currents, ENG 324 Advanced Studies in Shakespeare, and ENG 345 Advanced Studies in Nineteenth-Century Literature. ENG 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. The 300-level courses are open to all students who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor.

4) Last but not least, we offer a number of creative writing courses. At the 200 level, we offer courses in poetry, fiction, screenwriting, writing for television, and creative non-fiction. At the 300 level, we offer advanced courses in poetry and fiction.

We invite you stay abreast of department news by joining our two Google groups, **English Dept. Announcements** and **Creative Writing Opportunities and Announcements**. We hope you'll come to the department's lectures, events, and parties, and to our ongoing colloquium series, at which faculty present recent research or lead discussions on interesting topics in literature and film.

Connect with us on Facebook (**Wellesley College English Department**) and Twitter (**@WellesleyENG**), too, to keep abreast of department news.

***New! Courses***

We call your attention to the following new English courses and newly cross-listed courses:

- 121 A Survey of English Literature
- 248 Poetics of the Body
- 249 Poetry Now
- 261 Hollywood from Vietnam to Reagan
- 264 Antiwar Literature
- 282 Ghost Stories and How We Read Them
- 320 Happiness
- 324 Shakespeare & Company
- 355 Sapphic Modernism

*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. Courses marked with a looped square (⌘) satisfy the Diversity of Literatures in English requirement (see description of the Diversity of Literatures in English on pp. 34 and 35.)

Please consult the course browser for course prerequisites and distributions.

**Faculty for 2019-2020**

<i>Bidart</i>	<i>Gonzalez</i>	<i>Lynch</i>	<i>Rosenwald</i>
<i>Brogan</i>	<i>Hickey</i>	<i>Meyer</i>	<i>Shetley</i>
<i>Cain (Spring)</i>	<i>Ko (Away)</i>	<i>Noggle</i>	<i>Sides</i>
<i>Cezair-Thompson</i>	<i>Holmes</i>	<i>Peltason</i>	<i>Wall-Randell</i>
<i>Chiasson</i>	<i>Lee</i>	<i>Rodensky (Chair)</i>	<i>Whitaker (Away)</i>

**Course Descriptions****ENG 113 (2) STUDIES IN FICTION***Mr. Peltason*

A reading of some of the greatest novels of English, American, and European literature, primarily from the 19<sup>th</sup> 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 Spring 2019:

Jane Austen: *Emma*

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

Gustave Flaubert: *Madame Bovary*

Charles Dickens: *Bleak House*

Henry James: *Washington Square*

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

**ENG 115 (1) GREAT WORKS OF POETRY***Mr. Bidart*

We live in a culture that has lost any collective agreement or wisdom about what a poem is, or why we read poetry. Yet many of the greatest things ever written are poems. How can we read poems so that we experience them as brilliantly made things, as powerful, seductive works of art? This course will look at great poems from the whole history of poetry in English (and at some poems in translation). Why read poetry? This course attempts to tackle that question head-on, with an emphasis on the pleasure and insight great art brings.

*Mandatory credit/noncredit.*

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**ENG 116/AMST 116 (2) ASIAN AMERICAN FICTION**

(⌘)

*Ms. Lee*

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

**ENG 117/AMST 117 (1) MUSICAL THEATRE***Mr. Rosenwald*


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

**ENG 120 (2) CRITICAL INTERPRETATION***Mr. Chiasson, Mr. Rosenwald*

ENG 120 introduces students to a level of interpretative sophistication and techniques of analysis essential not just in literary study but in all courses that demand advanced engagement with language. In active discussions, sections perform detailed readings of poetry drawn from a range of historical periods, with the aim of developing an understanding of the richness and complexity of poetic language and of connections between form and content, text and cultural

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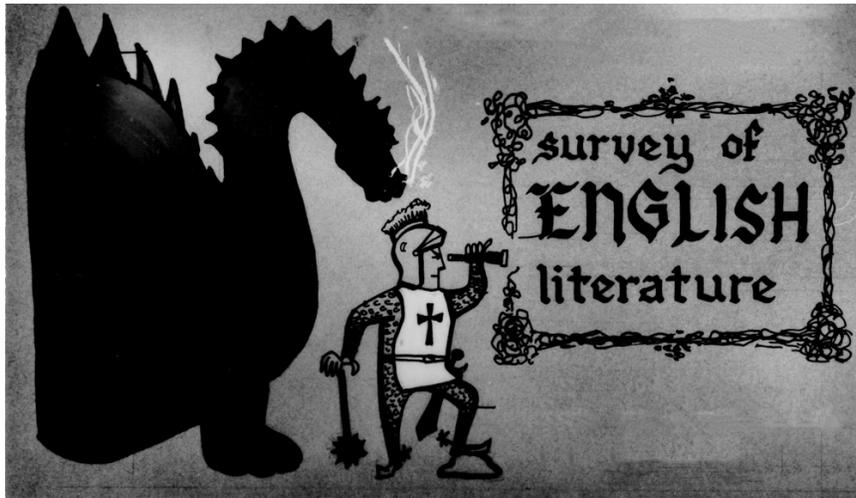
(2) = Spring semester

and historical context. The reading varies from section to section, but all sections involve learning to read closely and to write persuasively and elegantly. *Required of English majors and minors.*

*Please note: WRIT 120 [WRIT 120 replaces ENG 120/WRIT 105] satisfies both the Critical Interpretation requirement of the English major and the First-Year Writing requirement. WRIT 120 is open only to first-year students.*

### **NEW! ENG 121 (1) A SURVEY OF ENGLISH LITERATURE**

*Mr. Noggle*



Students in this course will gain a foundational knowledge of the major texts and developments of English literature from its inception. The course fulfills the 120 requirement for the English major and minor. Starting with *Beowulf*, we will survey the tradition's most durably influential figures, including Chaucer, Spenser, Milton, Pope, Swift, Blake, Wordsworth, and Tennyson. We will also explore works more recently added to the canon, by Mary Wroth, Aphra Behn, Olaudah Equiano, and Mary Wollstonecraft. Along the way, we will reflect on theories of the canon and on what a literary period is (for instance, the Middle Ages, the Romantic Era), and how periodization continues to shape the study of literature. Like 120, this course emphasizes the close reading of significant texts, in class discussion and essay writing.

*Not open to students who have taken ENG 216. This course can substitute for ENG 120 as a requirement for English majors and minors.*

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**ENG 150Y (1) FIRST YEAR SEMINAR: CREATING MEMORY***Ms. Hickey*

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

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

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

*Open only to first-year students.*

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**ENG 202 (1) (2) POETRY***Mr. Chiasson, Mr. Bidart*

The student who enjoys poetry but has always been shy of writing should feel free to take this course. We 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.*

**ENG 203 (1) SHORT NARRATIVE***Ms. Holmes*

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.*

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

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

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

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## ENG 204/CAMS 234 (1) THE ART OF SCREENWRITING

*Ms. Cezair-Thompson*

A creative writing course for those interested in learning how to write films of various genres, including but not limited to drama, suspense, horror, sci-fi, and romantic comedy. This course focuses primarily on **feature-length films** as well as **screen adaptations** of literary works. However, students who are particularly interested in writing the Short Film will have the opportunity to develop this skill. You will also be introduced to some of the business aspects of screenwriting, e.g. pitching film ideas to producers and collaborating on pre-script development. Students will watch several films, read screenplays, participate in workshops, and complete two screenwriting projects.

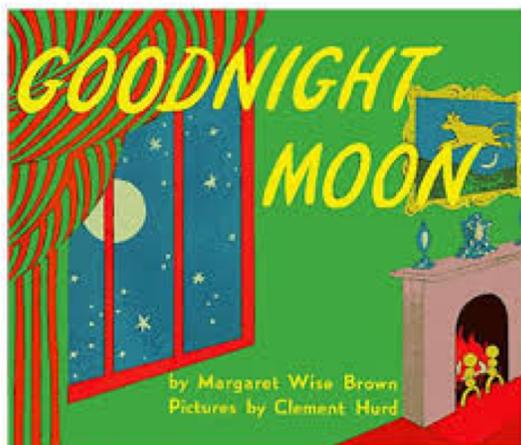


*Students may register for either ENG 204 or CAMS 234 and credit will be granted accordingly. Students who have taken this course once may register for it one additional time. Prerequisite: None. Recommended for students interested in film, drama, creative writing.*

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

## ENG 205 (2) WRITING FOR CHILDREN

*Ms. Meyer*



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

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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.*

### **ENG 206 (2) NONFICTION WRITING**

*Ms. Holmes*

Topic for 2019-20: Memoir

A workshop course on the study and practice of memoir, with the goal of making the autobiographical stories that matter to us, matter to our readers. We'll focus on the essentials of memoir: generating and evaluating material, and developing voice, character, sensory details, structure, plot, conflict and tension, and scenes and dialogue. You'll write two autobiographical stories, and then revise one. We'll workshop each story as a class, and learn how to critique others' work in order to better draft and revise our own work.

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

### **ENG 208/CAMS 208 (1) (2) WRITING FOR TELEVISION**

*Ms. Holmes*



A workshop course on writing the television script, including original pilots and episodes of existing shows. We'll study both one-hour dramas and half-hour comedies, and practice the basics of script format, visual description, episode structure, and character and story development. Students will complete a final portfolio of 30-50 minutes (pages) of teleplay.

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

*Students may register for either ENG 208 or CAMS 208 and credit will be granted accordingly.*

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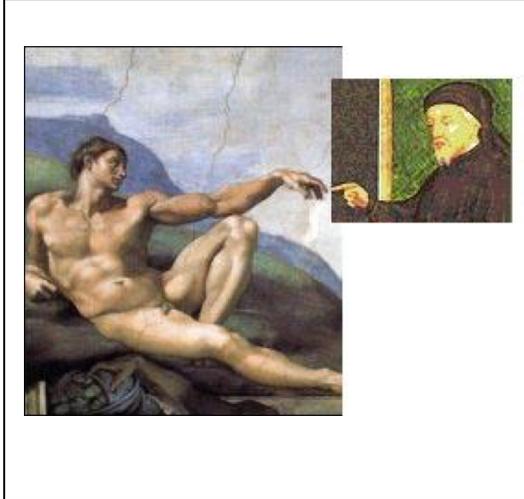
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**ENG 213 (1) CHAUCER**

(‡)

*Ms. Lynch*

Feminist, misogynist, heretic, moralist, progressive, reactionary—these are some of the conflicting labels that have been applied to Geoffrey Chaucer, enigmatic "father" of English poetry. More than ever, study today of the founder of the poetic tradition in English touches on the contested origins of our literary heritage--on issues of colonialism, gender, and racism--all of which have become lenses through which to regard Chaucer. This course will study Chaucer in his many incarnations, as courtly love poet, religious homilist, bawdy prankster, and advocate of English as the language of an emerging nation in the *Canterbury Tales* and selected supplementary texts by Chaucer and his contemporaries.

**ENG 223 (1) SHAKESPEARE I -- THE ELIZABETHAN PERIOD***Mr. Peltason*

A selective survey of the first half of Shakespeare's career, including three wonderful romantic comedies, *A Midsummer Night's Dream*, *As You Like It*, and *Twelfth Night*; another ostensible comedy, *The Merchant of Venice*, which is comic in form, but deeply troubling in implication; the great history play, *Henry IV, part 1*, which introduced to world literature Falstaff, one of Shakespeare's two most famous and influential characters, and the great tragedy, *Hamlet*, whose young, tortured hero is the other. The focus, first and last, will be on the close, careful, and responsive reading of these plays, working 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. Students will be expected to read each play at least twice and to watch each play either in live performance or in a filmed version that will be placed on digital reserve. The extraordinary touring company, Actors from the London Stage, will visit our class in the course of the term and will offer a required public performance of *Twelfth Night*. There will be two or three medium-sized essays, a variety of smaller, ungraded homework assignments, and a final examination.

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**ENG 224 (2) SHAKESPEARE II -- THE JACOBEAN PERIOD***Ms. Wall-Randell*

A close study of plays from the later half of Shakespeare's career. We'll read six plays: *Measure for Measure*, *Othello*, *King Lear*, *Pericles*, *The Winter's Tale*, and *The Tempest*. The focus, first and last, will be on the close, careful, and responsive reading of these plays, working out together a sense of the meaningful and memorable experiences that they offer us. At the same time, recognizing 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, exploring their historical context, watching filmed versions of the plays, and attending at least one live performance. Evaluations will include two essays, a midterm, and a final exam, and students will have the opportunity to undertake creative and performance projects.

**ENG 227 (1) MILTON**

(\$)

*Mr. Noggle*

At the heart of this course will be a study of Milton's great epic poem, *Paradise Lost*, and some of its encyclopedic concerns: the place of humankind in the universe, the idea of obedience, the subjectivity of women, even the issue of literary adaptation itself. But Milton was a keen student of the whole spectrum of Renaissance forms, mastering and redefining them in virtuoso turns: religious psalms, lyric poetry ("L'Allegro," "Il Penseroso"), elegy ("Lycidas"), courtly entertainment (*Comus*), tragedy (*Samson Agonistes*), polemic (*Areopagitica*). Since Milton's career was so intertwined with the extraordinary times he lived in—the English Civil War and the restoration of the monarchy—we'll consider his historical and cultural context, and read some of his radical and startlingly "modern" political writings.

We'll also consider Milton's "afterlives," as an inspiration to the Puritan colonizers of America and to its nationalist revolutionaries, as an influence on the poets of the Romantic period.

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

**ENG 234 (2) THE DARK SIDE OF ENLIGHTENMENT**

(\$)

*Mr. Noggle*

The period known as the Enlightenment (roughly 1660-1789) promoted individual rights, attacked superstition and advanced science, dramatically expanded literacy and publishing, brought women as readers and writers into a burgeoning literary marketplace, and created the public sphere. Yet the era also massively increased the trans-Atlantic slave trade, devised new forms of racism and anti-feminism, and established European colonialism as a world system.

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This course will examine British literature that confronts these complexities. We'll read novels like Behn's *Oroonoko*, Defoe's *Robinson Crusoe*, and Swift's *Gulliver's Travels* that portray encounters between Europeans and the non-European "Other"; poems by Alexander Pope and Mary Wortley Montagu that explore the nature of women and femininity; and texts that find the limits of Enlightenment reason in uncertainty, strong passions, and madness.

## ENG 241 (2) ROMANTIC POETRY

(†)

*Ms. Hickey*



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

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

Emphasis on the great poems of six fascinating and influential poets--Blake, Wordsworth, Coleridge, Shelley, Byron, and Keats—alongside writings by Dorothy Wordsworth and others. We'll explore and interrogate major themes of Romanticism: imagination, memory, creation, childhood, nature, the individual, sympathy, social critique, encounters with otherness, the lure of the unknown, the sublime, inspiration as "the spontaneous overflow of powerful feelings," dejection and writer's block, bipolar poetry, influence (from opium to "the viewless wings of Poesy"), rebellion, revolution, transgression, exile, the Byronic hero, the femme fatale, love, desire, beauty, truth, fancy, illusion, complexity, ambiguity, mystery, mortality, immortality.

*Open to majors and non-majors, first-years through seniors. No previous coursework in poetry necessary.*

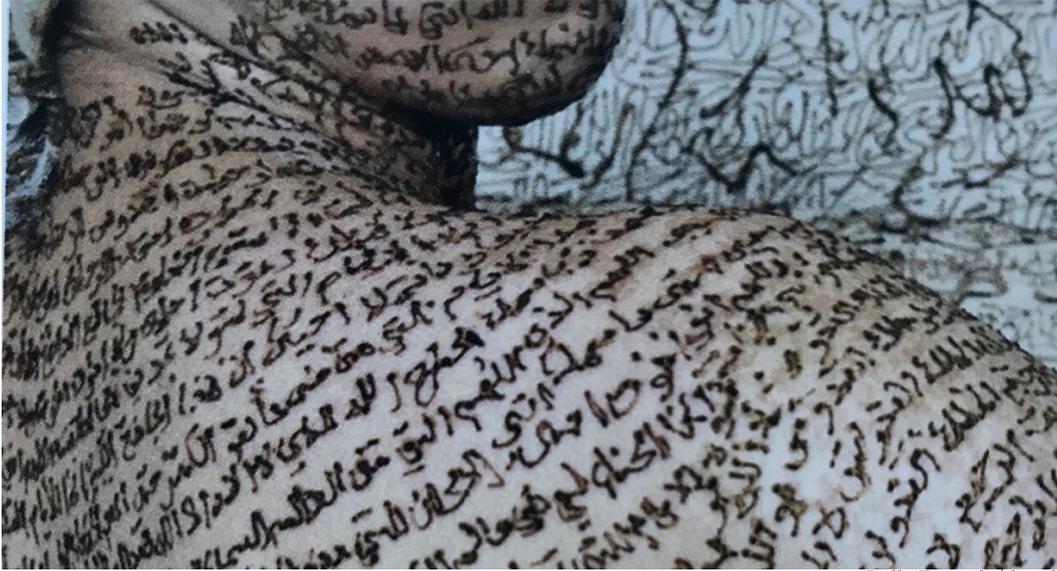
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**NEW! ENG 248/AMST 248 (2) POETICS OF THE BODY***Ms. Brogan*

Lalla Essaydi (detail)

Sensual and emotionally powerful, American poetry of the body explores living and knowing through physical, bodily experience. From Walt Whitman's "I Sing the Body Electric" to contemporary spoken-word performances, body poems move us through the strangeness and familiarity of embodiment, voicing the manifold discomforts, pains, pleasures, and ecstasies of living in and through bodies. We'll trace a number of recurring themes: the relationship between body and mind, flesh and text, female embodiment, queer bodies, race, desire, sexuality, disability, illness and medicine, mortality, appetite, gesture language, and the poem itself as a body.

Poets include Whitman, Dickinson, H.D., T.S. Eliot, Elizabeth Bishop, Sylvia Plath, Frank O'Hara, Allen Ginsberg, Frank Bidart, Tracy K. Smith, Rita Dove, Thom Gunn, Ocean Vuong, Li-Young Lee, Max Ritvo, Danez Smith, and Tyehimba Jess.

*Open to majors and non-majors, first-years through seniors. No previous coursework in poetry necessary.*

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**ENG 249 (1) POETRY NOW***Mr. Chiasson*

A study of American poetry in the last two years. Emphasis on poets with one or two books. Students will write short review-essays. Authors may include: Sally Wen Mao, Terrance Hayes, Danez Smith, jos charles, AE Stallings, Jenny Xie, Natalie Scenters-Zapico, Shane Macrae, J. Michael Martinez, and Jana Prikryl.

**ENG 253 (2) CONTEMPORARY AMERICAN POETRY***Mr. Bidart*

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

*Mandatory credit/noncredit.*

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Georgia O'Keeffe

**ENG 258/AMST 258 (1) GOTHAM:  
NEW YORK CITY IN  
LITERATURE, ART, AND FILM**  
*Ms. Brogan*

This course examines how that icon of modernity, New York City, is depicted in literature and the arts, from its evolution into the nation's cultural and financial capital in the 19<sup>th</sup> century to the present. We'll look at how urban reformers, boosters, long-time residents, recently arrived immigrants, visitors, newspaper editors and journalists, poets, novelists, and filmmakers have shaped new and often highly contested meanings of the city. We'll also consider how each vision of the city returns us to crucial questions of perspective, identity, and ownership, and helps us to understand the complexity of metropolitan experience.

Authors may include: Walt Whitman, Herman Melville, Edith Wharton, Anzia Yezierska, Ralph Ellison, Paule Marshall, Frank O'Hara, Teju Cole, and Colson Whitehead.

Artists include, among others, Jacob Riis, Georgia O'Keeffe, Alfred Stieglitz, John Sloan, Helen Levitt and Berenice Abbott; filmmakers Vincente Minnelli, Martin Scorsese, and Spike Lee.

*Students may register for either ENG 258 or AMST 258 and credit will be granted accordingly.*

**NEW! ENG 261/AMST 261 (2) HOLLYWOOD FROM VIETNAM TO REAGAN**  
*Mr. Shetley*



The late 1960s and the 1970s were a decade of enormous transformation in the American film industry. The breakdown of the studio system liberated filmmakers to pursue new creative strategies and personal visions, while an ongoing crisis in the economics of filmmaking made studios willing to take risks on promising but untried talent. The loosening of censorship enabled directors to treat formerly taboo subjects, while the social changes issuing from the tumultuous 60s gave particular urgency to the task of representing American society and reflecting on its possibilities. A new generation of directors, well-schooled in both classic Hollywood film and the achievements of the great postwar European directors, revitalized American film by combining its traditional genres with the cinematic innovations of the European vanguard. The result was one of the great decades of American filmmaking, in which many of the filmmakers and performers who remain important today first came to prominence, and in which an extraordinary body of distinguished cinema was created. We'll study the great works of 1970s film within the contexts, social and cinematic, in which they were created. Among the directors whose work we'll likely study are: Robert Altman, Arthur Penn, Martin Scorsese, Francis Ford Coppola, Woodie Allen, Jonathan Demme, Brian de Palma, and Roman Polanski. Among the films we'll likely view are: *Bonnie and Clyde*, *Taxi Driver*, *The Godfather*, *Shampoo*, *Annie Hall*, *Apocalypse Now*, *McCabe and Mrs. Miller*, *Chinatown*, and *Carrie*. Assignments will likely include two or three essays, along with an in-class presentation.

*Students may register for either ENG 261 or AMST 261 and credit will be granted accordingly.*

**NEW! ENG 264/ PEAC 264 (2) ANTIWAR LITERATURE***Mr. Rosenwald*

A consideration of antiwar literature, in many of its forms - novels, plays, songs, cantatas, treatises, memoirs, poems, epics - and in many of the times and places in which it has been created, from the Bhagavad-Gita and Homer's *Iliad* to Tim O'Brien's *The Things They Carried* and whatever antiwar literature is being created now. Consideration also of more general issues: the definition of antiwar literature, the representation of antiwar activity, the nature of literature made by pacifists, the ethics of war and resistance to war, the nature of personal and collective responsibility in war, the critical controversies over whether explicitly antiwar literature can be of genuine literary excellence.

*Students may register for either ENG 264 or PEAC 264 and credit will be granted accordingly.*

**ENG 266/AMST 266 (2) TOPICS IN AMERICAN LITERATURE FROM THE CIVIL WAR TO THE 1930s***Mr. Cain*

Topic for 2019-20: From Page to Screen: American Novels and Films

This course will focus on important American novels from the late nineteenth century to the mid-twentieth century, and the attempts (sometimes successful, sometimes not, but always interesting) to turn them into movies, translating them from the page to the screen. Authors to be studied will include Henry James, Willa Cather, F. Scott Fitzgerald, Carson McCullers, and Edith Wharton. For comparison and contrast, we will move beyond the chronology of the course to consider books by two more recent authors, Malcolm X and Patricia Highsmith. Perhaps the main question we will ask is this: Is it possible to turn a great book, especially a great novel, into a great or even a good movie?

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

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(1) = Fall semester

(2) = Spring semester

**ENG 269/AMST 240 (2) THE RISE OF AN AMERICAN EMPIRE:  
WEALTH AND CONFLICT IN THE GILDED AGE**

*Mr. Fisher (American Studies)*

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.

**ENG 272 (1) THE NINETEENTH-CENTURY NOVEL**

(†)

*Ms. Meyer*

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

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

**ENG 273 (2) THE MODERN BRITISH NOVEL**

*Ms. Rodensky*

"What does it mean then, what can it all mean? Lily Briscoe asked herself, wondering whether, since she had been left alone, it behooved her to go to the kitchen to fetch another cup of coffee or wait here. What does it mean? -- a catchword that was, caught up from some book, fitting her thought loosely . . .". So begins the third and final section of Virginia Woolf's *To the Lighthouse*. We take Lily Briscoe's question seriously: What does it all mean? But maybe to 'mean' doesn't mean anything any more, and is merely a 'catchword, caught up from some book' (like *To the Lighthouse*)? These provocative questions, among others, thrillingly animate the

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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*.

**ENG 275/375/CPLT 275/375 (1)**  
**TRANSLATION AND THE MULTILINGUAL WORLD**  
*Mr. Rosenwald*



A study of translation in theory and in practice, in its literal and metaphorical senses alike, and of the multilingual world in which translation takes place. Topics: translation of literary texts, translation of sacred texts, the history and politics of translation, the lives of translators, translation and gender, machine translation, adaptation as translation. Students taking the course at the 300 level will do a substantial independent project: a translation, a scholarly inquiry, or a combination of the two.

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Competence in a language or languages other than English is useful but not necessary.

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

## **NEW! ENG 282 (2) TOPICS IN LITERARY CRITICISM**

*Ms. Lee*

Topic for 2019-20: Ghost Stories and How We Read Them



Everyone loves ghost stories, but why? Do we believe in their truth? Do we see ghosts as something that people from other cultures or other times believe? Do we interpret the ghosts as symbols within the literary work? In this course, we will read stories featuring ghosts from across the world and through modern history. We'll also explore various kinds of literary criticism to see how they can help us become more aware of what we're doing when we read ghost stories. Stories and plays will include well-known works such as *Hamlet*, Henry James's *The Turn of the Screw*, and Toni Morrison's *Beloved*, as well as twentieth-century non-European fiction including the Nigerian writer Amos Tutuola's *The Palm-Wine Drinkard*, and South Korean novelist Hwang Sok-Yong's *The Guest*. We will read critics such as Elaine Freedgood and Kathleen Brogan, and explore theories about how people read, and how (or whether) literature is supposed to represent existing reality.

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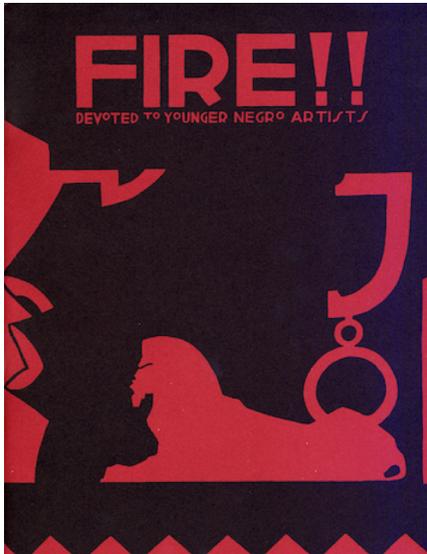
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**ENG 294 (2) WRITING AIDS, 1981-PRESENT***Mr. Gonzalez*

AIDS changed how we live our lives, and this course looks at writings tracing the complex, sweeping ramifications of the biggest sexual-health crisis in world history. This course looks at diverse depictions and genres of H.I.V./AIDS writing, including Pulitzer Prize-winning plays like *Angels in America* and bestselling popular-science "contagion narratives" like *And the Band Played On*; independent films like Greg Araki's *The Living End* and Oscar-winning features and documentaries like *Philadelphia*, *Precious*, and *How to Survive a Plague*. We will read about past controversies and ongoing developments in AIDS history and historiography. These include unyielding stigma and bio-political indifference, met with activism, service, and advocacy; transforming biomedical research to increase access to better treatments, revolutionizing AIDS from death sentence to chronic condition; proliferating "moral panics" about public sex, "barebacking," and "PrEP" (pre-exposure prevention), invoking problematic constructs like "Patient Zero," "being on the Down Low," "party and play" subculture, and the "Truvada whore"; and constructing a global bio-political apparatus ("AIDS Inc.") to control and protect populations. We will look at journal articles, scholarly and popular-science books (excerpts), as well as literary and cinematic texts. Also some archival materials from ACT UP Boston, the activist group.

**ENG 295/AFR 295 (1) HARLEM RENAISSANCE**

(⌘)

*Mr. Gonzalez*

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

Johnson, in the context of early Jim Crow, the Great Migration, the Jazz Age, and transatlantic Modernism. *Fulfills the Diversity of Literatures in English requirement.*

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

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**ENG 296/AMST 296 (2) IMMIGRATION AND DIASPORA IN 21<sup>st</sup> CENTURY  
AMERICAN LITERATURE**

(⌘)

*Ms. Brogan*



Priya Kambli

This course explores the exciting new literature produced by writers transplanted to the United States (or who are children of 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 visual art.

We'll be looking at writers in the United States with cultural connections to China, Egypt, Nigeria, India, Greece, Viet Nam, Bosnia, Ethiopia, Korea, and Mexico. Some authors to be included: André Aciman, Chimamanda Adichie, Catherine Chung, Sandra Cisneros, Kiran Desai, Mohsin Hamid, Aleksandar Hemon, Lê Thi Diem Thúy, and Dinaw Mengestu.

Artists include Surendra Lawoti (from Nepal), Priya Kambli (from India), Asma Ahmed Shikoh (from Pakistan), Lalla Essaydi (from Morocco), Shirin Neshat (from Iran), Guadalupe Miravilla (from El Salvador) and the African American mixed-media artist Radcliffe Bailey.

Assignments include the opportunity for creative and interdisciplinary work.

*Fulfills the Diversity of Literatures in English requirement.*

*Students may register for either ENG 296 or AMST 296 and credit will be granted accordingly.*

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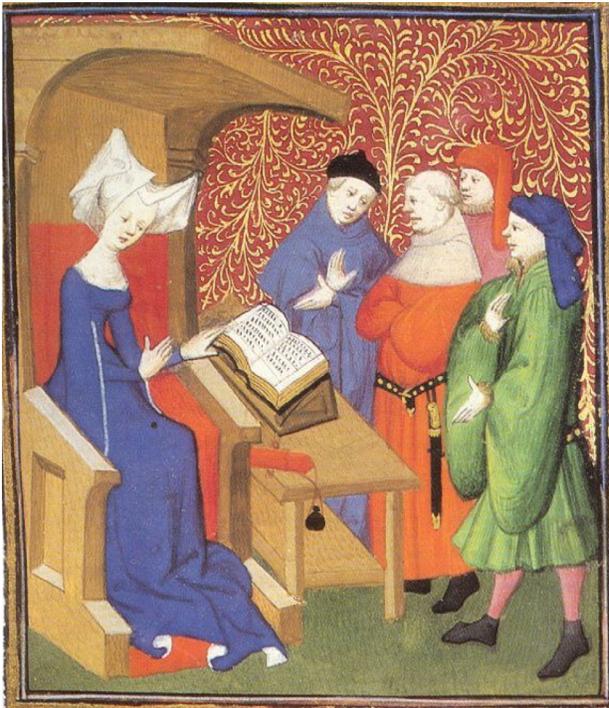
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**ENG 301 (2) ADVANCED WRITING/FICTION***Ms. Cezair-Thompson*

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

**ENG 302 (1) 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.*

**ENG 316 (2) CALDERWOOD SEMINAR IN PUBLIC WRITING:  
DEAD POETRY SOCIETY***Ms. Lynch*

This Calderwood seminar in public writing will show that there is no such thing as dead poetry. In a series of weekly writing and editing exercises ranging from movie reviews to op-eds, we will explore the many ways that the great poetry of centuries past speaks directly to modern experience. We will be taught both by the poets themselves (whose eloquence will rub off on us) and each other, as each student will pick a poet whose writing she will become expert at relaying to a lay audience. By the end of the semester, not only will you be able to persuade a newspaper reader that blank verse matters as much as Twitter; you will also learn how to articulate the value of your English major to a prospective employer--and how to transmit your excitement about the latest discoveries in your field to friends and parents.

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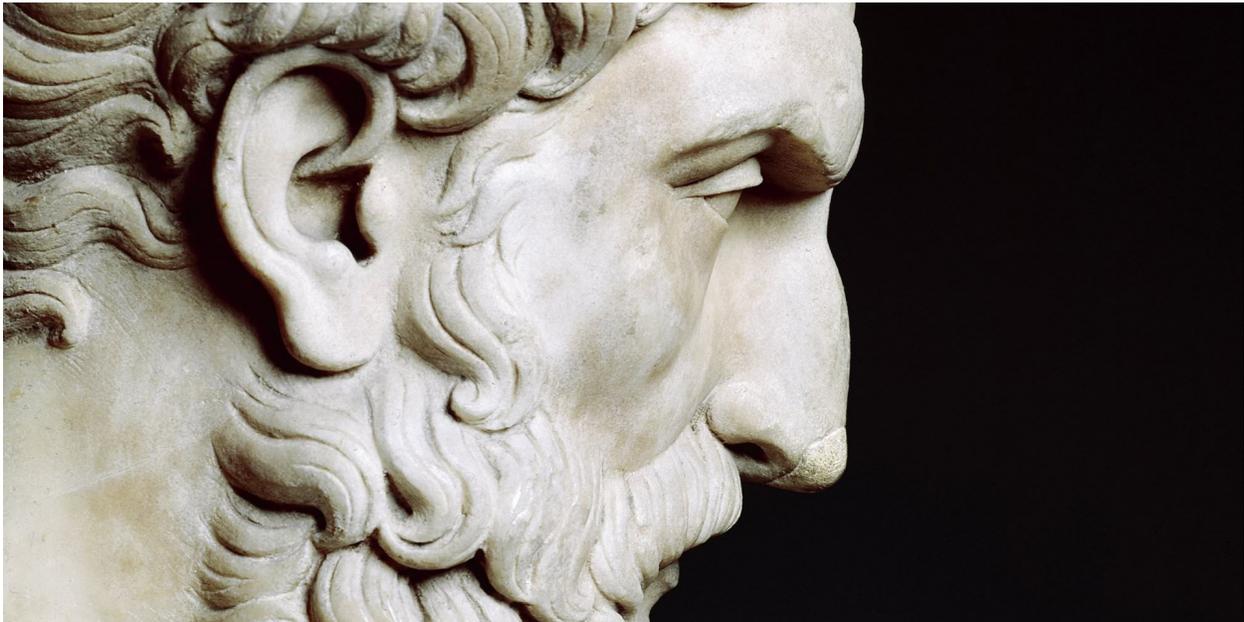
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**NEW! ENG 320 (2) LITERARY CROSS CURRENTS***Mr. Noggle*

Topic for 2019-20: Happiness



How does literature help us understand what it means to be happy? What kinds of happiness do the “happy endings” of novels, plays, and some poems propose (and why is happiness associated with endings, not middles or beginnings)? In this seminar, we’ll survey the diversity of ways literature has presented happiness. Sometimes it’s a feeling, either vividly immediate (joy, pleasure, elation) or longer term (contentment, fulfillment); at others it’s an objective condition: prosperity, flourishing. We’ll start with some ancient Greek-Roman philosophy, then focus on novels and poetry of the Enlightenment, when the pursuit of happiness (with life and liberty) became a political imperative. We’ll conclude with some modern texts that consider how happiness may thrive and fail under current class, family, labor, and other social conditions.

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**NEW! ENG 324 (1) ADVANCED STUDIES IN SHAKESPEARE***Ms. Wall-Randell*

Topic for 2019-20: Shakespeare and Company



This course will consider Shakespeare's plays in the context of other important playwrights of the time, writers who influenced Shakespeare and whom Shakespeare influenced. Sometimes the similarities between Shakespeare and his contemporaries will illustrate important historical and cultural contexts for the Renaissance theater; at other times differences will point up Shakespeare's particular style and approach. In addition to plays by Shakespeare, students will read Marlowe, Middleton, Heywood, Massinger, Elizabeth Cary, and Margaret Cavendish. A field trip to at least one live performance will be included.

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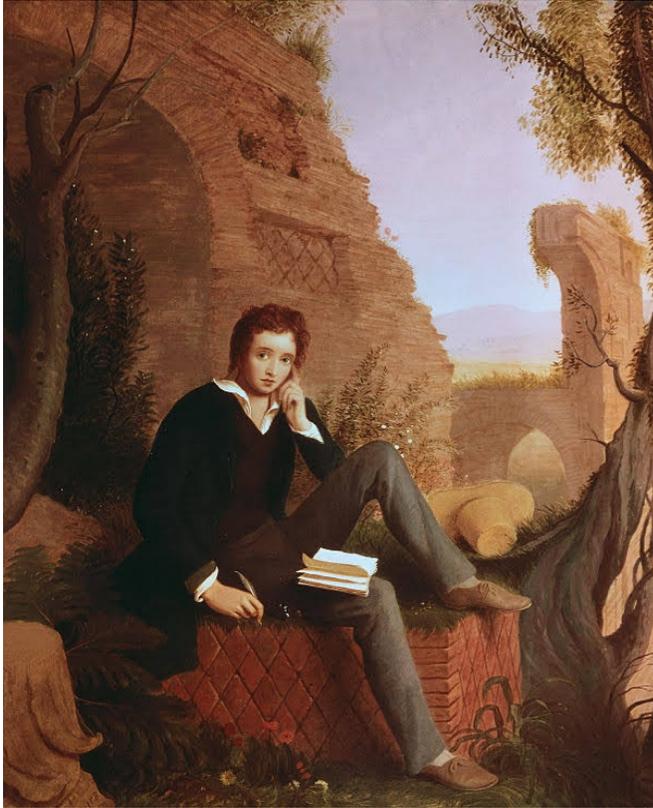
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**ENG 345 (1) ADVANCED STUDIES IN NINETEENTH-CENTURY LITERATURE***Ms. Hickey*

Topic for 2019-20: Keats and Shelley: The Wondrous Year



*For Poesy alone can tell her dreams,  
 With the fine spell of words alone can save  
 Imagination from the sable charm  
 And dumb enchantment.*

Keats, *The Fall of Hyperion*

Intensive study of two great Romantic poets, John Keats and Percy Bysshe Shelley. 2019 is the bicentennial of their *annus mirabilis*—the astonishingly prolific “Year of Wonders” in which they composed their principal works, including Keats's *Eve of St. Agnes*, *La Belle Dame Sans Merci*, the famous odes (*Psyche*, *Melancholy*, *Nightingale*, *Grecian Urn*, *Autumn*), *Hyperion*, *The Fall of Hyperion*, and *Lamia*; and Shelley's *Prometheus Unbound*, *Ode to the West Wind*, *To a Skylark*, *The Cloud*, and other personal and political odes and “songs of liberty.” We'll study each poet's works in depth, placing special emphasis on the wonders of 1819, the extraordinary poems that immortalized their creators and earned the Romantic Period its reputation as a time of unsurpassed fertility and influence for lyric poetry.

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**ENG 347 (2) NINETEENTH-CENTURY NOVELS OF ROMANTIC MISTAKE**

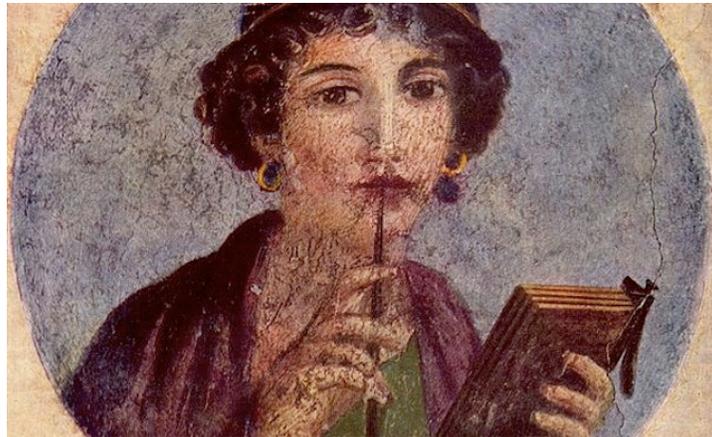
(†)

*Ms. Meyer*

“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?

**NEW! ENG 355 (2) ADVANCED STUDIES IN TWENTIETH CENTURY LITERATURE***Mr. Gonzalez*

Topic for 2019-20: Sapphic Modernism



This seminar focuses on the rich and strange archive of modern lesbian literature of the twentieth century. We begin with the “mother” of Sapphic Modernism, Sappho herself, and continue through the Interwar Era with the High Modernism of Virginia Woolf, the Black Modernism of Nella Larsen, the Parisian “Lost Generation” of Gertrude Stein, and the Late Modernism of

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Djuna Barnes. After an interlude during the Second World War, with the poetry of H.D. (Hilda Doolittle), we turn to the 1950s and the beginning of the so-called American Century, with the postwar pulp and noir writings of Ann Bannon and Patricia Highsmith. We continue into the 1960s, with the “toward Stonewall” lesbian novel *Desert of the Heart* by Jane Rule, and end with Adrienne Rich in the post-“Stonewall” Era.

### ENG 356 (2) ERNEST HEMINGWAY: LIFE AND WRITINGS

*Mr. Cain*



This course will survey Hemingway’s life and 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*, 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.

### ENG 357 (2) THE WORLD OF EMILY DICKINSON

*Mr. Chiasson*



The poems and letters of Emily Dickinson, arguably the most important American poet of the nineteenth century, provide a window into one of the most thrilling and idiosyncratic minds in literature. Dickinson lived her entire adult life in her family's elegant home on the main street of Amherst, Massachusetts, writing in her spacious bedroom through the night. The house and its views, as well as its gardens and paths, are all vivid presences in her work. Dickinson handwrote all of her poems on paper she scavenged around the house; scholars are still debating how to read and interpret her hand-done poems. To study Dickinson is to be confronted with questions that seem sometimes more forensic than literary critical. We will explore Dickinson's online archives

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and visit, several times, her house and gardens in Amherst. This course should appeal not only to lovers of poetry but to lovers of old houses, scrapbooks, ghost stories, and the material history of the New England region.

### ENG 382 (1) LITERARY THEORY

*Ms. Lee*

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

### ENG 387 (1) AUTHORS

*Ms. Rodensky*

Topic for 2019-20: Virginia Woolf - From Victorian to Modern

In this course, we will begin by examining Virginia Woolf's development as a writer (her early essays, reviews, short stories and novels, particularly *The Voyage Out*) and then turn our attention to her two greatest works -- *Mrs. Dalloway* and *To the Lighthouse*. We will consider how Woolf reinvents herself as a modernist. We will also read excerpts from her diaries and other autobiographical works. *Designated Ann E. Maurer '51 Public Speaking Course.*



**ENG 388 (1) TRAUMA, CONFLICT, AND NARRATIVE: TALES OF AFRICA AND THE AFRICAN DIASPORA**

(⌘)

*Ms. Cezair-Thompson*



This course explores the role of narratives in response to mass trauma, focusing on regions of Africa and African Diaspora societies. We will examine the effectiveness of oral, written, musical, and cinematic narratives in overcoming legacies of suffering. Topics may include: violence in colonial and postcolonial Central Africa, the Biafran war, the Algerian war of Independence, South Africa during and post-Apartheid, Rwanda’s 1994 genocide, the trans-Atlantic slave trade and its impact on African American and Caribbean societies. Types of narrative include novels, films, plays, and data from truth and reconciliation commissions.

Students will be exposed to trauma narrative not only as a text but also as a social and political instrument. *Fulfills the Diversity of Literatures in English requirement.*

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## Requirements for the English Major

The English major consists of a minimum of 10 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 interdisciplinary programs and departments at Wellesley and other approved schools may be offered for major credit; these may include literature courses taught in translation or in the original language. (Transfer students may apply to the chair to earn major credit for more than two literature-based courses taken outside the College.) Students planning to study for a full academic year in a program abroad in the United Kingdom should seek the counsel of their advisors or the department chair to avoid running up against the college's rule that 18 courses must be taken outside any one department; universities in the United Kingdom commonly require *all* courses to be taken within their English departments.

All students majoring in English must take ENG 120 (Critical Interpretation) or WRIT 120 [WRIT 120 replaces ENG 120/WRIT 105] or ENG 121, 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. For students entering the College in 2017 and beyond, we also require at least one course that focuses on postcolonial, minority, or ethnic writing. This Diversity of Literatures in English requirement can be fulfilled with a course from another department, but that course will count as one of two courses that majors can take elsewhere. Courses within the department that fulfill this requirement will be designated each year in the Department of English and Creative Writing Course Booklet.

The First-Year Writing requirement does not count toward the major. As noted above, only courses designated WRIT 120 satisfy both the ENG 120 requirement and the First-Year Writing requirement, and count as a unit toward the fulfillment of the major. They do NOT satisfy the LL distribution requirement, however. Independent work (ENG 350, ENG 360, or ENG 370) does not count toward the minimum requirement of two 300-level courses for the major or toward the 10 courses required for the major. 300-level courses in creative writing also do not count toward the minimum requirement of two 300-level courses for the major.

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 Twelve College Exchange may satisfy certain distribution requirements. ENG 112, ENG 223, ENG 224, and ENG 247/MER 247 do not satisfy the pre-1800 distribution requirement. Transfer students or Davis Scholars who have had work equivalent to ENG 120 at another institution may apply to the chair for exemption from the critical interpretation requirement.

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## Requirements for the English and Creative Writing Major

The English and Creative Writing Major is a concentration within the English Major designed for students with a strong commitment to developing their own creative work. Students will graduate with a degree in English and Creative Writing. Students will take a series of workshops in one or more creative genres (fiction, poetry, children's literature, playwriting, screenwriting, writing for television, and creative nonfiction) 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.

The concentration consists of a minimum of 12 units. In addition to eight courses in the critical study of literature, majors take a minimum of four units of creative writing work. Further, students must fulfill all the requirements of the English major, including ENG 120 or WRIT 120 [WRIT 120 replaces ENG 120/WRIT 105] or ENG 121, a course on Shakespeare, the period distribution requirements, and two 300-level literature courses. (Creative writing courses may be repeated once for additional credit.) For students entering the College in 2017 and beyond, we also require at least one course that focuses on postcolonial, minority, or ethnic writing. This Diversity of Literatures in English requirement can be fulfilled with a course from another department, but that course will count as one of two courses that majors can take elsewhere. Courses within the department that fulfill this requirement will be designated each year in the Department of English and Creative Writing Course Booklet. (Transfer students may apply to the chair to earn major credit for more than two literature-based courses taken outside the College.)

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

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 of election of the major (spring semester sophomore year or fall semester sophomore year, for students studying internationally), and have been in touch with a member of the creative writing faculty to plan the major. Creative writing concentration majors 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.

### Requirements for the Minor in English

A minor in English consists of five (5) units: (A) 120 or WRIT 120 [WRIT 120 replaces ENG 120/WRIT 105], or 121 and (B) at least one unit on literature written before 1900 and (C) at least one 300-level unit, excluding 350 and (D) at least four units, including the 300-level course, taken in the Department; a maximum of two creative writing units may be included. A course on Shakespeare can count toward the minor, but it does not fulfill the pre-1900 requirement.

### Honors

The department offers a single path toward honors. The honors candidate does two units of independent research culminating in a critical thesis or a project in creative writing. Applicants for honors should have a minimum 3.5 GPA in the major (in courses above 100 level) and must apply to the chair for admission to the program. Except in special circumstances, it is expected that students applying for honors will have completed five courses in the major, at least four of which must be taken in the English department at Wellesley. A more detailed description of the department's application procedure is available from the department's academic administrator.

### **Directions for Sophomores Planning an English or English and Creative Writing 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 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 or English and Creative Writing 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).

## English Department Administration

**Chair:** Lisa Rodensky

**Director of Creative Writing:** Marilyn Sides

**Honors Coordinator:** Alison Hickey

### Academic Administrators

Lisa Easley

Yvonne Ollinger-Moore

### Contact/Visit Us:

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Stay current with English Department news and events:



English Dept. Announcements Google group



Creative Writing Announcements and Opportunities Google group



Wellesley College English Department



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## Faculty

### Frank Bidart

*An award-winning poet, Bidart won the 2018 Pulitzer Prize, 2018 National Book Award and was previously a finalist for both awards.*

I've taught at Wellesley for over 45 years. 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* for his publisher, Farrar Straus & Giroux.

My most recent volume, *Half-Light: Collected Poems 1965-2016*, won the Pulitzer Prize and National Book Award for Poetry.

Other publications include: *Desire* (1997), *Music Like Dirt* (2002), *Watching the Spring Festival* (2008), *Metaphysical Dog* (2013).

### Kathleen Brogan

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

### William Cain

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

*On leave Fall 2019.*

### Margaret Cezair–Thompson

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

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

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

### 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.

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### **Alison Hickey**

My main field of research is Romanticism; my teaching interests center on English Romantic 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. Current and recent courses include Creating Memory (a first-year seminar), Romantic Poetry, Victorian Poetry, Critical Interpretation, and Writing. From time to time, I make a foray into Comparative Literature, my undergraduate major. At the 300-level, I have taught Love, Sex, and Imagination in Romantic Poetry; Keats and Shelley; New Romantic Canons; Romantic Collaboration; Languages of Lyric; and Seamus Heaney.

Publications include a book on Wordsworth (*Impure Conceits*, Stanford University Press) and essays, book chapters, and reviews in *Studies in Romanticism*, *ELH*, and *The Cambridge History of English Poetry*. I am currently writing about literary "net-works," focusing on the interrelations between the language of organizing and the organizing of language. I'm especially interested in how syntax and versification "converse" with each other and in the implications of such conversation: how the "turnings intricate of verse" (Wordsworth) overturn, cultivate, or otherwise involve hierarchical conceptions of order.

### **Lauren Holmes**

Lauren Holmes is the Newhouse Visiting Professor in Creative Writing. She grew up in upstate New York. She earned her B.A. in English from Wellesley College and an M.F.A. from Hunter College, where she was a Hertog Fellow and a teaching fellow. Her work has appeared in *Granta*, where she was a 2014 New Voice, and in *Guernica*. Her collection of short stories, *Barbara the Slut and Other People*, was published by Riverhead in 2015 and named a best book of the year by NPR, *Bustle*, *Gawker*, *Lit Hub*, *Book Riot*, *Pure Wow*, and *Publisher's Weekly*.

### **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).

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“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)

*On leave 2019-20.*

### **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.

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.

### **Kathryn Lynch**

My research and teaching broadly focus on medieval English literature and the literature of western Europe from the 12th through the 15th centuries. I also love to teach writing. My favorite poet to read and to teach is the inimitable father of English poetry, Geoffrey Chaucer. Other scholarly interests have included the medieval dream-vision, Chaucer and Shakespeare, food as a theme in medieval literature, and medieval cultural geography (how the Middle Ages understood and constructed the non-European world). I am very interested in how issues that remain disputed to the present day (for example, the nature of tyranny, the differences between the sexes, the reliability of historical understanding, or the elements that inform freedom and consent) were configured in medieval literature and thought. I have written two books on medieval topics and edited two others; my most recent publication is an essay on Pier Paolo Pasolini's film interpretation of Chaucer's *Canterbury Tales*.

### **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,

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to the response in L. M. Montgomery's fiction to public health movements aimed at combating tuberculosis, to the role of head shape and craniometry in the fiction of Willa Cather. My recent novel for children, *Black Radishes*, inspired by my father's experiences as a Jewish boy in Nazi-occupied France, won the Sydney Taylor silver medal in 2010 and was named a Bank Street College of Education Best Children's Book in 2011. My children's picture book, *New Shoes* (Holiday House, 2014), is about an African-American girl living in the pre-Civil Rights South and what she experiences while buying her first pair of new shoes for school. I am currently working on Willa Cather and writing a new novel.

### James Noggle

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

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

### Timothy Peltason

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

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

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### **Lisa Rodensky, Chair of the English Department**

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

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- "Four Theses on Translating Yiddish in the 21st Century," *Pakn-Treger* 38 (Winter 2002)
- "Notes on Pacifism," *Antioch Review* 65:1 (Winter 2007)
- "Burning Words," in Askold Melnyczuk ed., *Conscience, Consequence: Reflections on Father Daniel Berrigan* (Boston: Arrowsmith Press, 2006)
- "Orwell, Pacifism, Pacifists," in Thomas Cushman and John Rodden eds., *George Orwell Into the 21<sup>st</sup> Century* (Boulder: Paradigm, 2004)
- "On Nonviolence and Literature," *Agni* 54 (Fall 2001)
- "The Theory, Practice, and Influence of Thoreau's Civil Disobedience," in William Cain ed., *A Historical Guide to Henry David Thoreau* (Oxford University Press, 2000)
- "Poetics as Technique," Barbara Thornton and Lawrence Rosenwald, in Ross Duffin ed., *A Performer's Guide to Medieval Music* (Indiana University Press, 2000)
- "On Being a Very Public War Tax Resister," *More Than a Paycheck*, April 2000

### **Vernon Shetley**

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

### **Marilyn Sides, Director of Creative Writing**

My teaching ranges from creative writing (fiction and travel writing) to the study of and critical writing about literature, both poetry and fiction. My first published story, "The Island of the Mapmaker's Wife," appeared in the 1990 *O. Henry Prize Stories* collection. A collection of stories, *The Island of the Mapmaker's Wife and Other Tales*, appeared in 1996 (Harmony) and my first novel, *The Genius of Affection* (Harmony) was published in August 1999.

### **Sarah Wall-Randell**

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

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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*, 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).

### **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.

*On leave 2019-20.*