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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.

- 112: Introduction to Shakespeare, 115: Great Works of Poetry, and 116: Asian American Literature 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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‡ = Pre-1800

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(1) = Fall semester

(2) = Spring semester

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. WRIT 120 satisfies both the First-Year Writing requirement and the Critical Interpretation requirement of the English major

- 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 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

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:

- ENG 211/ME/R 211/ENG 311/ME/R 311: Women in Medieval Literature
- ENG 290/JWST 290: Jews, African-Americans, and Other Minorities in U.S. Comics and Graphic Novels
- ENG 308/CAMS 308: Advanced Writing for Television
- ENG 345 Advanced Studies in 19th-Century Literature. Topic for 2020-21: Great Victorian Fiction
- ENG 336 Jane Austen and the Novels of her Time
- ENG 349: George Eliot Makes a Difference in the World

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. 33 and 34.)

Please consult the course browser for course prerequisites and distributions.

English & Creative Writing Faculty in 2020-21

<i>Bidart</i>	<i>Hickey</i>	<i>Lynch (on leave)</i>	<i>Shetley</i>
<i>Brogan</i>	<i>Ko</i>	<i>Meyer</i>	<i>Sides</i>
<i>Cain (Spring)</i>	<i>Holmes</i>	<i>Noggle</i>	<i>Smee (Fall)</i>
<i>Cezair-Thompson</i>	<i>Ingallinella</i>	<i>Peltason</i>	<i>Wall-Randell</i>
<i>Chiasson</i>	<i>Lambert</i>	<i>Rodensky (Chair)</i>	<i>Whitaker</i>
<i>González</i>	<i>Lee</i>	<i>Rosenwald (on leave)</i>	

Course Descriptions

ENG 112 (1) INTRODUCTION TO SHAKESPEARE

Mr. Ko



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

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

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.

Students may register for either ENG 116 or AMST 116 and credit will be granted accordingly. Fulfills the Diversity of Literatures in English requirement.

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

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 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.

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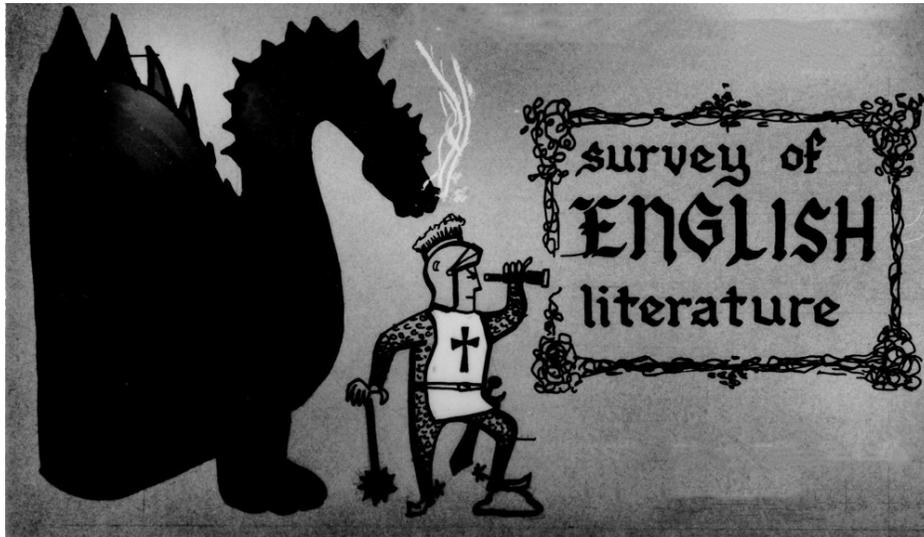
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ENG 121 (1) A SURVEY OF ENGLISH LITERATURE

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.

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

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. Cezair-Thompson, 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 (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.

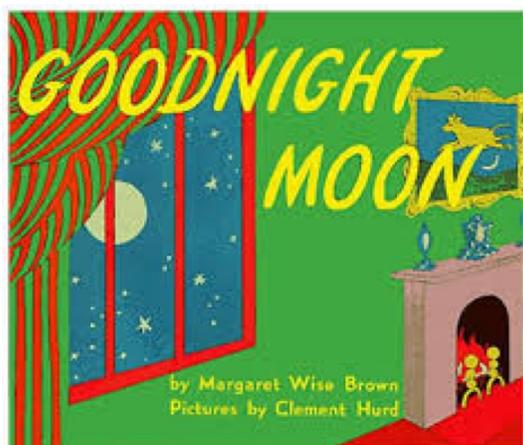


Students may register for either ENG 204 or CAMS 234 and credit will be granted accordingly. Students who have taken this course once may register for it one additional time. Prerequisite: None. Recommended for students interested in film, drama, creative writing.

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 (1) NONFICTION WRITING

Ms. Sides

Topic for 2020-21: Writing the Travel Essay



Taken a trip lately—junior year abroad, summer vacation, spring break? Looked 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 as well as the more journalistic travel writing found in newspaper travel sections and travel magazines. And, of course, we will be 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. *Enrollment limited to 15. Mandatory credit/noncredit.*

ENG 206 (2) NONFICTION WRITING

Ms. Holmes

Topic for 2020-21: 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.*

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ENG 208/CAMS 208 (1) 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.

**NEW! ENG 211/ME/R 211/ENG 311/ME/R 311 (2)
WOMEN IN MEDIEVAL LITERATURE**

(‡)

Ms. Ingallinella

This course surveys medieval texts written by and about women across medieval England, Europe, and the premodern world. We will look at the medieval world through women's eyes. How did text written by and about women represent gender and sexuality? How did they address the problem of women's self-definition in a culture in prestige and creativity that was commonly shaped around masculinity? We will explore key genres such as love poetry, satire, romance, and devotional literature. Authors to be studied will include Marie de France, Christine de Pizan, Margery Kempe, Julian of Norwich.

Students may register for ENG 211 or MER 211 or ENG 311 or MER 311 and credit will be granted accordingly.

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ENG 213 (2) CHAUCER: *CANTERBURY TALES*, COMMUNITY, DISSENT, AND DIFFERENCE IN THE LATE MIDDLE AGES

(‡)

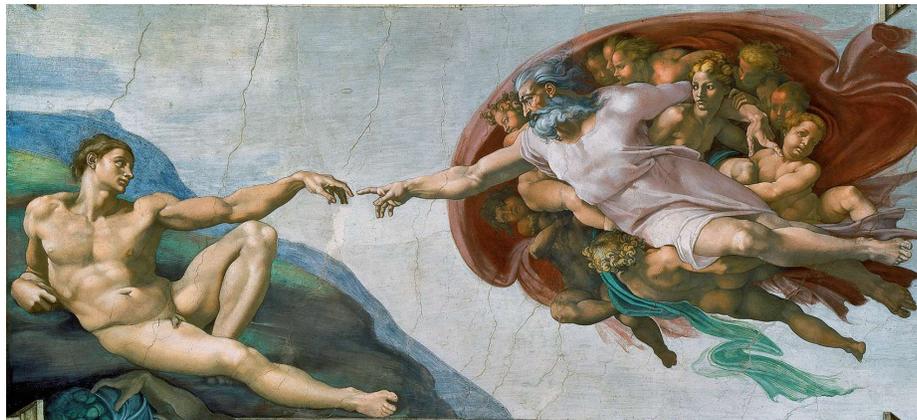
Mr. Whitaker

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.

ENG 221/HIS 221 (2) THE RENAISSANCE

(‡)

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



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

Students may register for either ENG 211 or HIS 211 and credit will be granted accordingly.

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ENG 223 (1) SHAKESPEARE I -- THE ELIZABETHAN PERIOD*Ms. Wall-Randell*

The formative period of Shakespeare's genius: comedies such as *A Midsummer Night's Dream* and *Twelfth Night*; histories such as *Henry IV (Part I)*; and tragedies such as *Hamlet*. We will undertake detailed study of Shakespeare's poetic language and will examine the dramatic form of the plays and the performance practices of Shakespeare's time. We will also explore important themes that inform the plays, from gender relations and identities to social class and nationhood. Viewing and analysis of contemporary performances and films will be integrated into the work of the course.

ENG 224 (2) SHAKESPEARE II -- THE JACOBEAN PERIOD*Mr. Ko*

The great tragedies and the redemptive romances from the second half of Shakespeare's career, which include *Troilus and Cressida*, *Measure for Measure*, *Othello*, *King Lear*, *Coriolanus*, *Antony and Cleopatra*, *Cymbeline*, *The Winter's Tale*, and *The Tempest*. While encompassing thematic concerns ranging from gender relations to the meaning of heroism, particular focus will fall on tragic form and its transformation in the romances. Extensive attention will be paid to theatrical practices, Shakespearean and contemporary, aided by the viewing of stage performances and film adaptations.

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.

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ENG 241 (1) ROMANTIC POETRY

(†)

Ms. Hickey

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

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

Emphasis on the great poems of six fascinating and influential poets--Blake, Wordsworth, Coleridge, Shelley, Byron, and Keats—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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ENG 245 (2) VICTORIAN POETRY

(†)

Ms. Hickey

Victorian poems stand among the most memorable and best-loved in all of English verse: they're evocative, emotionally powerful, idiosyncratic, psychologically loaded, intellectually engaged, daring, inspiring, and bizarre. We'll study Tennyson, the Brownings, Emily Brontë, the Rossettis, Arnold, Hopkins, and Hardy, with attention to their technique and place in literary history. Themes will include the power and limits of language, tradition and originality, love and sexuality, gender roles, the literary expression of personal crisis, religious faith and doubt, evolution, industrialism, and the role of art. Supplementary prose readings and forays into art history will illuminate literary, aesthetic, and social contexts, particularly those surrounding the Woman Question, female authorship, and representations of female figures.

ENG 247/ME/R 247/CPLT 247 (2) ARTHURIAN LEGENDS*Ms. Wall-Randell*

The legends of King Arthur and the knights of the Round Table, with their themes of chivalry, magic, friendship, war, adventure, corruption, and nostalgia, as well as romantic love and betrayal, make up one of the most influential and enduring mythologies in European culture. This course will examine literary interpretations of the Arthurian legend, in history, epic, and romance, from the sixth century through the sixteenth. We will also consider some later examples of Arthuriana, on page and movie screen, in the Victorian and modern periods.

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



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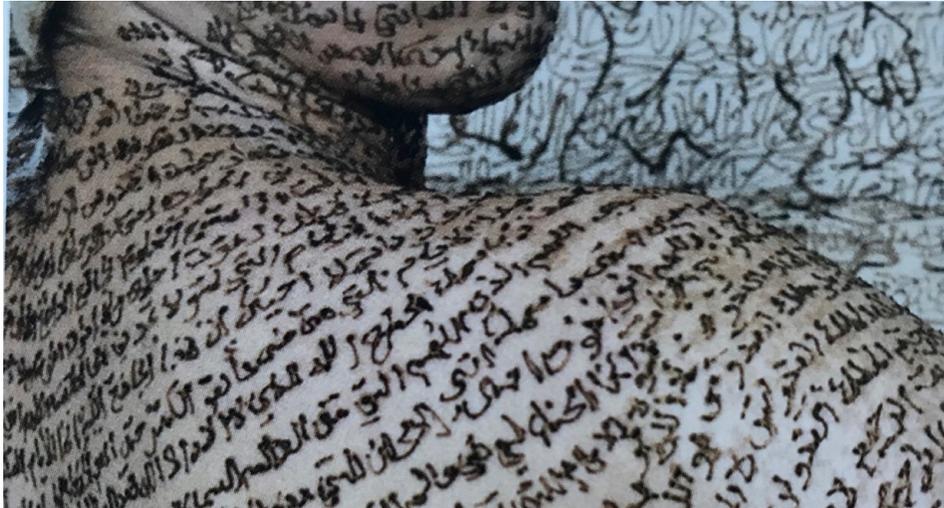
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ENG 248/AMST 248 (1) POETICS OF THE BODY

(⌘)

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, female embodiment, queer bodies, race, sexuality, disability, illness and medicine, mortality, appetite, and the poem itself as a body. Poets include Whitman, Dickinson, Elizabeth Bishop, Robert Lowell, Sylvia Plath, Frank O'Hara, Frank Bidart, Rita Dove, Thom Gunn, Claudia Rankine, Ocean Vuong, Tyehimba Jess, Jos Charles, Tina Chang, Max Ritvo, Laurie Lambeth, Chen Chen, and Danez Smith.

No previous coursework in poetry necessary. Students may register for either ENG 248 or AMST 248 and credit will be granted accordingly.

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 (2) 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 19th 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.

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ENG 265/AFR 265 (2) AFRICAN AMERICAN AUTOBIOGRAPHIES

(⌘)

Mr. Cudjoe (Africana Studies)

This course traces the life stories of prominent African Americans, which, in their telling, have led to dramatic changes in the lives of African American people. Some were slaves; some were investigative journalists; some were novelists; and one is the president of the United States. We will examine the complex relationship between the community and the individual, the personal and the political and how these elements interact to form a unique African American person. The course also draws on related video presentations to dramatize these life stories. Authors include Linda Brent, Frederick Douglass, Ida B. Wells, Richard Wright, Maya Angelou, Malcolm X, and Barack Obama.

Students may register for either ENG 265 or AFR 265 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 2020-21: 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.

ENG 267 (2) AMERICAN LITERATURE FROM WORLD WAR II TO THE MILLENIUM

Mr. Peltason

American literature from World War II to the end of the 20th century. Consideration of fiction, poetry, memoirs, essays, and films that reflect and inspire the cultural upheavals of the period. Possible writers to be studied include: Mailer, Morrison, Pynchon, Lowell, Bishop, Ginsberg, Burroughs, Nabokov, Ellison, Carver, Kingston, Roth, O'Connor, DeLillo, Salinger, Morrison, Schwartz, DeRosa, Smiley, Keller, McDermott, Lahiri, and Sparks.

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ENG 272 (1) THE NINETEENTH-CENTURY NOVEL

(†)

Ms. Meyer

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

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

*Note: Students interested in receiving Jewish Studies credit for this course should speak to the instructor about focusing their essays on texts by or about Jews: Charles Dickens' *Oliver Twist*, George Eliot's *Daniel Deronda*, and Amy Levy's short fiction. Students cannot, by default, count the course toward the JWST program. Appropriate prior permission of the Jewish Studies program director is required.*

ENG 273 (2) THE MODERN BRITISH NOVEL*Mr. González*

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

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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 279/AFR 212 (2) BLACK WOMEN WRITERS

(⌘)

Mr. Cudjoe (Africana Studies)

The Black woman writer's efforts to shape images of herself as Black, as women, and as an artist. The problem of literary authority for the Black woman writer, criteria for a Black woman's literary tradition, and the relation of Black feminism or "womanism" to the articulation of a distinctively Black and female literary aesthetic.

Students may register for either ENG 279 or AFR 212 and credit will be granted accordingly.

ENG 284 (1) GHOST STORIES AND HOW WE READ THEM

(⌘)

Ms. Lee



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

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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.

ENG 286 (1) NEW LITERATURES: THE GAY 1990S AND BEYOND

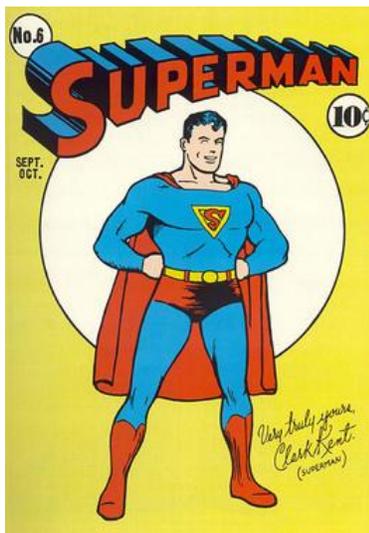
Mr. González

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 have 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 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 Nineties zeitgeist was self-conscious about the previous "Gay Nineties" (the 1890s) and other queer eras like the Harlem Renaissance.

NEW! ENG 290/JWST 290 (1) JEWS, AFRICAN-AMERICANS, AND OTHER MINORITIES IN U.S. COMICS AND GRAPHIC NOVELS

(⌘)

Mr. Lambert (Jewish Studies)



Comic strips, comic books, and graphic novels have throughout their history in the United States had a complex relationship with members of minority groups, who have often been represented in racist and dehumanizing ways. Meanwhile, though, American Jews played influential roles in the development of the medium, and African-American, Latinx, Asian-American, and LGBTQ artists have more recently found innovative ways to use this medium to tell their stories. In this course, we will survey the history of comics in the U.S., focusing on the problems and opportunities they present for the representation of racial, ethnic, and sexual difference. Comics we may read include *Abie the Agent*, *Krazy Kat*, *Torchy Brown*, *Superman*, and *Love & Rockets*, as well as Art Spiegelman's *Maus*, Gene Luen Yang's *American Born Chinese*, Alison Bechdel's *Fun Home*, and Mira Jacob's *Good Talk*.

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ENG 291 (1) WHAT IS RACIAL DIFFERENCE?

(⌘)

Mr. Whitaker

Through literary and interdisciplinary methods, this course examines the nature of race. While current debates about race often assume it to be an exclusively modern problem, this course uses classical, medieval, early modern, and modern materials to investigate the long history of race and the means by which thinkers have categorized groups of people and investigated the differences between them through the ages. The course examines the development of race through discourses of linguistic, physical, geographic, and religious difference--from the Tower of Babel to Aristotle, from the Crusades to nineteenth-century racial taxonomies, from Chaucer to Toni Morrison. Considering the roles physical appearance has played in each of these arenas, we will thoughtfully consider the question: What Is Racial Difference?

ENG 294 (2) WRITING AIDS, 1981-PRESENT

(⌘)

Mr. González

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.



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**ENG 296/AMST 296 (2) IMMIGRATION AND DIASPORA IN 21st 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.

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

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**ENG 299/AMST 299 (2) AMERICAN NIGHTMARES:
THE HORROR FILM IN AMERICA**

Mr. Shetley

An exploration of the horror film in America, from the early sound era to the present. We'll pay particular attention to the ways that imaginary monsters embody real terrors, and the impact of social and technological change on the stories through which we provoke and assuage our fears. We'll study classics of the genre, such as *Frankenstein*, *Cat People*, *Night of the Living Dead*, and *The Exorcist*, as well as contemporary films like *Get Out*, and read some of the most important work in the rich tradition of critical and theoretical writing on horror, as well as some of the literary texts on which important works of cinematic horror are based. Throughout, we'll consider some of the following questions: why do audiences take pleasure in terror? what are the implications of changes in the horror film's favored forms of monstrosity? how do gender and race figure in our understandings of the monstrous, and the normality threatened by the monstrous? what cinematic strategies seem particularly well adapted to evoking the characteristic emotions of horror?

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 (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.*

NEW! ENG 308/CAMS 308 (2) ADVANCED WRITING FOR TELEVISION

Ms. Holmes

In Advanced Writing for Television, we'll pick up where Writing for Television left off. Students will continue to practice the skills of writing teleplays—character and story development; structure and arc; tension and conflict; audience, premise, and tone; scenes, description, action, and dialogue; and voice and clarity. We'll start by studying a range of TV shows: comedies, dramas, web series, and others. Through reading scripts, watching shows, and discussing both in class, students will develop a more advanced and specific understanding of what makes a show work. Through their own writing,

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students will practice applying the lessons they've learned. In the workshop process, we'll discuss everything that comes up in students' scripts—what's working, what's not, and what we can all learn about TV writing from each example.

**ENG 317 (1) THE BLACK, THE LADY, AND THE PRIEST:
MEDIEVAL ROMANCE AND THE POLITICS OF RACE**

(‡)

Mr. Whitaker

This course takes its title from 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. We will read medieval romances that depict religious differences as physical differences, especially skin color, and we will consider texts in the theological, philosophical, and historical contexts that informed their creation and reception. We will also consider the afterlives of medieval romance in modern love stories that are concerned with race. We will inquire, what do blackness and whiteness mean in chivalric literature and the history of love? And is modern race actually medieval?

ENG 324 (1) ADVANCED STUDIES IN SHAKESPEARE

(‡)

Mr. Ko

Topic for 2020-21: 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 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*.

NEW! ENG 336 (2) JANE AUSTEN AND THE NOVELS OF HER TIME

(†)

Ms. Lee

This course places Jane Austen in her historical context of war, controversy, and many other well-known (at the time) women writers. We will examine this context and read authors that Austen both admired and parodied: Frances Burney, Maria Edgeworth, Ann Radcliffe, Mary Hays, and Eliza Hamilton, for example. *Sense and Sensibility*, *Northanger Abbey*, and *Emma* will help us to grasp how Austen shapes a mode of representation responsive to her time. Particular attention will be given to debates about prejudice, knowledge, sentiment, agency and femininity.

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ENG 342 (2) LOVE, SEX, AND IMAGINATION IN ROMANTIC POETRY

(†)

Ms. Hickey

Study of Romantic poems (and some prose), focusing on the role of eros in Romantic conceptions of imagination. Passion, sympathy, sensibility; the lover as Romantic subject; gendering the sublime and the beautiful; sexual/textual ambiguity; gender and genius; the sublime potential of unutterable or unspeakable love; the beloved as muse; enchantresses and demon lovers as figures of imagination; the attractions, dangers, excesses, and failures of idealizing erotic imagination (sentimentalism, narcissism, solipsism, disenchantment); desire as Romantic quest; sexual politics; marriage (and its discontents); non-normative or transgressive sex (free love, homosexuality, incest, hypersexuality, adultery); (homo)erotics of Romantic literary friendship, rivalry, and collaboration. Texts by Coleridge, the Wordsworths, Hazlitt, Mary Robinson, 'Sapphic' poets, Byron, Caroline Lamb, Felicia Hemans, Shelley, Keats, John Clare.

NEW! ENG 345 (2) ADVANCED STUDIES IN NINETEENTH-CENTURY LITERATURE

(†)

Mr. Peltason

Topic for 2020-21: Great Victorian Fiction



The long panoramic triple-decker (so called because they were published in three volumes) novel: usually appearing first in serial form at either monthly or weekly intervals, these novels found millions of eager readers from all classes and age groups. The greatest of them—those great in ambition and achievement as well as length—were the means by which Victorian society took a long, studied, and sometimes a bitterly critical look at itself. Set most frequently in the present, or the recent past, these novels tell stories of love and marriage, of self-discovery, of spiritual struggle, of social justice and injustice, of human character as it struggles to realize itself within the established structures of family, class, and state. The four novels will be *Vanity Fair* (1847-48), by William Thackeray; *Bleak House* (1852-53), by Charles Dickens; *Middlemarch* (1871-72), by George Eliot (aka MaryAnn Evans); and *The Way We Live Now* (1874-75), by Anthony Trollope.

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NEW! ENG 349 (2) GEORGE ELIOT MAKES A DIFFERENCE IN THE WORLD

(†)

Ms. Rodensky

George Eliot believed that art could teach us how to be better people, and she wrote novels that she hoped would make a difference in the world. That's Wellesley's mission too. In this course, we'll read five of Eliot's seven major works (*Scenes of Clerical Life*, *Adam Bede*, *Mill on the Floss*, *Middlemarch*, *Daniel Deronda*) and consider the "difference" Eliot wanted to make in her readers and their communities. We will explore not only the novels themselves but also their contemporary reviews as well as Eliot's letters and essays. In addition, we will take up the wider questions that Eliot raises about the force and function of literature and examine recent essays about how and whether fiction changes its readers.

**ENG 351 (1) THE ROBERT GARIS SEMINAR***Mr. Smee*

Topic for 2020-21: 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, Janet Malcolm, Robert Macfarlane, and Terry Castle, 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.

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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 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 358 (1) SAPPHIC MODERNISM

(⌘)

Mr. Gonzalez

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

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Nella Larsen, the Parisian “Lost Generation” of Gertrude Stein, and the Late Modernism of 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 382 (1) LITERARY THEORY

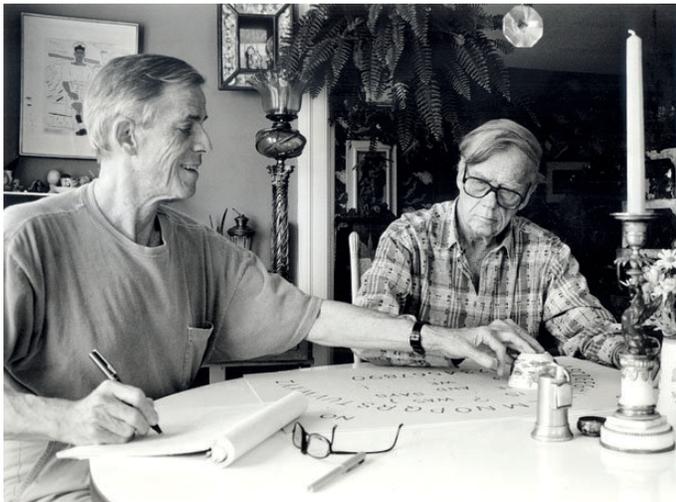
Mr. Shetley

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

Mr. Chiasson

Topic for 2020-21: The Poetry of James Merrill



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

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ENG 387 (2) AUTHORS*Ms. Meyer*

Topic for 2020-21: Edith Wharton and Willa Cather

A study of the fiction of these two very different American women novelists of the early twentieth century. One is best known as the chronicler of life in aristocratic "old New York," the other as the novelist of life on the Nebraska prairie. Yet a number of similar issues arise in both novelists' work: the nature of female sexuality, the problems of marriage, relationships between generations, the nature of the immigrant and the ethnic "other," tensions between the American West and the East and between rural and urban life, the place of art in American culture. Above all, both novelists are preoccupied with the vexed question of the destiny of America.



**ENG 388/PEAC 388 (2) TRAUMA, CONFLICT, AND NARRATIVE:
TALES OF AFRICA AND THE AFRICAN DIASPORA**

(⌘)

Ms. Cezair-Thompson, Ms. Confortini (Peace & Justice)



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

Students will be exposed to trauma narrative not only as a text but also as a social and political instrument. *Students may register for either ENG 388 or PEAC 388 and credit will be granted accordingly.*

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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 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. 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/ME/R 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 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 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).

Department of English & Creative Writing Administration

Chair: Lisa Rodensky

Director of Creative Writing: Marilyn Sides

Honors Coordinator: Lisa Rodensky

Academic Administrators

Lisa Easley

Yvonne Ollinger-Moore

Contact/Visit Us:

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www.wellesley.edu/English/

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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 2020.

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).

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) González

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 be part of 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*.

Laura Ingallinella

I am the Andrew W. Mellon Postdoctoral Fellow in the departments of Italian Studies and English & Creative Writing. My research focuses on the manuscript transmission of late medieval vernacular texts. In particular, I have studied how prose translations of saints’ lives into French and Italian—borne in a period in which literary prose in the vernacular was not the most obvious choice for anyone wishing to build grand narratives—became best-sellers across Europe from 1200 to 1500. These highly popular anonymous collections tell us a lot about late medieval men and women’s reading practices; their devotional culture and religious beliefs; and most importantly, how they answered cogent questions of salvation and conversion, cultural encounters, gender, and race. My interests also lie in historical linguistics, lexicography, and digital humanities; one of my current projects aims at developing a digital model of authorship attribution of texts in medieval Italian. At Wellesley College,

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I teach a course on Dante Alighieri's *Divine Comedy* (ITAS 263) as well as a course on the literature of the global Middle Ages (ENG 214/314). My interdisciplinary training has shaped not only my research, but also my teaching. In my classes, I am at showing my students that literature does not exist in a vacuum, but it is a product whose creation and reception depends on cultural climates, political claims, aesthetic standards, and so much more. Much like today, medieval authors molded genres, languages, and media, they disrupted and invented rules for one main reason—to reach their intended audience.

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)

Joshua Lambert

Josh Lambert is the Sophia Moses Robison Associate Professor of Jewish Studies, and the director of Wellesley's Jewish Studies Program. Before joining Wellesley in July 2020, Josh was the academic director of the Yiddish Book Center and a visiting assistant professor of English at the University of Massachusetts, Amherst. He received his AB and PhD in English literature from Harvard and the University of Michigan, respectively, and has held visiting positions at Princeton and New York University.

He is the author of *Unclean Lips: Obscenity, Jews, and American Culture* (NYU Press, 2013) and *American Jewish Fiction* (Jewish Publication Society, 2009). His peer-reviewed articles have appeared in *Book History*, *Cinema Journal*, *modernism/modernity*, *Contemporary Literature*, *Studies*

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in *American Jewish Literature*, *American Jewish History*, and other academic journals and edited collections. His reviews and essays have appeared in many newspapers and magazines, including the *New York Times*, the *Los Angeles Times*, the *Los Angeles Review of Books*, the *Globe & Mail*, *Jewish Currents*, *Ha'aretz*, *Tablet*, and the *Forward*.

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*.

On leave 2020-21.

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 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.

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Lisa Rodensky, Chair of the Department of English & Creative Writing

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 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 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

On leave 2020-21.

Vernon Shetley

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

Marilyn Sides, Director of Creative Writing

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

Sebastian Smee

Sebastian Smee is a Pulitzer Prize-winning art critic at *The Washington Post* and the author of *The Art of Rivalry: Four Friendships, Betrayals and Breakthroughs in Modern Art*. He worked at the *Boston Globe* from 2008 to 2016 and has previously worked in London and Sydney for the *Daily Telegraph* (U.K.), the *Guardian*, the *Spectator*, the *Sydney Morning Herald*, the *Australian* and the *Monthly*.

Sarah Wall-Randell

I teach sixteenth- and seventeenth-century poetry and drama, Shakespeare, Milton, and, as Director 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

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Spencer, 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*, 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.

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