Table of Contents

Welcome to the Department of English and Creative Writing ........................................... 2

New Courses ..................................................................................................................... 4

Course Descriptions ....................................................................................................... 5

Major and Minor Requirements ....................................................................................... 32

Honors ............................................................................................................................. 34

Directions for Sophomores Planning to Major in English or English and Creative Writing ____ 35

People:

English Department Administration .................................................................................. 36

Faculty Bios ...................................................................................................................... 37
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
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 to 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.

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\* = Diversity of Literatures in English
\dagger = Pre-1800
\dagger = Pre-1900

(1) = Fall semester
(2) = Spring semester
New! Courses

We call your attention to the following new English courses:

- ENG 119  Women* Write Weird Fiction
- ENG 222 Renaissance Literature. *Topic for Spring 2022: Identities and Bodies in Early Modern Literature*
- ENG 242/ES 242  From 'Nature Poetry' to Ecopoetics
- ENG 257  Text and Image
- ENG 266 Topics in American Literature from the Civil War to the 1930s. *Topic for Spring 2022: American Literature From the 1880s to the 1920s*
- ENG 270/JWST 270  Jews and Jewishness in American Literature
- ENG 298  The Language, Literature, and Music of Jamaica
- ENG 386/AMST 386  Willa Cather
- ENG 391 What Is Racial Difference?
- ENG 389  Calderwood Seminar in Public Speaking: How We Write When We Write about Literature

*Note:* Courses marked with a double dagger (‡) satisfy both the pre-1800 and pre-1900 requirements. Courses marked with a single dagger (†) satisfy the pre-1900 requirement. 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. 31 and 32.)

Please consult the course browser for course prerequisites and distributions.

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إشارة: 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. 31 and 32.)

Please consult the course browser for course prerequisites and distributions.
Course Descriptions

ENG 103 (2) BEYOND BORDERS: WRITERS OF COLOR ACROSS THE GLOBE
(36)
Mr. Ko

This course takes a whirlwind world tour through the imaginative literature of writers of color across the globe. Each work will provide a distinct, exhilarating, and sometimes heart-breaking experience of a world culture from the inside. However, a number of overlapping threads will connect the works: generational change and conflict amid cross-cultural globalization; evolving ideas of love, desire and identity amidst cultural traumas; colonialism and its after-effects; the persistence of suffering. The syllabus will include: Chinua Achebe's *Things Fall Apart*; Arundhati Roy's *God of Small Things*; Wajdi Mouawad’s family drama set in a war-torn Middle East, *Scorched*; Min-Gyu Park's contemporary novel about Korea, *Pavane for a Dead Princess*; the Argentinian Mariana Enriquez’s stunning short story collection, *Things We Lost in the Fire*; and Yaa Gyasi’s epic novel that traces a family’s history from West Africa to post-slavery America, *Homegoing*.

ENG 112 (1) INTRODUCTION TO SHAKESPEARE
Mr. Ko

A close study of six of Shakespeare’s greatest plays, chosen from a variety of genres and from throughout his career, with emphasis on both the poetic and dramatic character of their greatness. Quizzes and assignments will stress the importance of an intimate acquaintance with the texts of the plays. We will also watch recorded (or live, if possible) productions of each of the plays as a way of knowing them better appreciate more fully their theatrical power. Plays for Spring 2021 will be *A Midsummer Night’s Dream*, *Henry IV, Part1*, *Twelfth Night*, *Othello*, *Antony and Cleopatra*, and *The Tempest*.
At various times over the past century and a half, America 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 Hisaye Yamamoto, John Okada, Mohsin Hamid, Jhumpa Lahiri, and Min Jin Lee.

NEW! ENG 119 (1) WOMEN* WRITE WEIRD FICTION

Ms. Sides

From the mid-20th century to 2021, women writers have been major players globally in the upsurge of what is now referred to as speculative fiction—a literary supergenre or umbrella term for a spectrum of “what if” fictions: fairy tale, science fiction, horror, dystopian, magic realism, surrealism, fantasy. We will explore together short stories and novels written in the last four decades. Class discussions will aim at interpretation and appreciation of these peculiar and powerful literary texts as well as reflection on their particular historical and cultural context. In particular, we will be curious about how these authors play with a spectrum of gender—a spectrum of gender— in their own lives and in their writing. The texts include fiction written in English and fiction translated into English; we will address the issue of reading works in translation. Speakers and students of languages other than English, are encouraged to offer their insights into the necessary friction between an original text and its English translation. Among the authors to be read: Afro-futurists: Octavia Butler, Nnedi Okorafor, and N.K. Jemison. Horror authors: Samanta Schweblin, Caitlin Kiernan. Dystopian/Fantasy: Xia Jia, Ursula Le Guin, Basma Abdel Aziz. Fractured Fairy Tales: Angela Carter, Carmen Machado.
ENG 120 (1) (2) CRITICAL INTERPRETATION
Ms. Brogan, Mr. Chiasson

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 student
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, Virginia Woolf, Jorge Luis Borges, Vladimir Nabokov, Seamus Heaney, Toni Morrison, and Li-Young Lee.

As a student in this first-year 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. 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) (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.*

ENG 203 (2) SHORT NARRATIVE

Ms. Cezair-Thompson

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

*Enrollment limited to 15. Mandatory credit/noncredit. Students who have taken this course once may register for it one additional time.*
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 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 206 (1) NONFICTION WRITING  
Ms. Holmes

Topic for Fall 2021: Memoir

A workshop course on the study and practice of memoir, with the goal of making the autobiographical stories that matter to us, matter to our readers. We’ll focus on the essentials of memoir: generating and evaluating material, and developing voice, character, sensory details, structure, plot, conflict and tension, and scenes and dialogue. You’ll write two autobiographical stories, and then revise one. We’ll workshop each story as a class and learn how to critique others’ work in order to better draft and revise our own work. Enrollment limited to 15. Mandatory credit/noncredit.
ENG 206 (2) NONFICTION WRITING  
*Ms. Sides*  
Topic for Spring 2022: 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 study 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, write 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 208/CAMS 208 (1) (2) WRITING FOR TELEVISION  
Ms. Holmes

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

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

ENG 210 (1) HISTORY OF THE ENGLISH LANGUAGE  
(‡)  
Mr. Whitaker

In 1774, an anonymous author wrote of the perfection, the beauty, the grandeur & sublimity to which Americans would advance the English language. In this course, we will explore the complex history that allows us to conclude that American English is not perfect and is but one English among many. We will study Old English, later medieval English, the early modern English of Shakespeare's day, and the varying Englishes of the modern British isles as well as those of modern America. We will read linguistic and literary histories along with literary passages from multiple times and places. We will ask, how does the history of the language affect our views of the world and our selves? And how are we continually shaping English's future?
ENG 213 (1) CHAUCER

Ms. Lynch

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

ENG 220 (1) HAPPINESS

Mr. Noggle

How does literature help us understand what it means to be happy? What kinds of happiness do the “happy endings” of fiction propose (and why is happiness associated with endings, not middles or beginnings)? In this course, we’ll survey various ways literature has presented happiness: sometimes as a feeling, either vividly immediate (joy, pleasure, elation) or longer term (contentment, fulfillment); at others, as an objective condition, such as prosperity or flourishing. We’ll start with some ancient Greek-Roman philosophy, then focus on novels and poetry of the Enlightenment, when the pursuit of happiness (with life and liberty) became a political imperative. Readings will include works by Henry Fielding, Jane Austen, Alexander Pope, Samuel Johnson, and Olaudah Equiano. We’ll conclude with recent texts that consider how happiness may thrive and fail under current class, family, labor, and other social conditions.

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NEW! ENG 222 (2) RENAISSANCE LITERATURE

Ms. Ingallinella

Topic for Spring 2022: Identities and Bodies in Early Modern Literature

The Renaissance is a historical period that is considered central to the formation of modern Western identity. This course focuses on texts that expose these processes of identity-making and the tensions that underlie them. We will investigate ideas about embodiment, race, national identity, and gender, and how these ideas circulated across borders and culture between early modern England, Europe, and the rest of the world. In particular, we will analyze to what extent these ideas developed in the literature of the English Renaissance against the backdrop of England’s competition and exchanges with the rest of Europe, the eastern Mediterranean and the Ottoman Empire, and the colonization of the Atlantic. Authors in the course include Anne Locke, the first author of a sequence of sonnets in English; Christopher Marlowe, playwright extraordinaire; Mary Wroth, the earliest female author of a prose romance, Urania; Tomas Middleton and Thomas Dekker, authors of a biographical play on Mary Frith, a cross-dressing pickpocket from London (The Roaring Girl). The course will feature workshops on early modern global book history.

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

Mr. Ko

The formative period of Shakespeare's genius: comedies such as A Midsummer Night's Dream and Twelfth Night; histories such as Richard III; and tragedies such as Romeo and Juliet and 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 portrayal of gender and racial identities to history, nationhood, and Shakespeare's changing world. We will engage with contemporary scholarship by those who grapple, as women, people of color, and as members of the LGTBQ+ community, with Shakespeare's legacy. 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  
Ms. Wall-Randell

The great tragedies and the redemptive romances from the second half of Shakespeare's career, which include Troilus and Cressida, Othello, King Lear, Macbeth, Antony and Cleopatra, and The Winter's Tale. While encompassing thematic concerns ranging from the roles of gender and race in tragic conflict to what an authentic self is, particular focus will fall on tragic form and its transformation in the romances. Extensive attention will also be paid to theatrical practices, Shakespearean and contemporary, aided by the viewing of stage performances and film adaptations.

ENG 227 (2) MILTON  
(‡)
Mr. Noggle

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

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

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

Essential works of a group of poets unsurpassed in poetic achievement and influence: Blake, Wordsworth, Coleridge, Shelley, Byron, Keats. Selected writings of Dorothy Wordsworth, Mary Robinson, Felicia Hemans. We’ll explore and interrogate prominent themes of Romanticism, including imagination, memory, creation; childhood, nature, the self; sympathy, empathy; questions of representation (for example, What and whom do White, European, and for the most part male writers represent, misrepresent, marginalize, subjugate, or appropriate? What issues arise when they attempt to “give voice” to “others”?); envisioning social justice; the lure of the unknown or unknowable; inspiration as "spontaneous overflow of powerful feelings"; dejection and writer's block, bipolar poetry; influence (from opium to "the viewless wings of Poesy"); beauty, truth, fancy, illusion; rebellion, revolution, transgression, exile; the Byronic hero, the femme fatale, the muse; complexity, ambiguity, mystery, doubt; mortality, immortality.

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

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NEW! ENG 242/ES 242 FROM 'NATURE POETRY' TO ECOPOETICS

Ms. Hickey

From ancient pastoral poets to Amanda Gorman, how have writers made nature their subject? What can literature tell us about the diverse and changing ways in which humans perceive, construct, interact with, inhabit, and alter our environments? How do historical and cultural differences inflect writing about nature? Does the prospect of climate catastrophe impel writers to reimagine traditional genres? We’ll explore such questions through a broad selection of poetry and lyrical prose, countering circumscribed notions of environmental writing as a predominantly white or cis straight male realm and seeking to illuminate the vital connections between environmentalism and social and racial justice. Shakespeare; the Romantics; American writers such as Phillis Wheatley, Emily Dickinson, Henry David Thoreau, Walt Whitman, Robert Frost, W.S. Merwin, Gary Snyder, Audre Lorde, Mary Oliver, Lucille Clifton, Leslie Marmon Silko, Jorie Graham, Joy Harjo, Claudia Rankine, and Camille T. Dungy.

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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 Walt Whitman, Emily Dickinson, Sylvia Plath, Frank O’Hara, Frank Bidart, Rita Dove, Thom Gunn, Claudia Rankine, Ocean Vuong, Tyehimba Jess, Jos Charles, Max Ritvo, Laurie Lambeth, Chen Chen, and Danez Smith.

No previous coursework in poetry necessary.
From medieval illuminated manuscripts to contemporary graphic novels, genres that combine words and pictures invite us to consider the relationship between what were once called the "Sister Arts" of literature and the visual arts. This course will explore the various, complex, and fascinating interactions between texts and images in "blended" genres: children's picture books, ekphrastic poetry (poetry that describes and responds to visual artwork), concrete poetry (poetry in the shape of images), graphic novels, comics, and illustrated novels. We'll also look at works of visual art that include visible language.
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, has been variously depicted in literature and the arts, from its evolution into the nation’s cultural and financial capital in the nineteenth century to the present. We’ll consider how urban reformers, boosters, long-time residents, immigrants, tourists, newspaper reporters, journalists, poets, novelists, artists, and filmmakers have shaped new and often highly contested meanings of this dynamic and diverse 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, Edith Wharton, Anzia Yezierska, Paule Marshall, Frank O’Hara, and Colson Whitehead. We’ll look at the art of John Sloan, Georgia O’Keeffe, Helen Levitt, and Berenice Abbott, and others. Filmmakers may include Vincente Minnelli, Martin Scorsese, and Spike Lee.

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

A consideration of antiwar literature, in many of its forms - novels, plays, songs, cantatas, treatises, memoirs, poems, epics - and in many of the times and places in which it has been created, from the Bhagavad Gita and Homer’s Iliad to Tim O’Brien’s The Things They Carried and Residente’s song "Guerra" and whatever antiwar literature is being written now, by way of Shigeru Mizuki’s manga Onward to Our Noble Deaths and Ken Saro-Wiwa’s Sozaboy. Consideration also of more general issues: the definitions of antiwar literature, the representation of antiwar activity, the nature of literature made by pacifists, the ethics of war and resistance to war, the nature of personal and collective responsibility in war, the critical controversies over whether explicitly antiwar literature can be of genuine literary excellence. Opportunity for both critical and creative work.

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NEW! ENG 266/AMST 266 (2) TOPICS IN AMERICAN LITERATURE FROM THE CIVIL WAR TO THE 1930s
Ms. Meyer
Topic for Spring 2022: American Literature From the 1880s to the 1920s

A selection of literature from the period between the Civil War and the Great Depression. Emphasis on the ways that these texts invite and respond to questions about economics, social justice, immigration, race and inter-ethnic relations, sexual politics, and the role of literature in society. Authors to be read will likely be drawn from the following: Twain, James, Crane, Roth, Chesnutt, Chopin, Dreiser, Wharton, Gilman, Stein, Anderson, Toomer, Yezierska, Fitzgerald, Hemingway, Faulkner, Wright, and Hurston.

NEW! ENG 270 /JWST 270 JEWS (1) AND JEWISHNESS IN AMERICAN LITERATURE
Mr. Lambert

The roles played by Jews in the development of modern American literature are complex and contradictory. Influential American authors expressed anti-Semitic views in their correspondence and work, and prejudice excluded Jews from many literary and cultural opportunities well into the 20th century. Nonetheless Jewish publishers, editors, critics, and writers were extraordinarily influential in the development of the field, founding leading publishing houses, supporting freedom of expression and movements like modernism and postmodernism, and writing some of the most influential and lasting works in the tradition. In this course, we will explore the ways Jews have been represented in American literature and their roles in modernizing and expanding the field.

ENG 272 (2) 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.

**CPLT 275 (2) TRANSLATION**
₃₆

Mr. Rosenwald

A study of translation in theory and in practice, in its literal and many metaphorical senses, and of the vast multilingual world in which translation takes place. Among the possible topics: translation of literary texts, translation of sacred texts, the history and politics of translation, the lives of translators, translation and gender, translation and colonialism, machine translation and Google Translate, endangered languages, the representation of translation in literature and film, invented languages. Students taking the course at the 300 level will do a substantial independent project: a translation, a scholarly inquiry, or a combination of the two.

*This section of CPLT 275, taught by Prof. Rosenwald, will count toward the English major and minor. This course is also offered as CPLT 375 with additional coursework.*
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? How might the presence of ghosts be linked to historical developments, including European colonialism? In this course, we will read stories featuring ghosts from across the world and through modern history. We’ll also explore various kinds of literary criticism to see how they can help us become more aware of what we’re doing when we read ghost stories. Stories and plays will include well-known works such as *Hamlet*, Henry James’s *The Turn of the Screw*, and Toni Morrison’s *Beloved*, as well as twentieth-century non-European fiction including the Nigerian writer Amos Tutuola’s *The Palm-Wine Drinkard* and South Korean novelist Hwang Sok-Yong’s *The Guest*. The goal is to become more aware of the assumptions behind how we read and interpret these stories.
ENG 291 (1) WHAT IS RACIAL DIFFERENCE?  
(Anything)  
Mr. Whitaker

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

This course is also offered as ENG 391 with additional coursework.

ENG 295/AFR 295 (1) THE HARLEM RENAISSANCE  
(Anything)  
Mr. Cudjoe (Africana Studies)

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

ENG 297/AMST 281 (1) RAINBOW REPUBLIC: AMERICAN QUEER CULTURE FROM WALT WHITMAN TO LADY GAGA  
(Anything)  
Mr. Fisher (American Studies)

Transgender rights, gay marriage, and Hollywood and sports figures' media advocacy are only the latest manifestations of the rich queer history of the United States. This course will explore American LGBTQ history and culture from the late nineteenth century to the present, with an emphasis on consequential developments in society, politics, and consciousness since Stonewall in 1969. The course will introduce some elements of gender and queer theory; it will address historical and present-day constructions of sexuality through selected historical readings but primarily through the vibrant cultural forms produced by queer artists and communities. The
course will survey significant queer literature, art, film, and popular culture, with an emphasis on the inventive new forms of recent decades. It will also emphasize the rich diversity of queer culture especially through the intersectionality of gender and sexuality with class, ethnicity and race.

NEW! ENG 298 (2) THE LANGUAGE, LITERATURE AND MUSIC OF JAMAICA
(36)

Ms. Cezair-Thompson

This course focuses on the history and analysis of Jamaican literature and music with attention to the evolution of Jamaican-English from the colonial to post-colonial periods. Beginning with early, colonialist writings, we’ll examine (through a postcolonial lens) the narrative techniques used to describe the landscape and the people during periods of conquest, slavery, and rebellion. We'll proceed through the pre-Independence decades of the twentieth century to analyze the emerging literary and musical traditions and underlying socio-historical influences (nationalism, emigration, the colonial legacy, hybridity, Rastafarian culture, Pan-Africanism). We’ll study the African roots and socio-political aspects of Jamaican music and the metamorphosis of popular forms from *Mento* through *Ska* to *Reggae*. We’ll finally look at postcolonial issues that have influenced writers, musicians, and filmmakers from the 1960’s to the present (political upheaval, urban poverty, emigration) for Jamaican writers both at home and abroad. Some of the writers, musicians, and filmmakers who might be included in this course: Claude McKay, Louise

36 = Diversity of Literatures in English
‡ = Pre-1800
† = Pre-1900
(1) = Fall semester
(2) = Spring semester
Bennett, Una Marson, Olive Senior, Edward Baugh, Orlando Patterson, Colin Channer, Kwame Dawes, Lorna Goodison, Marlon James, Andrea Levy, Zadie Smith, Mikey Smith, Linton Kwesi Johnson, Pat Powell, Bob Marley and the Wailers, Desmond Dekker, the Melodians, Diana King; we’ll view and analyze the Jamaican film by Perry Henzell /Trevor Rhone, The Harder They Come.

I plan to invite one or two writers, along with a scholar in Jamaican Linguistics, and to include an end-of-term event with Jamaican food and music. There will be a short (3-5 page) mid-term paper, a final exam, and (8-10 page) final paper.

**ENG 301 (2) ADVANCED WRITING/FICTION**  
*Ms. Holmes*

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.*

(*)  
*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 335 (1) ADVANCED STUDIES IN RESTORATION AND EIGHTEENTH-CENTURY LITERATURE
(‡)
Mr. Noggle
Topic for Fall 2021: Sentiment

Is passionate feeling morally necessary? Is being moved by the sufferings of others always beneficial, or sometimes a dead end? In this seminar, we will discover how these questions shaped literary experience in the eighteenth century. We will read Samuel Richardson’s *Clarissa* (abridged), that used novelistic innovations to make readers feel deeply for a victimized, fictional woman; Sterne’s *Sentimental Journey*, that established the “cult of sensibility”; and MacKenzie’s *Man of Feeling*, that made fictionally induced weeping, by men as well as women, fashionable. We will contextualize our readings with poems, essays, and philosophy that extol sentiment’s benefits; focus on how sentimentalist tropes and techniques fueled the early abolitionist movement, in writing by formerly enslaved authors Olaudah Equiano, Ottobah Cugoano, and Ignatius Sancho; and conclude with Jane Austen’s critique of sentimentality, *Sense and Sensibility*.

ENG 336 (2) JANE AUSTEN AND THE NOVELS OF HER TIME
(†)
Ms. Lee

This course reads Jane Austen alongside other women writers of her time, and examines her novels in the context of war and revolution. These revolutions took place not only on battlefields but within British thought, politics, and culture, particularly concerning how the boundaries and definitions of gender, race, empire, and class were understood. Comparing at least three of Austen’s novels to other authors, such as Frances Burney, Maria Edgeworth, and Mary Hays, we will see how Austen shapes a mode of representation responsive to her time.

ENG 342 (2) LOVE, SEX, AND IMAGINATION IN ROMANTIC POETRY
(†)
Ms. Hickey

Study of Romantic poems (and some prose), focusing on the role of love and sex 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

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† = Pre-1800
(2) = Spring semester
†† = Pre-1900
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 Charlotte Smith, Coleridge, William and Dorothy Wordsworth, Hazlitt, Mary Robinson, 'Sapphic' poets, Caroline Lamb, Byron, Felicia Hemans, P.B. Shelley, Keats, and John Clare.

ENG 357 (1) 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 hand-wrote 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.

CPLT 375 (2) TRANSLATION
(§)
Mr. Rosenwald

A study of translation in theory and in practice, in its literal and many metaphorical senses, and of the vast multilingual world in which translation takes place. Among the possible topics: translation of literary texts, translation of sacred texts, the history and politics of translation, the lives of translators, translation and gender, translation and colonialism, machine translation and Google Translate, endangered languages, the representation of translation in literature and film, invented languages. Students taking the course at the 300 level will do a substantial independent project: a translation, a scholarly inquiry, or a combination of the two.

This section of CPLT 375, taught by Prof. Rosenwald, will count toward the English major and minor. This course is also offered as CPLT 275.

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ENG 382 (1) LITERARY THEORY  
Ms. Lee

A survey of major developments in literary theory and criticism. The emphasis is on breadth of coverage. Discussion will focus on important perspectives and schools of thought from Plato to the present day. We will consider, for instance, Marxism, psychoanalysis, feminism, structuralism, post-colonialism, race theory, and post-humanism as they have contributed to the interpretation of literature.

ENG 383/AMST 383 (2) WOMEN IN LOVE: AMERICAN LITERATURE, FILM, ART, AND PHOTOGRAPHY  
Mr. Cain

We will study in depth three great American novels: Henry James, *The Portrait of a Lady* (1881, rev. 1908); Theodore Dreiser, *Sister Carrie* (1900); and Edith Wharton, *The Custom of the Country* (1913). We also will study two film adaptations: *The Portrait of a Lady* (1996; dir. Jane Campion, starring Nicole Kidman and John Malkovich); and *Carrie* (1952; dir. William Wyler; starring Laurence Olivier and Jennifer Jones). In addition: portraits of women by the painters John Singer Sargent, Thomas Eakins, and Mary Cassatt, and Alfred Stieglitz’s photographs of Georgia O’Keefe.

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(2) = Spring semester
Willa Cather, Pulitzer-prize winning American woman novelist of the early twentieth century, is
best known for her novels about settlers on the Great Plains, My Ántonia, O Pioneers! and, set a
generation later, The Song of the Lark. The power of the land and questions about the way
humans should best relate to the land are at the center of her work. Cather lived most of her life
with her companion, Edith Lewis, and her alternative views on heterosexuality, marriage, and
transgressive female sexuality emerge in indirect and interesting ways in her fiction. Other
intriguing issues in her work include immigration, inter-racial and inter-ethnic relations, the
nature of the body in health and illness, tensions between rural and urban life, the development
of the artist, especially the woman artist, and the emotional consequences of war.
ENG 388/PEAC 388 (1) TRAUMA, CONFLICT, AND NARRATIVE:
TALES OF AFRICA AND THE AFRICAN DIASPORA

Ms. Cezair-Thompson

This course explores the role of narratives in response to mass trauma, focusing on regions of Africa and African Diaspora societies. 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.

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While literary criticism might seem like an esoteric or unworldly pursuit, it has relevance and consequence beyond the narrow world of academic journals. It shapes reading lists at the high school, college, and graduate level. It influences what people outside of the educational system read, and what texts are chosen for film and television adaptation. Most importantly, perhaps, it informs the way texts participate in shaping our social, cultural, and political worlds. In this course, we will read select works of contemporary literary criticism and consider the place of published criticism in the wider culture. Over the course of the semester, students will produce several short pieces exploring criticism’s significance and present their work to the class as part of our weekly writing workshops. Assignments, including op-eds, books reviews, summaries of public talks, blog posts and interviews, will target a non-specialist reading audience. This course will give students the opportunity to build on their own experiences as readers of literature and writers of literary criticism as they engage with the questions and controversies that criticism raises.
NEW! ENG 391 (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 questions: How do we discern racializing discourses? What historical discourses have led to modern race? How do we best analyze literary and related materials to understand how racial ideology has impacted texts? And to understand how texts have impacted racial ideology? Through these and other inquiries, we will arrive at some answers for the big question, What Is Racial Difference?

This course is also offered as ENG 291.
**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.

\[\text{Diversity of Literatures in English}\]

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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.

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(2) = Spring semester
**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 Administrator
Lisa Easley

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@WellesleyENG
Faculty

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


*On leave Fall 2021.*

Margaret Cezair-Thompson

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


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

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

Octavio R. Gonzalez is Assistant Professor of English and Creative Writing at Wellesley College. He teaches courses on American queer literature and culture, British and American modernism, and the twentieth century novel. Such courses include The Harlem Renaissance, Sapphic Modernism; The Gay 1990s; and Writing AIDS, 1981-Present. His monograph, Misfit Modernism: Queer Forms of Double Exile in the Twentieth-Century Novel, was recently published in the Refiguring Modernism imprint from Pennsylvania State University Press (September 2020). His first poetry collection, The Book of Ours, was a selection of the chapbook series at Letras Latinas, University of Notre Dame (Momotombo Press, 2009). He is currently working on a second poetry manuscript, entitled “Limerence: The Wingless Hour.” Some poems from this collection appear in Lambda Literary’s Poetry Spotlight (shorturl.at/bgxKN), Anomaly, La Guagua, and the “Taboo” series at La Casita Grande Salon, as well as an anthology of Dominican poets in the diaspora (Retrato intimo de poetas dominicanos, https://amzn.to/2Sz051V). Other poems appear in Puerto del Sol, OCHO, and MiPoesias, among other journals. You can follow him on Twitter @TaviRGonzalez.


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

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† = Pre-1800
‡ = Pre-1900

(1) = Fall semester
(2) = Spring semester
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, 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).


“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 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.

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 Spring 2022.

Susan Meyer

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

James Noggle

My intellectual interests include: poetry and the history of aesthetics, particularly in 18th century English literature; the philosophy of mind; the history of skepticism; the origins and development of the novel; literary theory; Restoration comedy; ordinary-language philosophy; and film.
I was born and raised in California, educated as an undergraduate at Columbia and Cambridge universities, and in 1994, got a Ph.D. in English literature from the University of California, Berkeley. My scholarly focus in recent years has been on relations between aesthetic philosophy 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.

**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)


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


Vernon Shetley


*On leave 2021-2022.*

Marilyn Sides, Director of Creative Writing

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 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.

\[\text{Diversity of Literatures in English}\]
\[\text{† = Pre-1800}\]
\[\text{†† = Pre-1900}\]

(1) = Fall semester
(2) = Spring semester
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.