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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⌘ Diversity of Literatures in English
‡ Pre-1800
† Pre-1900

(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 324 Advanced Studies in Shakespeare, ENG 345 Advanced Studies in Nineteenth-Century Literature, and ENG 387 Authors. 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, changing-topics, and newly crosslisted courses:

- ENG 200 The Art of Biography
- ENG 266/AMST 266 American Literature from the Civil War to the 1930s. *Topic for Fall 2023: The Pursuit of Happiness: American Dreams from Emerson to Hansberry*
- ENG 274/JWST 274 The Diversification of U.S. Literature, 1945-2000
- ENG 283 The History of *Cabaret*
- ENG 287 Capitalism and Literature
- ENG 292/AMST 292 Film Noir
- ENG 319 Contemporary Anglophone Speculative Fiction

*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.
Course Descriptions

**ENG 103 (1) BEYOND BORDERS: WRITERS OF COLOR ACROSS THE GLOBE**

*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 (2) INTRODUCTION TO SHAKESPEARE**

*Mr. Ko*

Shakespeare wrote for a popular audience and was immensely successful. Shakespeare is also universally regarded as the greatest playwright in English. In this introduction to his works, we will try to understand both Shakespeare’s popularity and greatness. To help us reach this understanding, we will focus especially on the theatrical nature of Shakespeare’s writing. The syllabus will likely be as follows: *Romeo and Juliet*, *A Midsummer Night’s Dream*, *Twelfth Night*, *Othello*, *King Lear*, and *The Winter’s Tale*.
ENG 116/AMST 116 (1) ASIAN AMERICAN FICTION  
(≠)  
Ms. Lee

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.

ENG 119 (2) 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—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.

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ENG 120 (1) (2) CRITICAL INTERPRETATION
Mr. Chiasson, Ms. Hickey

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.
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, and Toni Morrison.

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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NEW! ENG 200 (2) THE ART OF BIOGRAPHY
Mr. Chiasson

We live in an age of autobiography, memoir, and personal narrative. We may find the very concept of speaking for others distasteful or immoral: everyone, we reason, should be trusted to tell their own stories. And yet biography is an art: a great biographer can provide insights and contexts into a life, which elude the memoirist. This workshop on the art of biography will study great examples of biographical writing by Ralph Waldo Emerson, W.E.B. Dubois, Zora Neale Hurston, Richard Ellmann, and others, along with contemporary examples by Robert Caro, Heather Clark, Langdon Hammer, and others. Students will choose their own biographical subjects early in the course and present, in a workshop format, their ongoing research and writing, culminating in a short biography of 15-20 pages.

Enrollment limited to 15. Mandatory credit/noncredit.

ENG 202 (1) 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) 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.

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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, 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 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.

Prerequisite: None. Recommended for students interested in film, drama, creative writing.
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 205 (1) WRITING FOR CHILDREN

Ms. Meyer

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

*Enrollment limited to 15 students. Mandatory credit/noncredit.*
ENG 206 (1) NONFICTION WRITING

Ms. Sides

Topic for Fall 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.
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 who have taken this course once may register for it one additional time.
ENG 213 (1) 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 214/ME/R 214 (2) THE GLOBAL MIDDLE AGES: STORIES, IDEAS, COMMUNITIES

Ms. Ingallinella

This course surveys literary artifacts from around the medieval world. Far from being a “dark” age, the Middle Ages were vibrant with ideas and passionate about cultural exchange and
communication. Medieval men and women traveled, and their stories traveled with them. The medieval West turned the life of the Buddha into a widely popular Christianized narrative, *Barlaam and Josaphat*. In the fourteenth century, three men from England, Italy, and Morocco—John Mandeville, Marco Polo, and Ibn Battuta—wrote vivid and strikingly different accounts of Persia, India, and Central Asia. How did medieval storytellers construct, support, or revolutionize a given perception of the world?

In this course, we will explore key genres such as epic poetry, history writing, religious texts, travelogues, lyric, romance, narrative fiction, and theater plays. For each genre, we will discuss texts written or translated in medieval England side by side with counterparts originating in Africa, and Asia, and Europe. By the end of this course, you will (1) learn how intriguing stories moved across borders, communities, and centuries by word of mouth or on the worn folios of a manuscript; (2) be able to historicize dynamics of cultural appropriation; and (3) rethink medieval literature as a complex, fluid, and mobile system beyond hermetically sealed civilizational units.

*This course is also offered as ENG 314/ME/R 314 with additional coursework.*
ENG 223 (1) SHAKESPEARE I -- THE ELIZABETHAN PERIOD
Mr. Ko

We will study representative plays written during the reign of Elizabeth I: Titus Andronicus, Romeo and Juliet, A Midsummer Night’s Dream, Henry IV (Part 1), Twelfth Night, and Hamlet. These plays are chosen not only because they cover a wide range of genres—from savage farce and romantic comedy to tragedy and hybrid varieties in between—but also because they powerfully dramatize such a wide range of human experiences. They also represent masterpieces of storytelling in the medium of theatre that continue their lives in on-going and evolving performances. Viewing and analysis of contemporary performances and films will thus be integrated into the work of the course. At the same time, 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.

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, during the reign of James I, such as Macbeth, King Lear, Antony and Cleopatra, The Winter’s Tale, and The Tempest. These plays portray humans pushed to the limit of endurance and raised to the heights of bliss, and also find Shakespeare challenging the limits of genre. Study of the plays’ language and poetry will be complemented by a survey of their stage histories and an immersion in their present incarnations in performance and in adaptations across genres, especially those created by BIPOC and LGBTQ+ artists.
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 issues arise when white, European, and, for the most part, male writers attempt to represent or “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.
ENG 247/ME/R 247/CPLT 247 (2) ARTHURIAN LEGENDS

(‡)

Ms. Ingallinella

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

(§)

Ms. Brogan

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, Sylvia Plath, Frank O’Hara, 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.

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ENG 257 (2) TEXT AND IMAGE

Ms. Brogan

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 text.
ENG 259/PEAC 259 (1) BEARING WITNESS: CONFLICT, TRAUMA, AND NARRATIVE IN AFRICA AND THE AFRICAN DIASPORA

Ms. Cezair-Thompson

This course explores the role of written and cinematic narratives along with photography in response to traumatic historic events, focusing on select regions of Africa and on African Diaspora societies in the U.S. and Caribbean. We’ll explore the roles of (and relationships between) narrator, witness, audience and victim, both historically and in light of new social media, and discuss how these relationships give rise to particular representations of perpetrators, victims and saviors. Topics to be considered in relation to such narratives might include: colonization, genocide, apartheid, the continuing impact of the trans-Atlantic slave trade and systemic racism on African-American and Caribbean societies. Works might include Joseph Conrad, *Heart of Darkness*; Chinua Achebe, *Things Fall Apart or No Longer at Ease*; Chimamanda Adiche, *Half of a Yellow Sun*; Toni Morrison, *Beloved*; Junot Diaz, *The Brief, Wondrous Life of Oscar Wao*; short fiction of the Apartheid Era; short fiction/essays by James Baldwin; Films: *Fruitvale Station, 13th, Kinyarwanda, Lumumba*. Students will be introduced to postcolonial literary theory and trauma narrative theory.

Note: Cannot be taken for credit by students who have already taken ENG 388/PEAC 388.

ENG 260/AFR 201 (1) THE AFRICAN AMERICAN LITERARY TRADITION

Mr. Cudjoe (Africana Studies)

A survey of the Afro-American experience as depicted in literature from the eighteenth century through the present. Study of various forms of literary expression including the short story, autobiography, literary criticism, poetry, drama, and essays as they have been used as vehicles of expression for Black writers during and since the slave experience.
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.

NEW! ENG 266/AMST 266 (1) TOPICS IN AMERICAN LITERATURE FROM THE CIVIL WAR TO THE 1930s

Mr. Cain

Topic for Fall 2022: The Pursuit of Happiness: American Dreams from Emerson to Hansberry

The Declaration of Independence, July 4, 1776, states: "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness." We will focus in particular on what "happiness" means in this founding document and its historical context, and

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then we will study and explore this theme in Emerson, Thoreau, and Whitman, and move from them to novels by Henry James, Willa Cather, F. Scott Fitzgerald, Carson McCullers, and Patricia Highsmith. We will also consider examples from film and photography, and will conclude with the African American playwright Lorraine Hansberry.

ENG 269/AMST 240 (1) THE RISE OF AN AMERICAN EMPIRE: WEALTH AND CONFLICT IN THE GILDED AGE

Mr. Fisher (American Studies)

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

ENG 272 (2) THE NINETEENTH-CENTURY NOVEL

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Ms. Rodensky

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

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

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NEW! ENG 273 (1) THE MODERN BRITISH NOVEL
Ms. Rodensky
Topic for Fall 2022: Modernism in Pairs

For this special section of the Modern British novel, we will read Virginia Woolf’s *The Voyage Out* (1915) and *To the Lighthouse* (1927), followed by E.M. Forster’s *Howards End* (1910) and *A Passage to India* (1924), and then end the course with Jean Rhys’s *Quartet* (1928) and *After Leaving Mr. Mackenzie* (1931). By zeroing in on these three writers, we will have the opportunity not only to consider what makes the novel “modern” but also 1. how Woolf and Rhys developed as women writers in the male-dominated world of the first half of the 20th century, and 2. how Forster (who was closeted) represents queerness in the two very different fictional worlds he creates.

NEW! ENG 274/JWST 274 (1) THE DIVERSIFICATION OF U.S. LITERATURE, 1945-2000

(‡)

Mr. Lambert (Jewish Studies)

What was at stake in the production and consumption of literature in the age of television and nuclear proliferation? We will read and analyze U.S. fiction, drama, and poetry produced after 1945, a period during which minority voices, particularly (but not only) those of American Jews, became central in U.S. literary culture. We will explore the tension between literature as just another form of entertainment (or even a pretentious instrument of exclusion) and literature as a privileged site of social analysis, critique, and minority self-expression. Authors considered may

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**ENG 279/AFR 212 (1) 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.

**NEW! ENG 283 (1) THE HISTORY OF CABARET**

*(⌘)*

*Mr. González*

Christopher Isherwood’s autofictional *Berlin Stories* (1945)—featuring Sally Bowles, immortalized by Liza Minnelli—inspired John Van Druten’s play *I Am a Camera* and, later, the film adaptation (1951, 1952). These, in turn, inspired the musical *Cabaret* (1966). The legendary Bob Fosse directed and choreographed *Cabaret* for the screen (1972); the rest is cinematic history. On stage or screen, *Cabaret* departs from novel and play. The famed musical transforms the ‘original,’ taking the *Cabaret* as motif and theme, a seedy nightclub run by a sinister Master of Ceremonies. Joel Grey was the original Emcee, while Alan Cumming reinterpreted the role in Sam Mendes’ West End and Broadway productions (1998, 2014).

Amid these adaptations and revivals, Isherwood published *Christopher and His Kind*, shedding further light on his nocturnal Berlin years (1976). This memoir was dramatized for the screen, which at last reveals the ‘real’ Sally Bowles, Jean Ross (2011). An intertextual mesh of media, stories, genres, authors, characters, and agendas, the history of *Cabaret* is an exciting story in itself. In this course, we will analyze most of the works mentioned, while tracing the intertextuality and history of *Cabaret*. That history includes the ‘divine decadence’ of the Weimar Republic, the rise of Nazism, and the beginnings of the Second World War. But the lives and afterlives of *Cabaret* also trace a complex queer genealogy, before and after Stonewall, which continues to this day.

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(1) = Fall semester

(2) = Spring semester
Note: For Fall 2022, the 50th anniversary of the film adaptation of Cabaret, Prof. González is collaborating with Prof. Rainer, director of Theatre Studies, to mount a theatrical production of the musical (albeit contingent on receiving production rights to the musical). THST 345 (Practicum - Theatre Production - registration via permission of the instructor) will be interviewing designers in SP22 (interested? Contact production manager David Towlun), and holding Open Auditions for all roles/dancers during Add/Drop in FA22. THST 345 meets MTW 6.30-9.30PM + tech/dress/performances. There are many opportunities for each course's content to enrich the other, however, students only interested in the intellectual/historical/literary aspects of Cabaret do not need to commit to participation in THST 345.

NEW! ENG 287 (2) CAPITALISM AND LITERATURE
Ms. Lee

How is literature related to capitalism? How can one help us to understand the power of the other? This course examines their shared forms and overlapping histories. We will read literary works, accounts of capitalism as a social system and historical epoch, and criticism focused on the material basis of literature. Fiction will range from the classic novels of Jane Austen and Balzac to those of Ishiguro and Ling Ma. That trajectory shows the development of capitalism from the period of the industrial revolution in England to the complex supply chains of global capitalism in the present. Theorists will include Marx, Adorno, Brecht, Eric Williams, and Althusser. Issues will include the commodity form, the role of slavery and empire in the development of capitalism, class consciousness, structuralism, and post-modernism.
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*.

**ENG 290/JWST 290 (2) JEWS, AFRICAN-AMERICANS, AND OTHER MINORITIES IN U.S. COMICS AND GRAPHIC NOVELS**

(‼)

*Mr. Lambert (Jewish Studies)*

**ENG 291 (2) 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?

*Not open to students who have taken ENG 391.*

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NEW! ENG 292/AMST 292 (2) FILM NOIR
Mr. Shetley

A journey through the dark side of the American imagination. Where classic Hollywood filmmaking trades in uplift and happy endings, Film Noir inhabits a pessimistic, morally compromised universe, populated by femmes fatales, hard-boiled detectives, criminals and deviants. This course will explore the development of this alternative vision of the American experience, from its origins in the 1940s, through the revival of the genre in the 1970s, to its ongoing influence on contemporary cinema. We’ll pay particular attention to noir’s redefinition of American cinematic style, and to its representations of masculinity and femininity. Films we’re likely to watch include Howard Hawks’s The Big Sleep, Billy Wilder’s Double Indemnity, Roman Polanski’s Chinatown, Carl Franklin’s Devil in a Blue Dress, and David Lynch’s Mulholland Drive. We’ll also read a number of the gritty detective novels from which several of these films were adapted.

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

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ongoing developments in AIDS history and historiography. These include unyielding stigma and bio-political indifference, met with activism, service, and advocacy; transforming biomedical research to increase access to better treatments, revolutionizing AIDS from death sentence to chronic condition; proliferating "moral panics" about public sex, "barebacking," and "PrEP" (pre-exposure prevention), invoking problematic constructs like "Patient Zero," "being on the Down Low," "party and play" subculture, and the "Truvada whore"; and constructing a global bio-political apparatus ("AIDS Inc.") to control and protect populations. We will look at journal articles, scholarly and popular-science books (excerpts), as well as literary and cinematic texts. Also some archival materials from ACT UP Boston, the activist group.

**ENG 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. González*

Intensive practice in the writing of poetry. Classes will be devoted to discussion of the students’ poems. The emphasis will be on the possibilities for revision, and on developing some objectivity about one’s own work. *Students who have taken this course once may register for it one additional time. Mandatory credit/noncredit.*

**ENG 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, 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.

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This course surveys literary artifacts from around the medieval world. Far from being a “dark” age, the Middle Ages were vibrant with ideas and passionate about cultural exchange and communication. Medieval men and women traveled, and their stories traveled with them. The medieval West turned the life of the Buddha into a widely popular Christianized narrative, *Barlaam and Josaphat*. In the fourteenth century, three men from England, Italy, and Morocco—John Mandeville, Marco Polo, and Ibn Battuta—wrote vivid and strikingly different accounts of Persia, India, and Central Asia. How did medieval storytellers construct, support, or revolutionize a given perception of the world?

In this course, we will explore key genres such as epic poetry, history writing, religious texts, travelogues, lyric, romance, narrative fiction, and theater plays. For each genre, we will discuss texts written or translated in medieval England side by side with counterparts originating in Africa, and Asia, and Europe. By the end of this course, you will (1) learn how intriguing stories moved across borders, communities, and centuries by word of mouth or on the worn folios of a manuscript; (2) be able to historicize dynamics of cultural appropriation; and (3) rethink medieval literature as a complex, fluid, and mobile system beyond hermetically sealed civilizational units.

*This course is also offered as ENG 214/ME/R 214.*
ENG 315 (1) ADVANCED STUDIES IN MEDIEVAL LITERATURE

Mr. Whitaker

(‡)

Topic for Fall 2022: Reason and the Medieval Wildman

Medieval popular literature is characterized by people going crazy. Knights whose ladies have been unjustly imprisoned live like animals in the forest, out of their minds and outside of society. In battle, knights—even the protagonists—go 'wild' on their enemies, killing hundreds at a time. Meanwhile, medieval philosophy and religion consider man’s reason that which sets him apart from animals, and that which leads to God. In this course, we will read texts in which reason breaks down and those in which reason is the basis for human existence. Readings will include romances, philosophical texts, and theological treatises. We will ask, how does medieval literature pose and answer the question, what is it to be human?
NEW! ENG 319 (2) CONTEMPORARY ANGLOPHONE SPECULATIVE FICTION

(─)

Ms. Sides

Speculative fiction is about “what cannot ever be, or what cannot be as yet. But it is also true that when it uses symbol and metaphor in certain ways, speculative fiction is about us as we are, right now. This may be the case even if the story is set on another planet, in another age and the protagonist is an alien. Because haven’t we all felt alien at some time or another, set apart from the norm due to caste and class, religion and creed, gender and sexual orientation?”


The term “speculative fiction” has emerged as an inclusive gesture towards some of the most exciting fiction being written right now around the world. Under its umbrella, fiction categories like Gothic, horror, science fiction, fantasy, magical realism, dystopian, and environmental fiction (plus heady blends of all these) thrive.

Writers of color, Indigenous writers, LGBTQIA+ writers have figured prominently in the contemporary (post 2000) explosion of speculative fiction—writing about “what if” in the future or in the past has proved liberating as a critique of colonial legacies, as an exploration of transcultural and transnational experiences in the lives of immigrants, and as a re-imagining of gender.

Our course will highlight the world of Anglophone speculative fiction. From a rewriting of “settler” history in Australia to the discovery by a scientist in Delhi that the fungal network connecting all the plants in the forest is now connecting to and transforming her utopian urban project. From the story of a Chinese goddess reincarnated in a futuristic Pacific Northwest as a lesbian resistance fighter of corporatized government to that of a family of water witches living on the US Mexico border reviving their bruja powers to survive.

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We will reflect on our texts’ particular historical and cultural contexts, with special attention paid to the various forms of English in which the authors are working. We will, as well, explore the speculative fiction genre through scholarly essays and online literary magazines. Among the authors: familiar figures like Carmen Maria Machado, N.K. Jemisin, Helen Oyeyemi and—perhaps—the less familiar but equally exciting Vandana Singh, Sofia Samatar, Isabel Yap, Larissa Lai.

ENG 324 (2) Advanced Studies in Shakespeare

Mr. Ko

(‡) (⁎)

Topic for Spring 2023: 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.*
ENGLISH 345 (2) ADVANCED STUDIES IN NINETEENTH-CENTURY LITERATURE

Ms. Hickey

†

Topic for Spring 2023: John Keats: Lines of Influence from Homer to Gaiman

The voice I hear this passing night was heard
In ancient days . .

(Keats, “Ode to a Nightingale”)

* * *

I think I shall be among the English poets after
my death.

(Keats, 1818 letter)

* * *

They were more willing to show themselves to the
corners of his eye, and when he said so to Lyra, she
said, “It's negative capability.”

“What's that?”

“The poet Keats said it first. Dr. Malone knows.
It's how I read the alethiometer. It's how you use the
knife, isn’t it?

(Philip Pullman, The Amber Spyglass)

The subject of this course is Keats and the lines of influence that connect him to his literary predecessors, contemporaries, and successors. We’ll focus on the poet’s life and works, from his youthful poetic experiments to the famous odes; from sonnets and brief lyrics to romances and fragments of grand works left unfinished on his death. Reading Keats’s letters alongside his poetry, we’ll trace the influence of Homer, Spenser, Shakespeare, Milton, and Wordsworth; examine connections to Shelley and other contemporaries; and explore the poet’s own influence on such diverse successors as Tennyson, Hopkins, Dickinson, Whitman, Hardy, Wilfred Owen, Countee Cullen, Seamus Heaney, Eavan Boland, Philip Pullman, and Jorie Graham.

Note: Over the course of the semester, every student will read all of Keats’s major poems, many of his letters, and pertinent selections from “among the English poets” (and other English-language writers) mentioned above. Student work may focus on Keats alone or on Keats and another writer.
ENG 347 (1) NINETEENTH-CENTURY NOVELS OF ROMANTIC MISTAKE
(†)
Ms. Meyer

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

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

Topic for Fall 2022:  Non-fiction Prose

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

We will meet once in the spring and students are expected to work on their project over the summer. Many students will be inclined to write about themselves—memoir is ever popular—but memoirs will only be permitted if they elucidate some topic other than the self. Thus, you might write about growing up on a commune, but then you must also plan to make your piece about communes: how they form, their history, what academic experts have to say about them, their politics, etc. You may write about your high school gymnastics career, but only if you plan also to research and include discussion of high school gymnastics across the country, its history, its critics, etc. It will be hard to write about, say, your parents’ divorce or a high school romance...

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in a way that sheds light on any larger questions, and so you will likely avoid such topics, preferring to spend the summer reporting on a topic of personal interest but in which you are not personally implicated.

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

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

Mandatory credit/noncredit.

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 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.

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ENG 382 (1) LITERARY THEORY

Mr. Shetley

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.

NEW! ENG 387 (2) AUTHORS

Mr. Cain


D. H. Lawrence and Ernest Hemingway are two of the most important and influential writers of the twentieth-century. They led extraordinary lives, and they did extraordinary literary work, especially, in their related but different ways, on the themes of love, family, and friendship. They never met, but each intimately knew the other's books. Hemingway often said that Lawrence was a novelist and short-story writer whom every reader should attend to, and whom every aspiring writer should study carefully. Lawrence read Hemingway with pleasure and deep interest, and he wrote a brilliant essay about Hemingway's first collection of stories. We will concentrate on the fiction by these two, but we will also read Hemingway's Paris memoir, *A Moveable Feast*, and we will read some of Lawrence's poetry, literary criticism, and travel writing.
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.
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.

For students entering the College in Fall 2022 and beyond:

Students majoring in English must take 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. Students majoring in English must also take ENG 120 (Critical Interpretation) or WRIT 120 [WRIT 120 replaces ENG120/WRIT 105], or ENG 121 (A Survey of English Literature), and at least three courses focused on literature written before 1900, of which at least two must focus on literature before 1800. Courses on Shakespeare can fulfill this requirement.

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

Courses taken in other departments at Wellesley College may not be used to satisfy any of the above distribution requirements for the major. With the chair’s permission, courses taken abroad during junior year or on Twelve College Exchange may satisfy certain distribution requirements. ENG 112 and ENG 247/MER 247 do not satisfy the pre-1800 distribution requirement. Transfer students or Davis Scholars who have had work equivalent to ENG 120 at another institution may apply to the chair for exemption from the critical interpretation requirement.

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(2) = Spring semester
For students entering the College before Fall 2022:
Students majoring in English must take 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. Students majoring in English must also take ENG 120 (Critical Interpretation) or WRIT 120 [WRIT 120 replaces ENG120/WRIT 105] or ENG 121 (A Survey of English Literature), 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.

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

Courses taken in other departments at Wellesley College may not be used to satisfy any of the above distribution requirements for the major. With the chair’s permission, courses taken abroad during junior year or on Twelve College Exchange may satisfy certain distribution requirements. ENG 112, ENG 223, ENG 224, and ENG 247/MER 247 do not satisfy the pre-1800 distribution requirement. Transfer students or Davis Scholars who have had work equivalent to ENG 120 at another institution may apply to the chair for exemption from the critical interpretation requirement.

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.

For students entering the College in Fall 2022 and beyond:
The creative writing 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 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. Creative writing concentrators must also take ENG 120 (Critical Interpretation) or WRIT 120 [WRIT 120 replaces ENG 120] (1) = Fall semester
(2) = Spring semester
120/WRIT105] or ENG 121 (A Survey of English Literature), the period distribution requirements, and two 300-level literature courses. (Creative writing courses may be repeated once for additional credit.) (Transfer students may apply to the chair to earn major credit for more than two literature-based courses taken outside the College.)

For students entering the College before Fall 2022:
The creative writing 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 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. Creative writing concentrators must also take ENG 120 (Critical Interpretation) or WRIT 120 [WRIT 120 replaces ENG 120/WRIT105] or ENG 121 (A Survey of English Literature), a course on Shakespeare, the period distribution requirements, and two 300-level literature courses. (Creative writing courses may be repeated once for additional credit.) (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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Requirements for the Minor in English

The English minor consists of five units:

1. ENG 120 or WRIT 120 [WRIT 120 replaces ENG 120/WRIT 105] or ENG 121
2. at least one unit on literature written before 1900
3. at least one 300-level unit, excluding ENG 350
4. at least four units, including the 300-level course, taken in the department

One course taught within language and literature departments and related interdepartmental programs at Wellesley and other approved schools may be offered for minor credit; these may include literature courses taught in translation or language courses at the third-year level or higher. A maximum of two creative writing units may be included.

For students entering the College in Fall 2022 and beyond:
A course on Shakespeare can count toward the minor, and it will fulfill the pre-1900 requirement.

For students entering the College before Fall 2022:
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.

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(2) = Spring semester
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).

⌘= Diversity of Literatures in English
‡ = Pre-1800
† = Pre-1900

(1) = Fall semester
(2) = Spring semester
Department of English & Creative Writing Administration

Chair: Yoon Sun Lee  
Director of Creative Writing: Marilyn Sides  
Honors Coordinator: TBA

Academic Administrator  
Lisa Easley

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⌘ Diversity of Literatures in English  
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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


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


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.


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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, Chair of the Department of English & Creative Writing**

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 2023.

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.

On leave Spring 2023.

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.

*On leave 2022-2023.*

**Lisa Rodensky**

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

**Vernon Shetley**

Marilyn Sides, Director of Creative Writing


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 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.