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Welcome to the Department of English and Creative Writing!

English as a discipline stresses the intensive study of writers and their works in literary, cultural, and historical contexts. It is keyed to the appreciation and analysis of literary language, through which writers compose and organize their poems, stories, novels, plays, and essays. The discipline equally stresses writing critically and creatively in response to reading literature.

We thus offer a wide range of courses: introductory courses in literary and writing skills; more advanced courses in influential writers, historical periods, and themes in English, American, and world literatures in English; and numerous courses in creative writing, including screenwriting and creative nonfiction.

Our course offerings strike a balance between great authors of past centuries and emerging fields of study. We teach courses on writers such as Shakespeare, Milton, Jane Austen, and James Joyce, and on Asian American literature, the Harlem Renaissance, and film. We stress analysis and argument in paper-writing, critical thinking, and literary research, and we foster and develop a deep, complex, passionate response to literature.

This booklet is designed to help you with the selection of courses in the English department and, if you choose, with the construction of a major or minor in English. To that end, it contains longer and more informative descriptions of each course than will fit into the Wellesley College Course Catalog. It also contains a detailed list of major and minor requirements, a page of “Directions for Sophomores Planning an English or English and Creative Writing Major,” a schedule of course times, and brief statements in which each member of the faculty describes his or her special area of teaching and research.

Please don’t hesitate to call on the Chair or on any member of the department for further discussion of these matters or to ask any other questions you may have about the department or the major.

A few more, introductory facts about the structure of the English curriculum:

1) At the 100 level, we offer a variety of courses that serve as a gateway to the study of literature and writing.

- 112: Introduction to Shakespeare, 115: Great Works of Poetry, and 116: Asian American Literature are open to all students. These courses are designed especially for non-majors, though prospective majors are also welcome to take them. They offer an introduction to the college-level discussion of important literary works and topics.
- 120: Critical Interpretation is a multi-section course, with a maximum of twenty students per section. It too is open to all students, but is required of all English and English and Creative

⌘= 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 and Changing Topics

We call your attention to the following new English, changing-topics, and newly crosslisted courses:

- ENG 119/CPLT 119 Women* Write Weird Fiction
- ENG 207 Stranger Than Fiction: AfroSurrealism, Activism, & The Art of Unreality
- ENG 209 Clean as a Bone: Flash Fiction and Poetry for Novelists and Poets
- ENG 278 Crafting Narratives for Video Games
- ENG 367/AMST 367 Elizabeth Bishop, John Ashbery, James Merrill: Three Postwar American Poets

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 p. 24.)

Please consult the course browser for course prerequisites and distributions.

English & Creative Writing Faculty in 2023-2024

<i>Brogan</i>	<i>Hickey</i>	<i>Lynch</i>	<i>Shetley</i>
<i>Cain</i>	<i>Ko (away spring)</i>	<i>Meyer</i>	<i>Sides</i>
<i>Cezair-Thompson</i>	<i>Lambert (away)</i>	<i>Ndlovu</i>	<i>Wall-Randell</i>
<i>Chiasson (away)</i>	<i>Lee (Chair)</i>	<i>Noggle</i>	<i>Whitaker</i>
<i>González</i>	<i>Lu (Spring)</i>	<i>Rodensky (away)</i>	<i>Winner</i>

Course Descriptions

ENG 116/AMST 116 (2) 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.

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NEW! ENG 119/CPLT 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.

ENG 120 (2) CRITICAL INTERPRETATION*Mr. Whitaker*

ENG 120 introduces students to a level of interpretative sophistication and techniques of analysis essential not just in literary study but in all courses that demand advanced engagement with language. In active discussions, sections perform detailed readings of poetry drawn from a range of historical periods, with the aim of developing an understanding of the richness and complexity of poetic language and of connections between form and content, text and cultural and historical context. The reading varies from section to section, but all sections involve learning to read closely and to write persuasively and elegantly. *Required of English majors and minors.*

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

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ENG 202 (2) POETRY*Mr. González*

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 (2) SHORT NARRATIVE***Ms. Sides*

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

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

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ENG 204/CAMS 234 (2) 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.

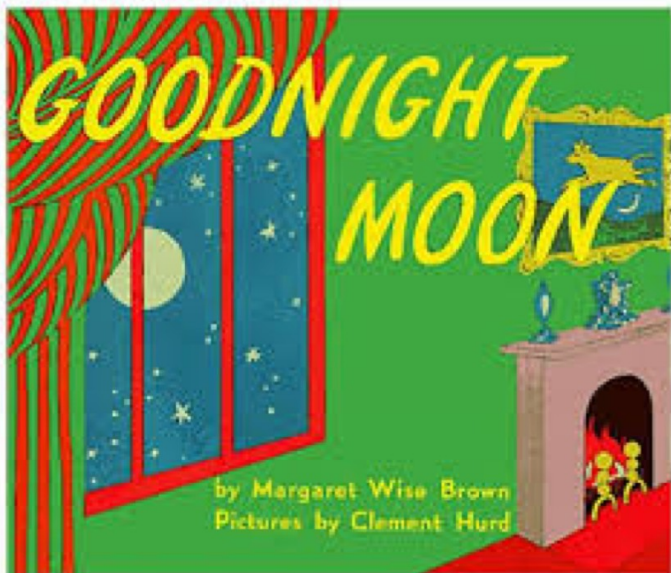
Enrollment limited to 15. Mandatory credit/noncredit. Students who have taken this course once may register for it one additional time.

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ENG 205 (2) WRITING FOR CHILDREN*Ms. Meyer*

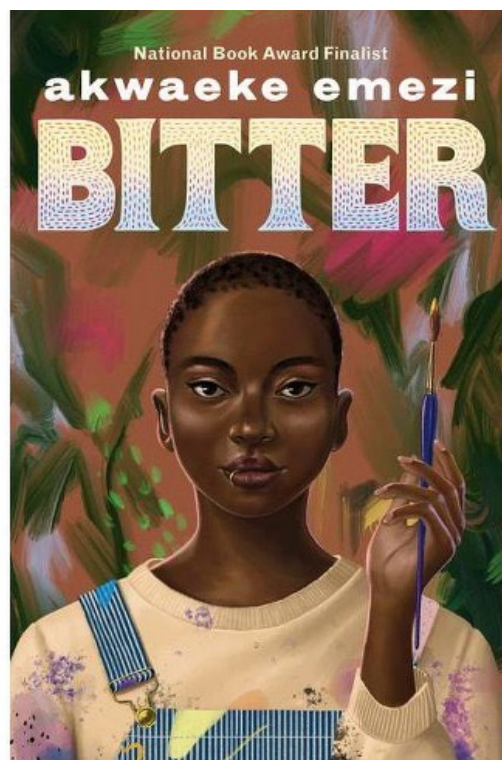
What makes for excellence in writing for children? When Margaret Wise Brown repeats the word “moon” in two subsequent pages— “Goodnight moon. Goodnight cow jumping over the moon”—is this effective or clunky? What makes rhyme and repetition funny and compelling in one picture book (such as Rosemary Wells’s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

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.

NEW! ENG 207 (2) STRANGER THAN FICTION: AFROSURREALISM, ACTIVISM,
& THE ART OF UNREALITY

Ms. Ndlovu



What is the relationship between art and activism when we live in a strange reality of worldwide pandemics, AI that can generate paintings in the style of da Vinci, and ongoing climate disaster? When reality is stranger than fiction, how can magical realism help us render this strange reality or Afrofuturism empower us to transform the present and transgress? In this creative writing workshop, we will experiment with unreality by tapping into storytelling with an undercurrent of magic and discovering how our voices can go beyond the page and change the world. We will read & write fiction where strange things happen: people fly, time collapses, the dead rise, & nature eschews the laws of physics etc. From NoViolet Bulawayo to Octavia Butler, the goal is to see how authors weave activism into their work and try it ourselves.

Enrollment limited to 15 students. Mandatory credit/noncredit.

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NEW! ENG 209 (2) CLEAN AS A BONE: FLASH FICTION AND POETRY FOR NOVELISTS AND POETS

Ms. Ndlovu



What is a novel but a collection sentences? This writing workshop approaches the formation of fiction by addressing the magic and science of its smallest units: lines and sentences. By reading flash fiction, novels-in-verses, and poetry, we will explore the potency of short work and literary compression. Throughout the semester, you will write your own poems and flash fiction pieces. How deeply and quickly can you affect readers by working at the line level? What happens within a sentence or between lines? What can poetry and flash fiction do that so speaks to our age? For fiction writers intimidated by poetry and poets intimidated by long-form fiction, this writing workshop takes a gentle approach to the close reading and writing of poetry and fiction. From studying the works of Danez Smith, Safia Elhillo, Ocean Vuong, Jamaica Kincaid, Warsan Shire, and more, we will amass a series of questions useful to our own practice as readers and writers.

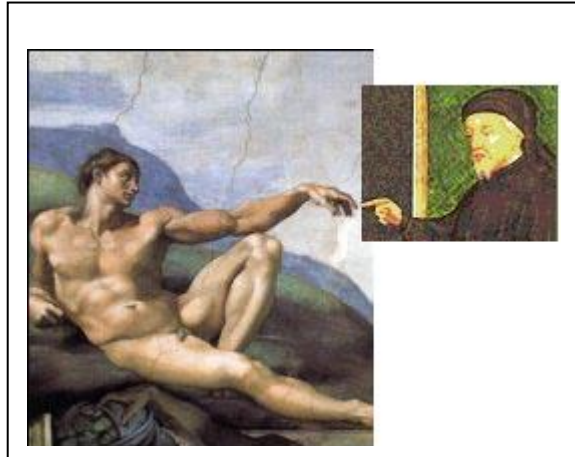
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ENG 213 (2) CHAUCER

(‡)

Ms. Lynch

From the raucous high humor of Chaucer's Miller's Tale to the mock heroism of the Nun's Priest and the gentle irony of the Franklin, Chaucer's *Canterbury Tales* provide both a window onto medieval society and a glimpse of the English literary tradition in its beginning moments. We will study a selection of Chaucer's tales in their various and competing forms—saint's life, moral fable, romance, dirty joke—paying special attention to his preoccupation with food, sex, gender, identity, and how people know what they know. Although the selected tales will be studied in their original dialect, no previous study of Middle English or medieval literature is assumed. Relevant backgrounds from other contemporary writers will be supplied, and some time will be devoted to learning the sounds of Chaucer's English. In fact, one of the joys of learning to read a medieval author like Chaucer is coming to appreciate the sounds of his poetry, written in a time when storytelling was still largely oral and communal.

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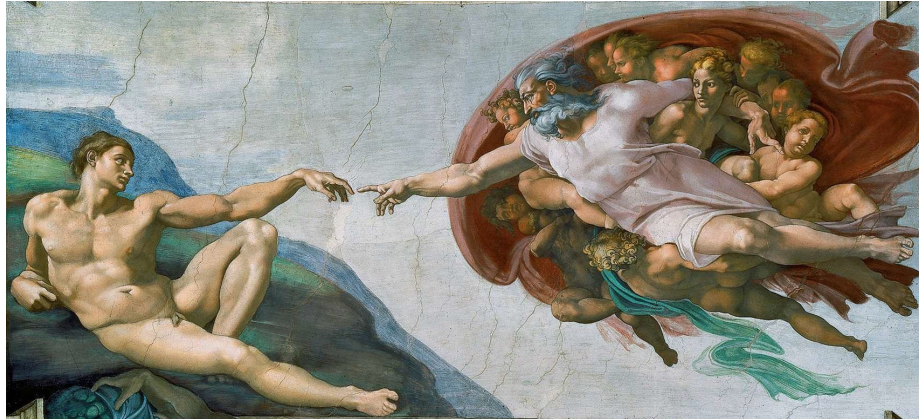
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ENG 221/HIST 221 (2) THE RENAISSANCE

(‡)

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

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

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

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ENG 242/ES 242 (2) 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.

Readings from the English pastoral tradition and its classical roots; Shakespeare, the Romantics, Gerard Manley Hopkins; foundational American poets Dickinson and Whitman; and a broad selection of 20th- and 21st-century poets such as Robert Frost, Jean Toomer, Richard Wilbur, A.R. Ammons, W.S. Merwin, Audre Lorde, Gary Snyder, Mary Oliver, Ed Roberson, Seamus Heaney, Lucille Clifton, Pattian Rogers, Louise Glück, Jorie Graham, Carolyn Forché, Joy Harjo, Benjamin Alire Sáenz, Forrest Gander, Claudia Rankine, Annie Finch, dg nanouk okpik, Camille T. Dungy, Jennifer Chang, Ada Limón, and Rachel Eliza Griffiths. Prose by Dorothy Wordsworth, Henry David Thoreau, Rachel Carson, Annie Dillard, Robin Wall Kimmerer, Lauret Savoy, and Helen Macdonald.

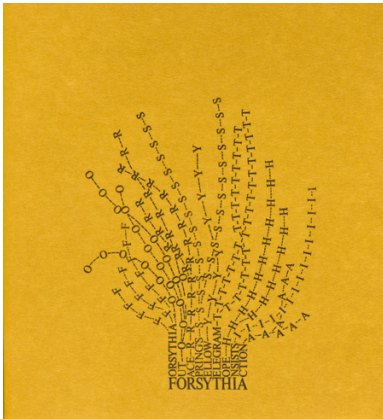
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ENG 257 (2) TEXT AND IMAGE*Ms. Brogan*

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.

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

Mr. Cain

Topic for Spring 2024: The Pursuit of Happiness: American Dreams
from Emerson to Hansberry

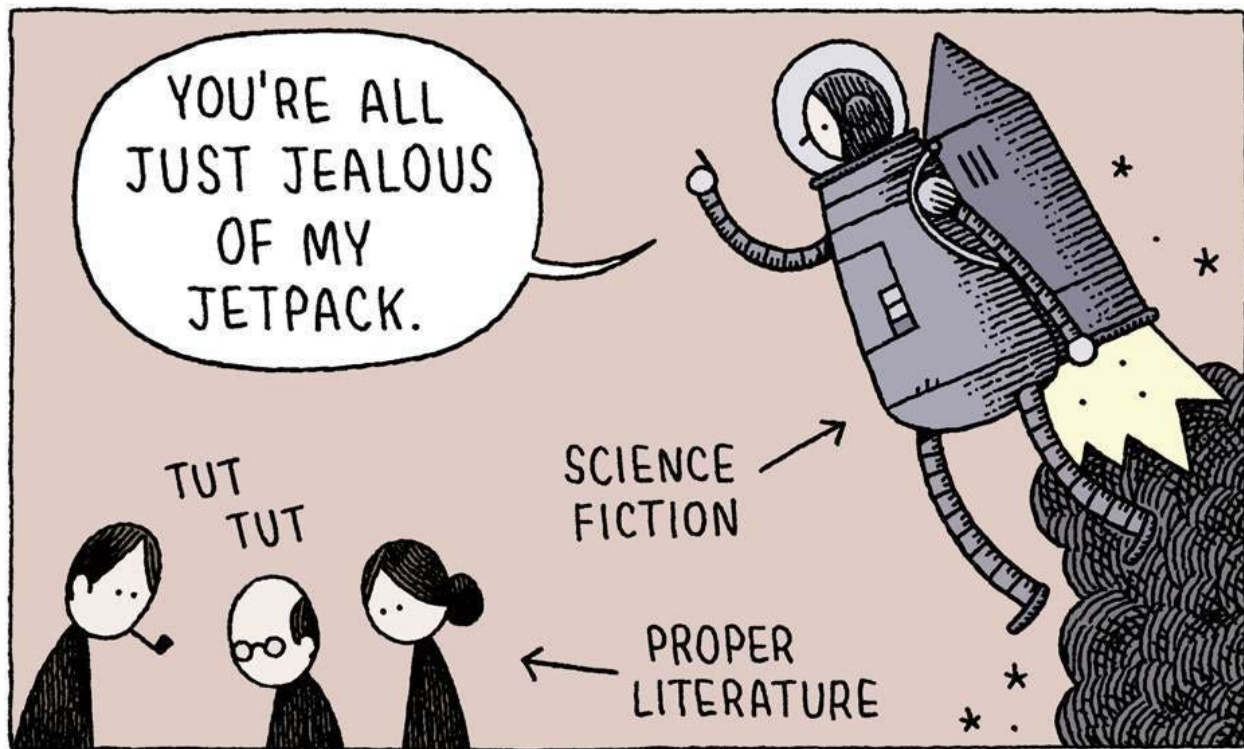


The Declaration of Independence, July 4, 1776, states: "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness." We will focus in particular on what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

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ENG 268/AMST 268 (2) THE GENRES OF AMERICAN FICTION TODAY

Ms. Winner

Why are some genres of fiction much more prestigious than others? How do works of fiction get categorized and valued? What accounts for the difference between “genre fiction” and “literary fiction”? This class will read literary-critical debates about genre alongside a survey of 21st century U.S. fiction. We will explore genres ranging from sci-fi to historical fiction to so-called autofiction, and consider how they can help us think about contemporary issues including climate change and the politics of race and gender. Authors may include George Saunders, Colson Whitehead, Jeff Vandermeer, Torrey Peters, Elif Batuman, Jonathan Franzen. Theorists and critics may include Pierre Bourdieu, Seo Young Chu, Theodore Martin, Mark McGurl and others.

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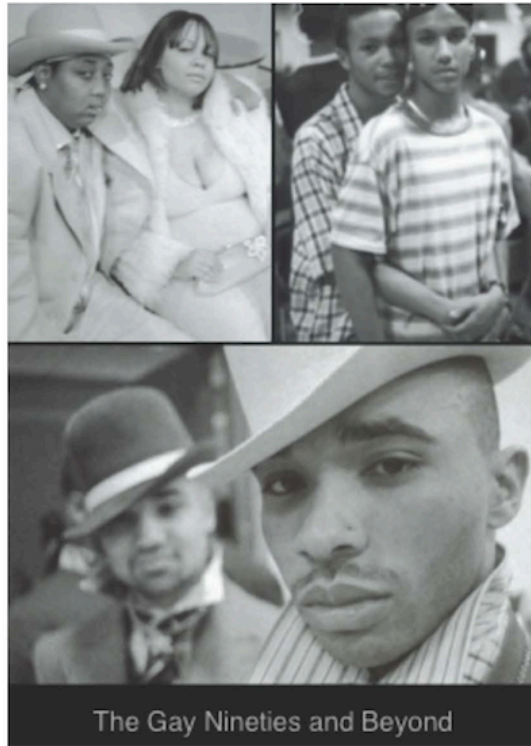
NEW! ENG 278 (2) CRAFTING NARRATIVES FOR VIDEO GAMES*Ms. Lu*

In this course, you will enhance your creative writing and critical analysis skills by exploring how video games use narrative to captivate and motivate their players. You will uncover the unique aspects that set games apart from other storytelling media and learn how games manipulate narrative elements such as plot, setting, character, and conflict. Through evaluating the logical consistency and emotional complexity of story-driven games, you will produce writing samples showcasing your ability to craft an engaging narrative, whether in collaboration or independently. Apart from analyzing titles like *The Last of Us*, *Hellblade: Senua's Sacrifice*, and *Firewatch*, you are required to complete one game of your choice by the end of the semester and participate in the class discussion on various game studies and reviews.

Enrollment limited to 15 students. Mandatory credit/noncredit.

ENG 286 (2) NEW LITERATURES: THE GAY 1990S AND BEYOND

(⌘)

Mr. González

Given their slow integration into the social mainstream, queer people have often made do with self-fashioning, a sensibility that identity is a work in progress. Literature and other artistic forms have been integral in sustaining and protecting the stories of queer lives and times. In this course, we will encounter various forms and transformations of queer expression, while focusing on a recent era that saw the dramatic visibility of LGBT folk: the 1990s. But we will not read this period in history in isolation. Instead, we will look backward too, considering early accounts of same-sex longing alongside contemporary representations. The Nineties zeitgeist was self-conscious about the previous “Gay Nineties” (the 1890s) and other queer eras like the Harlem Renaissance.

Fulfills the Diversity of Literatures in English requirement.

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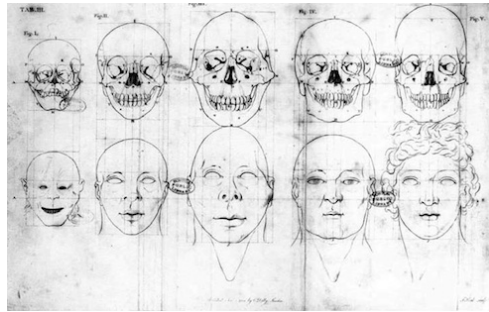
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ENG 291/391 (2) WHAT IS RACIAL DIFFERENCE?

(⌘) (‡)

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?

Fulfills the Diversity of Literatures in English requirement.

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

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ENG 335 (2) ADVANCED STUDIES IN RESTORATION AND EIGHTEENTH-CENTURY LITERATURE

Topic for Spring 2024: Feeling for the Other: 18th-Century Literary Sentiment

(‡)

Mr. Noggle

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*.

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

(†)

Ms. Meyer



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

lighten the mood, some novels in which the heroines make bad romantic choices that do not end in marriage (Jane Austen’s *Sense and Sensibility*, Charlotte Brontë’s *Villette*). What do these novels of romantic mistake have to say about the choices available to women, about female sexuality, about women’s education, about women’s lives?

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NEW! ENG 367/AMST 367 (2) ELIZABETH BISHOP, JOHN ASHBERY,
JAMES MERRILL: THREE POSTWAR AMERICAN POETS

Mr. Shetley



The course will explore the work of three leading postwar American poets: Elizabeth Bishop, John Ashbery, and James Merrill. We will approach these poets as creators of distinctive poetic styles and voices, as figures within the poetry world of their time, and as queer artists involved in complex negotiations of concealment and disclosure. We'll situate their work within (and outside) some of the major schools of postwar poetry, and look at the reception of that work by critics in their time and ours. We'll use letters and other recently available documents to illuminate the poetry. We'll examine the role in their careers of different forms and locales of expatriation (Bishop in Brazil, Ashbery in France, Merrill in Greece). Most of all, we'll seek to engage with and understand three compelling bodies of poetic achievement.

**ENG 388/PEAC 388 (2) 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 field of trauma narrative, 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.

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

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

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.

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

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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 (200 level), 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.

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 (ENG 360 and ENG 370) 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: Yoon Sun Lee

Director of Creative Writing: Marilyn Sides

Honors Coordinator: Yu Jin Ko

Academic Administrator

Lisa Easley

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www.wellesley.edu/English/

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Wellesley College English Department



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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

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

Margaret Cezair-Thompson

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

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

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

Dan Chiasson

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

On leave 2023-2024.

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

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.

Yu Jin Ko

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

Some relevant publications:

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

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

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

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

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

On leave Spring 2024.

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*.

On leave 2023-2024.

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.

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

Ye Odelia Lu

Ye Odelia Lu is an essayist, translator, editor, and occasional poet. Her words have appeared in *Sine Theta Magazine*, *Columbia Journal*, *The Margins*, and *Epiphany Magazine*. Lu translates from Chinese and has previously worked as the Print Translation Editor at *Columbia Journal*. An avid traveler, Lu's academic and professional career spans China, the United States, and the United Kingdom. Lu served as a 2021 Undergraduate Teaching Fellow at Columbia University, where she earned her MFA degree in nonfiction. When she is not writing, she loves to study recipes and smash buttons.

Kathryn Lynch

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

Susan Meyer

My interests include 19th-century British fiction, literature and imperialism, and early 20th-century American literature. I also write children's fiction, and I teach in all of these areas. I was an undergraduate at Johns Hopkins and received my Ph. D. from Yale University. My book,

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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.

Yvette Ndlovu

Yvette Lisa Ndlovu is a Zimbabwean sarungano. Her debut short story collection *Drinking from Graveyard Wells* (University Press of Kentucky) was selected for the 2021 UPK New Poetry & Prose Series and her novel-in-progress was selected by George RR Martin for the Worldbuilder Scholarship. She earned her BA at Cornell University and her MFA at UMass Amherst. Her work has been supported by fellowships from the Tin House Workshop, Bread Loaf Writers Workshop, and the New York State Summer Writers Institute. She has taught at UMass Amherst, Clarion West online, and the Juniper Institute for Young Writers. She is the co-founder of the Voodooonauts Summer Fellowship for Black SFF writers. Her work has been anthologized in the World Fantasy Award nominated anthology *Year's Best African Speculative Fiction 2021* and the NAACP award nominated *African Risen* (Tor). Her work has appeared or is forthcoming in the Columbia Journal, F&SF, Tor.com, Lightspeed, FANTASY Magazine, and Fiyah Literary Magazine for Black Speculative Fiction.

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

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.

On leave 2023-2024.

Vernon Shetley

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

Marilyn Sides, Director of Creative Writing

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

Sarah Wall-Randell

I teach sixteenth- and seventeenth-century poetry and drama, Shakespeare, Milton, and, as Director of the Medieval/Renaissance Studies Program, the literature of the King Arthur legend,

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

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

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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.

Kathryn Winner

My research and teaching interests include 20th and 21st century American literature and culture with an emphasis on the history of media and technology. I will file my dissertation, *Media, Celebrity, and Personality from the Beats to the New York School* in June 2023, before joining Wellesley's Department of English and Creative Writing in the fall. I received my B.A. in English and Philosophy from Cornell in 2014, and did my graduate work at Stanford. Recent essays of mine have appeared in *Post45 Contemporaries* and *The New Yorker*.