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Introduction

Welcome to the English Department!

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. We offer a wide range of courses: introductory courses in literary 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, writers from the Indian subcontinent, 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 Bulletin. It also contains a detailed list of “Major and Minor Requirements,” a page of “Directions for Sophomores Planning an English 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 (Yu Jin Ko) or on any member of the department for further discussion of these matters or to ask any other questions you may have about the department or the major.

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

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

- 103: Beyond Borders: Writers of Color Across the Globe, 106: Harry Potter’s 19th Century, 112: Introduction to Shakespeare, 115: Great Works of Poetry, and 117: Musical Theater are open to all students. These courses are designed especially for non-majors, though prospective majors are also welcome to take them. They offer an introduction to the college-level discussion of important literary works and topics.
- 120: Critical Interpretation is a multi-section course, with a maximum of twenty students per section. It too is open to all students, but is required of all English majors. Its chief goal is to teach students the skills, and the pleasures, of critical reading and writing, through the close and leisurely study of poems, drama, and fiction, and frequent written assignments. ENG

⌘= Diversity of Literatures in English

‡ = Pre-1800

† = Pre-1900

(1) = Fall semester

(2) = Spring semester

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

- 150: First-Year Seminar in English is a limited-enrollment, changing topic course for first-year students that links the close reading of literature with developments in intellectual history.
- 2) Our 200-level courses represent a collective survey of English, American, and world literature in English history from the Middle Ages through the late 20th century (and early 21st), each covering a part of that vast territory. Most of these courses are open to all students, without prerequisite. Many courses at the 200-level are perfectly appropriate ways to begin the college level study of literature. In order to make a more educated guess about whether a particular course is right for you, you should talk to the instructor
- 3) Our 300-level courses are diverse, and many change topics every year. This booklet is especially important as a guide to them. They include courses on particular topics in the major periods of English literature, but also courses on themes and topics that link together works from more than one period and more than one place. We offer, for example, ENG 320 Literary Cross Currents, ENG 324 Advanced Studies in Shakespeare, and ENG 345 Advanced Studies in Nineteenth-Century Literature. ENG 382 (Literary Theory) belongs to neither group; it is an introduction to literary theory, remaining pretty much the same from year to year, and is especially recommended to students thinking of going to graduate school. The 300-level courses are open to all students who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor.
- 4) Last but not least, we offer a number of creative writing courses. At the 200 level, we offer courses in poetry, fiction, screenwriting, and creative non-fiction (English 206). 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 courses and newly cross-listed courses:

- ENG 216 A Survey of English Literature
- ENG 257/
 AMST 257 The American City in Literature, Photography, and Film
- ENG 259/
 PEAC 259 Bearing Witness: Conflict, Trauma, and Narrative in Africa and the African Diaspora
- ENG 265/
 AFR 265 African American Autobiographies
- ENG 279/
 AFR 212 Black Women Writers
- ENG 288/
 MUS 288 Songs and Song-writing
- ENG 292/
 CAMS 292 Film Noir
- ENG 297/
 AMST 281 Rainbow Republic: American Queer Culture from Walt Whitman to Lady Gaga

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 new Diversity of Literatures in English on pp. 33 and 35.)

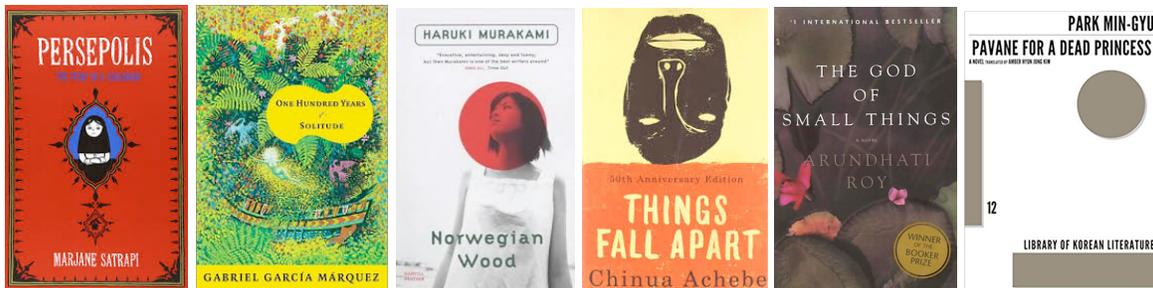
Please consult the course browser for course prerequisites.

Faculty for 2017-2018:

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

Course Descriptions**ENGLISH 103/CPLT 113 (1) BEYOND BORDERS: WRITERS OF COLOR ACROSS THE GLOBE**

(⌘)

Mr. Ko

This course takes a whirlwind tour of the world through the imaginative literature of writers of color across the globe. Although each work will provide a distinct and exhilarating experience, a number of overlapping threads will connect the works in various ways: generational change and conflict amidst cross-cultural encounters; evolving ideas of love and identity; the persistence of suffering, among others. The syllabus will likely include the following works: Chinua Achebe's *Things Fall Apart*; Gabriel Garcia Marquez's *One Hundred Years of Solitude*; Haruki Murakami's Japanese love song to youth and the Beatles, *Norwegian Wood*; Marjane Satrapi's graphic novel of an Iranian childhood, *Persepolis*; the Indian writer Arundhati Roy's *God of Small Things*, and Min-Gyu Park's contemporary novel about Korea, *Pavane for a Dead Princess*.

Students may register for either ENG 103 or CPLT 113 and credit will be granted accordingly.

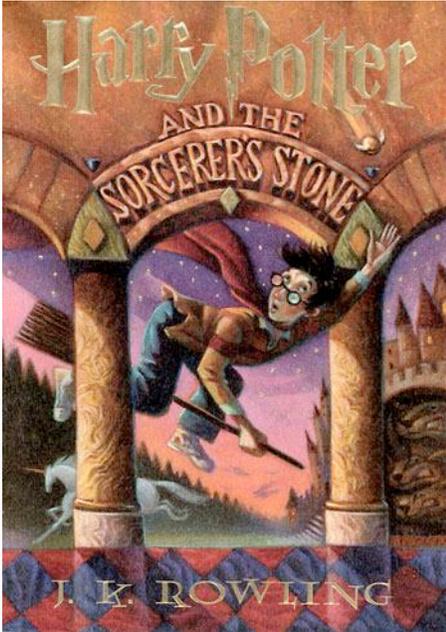
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ENGLISH 106 (1) HARRY POTTER'S 19th CENTURY*Ms. Meyer*

Harry Potter is among the most famous of present-day literary orphans. But in creating him, J. K. Rowling was drawing on a long literary tradition. Nineteenth-century British fiction is especially full of orphan characters, and the Harry Potter novels are rich in allusions to the literature of this period. In this course we'll read and discuss some of the greatest British novels of the nineteenth-century: Jane Austen's *Mansfield Park*, Charles Dickens's *Oliver Twist*, Charlotte Brontë's *Jane Eyre*, Emily Brontë's *Wuthering Heights*, and George Eliot's *Daniel Deronda* or *Silas Marner*. We'll end with a discussion of Rowling's *Harry Potter and the Sorcerer's Stone*, illuminated by a knowledge of the tradition in which she was writing.

ENGLISH 115 (2) GREAT WORKS OF POETRY*Mr. Bidart*

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

Mandatory credit/noncredit.

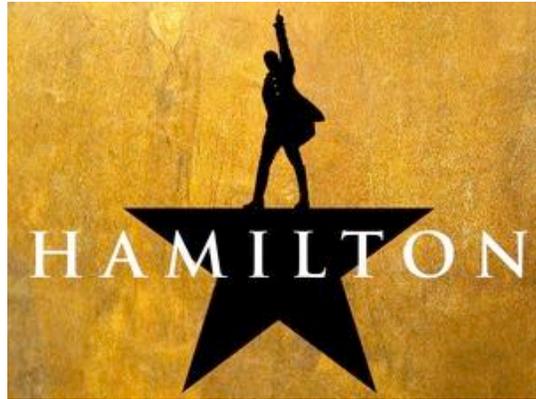
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ENGLISH 117/AMST 117 (2) MUSICAL THEATER*Mr. Rosenwald*

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

Opportunity for both critical and creative and performative work.

Students may register for either ENG 117 or AMST 117 and credit will be granted accordingly.

ENGLISH 120 (1) (2) CRITICAL INTERPRETATION*Mr. Rosenwald, Mr. Cain, Ms. Hickey*

English 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.

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ENGLISH 120/WRIT 105 (1) (2) CRITICAL INTERPRETATION*Ms. Sabin, Ms. Wall-Randell, Ms. Brogan*

English 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.

This course satisfies both the First-Year Writing requirement and the Critical Interpretation requirement of the English major. Includes a third session each week.

Open only to first-year students.

ENGLISH 150 (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

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“story” of oneself? Does memory constitute identity? How has technology altered what and how we remember? How does memory—individual or collective—behave in response to shocking or traumatic events?

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

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

Open only to first-year students.

ENGLISH 180/CPLT 180 (2) WHAT IS WORLD LITERATURE?

(⌘)

Ms. Sides



Is world literature “an empty vessel for the occasional self-ratification of the global elite, who otherwise mostly ignore it?” *n + 1*

Or does the “utopian dimension of world literature . . . provide hope even today: eventually culture will win over politics, . . . national biases?” *The Missing Slate*

And what about “world literature” created by contemporary writers using “strategies that challenge the global dominance of English, complicate ‘native’ readership, and protect creative works against misinterpretation as they circulate?” *The Contemporary Novel in an Age of World Literature*

Follow this debate among key critics and read exciting texts from antiquity to right now (some of the usual suspects and some un-usual suspects). Topics are:

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1. The difference between world literature and comparative literature: the case of Arabic literature and Youssef Rakha's *The Book of the Sultan's Seal*
2. How "world literature" shapes the writer: Rita Dove's blend of Greek myth, Ovid, Petrarch, and African American blues in *Mother Love*
3. Literature travels: Edgar Allan finds a home in Japanese modernist writers, Junichirō Tanizaki, Ryūnosuke Akutagawa, Midori Ozaki
4. Memoir remembers: Wole Soyinka's *Aké* and Sara Suleri's *Meatless Days* on growing up in colonial and post-colonial worlds
5. Careers in contemporary "global" literature: Robert Bolaño's *The Savage Detectives*

We will be deeply grateful for students able to read texts in their original languages and enrich our discussions as we confront the issues around of translation.

Students may register for either ENG 180 or CPLT 180 and credit will be granted accordingly.

ENGLISH 202 (1) POETRY

Mr. Bidart

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

ENGLISH 203 (1) (2) SHORT NARRATIVE

Ms. Holmes, Ms. Cezair-Thompson

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

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

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

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

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

ENGLISH 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. Enrollment is limited to 15 students.



Students may register for either ENG 204 or CAMS 234 and credit will be granted accordingly.

Students who have taken this course once may register for it one additional time.

Prerequisite: None. Recommended for students interested in film, drama, creative writing.

Enrollment limited to 15. Mandatory credit/noncredit.

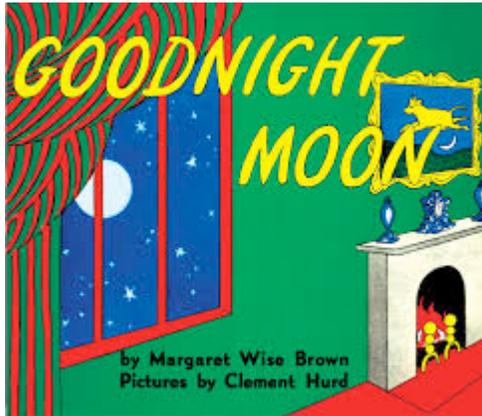
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ENGLISH 205 (2) WRITING FOR CHILDREN*Ms. Meyer*

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.*

ENGLISH 206 (1) NONFICTION WRITING*Ms. Sides*

Topic for 2017-18: Writing the Travel Essay



Taken a trip lately—junior year abroad, summer vacation, spring break? Look back fondly or in horror at a family road trip? Turn your experience into a travel essay. We will be studying both the genre of the literary travel essay and the more journalistic travel articles appearing in newspaper and magazine travel sections and writing our own travel narratives. The course focuses on the essentials of travel writing: evocation of place, a sophisticated appreciation of cultural differences, a considered use of the first person (travel narratives are closely related to the genre of memoir), and basic strong writing/research skills.

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Texts: *Best American Travel Writing*
Lonely Planet Guide to Travel Writing

Enrollment limited to 15. Mandatory credit/noncredit.

ENGLISH 206 (2) NONFICTION WRITING

Ms. Holmes

Topic for 2017-18: Memoir

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

Enrollment limited to 15. Mandatory credit/noncredit.

ENGLISH 208 (2) WRITING FOR TELEVISION

Ms. Holmes

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

Enrollment limited to 15. Mandatory credit/noncredit.

ENGLISH 213 (1) 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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ENGLISH 216 (2) A SURVEY OF ENGLISH LITERATURE

‡

Mr. Noggle

Medieval, Renaissance, Eighteenth Century, Romantic, Victorian: these identify the major historical areas that organize English literary study. This course will survey foundational texts—prose, drama, poems—to which readers have turned over the centuries to understand the meanings of English literature. For all students who want a synoptic view of literary history, it offers prospective and beginning English majors (including first-years) a chance to explore possibilities for future study; helps students concluding their majors place what they've already learned in a continuous historical context; and provides non-majors with an overview of what English literature is all about. We will start with *Beowulf*, read some narrative medieval poets including Chaucer, sample major Renaissance works such as Milton's *Paradise Lost*, study eighteenth-century satire and Romantic poetry, and conclude with great works of the Victorian age.

ENGLISH 221/HIS 221 (2) THE RENAISSANCE

‡

Ms. Wall-Randell and 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.

Students may register for either ENG 221 or HIS 221 and credit will be granted accordingly.

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

A selective survey of the first half of Shakespeare's career, including three wonderful Romantic comedies, *A Midsummer Night's Dream*, *As You Like It*, and *Twelfth Night*; the great history play, *Henry IV, part 1*, which introduced to world literature Falstaff, one of Shakespeare's two most famous and influential characters, and the great tragedy, *Hamlet*, whose young, tortured hero is the other. Finally, the intriguing and powerful "problem comedy," *Measure for Measure*, a play that will be performed for us by the splendid visiting company, Actors from the London Stage. The focus, first and last, will be on the close, careful, and responsive reading of these

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plays, working out together a sense of the meaningful and memorable experiences that they offer us. Because we are 21st century students and not 16th century playgoers, we necessarily encounter these plays primarily as readers and with a full and respectful consciousness of their status as acknowledged masterpieces of English literature. At the same time, however, because we recognize that these great plays were written originally as scripts for performance, we will seek to learn about and to re-imagine their life on the stage. Students will be expected to read each play at least twice and to watch each play either in live performance or in a filmed version that will be placed on digital reserve. There will be two or three medium-sized essays, a variety of smaller, ungraded homework assignments, and a final examination.

ENGLISH 224 (2) SHAKESPEARE II -- THE JACOBEAN PERIOD

Ms. Wall-Randell



John William Waterhouse, *Miranda (from The Tempest)*, 1916

A selective survey of the second half of Shakespeare's career. We'll read six plays: *Measure for Measure*, *Othello*, *King Lear*, *Pericles*, *The Winter's Tale*, and *The Tempest*. The focus, first and last, will be on the close, careful, and responsive reading of these plays, working out together a sense of the meaningful and memorable experiences that they offer us. At the same time, recognizing that these great plays were written originally as scripts for performance, we will seek to learn about and to re-imagine their life on the stage, exploring their historical context, watching filmed versions of the plays, and attending at least one live performance. Evaluations will include two essays, a midterm, and a final exam, and students will have the opportunity to undertake creative and performance projects.

ENGLISH 227 (1) MILTON

(‡)

Mr. Noggle

At the heart of this course will be a study of Milton's great epic poem, *Paradise Lost*, and some of its encyclopedic concerns: the place of humankind in the universe, the idea of obedience, the

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

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

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

ENGLISH 241 (1) ROMANTIC POETRY

(†)

Ms. Hickey



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

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

Emphasis on the great poems of six fascinating and influential poets--Blake, Wordsworth, Coleridge, Shelley, Byron, and Keats—alongside writings by Dorothy Wordsworth and others. We'll explore the central themes and concepts of Romanticism: imagination, feeling, originality, the processes of cognition and creativity, the correspondence between self and nature, the dark passages of the psyche, encounters with otherness, altered states of being, mortality and immortality, poetry and revolution, Romanticism as revolt, the exiled hero, love, sexuality, gender, the meaning of art, and the bearing of history.

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This course is open to students at all levels of familiarity with poetry, majors and non-majors, first-years through seniors.

ENGLISH 247/ ME/R 247 (1) ARTHURIAN LEGENDS

(‡)

Ms. Wall-Randell



A survey of legends connected with King Arthur, and their literary context in medieval and Renaissance romance, from the sixth century through the sixteenth, with some attention to new interpretations of the Arthurian tradition and of the romance mode in the nineteenth and twentieth centuries. Texts may include: Geoffrey of Monmouth's *History of the Kings of Britain*, Lawman's *Brut*, Chrétien de Troyes' romances, tales about Tristan and Isolde from Béroul and Marie de France, *Sir Gawain and the Green Knight*, Chaucer's "Wife of Bath's Tale," Malory's *Morte D'Arthur*, Tennyson's *Idylls of the King*, and/or twentieth-century cinematic adaptations. We'll consider the ways in which romance develops as a counterpoint to epic; examine the lessons romance teaches about social ethics, truth and lies, privacy and the self, and close reading; and explore the history of women, past and present, as readers and writers of romance.

Requirements: Two papers, a midterm, and a final exam. *Students may register for either ENG 247 or ME/R 247 and credit will be granted accordingly.*

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ENGLISH 251 (1) MODERN POETRY*Ms. Brogan*

H.D. (Hilda Doolittle)

“Make it new,” Ezra Pound’s famous injunction to his contemporaries, captures the exciting, volatile, experimental energies of the modernist period, one of the most important revolutions in the history of English literature. Modernist writers in the early decades of the twentieth century radically rethought what a poem is, what a novel is, what literary language itself is. We are still the heirs of the great poetic innovators who emerged during that time: William Butler Yeats, T. S. Eliot, Ezra Pound, H.D. (Hilda Doolittle), Marianne Moore, Wallace Stevens, William Carlos Williams, and Langston Hughes. In this course we will consider what connects their work, as well as the profound divisions among them. We’ll think about how their poetry responds to world war, new technologies, urbanization, shifts in gender roles, and breakthroughs in the visual arts. Toward the end of the semester, we’ll take a look at the generation following great modernists (Robert Lowell, Elizabeth Bishop, Sylvia Plath), poets writing in the 1940s-1970s, to see how they revise the modernist legacy. No previous coursework in poetry necessary.

ENGLISH 253 (1) CONTEMPORARY AMERICAN POETRY*Mr. Bidart*

A survey of the great poems and poets of the last 75 years, a period of immense invention and brilliant creation. Our poets articulate the inside story of what being an American person feels like in an age of mounting visual spectacle, and in an environment where identities are suddenly, often thrillingly, sometimes distressingly, in question. Without repudiating the great heritage of Modernism, how have the poets that followed added to it? Poets include: Robert Lowell, Elizabeth Bishop, Allen Ginsberg, Sylvia Plath, the poets of “The New York School” (John

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Ashbery, Frank O'Hara), Adrienne Rich, Louise Glück, Robert Pinsky, Anne Carson, Yusef Komunyakaa, Rita Dove, Dan Chiasson, and others.

Mandatory credit/noncredit.

**ENGLISH 257/AMST 257 (1) THE AMERICAN CITY IN LITERATURE,
PHOTOGRAPHY, AND FILM**

Ms. Brogan



photograph of painters on the Brooklyn Bridge: Eugene de Salignac, 1914

This course considers how literary and visual representations of urban life variously respond to the astonishing growth of cities from the early twentieth century to the present, helping to shape new and often highly contested meanings of the city. Looking at fiction, creative nonfiction, poetry, film, television, and photography, we'll examine how representations of the city's public spaces and private enclosures--its crowds, streets, shops, apartments, and massive buildings—return us to crucial questions of perspective, identity, ownership, and inequity. How do imaginings of the city reflect one's physical, cultural, and social position in it? In what ways are writers and artists also producers of the city? What do they make visible (or invisible) in the city? Our literary readings will include works by Walt Whitman, Ann Petry, James Baldwin, Frank O'Hara, Anna Deavere Smith, Teju Cole, Karen Tei Yamashita, and Colson Whitehead. We'll look at urban photography by Jacob Riis, Lewis Hine, Arnold Genthe, Berenice Abbott, Helen Levitt, Bruce Davidson, and others. We'll view Boston films and consider how cities are represented in two urban television dramas: *The Wire* and *Treme*. Opportunity for creative and interdisciplinary work.

Students may register for either ENG 257 or AMST 257 and credit will be granted accordingly.

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

(⌘)

Ms. Cezair-Thompson



"Reader it is not to awaken sympathy for myself that I am telling you truthfully what I suffered. I do it to kindle a flame of compassion in your hearts for my sisters who are still in bondage."

Harriet Jacobs, *Incidents in the Life of a Slave Girl Written By Herself*

This course examines written and cinematic narratives that respond to mass trauma, focusing on regions of Africa and on African Diaspora societies. Topics include: colonization, war, genocide, apartheid, and the impact of the trans-Atlantic slave trade and systemic racism. Students will analyze the narrative techniques of writers and filmmakers and discuss, among other things, the complex relationships between narrators, witnesses, perpetrators, victims, and rescuers, both historically and in light of the new media (e.g., YouTube). Among the subjects to be explored in relation to these narratives are:

- The search for a language with which to articulate the “unspeakable,”
- How these stories involve processes of mourning and recollection that can be instrumental in healing and social transformation
- The potentially negative effects of narratives of violence on the collective moral imagination and the inherent risks in the objectification and commoditization of trauma narratives
- How these narratives configure and compensate for the ruptures that occur during mass trauma e.g. amnesia, dissociation, and displacement
- The relation between narrative & collective memory -- remembering as an ethical and political act

Among possible writers/works to be studied: Joseph Conrad, *Heart of Darkness*, Chimamanda Adiche, *Half of a Yellow Sun*, Toni Morrison, *Beloved*, Junot Diaz, *The Brief, Wondrous Life of Oscar Wao*; short stories/essays by James Baldwin, Nadine Gordimer, Alice Walker, Films: *Fruitvale Station*, *13th*, *Lumumba*, *Battle of Algiers*, and *Kinyarwanda*.

No prerequisite. This course cannot be taken by students who have already taken ENG 384/PEAC 304.



Students may register for either ENG 259 or PEAC 259 and credit will be granted accordingly.

ENGLISH 262 (2) AMERICAN LITERATURE TO 1865

(†)

Mr. Cain

This is the greatest, most thrilling and inspiring period in American literary history, and the central theme represented and explored in it is freedom, and its relationship to power. Power and freedom—the charged and complex dynamics of these intersecting terms, ideas, and conflicted realities: we will see and examine this theme in literature, religion, social reform, sexual and racial liberation, and more. We will start with selections by Emerson, Thoreau, Melville, Hawthorne, and Dickinson. These brilliant writers and thinkers will establish the groundwork for the main part of the course—an intensive study of Frederick Douglass, Harriet Beecher Stowe, and Walt Whitman—three extraordinary figures who led fascinating (really, incredible) lives and wrote astonishing books. We will enrich our work by studying films dealing with the period—for example, Edward Zwick's *Glory* (1989), about one of the first regiments of African-American troops, and Steven Spielberg's *Lincoln* (2012). The literature that we will read and respond to was written 150 years or so ago, but the issues that these writers engage are totally relevant to who we are and where we are today. In important ways this is really a course in contemporary American literature.

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ENGLISH 265/AFR 265 (1) AFRICAN AMERICAN AUTOBIOGRAPHIES

(⌘)

Mr. Cudjoe (Africana Studies)

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

Students may register for either ENG 265 or AFR 265 and credit will be granted accordingly.

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

Mr. Cain

Topic for 2017-18: From Page to Screen: American Novels and Films

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

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

ENGLISH 271 (1) THE RISE OF THE NOVEL

(‡)

Mr. Noggle

Fantasy, romance, “true” crime, experimental absurdity, Gothic—early English fiction originates narrative types that energize the novel throughout its history as literature’s most popular form. This course begins with Aphra Behn’s New-World slave romance, *Oroonoko*, and Daniel Defoe’s tale of a pickpocket and “whore,” *Moll Flanders*. *Gulliver’s Travels* by Jonathan Swift has captivated a world readership with its vertiginous mix of fantasy and satire. Henry Fielding laughs at his readers’ class and gender anxieties in *Joseph Andrews*, while Horace Walpole invents a whole new fictional sensibility with the first Gothic novel, *The Castle of Otranto*. The course concludes with a parody of storytelling itself, Laurence Sterne’s *Tristram Shandy*, and Frances Burney’s *Evelina*, which anticipates the courtship comedy of Austen and the humorous characterization of Dickens.

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ENGLISH 272 (1) THE 19th 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*.

ENGLISH 273 (2) THE MODERN BRITISH NOVEL

Ms. Rodensky

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

Novels may include: E.M. Forster, *Howards End*; D.H. Lawrence, *St Mawr*; James Joyce, *A Portrait of the Artist as a Young Man*; Joseph Conrad, *The Secret Agent*; Virginia Woolf, *To the Lighthouse*; and Jean Rhys, *After Leaving Mr. Mackenzie*.

ENGLISH 279/AFR 212 (2) BLACK WOMEN WRITERS

⌘

Mr. Cudjoe (Africana Studies)

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

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

ENGLISH 288/MUS 288 (1) SONGS AND SONG-WRITING*Mr. Rosenwald and Mr. Brody (Music)*

We will examine a wide range of American songs from the point of view of composers, lyricists, performers, and critics. The course will be divided into sections, each of which will focus on an important American songwriter or idiom: George and Ira Gershwin, Bob Dylan, Joni Mitchell, protest songs, blues, Broadway, the American songbook, etc. In each section of the course we will consider relationships between words and music, the stakes in different ways of performing the same song, and how to write lyrics and music in a particular idiom. Assignments in each unit will include a range of options. Students will be able to focus on songwriting, performing, or critical writing.

Students may register for either ENG 288 or MUS 288 and credit will be granted accordingly.

ENGLISH 292/CAMS 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, and criminals of every variety. This course will explore the development of this alternative vision of the American experience, from its origins around the time of the Second World War, 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*, Robert Altman's *The Long Goodbye*, Roman Polanski's *Chinatown*, and David Lynch's *Mulholland Drive*. We'll also read the gritty detective novels on which several of the films we'll be watching are based.

Not open to students who took this course as a topic of ENG 385/AMST 385.

Students may register for either ENG 292 or CAMS 292 and credit will be granted accordingly.

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ENGLISH 293/AMST 293 (1) GOSPEL, BODY, AND SOUL: LYRIC TRADITIONS IN BLACK AND WHITE

(⌘)

Mr. Tyler

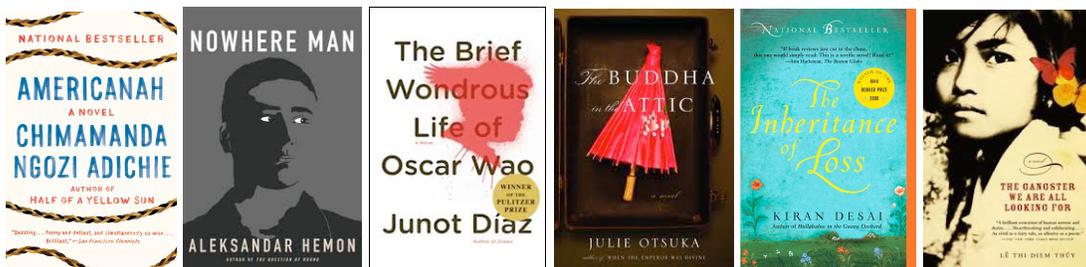
A study of the literature of the American South, with special focus on the region's unique cultural traditions, the development of a distinctive body of stylistic and thematic characteristics, and the complex intersections of region, gender, ethnicity, and sexuality in Southern literary expression. The course will focus on black and white artists whose careers are defined by agonies of conversion. One white artist will be John Donne, a legendary 'convert' from profane to sacred art; another will be John Newton, whose own conversion (from slave trader to abolitionist) led him to write 'Amazing Grace,' a favorite hymn of both black and white congregations. Later in America, the true African-American equivalents of Donne differed from him by rejecting any 'progressive' evolution of words away from music -- they were singers and songwriters, not poets. Accordingly, the course will introduce African-American (1) gospel songs of the 1930s-'60s; (2) sermons with their own refusals to exile words from melody; (3) and finally, the secular soul music which emerged from, or against, sacred music: here the artists will include Sam Cooke, Aretha Franklin, Marvin Gaye, Al Green -- artists who, like Donne, struggled to 'convert' to proper uses their God-given talents.

Students may register for either ENG 293 or CAMS 293 and credit will be granted accordingly.

ENGLISH 296/AMST 296 (2) IMMIGRATION AND DIASPORA IN 21st CENTURY AMERICAN LITERATURE

(⌘)

Ms. Brogan



This course explores the exciting new literature produced by writers transplanted to the United States (or who are children of immigrants). We'll consider how the perspectives of recent immigrants redefine what is American by sustaining linkages across national borders, and we'll examine issues of hybrid identity and multiple allegiances, collective memory, traumatic history, nation, home and homeland, and globalization. Our course materials include novels, essays, memoirs, and visual art. We'll be looking at writers in the United States with cultural connections to China, Egypt, Nigeria, Dominican Republic, India, Viet Nam, Bosnia, Ethiopia, and Japan. Some authors to be included: André Aciman, Chimamanda Adichie, Junot Díaz,

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Kiran Desai, Aleksandar Hemon, Lê Thi Diem Thúy, Dinaw Mengestu, and Julie Otsuka. Photographers and artists to be studied include Surendra Lawoti, Priya Kambli, and Asma Ahmed Shikoh. Opportunity for creative and interdisciplinary work.

Students may register for either ENG 296 or AMST 296 and credit will be granted accordingly. Not open to students who have taken this course as a topic of ENG 364.

ENGLISH 297/AMST 281 (2) RAINBOW REPUBLIC: AMERICAN QUEER CULTURE FROM WALT WHITMAN TO LADY GAGA

Mr. Fisher (American Studies)

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

ENGLISH 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.*

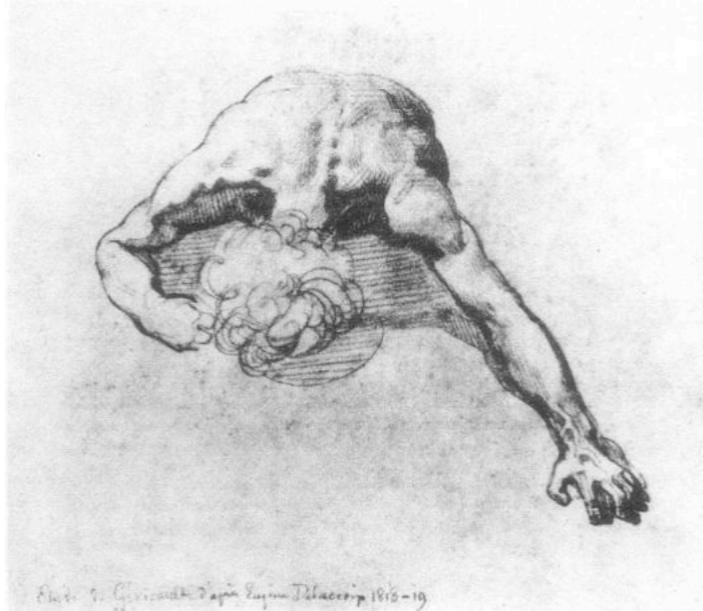
ENGLISH 302 (2) ADVANCED WRITING/POETRY

Mr. Bidart

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

ENGLISH 320 (2) LITERARY CROSS CURRENTS*Mr. Tyler*

Topic for 2017-18: Literature, Medicine, and Suffering

*“Etude de Géricault d’après Eugène Delacroix”*

Suffering, with its consequent sadnesses, has always presented special claims among all the deep motives for making literature. Pain, whether chronic or acute, innate or acquired, visible or hidden, isolates the sufferer, whereas fiction is variously depicted as rescue, remedy, recompense, revenge, and other “re-“ words implying kinds of redemption, even rejoicing. The texts will be mostly English and American (Herbert, Sterne, Dr. Johnson, Coleridge, DeQuincey, Keats, Henry James, McCullers, O’Connor), but there would inevitably be some Plato, Aristotle, Job, Psalms, Gospels, Nietzsche, Freud, Kafka, and Mann. The topics of readings include sympathy, trauma, sublimation, incarnation, and binaries like care/cure, memory and amnesia/anesthesia; inevitable names include Simone Weil, Susan Sontag, Eve K. Sedgwick, and Elaine Scarry.

ENGLISH 324 (2) ADVANCED STUDIES IN SHAKESPEARE

(‡)

Mr. Ko

Topic for 2017-18: 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

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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 19th-CENTURY LITERATURE

(†)

Ms. Hickey

Topic for 2017-18: Love, Sex, and Imagination in Romantic Poetry



Study of Romantic poems (and some prose), focusing on the role of eros in Romantic conceptions of imagination. Passion, sympathy, sensibility; the lover as Romantic subject; gendering the sublime and the beautiful; sexual/textual ambiguity; gender and genius; the sublime potential of unutterable or unspeakable love; the beloved as muse; enchantresses and demon lovers as figures of imagination; the attractions, dangers, excesses, and failures of idealizing erotic imagination (sentimentalism, narcissism, solipsism, disenchantment); desire as Romantic quest; sexual politics; marriage (and its discontents); non-normative or transgressive sex (free love, polyamory, homosexuality, incest, hypersexuality, adultery); (homo)erotics of Romantic literary friendship, rivalry, and collaboration.

Texts by Coleridge, the Wordsworths, Hazlitt, Mary Robinson, "Sapphic" poets, Byron, Caroline Lamb, Felicia Hemans, Shelley, Keats, John Clare.

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ENGLISH 346 (2) GEORGE ELIOT AND HER READERS

(†)

Ms. Rodensky

In August 1872, Benjamin Jowett (the head of Oxford's Balliol College and one of the century's most eminent scholars) wrote George Eliot a fan letter. In it, Jowett not only identified *Middlemarch*, the novel Eliot published earlier that year, as her "great work," but also reported that "It is a bond of conversation and friendship everywhere." And so it has been ever since. In this course, we will explore the great novels of the greatest novelist of the Victorian period. In addition to reading Eliot's novels, we will take up critical responses to them, beginning with those of Eliot's contemporaries. In particular, we will consider readers' objections to her representations of religion, female autonomy, and sexuality. As we ourselves become part of Eliot's readership, we will think about her development as a novelist and critic who reimagined the novel as central to the moral and intellectual lives of the reading public. Eliot wanted her novels to make a deep and lasting impression on her readers, as indeed they do. Novels will include *Scenes of Clerical Life*, *Adam Bede*, *The Mill on the Floss*, *The Lifted Veil*, *Middlemarch*, and *Daniel Deronda*.

ENGLISH 347 (1) 19th 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?

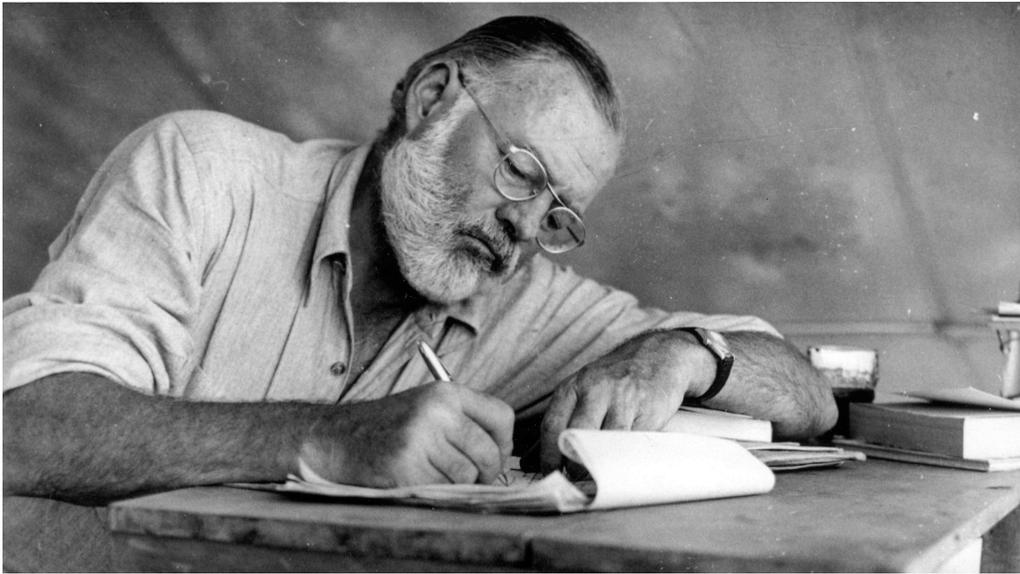
ENGLISH 354 (2) JAMES JOYCE, *ULYSSES**Ms. Sabin*

When James Joyce wrote *Ulysses*, he was in exile on the Continent, and the book was banned for blasphemy and/or obscenity in England and America as well as in Ireland. Now it is considered the greatest classic of Modernism in the English language, and there are tours of the book's Dublin itinerary as well as annual international conferences and marathon readings of *Ulysses* aloud on what has come to be known as Bloomsday (June 16)! And still, a first reading of *Ulysses* remains an entirely fresh, absorbing, and (in the end) entertaining experience. The best way to get past the frustrations to the fun of it is to take it slowly and in a group which can share the initial bewilderment and the eventual exhilaration. Collaborative reading of *Ulysses* will be the center of this course. We will lead up to it through a couple of weeks with *Dubliners* and *A Portrait of the Artist as a Young Man*. A recent reading of *Dubliners* and *A Portrait of the Artist as a Young Man* before the course begins will greatly enhance your enjoyment of the first two weeks!

For *Ulysses* itself, we will have the help of (and learn how to use) a variety of annotations and critical aids, from Richard Ellmann's excellent biography to other materials that illuminate the nature of Joyce's experiments and challenges to different kinds of authority and conventions: religious, political, sexual, and literary. Student presentations and participation will be an important part of the required work. Two short essays and a final paper will constitute the required work in writing.

Required texts:

Joyce, James *Dubliners* (Viking Penguin)
 Ulysses (1961 edition; either (Modern Library [hardcover])
 or (Vintage [paperback]))

ENGLISH 356 (1) ERNEST HEMINGWAY: LIFE AND WRITINGS*Mr. Cain*

This course will survey Hemingway's literary career: his novels, including *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls*, and *The Old Man and the Sea*; his journalism; and his brilliant short stories from *In Our Time* and other collections. We will give special attention to the young Hemingway, who survived serious wounds in World War I and who worked hard to establish himself as a writer in the 1920s when he was living in Paris with his wife and child—a period that Hemingway evocatively recalls in his memoir, *A Moveable Feast*. Our goals will be to understand his extraordinary style—its complexity, emotional power, and depth—and his charismatic personality as it is displayed in both his life and his writing.

Not open to students who have taken this course as a topic of ENG 387.

ENGLISH 382 (1) LITERARY THEORY*Mr. Shetley*

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

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Major and Minor Requirements

These are the requirements for the **major** in English:

The English major consists of a minimum of ten 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 interdepartmental programs 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. Ordinarily, courses taken outside the department do not count as 300-level courses.

The college Writing Requirement does not count toward the major. Courses designated ENG 120/WRIT 105 satisfy both the Critical Interpretation requirement and the college Writing Requirement, and count as a unit toward the fulfillment of the major. Other combined sections, such as ENG 122/WRIT 106, count toward the major as well. Independent work (350, 360, or 370) does not count toward the minimum requirement of two 300-level courses for the major or toward the ten courses required for the major. 300-level courses in creative writing also do not count toward the minimum requirement of two 300-level courses.

All students majoring in English must take ENG 120 or ENG 120/WRIT 105 (Critical Interpretation), at least one course in Shakespeare (200 level), and two courses focused on literature written before 1900, of which at least one must focus on literature before 1800. *For students entering the College in 2017 and beyond, we also require at least one course that focuses on postcolonial, minority, or ethnic writing. This Diversity of Literatures in English requirement can be fulfilled with a course from another department, but that course will count as one of two courses that majors can take elsewhere. Courses within the department that fulfill this requirement will be designated each year in the English Department course booklet.*

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 12-college exchange may satisfy certain distribution requirements. ENG 112, 223, and 224 do not satisfy the pre-1800 distribution requirement. Transfer students or Davis Scholars who have had work equivalent to 120 at another institution may apply to the Chair for exemption from the critical interpretation requirement.

These are the requirements for the **minor** in English:

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

The Creative Writing Concentration in the English Major

The creative writing concentration within the English major is designed for majors with a strong commitment to developing their own creative work. Students electing the creative writing concentration take a series of workshops in one or more creative genres (fiction, poetry, screenwriting, and creative non-fiction) 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.

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

All creative writing classes are mandatory credit/noncredit. Independent work in creative writing (350, 360, and 370) receives letter grades.

Students electing the creative writing concentration must fulfill all the requirements of the English major, including ENG 120 or ENG 120/WRIT 105, a course on Shakespeare, the period distribution requirements, and two 300-level literature courses. *For students entering the College in 2017 and beyond, we also require at least one course that focuses on postcolonial, minority, or ethnic writing. This Diversity of Literatures in English requirement can be fulfilled with a course from another department, but that course will count as one of two courses that majors can take elsewhere. Courses within the department that fulfill this requirement will be designated each year in the English Dept. course booklet.* It is expected that creative writing students will take a focused program of critical study in the genre or genres in which they specialize.

In addition to eight courses in the critical study of literature, majors in the creative writing concentration take a minimum of four units of creative writing work. Creative writing courses may be repeated for additional credit. 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 (English 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 (English 360 and English 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.

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Directions for Sophomores Planning an English 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 English 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 Majors: Confirmation of Major forms must be completed and signed by your advisor in the Spring of your Junior year (or the very beginning of your Senior year if you were away).

English Department Administration

Chair: Yu Jin Ko

Director of Creative Writing: Marilyn Sides

Honors Coordinator: Yoon Sun Lee

Staff

Lisa Easley

Yvonne Ollinger-Moore

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Creative Writing Announcements and Opportunities Google group



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Faculty

Frank Bidart

I write poetry, and have published several volumes; I teach poetry workshops and 20th-century poetry, both “modern” and contemporary; I edited a one-volume *Collected Poems of Robert Lowell* (2003) for his publisher, Farrar Straus & Giroux.

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).

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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 2017-2018.

Octavio (Tavi) Gonzalez

My research interests are interdisciplinary: I specialize in queer literary and cultural studies, transatlantic modernism, U.S. and Anglophone literature of the long twentieth century, and medical humanities (including affect and HIV/AIDS). My teaching focuses on varieties of queer world-making, British and American modernism, and countercultural identity—including outcasts, underdogs, malcontents, and decadents. My first book project draws on an archive of modernist and contemporary fiction to develop a figure of double exile I call the “misfit minority.” Misfit minorities are often seen as socially problematic, especially with regard to the contemporary performance of identity. They reject the politics of respectability and the burden of collective uplift. This project also mediates between antisocial and intersectional approaches to queer theory. Some of my work on Christopher Isherwood appears in the Winter 2013 issue of *Modern Fiction Studies*. Other writings, on queer subcultures of risk, appear in *Cultural Critique*. My first collection of poetry, *The Book of Ours*, appeared in 2009 from Momotombo Press / Letras Latinas at Notre Dame. A first-generation Dominican-American, I studied at Swarthmore, Pennsylvania State, and Rutgers University, and am thrilled to join the Wellesley English faculty and the broader College community.

On leave 2017-2018.

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

Lauren Holmes

Lauren Holmes is the 2017-2020 Newhouse Visiting Professor in Creative Writing. She grew up in upstate New York. She earned her B.A. in English from Wellesley College and an M.F.A. from Hunter College, where she was a Hertog Fellow and a teaching fellow. Her work has appeared in *Granta*, where she was a 2014 New Voice, and in *Guernica*. Her collection of short stories, *Barbara the Slut and Other People*, was published by Riverhead in 2015 and named a best book of the year by NPR, *Bustle*, *Gawker*, *Lit Hub*, *Book Riot*, *Pure Wow*, and *Publisher's Weekly*.

Yu Jin Ko, Chair of the English Department

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)

Yoon Sun Lee

My teaching and research interests fall into two categories: eighteenth- and nineteenth-century British literature and Asian-American literature. I also teach in the Writing Program.

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

On leave 2017-2018.

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 2018.

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*

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(Holiday House, 2014), is about an African-American girl living in the pre-Civil Rights South and what she experiences while buying her first pair of new shoes for school. I am currently working on Willa Cather and writing a new novel.

James Noggle

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

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

Timothy Peltason

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

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

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*

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Judgments: Critical Terms of the 19th - and 20th - Century Novel Review that explores the vocabulary of reviewing. This study moves between two genres -- the novel and the periodical review --, and considers the development of key critical terms in the 19th and early 20th centuries. The novel reviews of the 19th and early 20th centuries played a central role in shaping literary-critical terms, and my chapters analyze uses of particular terms in this vital context. "Popular Dickens" -- one chapter of this ongoing work -- appeared in *Victorian Literature and Culture*. In addition to my work on reviewing, I edited *The Oxford Handbook of the Victorian Novel* (Oxford, 2013) and Sir James Fitzjames Stephen's *The Story of Nuncomar and the Impeachment of Sir Elijah Impey* (Oxford, 2014). The latter work is a late Victorian legal history in which Stephen takes up both the 18th-century trial (and execution) of Nuncomar (an Indian who worked for the East India Company) and the subsequent impeachment proceedings for judicial murder brought against Elijah Impey, one of the judges who tried Nuncomar.

Larry Rosenwald

My scholarly work has focused on American diaries and diaries generally; on the theory and practice of translation, both sacred and secular; on the relations between words and music; and most recently on the literary representation of language encounters, chiefly in American literature.

I've also done more personal writing: on war tax resistance and Henry David Thoreau, on eating breakfast in luncheonettes, and on Judaism and Israel. I have been and am now a performing musician, both in concerts and on recordings. Lately, I've been writing a lot of verse scripts for early music theater pieces, and I published my first poem, a sestina in memory of my mother, in 2007.

Recent publications:

Editor, *Emerson Selected Journals 1841-1877* and *Ralph Waldo Emerson Selected Journals, 1820-184*, a two-volume edition of Emerson's journals, for the Library of America (2010)
Multilingual America: Language and the Making of American Literature, Cambridge University Press

"New Yorkish," a translation from the Yiddish of Lamed Shapiro, in Leah Garrett ed., *The Cross and Other Jewish Stories* (New Haven: Yale University Press, 2007), pp. 198-212.

"Sestina: On the Streets of Glencoe" (In Memoriam Charlotte Heitlinger Rosenwald, 1921-2004), *Colorado Review* 34: 1, Spring 2007

"On Not Reading in Translation," *Antioch Review* 62:2 (Spring 2004)

"Four Theses on Translating Yiddish in the 21st Century," *Pakn-Treger* 38 (Winter 2002)

"Notes on Pacifism," *Antioch Review* 65:1 (Winter 2007)

"Burning Words," in Askold Melnyczuk ed., *Conscience, Consequence: Reflections on Father Daniel Berrigan* (Boston: Arrowsmith Press, 2006)

"Orwell, Pacifism, Pacifists," in Thomas Cushman and John Rodden eds., *George Orwell Into the 21st Century* (Boulder: Paradigm, 2004)

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

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"The Theory, Practice, and Influence of Thoreau's Civil Disobedience," in William Cain ed., *A Historical Guide to Henry David Thoreau* (Oxford University Press, 2000)
 "Poetics as Technique," Barbara Thornton and Lawrence Rosenwald, in Ross Duffin ed., *A Performer's Guide to Medieval Music* (Indiana University Press, 2000)
 "On Being a Very Public War Tax Resister," *More Than a Paycheck*, April 2000

Margery Sabin

I teach courses in nineteenth- and twentieth-century literature in English, specializing in recent years in the literatures of the former British empire: specifically, Ireland, India and Pakistan. I also teach courses in the novel, with special pleasure in an advanced course in Joyce's *Ulysses*, and I enjoy teaching poetry and writing with pleasure in *Critical Interpretation*.

My recent research in British imperial culture and postcolonial writings from India has come together in a book, *Dissenters and Mavericks: Writings about India in English, 1765-2000*, published in 2002 by Oxford University Press. My two previous books are *English Romanticism and the French Tradition* (Harvard University Press, 1976) and *The Dialect of the Tribe: Speech and Community in Modern Fiction* (Oxford University Press, 1987). Recent publications also include articles and reviews about a variety of topics, including Henry James, Victorian working class writers, the relationship between literature, politics, and history. These articles have appeared in journals such as *Raritan Quarterly*, *Victorian Studies*, *Essays in Criticism*, *Partisan Review*, *Prose Studies*.

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.

Luther T. Tyler

Teaching:

I have not been able to give a useful ranking to my teaching interests. In recent years I've had the chance to teach critical theory, Milton, eighteenth-century literature from Dryden to Burke, Romantic poetry, literature of the so-called "White South" (from Faulkner to Dorothy Allison),

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and medieval literature (Langland, the Gawain-poet, Wyclif, and Chaucer); beyond that, several years of teaching survey courses have made me a somewhat useful amateur on Spenser, seventeenth-century poetry, Joyce, Larkin, Heaney, and Angela Carter.

Research:

I'm writing about "conservatism" in literary theory from Edmund Burke through Coleridge to the Southern New Critics.

Sarah Wall-Randell

I teach sixteenth- and seventeenth-century poetry and drama, Shakespeare, Milton, English 120/Writing 105, and, as part of the Medieval/Renaissance Studies Program, the literature of the King Arthur legend, from the Middle Ages to the 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

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for non-Christian and Christian identity, for difference and sameness, and for sin and salvation. *Black Metaphors* asserts that late medieval race-thinking demonstrates a profound flexibility that ought to inform how we understand modernity's contrasting focus on the fixity of racial categories. *Black Metaphors* also considers the crucial role that medieval understandings of classical rhetoric played in the deployment of black figures as metaphors and the subsequent development of race. Furthermore, my work on medieval race-thinking has led me to consider uses of the Middle Ages in modern racial politics, and I am beginning work on a second project that explores Harlem Renaissance intellectuals' strategic engagements with the Middle Ages for their early twentieth-century racial and political ends.

My teaching goes hand in hand with my research, and my courses focus on Chaucer's language, poetics, and narratives; late medieval romance, chivalry, violence, and religious conflict; religious conversion and its implications for race-thinking; and the afterlives of the Middle Ages in modernity.

On leave 2017-2018.