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## **Welcome to the Department of English and Creative Writing!**

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

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

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

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

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

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

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

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

Writing majors. Its chief goal is to teach students the skills, and the pleasures, of critical reading and writing, through the close and leisurely study of poems, drama, and fiction, and frequent written assignments. WRIT 120 satisfies both the First-Year Writing requirement and the Critical Interpretation requirement of the English major

- 121: A Survey of English Literature fulfills the 120 requirement for the English major and minor
- 150Y: First-Year Seminar is a limited-enrollment, changing topic course for first-year students that links the close reading of literature with developments in intellectual history.

2) Our 200-level courses represent a collective survey of English, American, and world literature in English history from the Middle Ages through the late 20<sup>th</sup> century (and early 21<sup>st</sup>), each covering a part of that vast territory. Most of these courses are open to all students, without prerequisite. Many courses at the 200-level are perfectly appropriate ways to begin the college level study of literature. In order to make a more educated guess about whether a particular course is right for you, you should talk to the instructor

3) Our 300-level courses are diverse, and many change topics every year. This booklet is especially important as a guide to them. They include courses on particular topics in the major periods of English literature, but also courses on themes and topics that link together works from more than one period and more than one place. We offer, for example, ENG 324 Advanced Studies in Shakespeare, ENG 345 Advanced Studies in Nineteenth-Century Literature, and ENG 387 Authors. ENG 382 Literary Theory belongs to neither group; it is an introduction to literary theory, remaining pretty much the same from year to year, and is especially recommended to students thinking of going to graduate school. The 300-level courses are open to all students who have taken two literature courses in the department, at least one of which must be 200 level, or by permission of the instructor.

4) Last but not least, we offer a number of creative writing courses. At the 200 level, we offer courses in poetry, fiction, screenwriting, writing for television, and creative non-fiction. At the 300 level, we offer advanced courses in poetry and fiction.

We invite you stay abreast of department news by joining our two Google groups, **English Dept. Announcements** and **Creative Writing Opportunities and Announcements**. We hope you'll come to the department's lectures, events, and parties, and to our ongoing colloquium series, at which faculty present recent research or lead discussions on interesting topics in literature and film.

Connect with us on Facebook (**Wellesley College English Department**) and Twitter (**@WellesleyENG**), too, to keep abreast of department news.

### ***New! Courses***

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

- ENG 200 The Art of Biography
- ENG 287 Capitalism and Literature
- ENG 292/AMST 292 Film Noir
- ENG 319 Contemporary Anglophone Speculative Fiction
- ENG 387 Authors. *Topic for Spring 2023: Love, Family, Friendship: D. H. Lawrence and Ernest Hemingway*

*Note:* Courses marked with a double dagger (‡) satisfy both the pre-1800 and pre-1900 requirements. Courses marked with a single dagger (†) satisfy the pre-1900 requirement. Courses marked with a looped square (⌘) satisfy the Diversity of Literatures in English requirement (see description of the Diversity of Literatures in English on pp. 19 and 20.)

Please consult the course browser for course prerequisites and distributions.

### English & Creative Writing Faculty in Spring 2023

<i>Brogan</i>	<i>Hickey</i>	<i>Lynch</i>	<i>Shetley</i>
<i>Cain</i>	<i>Ko</i>	<i>Meyer (on leave)</i>	<i>Sides</i>
<i>Cezair-Thompson</i>	<i>Holmes (on leave)</i>	<i>Noggle (on leave)</i>	<i>Wall-Randell</i>
<i>Chiasson</i>	<i>Lambert</i>	<i>Ok</i>	<i>Whitaker</i>
<i>González</i>	<i>Lee (Chair)</i>	<i>Rodensky</i>	

### Course Descriptions

#### ENG 119 (2) WOMEN\* WRITE WEIRD FICTION

(⌘)

*Ms. Sides*



From the mid-20th century to 2021, women writers have been major players globally in the upsurge of what is now referred to as speculative fiction--a literary supergenre or umbrella term for a spectrum of “what if” fictions: fairy tale, science fiction, horror, dystopian, magic realism, surrealism, fantasy. We will explore together short stories and novels written in the last four decades. Class discussions will aim at interpretation and appreciation of these peculiar and powerful literary texts as well as reflection on their particular historical and cultural context. In particular, we will be curious about how these authors play with a spectrum of gender - in their own lives and in their writing. The texts include fiction written in English and fiction translated into English; we will address the issue of reading works in translation. Speakers and students of languages other than English, are encouraged to offer their insights into the necessary friction between an original text and its English translation. Among the authors to be read:

Afro-futurists: Octavia Butler, Nnedi Okorafor, and N.K. Jemison. Horror authors: Samanta Schwebelin, Caitlin Kiernan. Dystopian/Fantasy: Xia Jia, Ursula Le Guin, Basma Abdel Aziz. Fractured Fairy Tales: Angela Carter, Carmen Machado.

⌘= Diversity of Literatures in English

‡ = Pre-1800

† = Pre-1900

(2) = Spring semester

**ENG 120 (2) CRITICAL INTERPRETATION**

*Mr. Chiasson, Ms. Hickey*

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

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



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(2) = Spring semester

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

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

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

**ENG 203 (2) SHORT NARRATIVE***Ms. Cezair-Thompson, Ms. Ok*

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

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

**ENG 208/CAMS 208 (2) WRITING FOR TELEVISION***Ms. Ok*

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

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

**ENG 212/ME/R 212 (2) MONSTERS, VILLAINS, AND WIVES**

(‡)

*Ms. Lynch*

This course will select its monsters, villains, and wives from early English, French, and Anglo-Norman literature, ranging from the giant Grendel (and his mother) in *Beowulf* to the arch-villain Ganelon in *The Song of Roland*, from the faithless queen Guinevere to the seductive wife of the enigmatic Green Man in *Sir Gawain and the Green Knight*. We will finish by considering the survival of magical monsters in the modern-day fantasy classic *The Hobbit*, by J. R. R. Tolkien, and in *The Mere Wife*, by Maria Dahvana Headley. We will also trace Tolkien's career as a medievalist himself and especially as a *Beowulf* scholar.

*Students enrolled in Writing 143 (fall 2022) are not eligible for credit in this course.*

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(2) = Spring semester



**ENG 265/AFR 265 (2) AFRICAN AMERICAN AUTOBIOGRAPHIES**

(⌘)

*Mr. Cudjoe (Africana Studies)*

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

**ENG 272 (2) THE NINETEENTH-CENTURY NOVEL**

(†)

*Ms. Rodensky*

In this course, we will explore the changing relationships of persons to social worlds in selected English novels of the nineteenth century. The English novel's representation of imperialism and industrialization, its engagement with debates about women's roles, and its assertion of itself as a moral guide for its readers will be among the themes we will discuss. The assigned novels will probably include Charlotte Brontë's *Jane Eyre*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Charles Dickens' *Hard Times*, Elizabeth Gaskell's *North and South*, and George Eliot's *Middlemarch*. Students will also be expected to read assigned literary critical essays.

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

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

⌘ = Diversity of Literatures in English

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(2) = Spring semester

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

(⌘)

*Mr. Lambert (Jewish Studies)*



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

**ENG 291 (2) WHAT IS RACIAL DIFFERENCE?**

(⌘)

*Mr. Whitaker*

Through literary and interdisciplinary methods, this course examines the nature of race. While current debates about race often assume it to be an exclusively modern problem, this course uses classical, medieval, early modern, and modern materials to investigate the long history of race and the means by which thinkers have categorized groups of people and investigated the differences between them through the ages. The course examines the development of race through discourses of linguistic, physical, geographic, and religious difference--from the Tower of Babel to Aristotle, from the Crusades to nineteenth-century racial taxonomies, from Chaucer to Toni Morrison. Considering the roles physical appearance has played in each of these arenas, we will thoughtfully consider the question: *What Is Racial Difference?* *Not open to students who have taken ENG 391.*

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(2) = Spring semester

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

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

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(2) = Spring semester

**ENG 294 (2) WRITING AIDS, 1981-PRESENT**

(⌘)

*Mr. González*

AIDS changed how we live our lives, and this course looks at writings tracing the complex, sweeping ramifications of the biggest sexual-health crisis in world history. This course looks at diverse depictions and genres of H.I.V./AIDS writing, including Pulitzer Prize-winning plays like *Angels in America* and bestselling popular-science "contagion narratives" like *And the Band Played On*; independent films like Greg Araki's *The Living End* and Oscar-winning features and documentaries like *Philadelphia*, *Precious*, and *How to Survive a Plague*. We will read about past controversies and ongoing developments in AIDS history and historiography. These include unyielding stigma and bio-political indifference, met with activism, service, and advocacy; transforming biomedical research to increase access to better treatments, revolutionizing AIDS from death sentence to chronic condition; proliferating "moral panics" about public sex, "barebacking," and "PrEP" (pre-exposure prevention), invoking problematic constructs like "Patient Zero," "being on the Down Low," "party and play" subculture, and the "Truvada whore"; and constructing a global bio-political apparatus ("AIDS Inc.") to control and protect populations. We will look at journal articles, scholarly and popular-science books (excerpts), as well as literary and cinematic texts. Also some archival materials from ACT UP Boston, the activist group.

**ENG 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 gender and sexuality with class, ethnicity and race.

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(2) = Spring semester

**ENG 301 (2) ADVANCED WRITING/FICTION***Ms. Cezair-Thompson*

A workshop in the techniques of fiction writing together with practice in critical evaluation of student work. *Students who have taken this course once may register for it one additional time. Mandatory credit/noncredit.*

**ENG 302 (2) ADVANCED WRITING/POETRY***Mr. González*

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

**NEW! ENG 319 (2) CONTEMPORARY ANGLOPHONE SPECULATIVE FICTION****(⌘)***Ms. Sides*

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

Vandana Singh, 'A speculative manifesto'  
(2008)

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(2) = Spring semester

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

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

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

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

### ENG 324 (2) Advanced Studies in Shakespeare

(‡) (⌘)

Mr. Ko

Topic for Spring 2023: Shakespeare in Performance Around the Globe

The globalization of Shakespeare has only accelerated in the past quarter century, generating a trove of new stage productions, films and adaptations that continue to re-imagine, challenge and revitalize Shakespeare. This course will explore some of the more striking examples, in both English and other languages, from a Korean stage version of *A Midsummer Night's Dream* and a Chinese film adaptation of *Hamlet (The Banquet)* to Spanish and Indian retellings of *Othello*. In the process, we will also investigate what concepts like authenticity, translation, and adaptation mean in an intercultural context. The reading list will be finalized at a later date so that local productions can be considered, but will most likely include: *A Midsummer Night's Dream*, *Hamlet*, *Othello*, *Macbeth* and *King Lear*.

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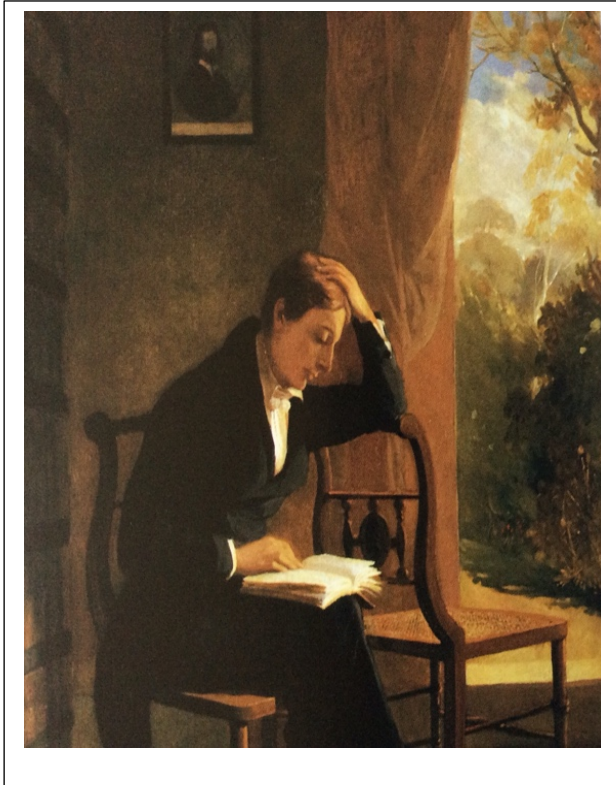
(2) = Spring semester

**ENGLISH 345 (2) ADVANCED STUDIES IN NINETEENTH-CENTURY LITERATURE**

†

*Ms. Hickey*

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



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

(Keats, “Ode to a Nightingale”)

\* \* \*

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

(Keats, 1818 letter)

\* \* \*

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

“What’s that?”

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

(Philip Pullman, *The Amber Spyglass*)

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

*Note:* Over the course of the semester, every student will read all of Keats’s major poems, many of his letters, and pertinent selections from “among the English poets” (and other English-language writers) mentioned above. Student work may focus on Keats alone or on Keats and another writer.

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(2) = Spring semester

**NEW! ENG 387 (2) AUTHORS***Mr. Cain*

Topic for Spring 2023: Love, Family, Friendship: D. H. Lawrence and Ernest Hemingway



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

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(2) = Spring semester

**ENG 389 (2) HOW WE WRITE WHEN WE WRITE ABOUT LITERATURE***Ms. Rodensky*

While literary criticism might seem like an esoteric or unworldly pursuit, it has relevance and consequence beyond the narrow world of academic journals. It shapes reading lists at the high school, college, and graduate level and contributes to cultural conversations about expanding the canon. It also has the potential to create connections between academic scholarship and the larger world it inhabits. In this Calderwood seminar, we will read selected works of contemporary literary criticism (and a few short stories) and consider the place of published criticism in the wider culture. Over the course of the semester, students will produce several short pieces exploring criticism's significance and present their work to the class as part of our weekly writing workshops. Assignments -- including op-eds, reviews of public talks, memoranda, podcasts, and blog posts -- will target a non-specialist reading audience. This course will give students the opportunity to build on their own experiences as readers of literature and writers of literary criticism as they engage with the questions and controversies that criticism raises.

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(2) = Spring semester

**ENG 391 (2) WHAT IS RACIAL DIFFERENCE?**

(⌘)

*Mr. Whitaker*

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

*Not open to students who have taken ENG 291.*

## Requirements for the English Major

The English major consists of a minimum of 10 units, at least eight of which must be in areas other than creative writing. At least seven units must be above 100 level, and of these at least two units must be earned in 300-level literature, film, or literary theory courses. At least eight of the units for the major must be taken in the department, including the two required units in 300-level courses dealing with literature, film, or literary theory; with the approval of a student's major advisor, two courses taught within language and literature departments and related interdisciplinary programs and departments at Wellesley and other approved schools may be offered for major credit; these may include literature courses taught in translation or in the original language. (Transfer students may apply to the chair to earn major credit for more than two literature-based courses taken outside the College.) Students planning to study for a full academic year in a program abroad in the United Kingdom should seek the counsel of their advisors or the department chair to avoid running up against the college's rule that 18 courses must be taken outside any one department; universities in the United Kingdom commonly require all courses to be taken within their English departments.

### *For students entering the College in Fall 2022 and beyond:*

Students majoring in English must take at least one course that focuses on postcolonial, minority, or ethnic writing. This Diversity of Literatures in English requirement can be fulfilled with a course from another department, but that course will count as one of two courses that majors can take elsewhere. Students majoring in English must also take ENG 120 (Critical Interpretation) or WRIT 120 [WRIT 120 replaces ENG120/WRIT 105], or ENG 121 (A Survey of English Literature), and at least three courses focused on literature written before 1900, of which at least two must focus on literature before 1800. Courses on Shakespeare can fulfill this requirement.

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

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

⌘ = Diversity of Literatures in English

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(2) = Spring semester

***For students entering the College before Fall 2022:***

Students majoring in English must take at least one course that focuses on postcolonial, minority, or ethnic writing. This Diversity of Literatures in English requirement can be fulfilled with a course from another department, but that course will count as one of two courses that majors can take elsewhere. Students majoring in English must also take ENG 120 (Critical Interpretation) or WRIT 120 [WRIT 120 replaces ENG120/WRIT 105] or ENG 121 (A Survey of English Literature), at least one course in Shakespeare (200 level), and two courses focused on literature written before 1900, of which at least one must focus on literature before 1800.

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

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

**Requirements for the English and Creative Writing Major**

The English and Creative Writing Major is a concentration within the English Major designed for students with a strong commitment to developing their own creative work. Students will graduate with a degree in English and Creative Writing. Students will take a series of workshops in one or more creative genres (fiction, poetry, children's literature, playwriting, screenwriting, writing for television, and creative nonfiction) and select, in consultation with their advisor, courses in literary study that provide the background in and knowledge of literary tradition necessary to make a contribution to that tradition.

***For students entering the College in Fall 2022 and beyond:***

The creative writing concentration consists of a minimum of 12 units. In addition to eight courses in the critical study of literature, majors take a minimum of four units of creative writing work. Further, students must fulfill all the requirements of the English major, including at least one course that focuses on postcolonial, minority, or ethnic writing. This Diversity of Literatures in English requirement can be fulfilled with a course from another department, but that course will count as one of two courses that majors can take elsewhere. Creative writing concentrators must also take ENG 120 (Critical Interpretation) or WRIT 120 [WRIT 120 replaces ENG

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120/WRIT105] or ENG 121 (A Survey of English Literature), the period distribution requirements, and two 300-level literature courses. (Creative writing courses may be repeated once for additional credit.) (Transfer students may apply to the chair to earn major credit for more than two literature-based courses taken outside the College.)

***For students entering the College before Fall 2022:***

The creative writing concentration consists of a minimum of 12 units. In addition to eight courses in the critical study of literature, majors take a minimum of four units of creative writing work. Further, students must fulfill all the requirements of the English major, including at least one course that focuses on postcolonial, minority, or ethnic writing. This Diversity of Literatures in English requirement can be fulfilled with a course from another department, but that course will count as one of two courses that majors can take elsewhere. Creative writing concentrators must also take ENG 120 (Critical Interpretation) or WRIT 120 [WRIT 120 replaces ENG 120/WRIT105] or ENG 121 (A Survey of English Literature), a course on Shakespeare, the period distribution requirements, and two 300-level literature courses. (Creative writing courses may be repeated once for additional credit.) (Transfer students may apply to the chair to earn major credit for more than two literature-based courses taken outside the College.)

A student who is extremely motivated and capable of independent work and who has the permission of a faculty advisor may take an independent study (ENG 350); however, it is recommended that students take full advantage of the workshop experience provided by the creative writing courses. A student qualifying for honors in English and whose proposal has been approved by the Creative Writing Committee may pursue a creative writing thesis; the thesis option, although it includes two course units (ENG 360 and ENG 370), can only count as one of the four creative writing courses required by the concentration. Creative writing faculty generally direct creative theses; however, other English department faculty may direct creative theses. Students interested in the creative writing concentration are urged to begin planning their programs early in their careers at Wellesley. It is expected that they will have taken at least one writing workshop by the time of election of the major (spring semester sophomore year or fall semester sophomore year, for students studying internationally), and have been in touch with a member of the creative writing faculty to plan the major. Creative writing concentration majors must choose a member of the creative writing faculty as their advisor. Students who are interested in the creative writing concentration but who do not feel confident that they have had sufficient experience in writing to choose the concentration at the time of the election of the major should elect the English major; they may add the creative writing concentration later.

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## Requirements for the Minor in English

The English minor consists of five units:

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

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

### *For students entering the College in Fall 2022 and beyond:*

A course on Shakespeare can count toward the minor, and it will fulfill the pre-1900 requirement.

### *For students entering the College before Fall 2022:*

A course on Shakespeare can count toward the minor, but it does not fulfill the pre-1900 requirement.

## Honors

The department offers a single path toward honors. The honors candidate does two units of independent research culminating in a critical thesis or a project in creative writing. Applicants for honors should have a minimum 3.5 GPA in the major (in courses above 100 level) and must apply to the chair for admission to the program. Except in special circumstances, it is expected that students applying for honors will have completed five courses in the major, at least four of which must be taken in the English department at Wellesley. A more detailed description of the department's application procedure is available from the department's academic administrator.

### **Directions for Sophomores Planning an English or English and Creative Writing Major**

1. Visit the department office (FND 103) and Common Room (FND 106) on the first floor of Founders. All students taking English courses -- not only majors -- are cordially invited to use our Common Room, which houses a small library.

2. Read through the catalogue and this book. Work out a tentative plan for your major, or just think about what you are most interested in, and how you can most effectively combine your own interests with the department's requirements. Try to see your advisor as soon as possible. The advisor's signature must be on the Declaration of Major form.

3. Remember that courses taken at other institutions (including summer school courses) *must be approved* by the Chair if credit towards the major is to be awarded. Major advisors cannot grant this approval.

4. Your advisor is there to help you develop a plan for the major. Let your advisor do well what he or she knows how to do—think with you about the course of your education.

5. Each member of the department is a potential advisor. A student may choose her own advisor. In order to aid students in making a useful match, brief descriptions of faculty members' areas of interest and scholarly work appear at the end of this booklet.

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

## Department of English & Creative Writing Administration

**Chair:** Yoon Sun Lee

**Director of Creative Writing:** Marilyn Sides

**Honors Coordinator:** Yu Jin Ko

### Academic Administrator

Lisa Easley

### Contact/Visit Us:

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[www.wellesley.edu/English/](http://www.wellesley.edu/English/)

Stay current with English Department news and events:



English Dept. Announcements Google group



Creative Writing Announcements and Opportunities Google group



Wellesley College English Department



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## Faculty

### Kathleen Brogan

I teach courses on modern poetry, contemporary American literature, and urban literature. I also teach writing and critical interpretation. I have published essays on contemporary poetry, feminist theory, and ethnic identity in contemporary American writing. My book, *Cultural Haunting: Ghosts and Ethnicity in Recent American Literature*, examines ethnic redefinition in contemporary literature by looking at the use of ghosts as metaphors for group memory and cultural transmission. My current research focuses on the representation of cities in American literature. My city interests include urban photography, architecture, the public / private divide, theories of social space and urbanism, urban redevelopment, and apartment life.

### William Cain

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

### Margaret Cezair-Thompson

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

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

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

### Dan Chiasson

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

### Octavio (Tavi) González

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

### Alison Hickey

My main field of research is Romanticism; my teaching interests center on English Romantic poetry and extend forward in time to contemporary English, American, and Irish poetry and back as far as Shakespeare, Donne, Herbert, Marvell, and other 17th-century writers. Current and recent courses include Creating Memory (a first-year seminar), Romantic Poetry, Victorian Poetry, Critical Interpretation, and Writing. From time to time, I make a foray into Comparative Literature, my undergraduate major. At the 300-level, I have taught Love, Sex, and Imagination in Romantic Poetry; Keats and Shelley; New Romantic Canons; Romantic Collaboration; Languages of Lyric; and Seamus Heaney.

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

### Lauren Holmes

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

*On leave Spring 2023.*

### Yu Jin Ko

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

Some relevant publications:

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

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

"Globe Replicas across the Globe" (*Cambridge World Shakespeare*

*Encyclopedia*, 2012) "Propeller *Richard III*" (*Shakespeare Bulletin*, 2011)

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

### Joshua Lambert

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

He is the author of *The Literary Mafia: Jews, Publishing, and Postwar American Literature* (Yale, 2022), *Unclean Lips: Obscenity, Jews, and American Culture* (NYU Press, 2013), and *American Jewish Fiction* (Jewish Publication Society, 2009). His peer-reviewed articles have appeared in *Book History*, *Cinema Journal*, *modernism/modernity*, *Contemporary Literature*, *Studies in American Jewish Literature*, *American Jewish History*, and other academic journals and edited collections. His reviews and essays have appeared in many newspapers and magazines, including the *New York Times Book Review*, the *Los Angeles Review of Books*, *Jewish Currents*, and *Lilith*.

### **Yoon Sun Lee, Chair of the Department of English & Creative Writing**

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

My first book, *Nationalism and Irony: Burke, Scott, Carlyle* (Oxford University Press, 2004), examines the political and literary uses of irony by conservative non-English writers in Romantic and early Victorian Britain. My second book, *Modern Minority: Asian American Literature and Everyday Life*, focuses on the construction of the everyday in Asian Pacific American literature and history. My most recent book, *The Natural Laws of Plot*, argues that plot is not limited to the acts or choices of important people; plots are ways for novels to investigate how things happen in a given world at many different scales, including those smaller, larger and more elusive than what humans can perceive.

### **Kathryn Lynch**

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

### **Susan Meyer**

My interests include 19th-century British fiction, literature and imperialism, and early 20th-century American literature. I also write children's fiction, and I teach in all of these areas. I was an undergraduate at Johns Hopkins and received my Ph. D. from Yale University. My book, *Imperialism at Home: Race and Victorian Women's Fiction* examines the use of race as a metaphor for the relationship between men and women in the fiction of the Brontës and George

Eliot. I co-edited *The New Nineteenth Century*, and I've authored articles on a range of subjects—from the way antisemitism is used in the service of social critique in Charles Dickens to the response in L. M. Montgomery's fiction to public health movements aimed at combating tuberculosis, to the role of head shape and craniometry in the fiction of Willa Cather. My recent novel for children, *Black Radishes*, inspired by my father's experiences as a Jewish boy in Nazi-occupied France, won the Sydney Taylor silver medal in 2010 and was named a Bank Street College of Education Best Children's Book in 2011. My children's picture book, *New Shoes* (Holiday House, 2014), is about an African-American girl living in the pre-Civil Rights South and what she experiences while buying her first pair of new shoes for school. I am currently working on Willa Cather and writing a new novel.

*On leave Spring 2023.*

### **James Noggle**

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

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

*On leave 2022-2023.*

### **Cindy Juyoung Ok**

I teach creative writing including fiction, nonfiction, poetry, TV, and screen, as well as literary theory, using a workshop model based on student choice; to that end, I have adapted feedback approaches from the fields of performance, visual art, and architecture to the creative writing classroom, and encourage students to experiment and generate. I publish prose and poetry widely, have completed a screen/TV fellowship, and have been supported by fellowships from MacDowell, Lambda Literary, and Banff Centre. I'm also a literary translator from Korean, an

editor at Guernica magazine, and a book reviewer for the Poetry Foundation, and my degrees are from Yale, UCLA, and the Iowa Writers' Workshop, where I won an outstanding teaching award.

### **Lisa Rodensky**

I focus on 19th- and 20th-century British literature. My book, *The Crime in Mind: Criminal Responsibility and the Victorian Novel* (Oxford 2003), attends in particular to the interdisciplinary study of law and literature. I am also the editor of *Decadent Poetry from Wilde to Naidu* (Penguin 2006). Currently, I am working on a book-length manuscript entitled *Novel Judgments: Critical Terms of the 19th - and 20th - Century Novel Review* that explores the vocabulary of reviewing. This study moves between two genres -- the novel and the periodical review -- and considers the development of key critical terms in the 19<sup>th</sup> and early 20<sup>th</sup> centuries. The novel reviews of the 19<sup>th</sup> and early 20<sup>th</sup> centuries played a central role in shaping literary-

critical terms, and my chapters analyze uses of particular terms in this vital context. "Popular Dickens" -- one chapter of this ongoing work -- appeared in *Victorian Literature and Culture*. In addition to my work on reviewing, I edited *The Oxford Handbook of the Victorian Novel* (Oxford, 2013) and Sir James Fitzjames Stephen's *The Story of Nuncomar and the Impeachment of Sir Elijah Impey* (Oxford, 2014). The latter work is a late Victorian legal history in which Stephen takes up both the 18th-century trial (and execution) of Nuncomar (an Indian who worked for the East India Company) and the subsequent impeachment proceedings for judicial murder brought against Elijah Impey, one of the judges who tried Nuncomar.

### **Vernon Shetley**

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

### **Marilyn Sides, Director of Creative Writing**

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

### **Sarah Wall-Randell**

I teach sixteenth- and seventeenth-century poetry and drama, Shakespeare, Milton, and, as Director of the Medieval/Renaissance Studies Program, the literature of the King Arthur legend, from the Middle Ages to the 21<sup>st</sup> century. Some of my favorite authors to teach are Edmund

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

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

My degrees are from Wellesley (BA), Oxford (MPhil), and Harvard (PhD).

### **Cord J. Whitaker**

My research and teaching interests in the English literature and culture of the late Middle Ages, especially the twelfth through fifteenth centuries, Chaucer, and late medieval romance, were fostered during my undergraduate studies at Yale University and my doctoral studies at Duke University. My first book, *Black Metaphors: Race, Religion, and Rhetoric in the Literature of the Late Middle Ages*, argues that medieval English literature offers ample evidence that the late Middle Ages was a critical moment in the development of modern race. The book examines the uses of black figures as vexing metaphors for non-Christian and Christian identity, for difference and sameness, and for sin and salvation. *Black Metaphors* asserts that late medieval race-thinking demonstrates a profound flexibility that ought to inform how we understand modernity's contrasting focus on the fixity of racial categories. *Black Metaphors* also considers the crucial role that medieval understandings of classical rhetoric played in the deployment of black figures as metaphors and the subsequent development of race. Furthermore, my work on medieval race-thinking has led me to consider uses of the Middle Ages in modern racial politics, and I am beginning work on a second project that explores Harlem Renaissance intellectuals' strategic engagements with the Middle Ages for their early twentieth-century racial and political ends.

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

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