

Wesleyan Graduate Liberal Studies Spring 2027 course listings

Spring 2027 Term: January 21, 2027 - May 5, 2027

Presentations, exams, and make-up classes: 5/7/27 – 5/14/27

GLS Spring registration closes on 1/17/27

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GLS Program Overview

Tuition & Fees:

- 3-credit GLS course: \$3,699
- Audited course (not for credit): \$1,233
- Registration fee (non-refundable): \$100
- Additional course fees may apply
- Note: Tuition and fees are subject to change.

Programs and Degrees:

- Master of Arts in Liberal Studies (MALS): Concentrations in arts, humanities, sciences, social sciences, or education and human development. Includes capstone option. No prerequisites or required courses.
- Master of Philosophy (MPhil) in Liberal Arts: Requires a prior master's or post-baccalaureate degree. Includes a final thesis.
- Graduate Certificate in Writing: Six-course certificate aimed at business professionals, aspiring writers, and others.
- Non-degree Enrollment: Anyone with a four-year degree may take GLS courses and use full academic resources.

Course Options:

- Online Courses: Some courses and the writing certificate can be completed online (no fully online degree).
- Schedules: Flexible offerings—fall/spring evening classes; summer includes morning, afternoon, evening, and immersion formats.

Student Life:

- Campus Housing: Available during the summer only.
- Facilities Access: Library and gym access provided for enrolled students.
- Class Observations: Prospective students may sit in on classes. Contact Glenn Knight at gknight01@wesleyan.edu for arrangements

Updated 9/23/26. All information subject to change.

***For a full syllabus, please email masters@wesleyan.edu.
As of 9/23/26. All information subject to change.***

EDHD6140 - Philosophy of Education

Instructor: Demetrius Colvin

Monday | 6:30 PM - 9:00 PM - *In-Person***Description:**

What is education? How have different people over time conceptualized the role of teacher and student in America? What have been some of the major aims and problems associated with the various competing educational philosophies in contemporary American society?

This course will provide a space for students to examine some of the most dominant educational theories in America, the presuppositions present in them, and the arguments for and against them. The first half of the course will focus on understanding some of the history and theoretical underpinnings of teaching and learning in the contemporary American classroom. Close attention will be paid to how critical theory, humanism, and multiculturalism can impact our understanding of education. The second half of the course will focus on seven contemporary ideologies (i.e. liberalism, conservatism, essentialism, perennialism, progressivism, social reconstructionism, and critical theory) that have impacted the rationale and structure of education in America the most.

The coursework will involve reflection essays on class lectures and readings as well as intergroup dialogue and group activities that will encourage students to examine their own connection to the theoretical concepts presented in the lectures and homework assignments. In the culminating project/final, students will construct a research paper wherein students will explore the impact of one of the seven ideologies on American schooling while synthesizing both what they learned about themselves and the content that was presented during the course.

Course Objectives:

- Gain experience and familiarity with key concepts in the field of educational philosophy
- Develop historical and theoretical background to connect how different cultural ideologies have impacted how
- Americans have viewed the purpose and structure of schooling
- Practice dialogue skills and critical self-reflection
- Gain insight into the history of schooling in America

Assessments & Assignments:

- Attendance and class participation: 35%
- Homework assignments: 35%
 - There will be response/reflection papers due at the beginning of the course in addition to in-class and out-of-class activities that will further students' content mastery.
- Final project: 30%
 - In the culminating project/final, students will construct a research paper wherein students will explore the impact of one of the seven ideologies on American schooling while synthesizing both what they learned about themselves and the content that was presented during the course.

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ARTS6356/SOCS6580 - Sustainable Product Design: Systems, Ethics, and Everyday Life

Instructor: Jess Park

Monday | 6:00 PM - 8:30 PM – *Online*

Description:

This studio-based course examines the life cycle of everyday objects and explores how design can respond to social, ethical, and environmental challenges. Students engage in both critical inquiry and hands-on prototyping, integrating sustainability principles, material exploration, and systems thinking into tangible projects. The course emphasizes reflection, discussion, and iterative making. No prior design experience is required. In addition to hands-on work, students receive guidance in professional development, including project presentation, portfolio-building, and connecting design practice to potential career opportunities.

Learning Outcomes:

- Apply the full sustainable design process from research to prototype.
- Demonstrate creativity, critical thinking, and integration of ethical and environmental considerations.
- Communicate design work effectively through visuals, written reflection, and oral presentation.
- Produce tangible prototypes that reflect design intent and sustainability principles.
- Reflect on professional practice and connect projects to real-world career pathways.

Booklist: This course integrates weekly readings and written reflection from design theory, environmental humanities, sociology, ethics, and material culture to support critical inquiry, discussion, and interdisciplinary learning.

Selected Readings:

- Design for the Real World — Victor Papanek
 - Ethics, social responsibility, and the broader cultural responsibilities of design.
- The Design of Everyday Things — Don Norman
 - Human behavior, usability, and interaction with designed systems.
- Cradle to Cradle — William McDonough, Michael Braungart
 - Circular systems, sustainability, and material afterlife.
- The Craftsman — Richard Sennett
 - Material intelligence, making, labor, and embodied knowledge.
- Selected articles from Design Issues, Journal of Design History, and interdisciplinary scholarship on sustainability, consumer culture, and ethics.

Assessments & Assignments:

- Participation & discussion: 15%
- Weekly reflections on readings/activities: 15%
 - Students submit a weekly written reflection (300–500 words) connecting course readings to observed objects, material choices, systems of production, and contemporary social or environmental challenges. These reflections support seminar discussion and project development.
- Project 1: Includes research, ideation, prototyping, mid-review, and final review: 20%
- Midterm project proposal + presentation (Final Project preparation): 10%
- Final Project: Includes research, prototyping, iteration, documentation, and presentation: 40%

Projects:

Redesign an Existing Product (Weeks 3–5)

- Students select an everyday object and analyze it through the lens of sustainable, ethical, and human-centered design. The goal is to identify opportunities for improvement in material choice, usability, accessibility, environmental impact, and social responsibility.

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SOCS6575/HUMS6810 - Historical Narrative and the Graphic Novel

Instructor: Monique Ulysses

Tuesday | 6:00 PM - 8:30 PM - *In-Person***Description:**

In 1995, cartoonist Art Spiegelman stated that “comics have... shifted from being an icon of illiteracy to becoming one of the last bastions of literacy.” Despite this, relatively few historians have taken up comics and graphic novels as serious points of sociocultural inquiry and intellectual departure. This remains so especially in terms of exploring the type of historical storytelling work that comics and graphic novels can do. Taking seriously Spiegelman’s claim that comics are “one of the last bastions of literacy,” this seminar focuses on the ways that graphic novels engage with historical storytelling and historical narratives. If Spiegelman is correct, then what might the graphic novel form in particular tell us about how history is communicated to contemporary U.S. audiences?

The course will focus on how comic artists tell history, with an emphasis on modern U.S. history in a transnational framework. We will read across diverse genres, from historical fiction mysteries to family memoirs to oral histories. Alongside a selection of five graphic novels published over the last two decades, we will read the work of historians and interdisciplinary scholars who have written about both comics and the histories told in illustrated format. These will include comic studies scholars such as Hillary L. Chute, cultural studies theorist Stuart Hall, historians like Andy Horowitz and Jorell Meléndez-Badillo, and Asian American Studies scholar Yén Lê Espiritu, among others. The course will provide snapshots of transnational twentieth- and twenty-first-century U.S. histories, with each focusing on a different time period and community, while asking us to take seriously the question of how we tell history beyond the confines of academia. Through in-depth study of graphic novels, the course will explore the key themes of race, migration, violence, family, and intergenerational community in the modern United States.

Assessments & Assignments:

- Attendance and In-Class Participation: 25%
- Class Presentation: 10%
- Final Project Proposal: 10%
- Annotated Bibliography: 10%
- Draft and Peer Workshop: 10%
- Final Project: 35% – Essay Option or Comic/Graphic Novel Option

Booklist:

- *Incognegro: A Graphic Mystery* by Mat Johnson and Warren Pleece (2008)
- *A.D.: New Orleans After the Deluge* by Josh Neufeld (2010)
- *A Bintel Brief: Love and Longing in Old New York* by Liana Finck (2014)
- *The Best We Could Do: An Illustrated Memoir* by Thi Bui (2017)
- *The Puerto Rican War: A Graphic History* by John Vasquez Mejias (2024)

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SOC6391 - Making Sense of Contemporary America

Instructor: Melissa Matthes

Wednesday | 6:00 PM - 8:30 PM - *In-Person***Description:**

This course examines the major political, social, and economic developments in the United States from the mid-1970s to the present. Beginning in the aftermath of the Watergate scandal, the course traces how Americans have grappled with shifting ideas of power, identity, and economic organization in an era marked by both instability and transformation.

Students will explore the evolution of second-wave feminism—its achievements, internal debates, and lasting impact on gender, work, and family—as well as the legacy of radical movements such as the Black Panther Party, situating them within broader struggles for racial justice and political representation. The course also examines the rise of conservatism in the late twentieth century, the transformation of American political culture, and the ongoing contest over the role of government.

A central focus of the course is economic change. Students will analyze competing economic theories—from Keynesianism to neoliberalism—and their influence on policy, inequality, and globalization. Major crises, including stagflation in the 1970s, the 2008 financial crisis, and recent economic disruptions, will be used to understand how theory translates into real-world consequences.

Through primary sources, historical scholarship, and case studies, students will investigate how Americans have understood freedom, citizenship, and opportunity in a rapidly changing world. By the end of the course, students will be able to critically assess the forces that have shaped contemporary American society and evaluate the competing narratives that define its present moment.

Key Themes:

- Social movements and identity politics
- Feminism and gender in modern America
- Race, policing, and political activism
- Economic theory, inequality, and crisis
- Media, public opinion, and political polarization
- The changing role of the state in American life

Booklist: Selections will be provided via course packet. Key texts include excerpts from:

- The Feminine Mystique – Betty Friedan
- Women, Race & Class – Angela Davis
- A Brief History of Neoliberalism – David Harvey
- The Age of Reagan – Sean Wilentz
- The New Jim Crow – Michelle Alexander

Assessments & Assignments:

- Participation & discussion: 20%
- Weekly response papers: 25%
- Midterm essay: 20%
- Final research paper: 25%
 - Students will write a 12–15 page research paper analyzing a major theme (e.g., feminism, economic policy, race, media) across multiple decades.
- Presentation: 10%

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HUMS6360 - Reading and Writing Memoir

Instructor: Jeanne Bonner

Thursday | 6:00 PM - 8:30 PM - *In-Person***Description:**

"I should not talk so much about myself if there were anybody else whom I knew as well." (Henry David Thoreau – *Walden*)

Memoir lives at the intersection of narration and reflection, according to Patricia Hampl. As Hampl puts it, we are drawn to the genre because we want to know about ourselves, and the experiences we've lived through. We write memoir, in the words of William Zinsser, because it's how we make sense of who we are, who we once were and what elements shaped our development.

Deriving from the French word for something one wants to keep in mind, memoir is the art of shaping one's personal history. But it differs from autobiography because it's not an orderly retelling of facts, nor is it an orderly retelling of all the facts. It is the necessary privileging of one set of events or one slice of an event over others. Annie Dillard tells us that unlike autobiography, memoir asks us what to put in as well as what to leave out. Also, where do you begin? Where is the beginning? Hint: it's not necessarily the day you were born.

In this course, we will examine works of memoir with an eye toward identifying how the authors approached the art of storytelling, including sketching characters who jump off the page (yes, there are characters, even though memoir is nonfiction). How did the writer translate lived experience into a piece of writing that is engaging while also quite personal?

Through select readings, we will explore how compelling details and scenes bring the past alive. Memoir is a genre of nonfiction but it can read like fiction. And it's about past events, but writer Sven Birkerts tells us that "memoir begins not with an event but with the intuition of meaning" from these events. What did you learn or have to unlearn? What did this occurrence teach you? And possibly, how can this experience help others? In memoir, something has to be resolved or changed from your first line to your last.

This course will be part literature course, part writing workshop. For one assignment, we will include a paired draft exchange (in which students team up with a partner to read each other's work). We will use prompts in class to generate new writing, and through the major class assignments, we will generate examples of memoir for our portfolio.

The course will have some practical aims. We will explore how we develop strategies to write regularly and keep writing regularly. Last but not least, we will also talk deeply and constructively about revision, one of our most prized writing tools.

Booklist:

Reading list: there will be a set list of texts, stipulated at the beginning of the course, as well as secondary readings distributed throughout the course of the semester.

Primary Readings (Subject to change):

- James Baldwin, *Notes of a Native Son*
- Anthony Bourdain, *Kitchen Confidential*
- Edwidge Danticat, *Brother, I'm Dying*
- Maxine Hong Kingston, *The Woman Warrior*
- Primo Levi, *The Periodic Table*
- Philip Lopate. *To Show and To Tell*

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Writing Journal: Students are advised to keep a short journal where they can record observations, notes and ideas that emerge outside of class.

Assignments & Assessments:

- 3 short pieces of memoir (5-10 pages each): 25% of grade each
 - NOTE: One of these assignments is a substantial **revision**
- An in-class presentation on one work we've read in the course: 25%

SCIE6245/EDHD6330 - The Science of Happiness

Instructor: Jennifer D'Andrea

Thursday | 6:30 PM - 9:00 PM - *In-Person***Description:**

Positive Psychology is the study of human happiness, flourishing, and meaning. The field has compiled an enormous research base offering evidence of the fundamental components of these experiences. While early work utilized a narrow, Western definition of happiness/flourishing, the discipline later broadened its focus to include traditionally Eastern concepts such as social harmony and compassion. More recently, the field has been redefined through second wave positive psychology and a newly emerging third wave positive psychology, both of which seek to break free from the binary concepts of “positive” and “negative” in favor of a dialectic approach while utilizing concepts of flourishing through suffering found in indigenous psychology, as well as including models for systemic change found in social work, sociology, and economics.

This course will trace the history and development of Positive Psychology from its inception to the current state of the field, utilizing selected chapters from a Positive Psychology text supplemented by journal articles. Core concepts will be discussed and critiqued. Students will be required to keep “flourishing journals” and complete out-of-class activities for the purpose of personal reflection upon and practice of individual experiences of happiness. Additional course requirements include 4 short reflection papers, in-class discussion, and a final project. Class topics include positive emotional experience, optimism/pessimism, goal pursuit and achievement, purpose, resilience, spirituality/transcendence, social relationships, flow, meaning through suffering, and the role of large systems in individual flourishing and happiness.

COURSE OBJECTIVES

At the conclusion of the course, students will be able to:

- Critique, discuss, and apply the positive psychology research literature.
- Apply core theories, science, and application of positive psychology to psychological, emotional, and biological processes.
- Apply concepts of first wave, second wave, and third wave positive psychologies on both a macro/systemic and micro/individual level.
- Develop an individualized plan for the integration of salient positive psychology concepts into everyday life.

Booklist:

Selected chapters from: Lopez, Pedrotti, & Snyder (2019). Positive Psychology: The Scientific and Practical Explorations of Human Strengths 4th Edition.

- All Chapters will be uploaded to the course Moodle.
- In addition to selected text chapters, journal articles will be assigned reading for each class meeting.
- **All required reading will be uploaded to the course Moodle.**

ASSESSMENTS & ASSIGNMENTS:

- Class Attendance: 20%
- In-Class Participation: 20%
- Flourishing Journal (ungraded): 10%
- Reflection Papers 25%
- Flourishing Plan: 25%

Assignments:

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As of 9/23/26. All information subject to change.

- Class discussion
- In- and out-of-class activities and exercises
- Flourishing journal -- Journal entries are based upon individual reflection exercises and practice activities completed in and out of class time
- 4 short reflection papers
- Final Project: Personal Flourishing Plan -- Class participants will submit a personalized flourishing plan developed from readings, discussions, journal entries, and activities conducted throughout the course.

Final Project: Sustainable Product Design (Weeks 7 - 13)

- Students conceptualize, research, and prototype a product or system that addresses a real-world sustainability challenge. Projects are grounded in research and may address materials, usability, accessibility, environmental responsibility, or social impact.

HUMS6624 - The New York Story: Explorations of Narrative in the Big Apple

Instructor: Adam Wolfsdorf

SPECIAL SCHEDULE | Hybrid**Online Meetings (Mondays – 7:00PM – 8:30 PM)**

- January 25, 2027
- February 8, 2027
- March 8, 2027
- April 12, 2027

On-Campus Meetings (10:00 AM - 4:00 PM)

- February 27, 2027
- March 27, 2027
- May 1, 2027

New York City Meeting (10:00 AM – 6:00 PM)

- April 24, 2027

Description:

New York City.... a place that lends itself so well to narrative. From Nick Carraway and Esther Greenwood, to hip hop, a “Dream Deferred”, James Baldwin, and Alicia Keys, New York City, as both a geographic location *and as concept*, has forever been synonymous with bright lights, big money, big dreams, broken promises, and wild speculation. From the ambling grit of the Bowery and the iridescent lights of Times Square to the hustle and bustle of Wall Street and pastoral fields of Central Park, New York City offers itself to the itinerant spirit—pressing its “fresh green breast” (Fitzgerald) to the minds and hearts of feckless dreamers.

The purpose of The New York Story is to explore narratives (novels, poems, short stories, film, music, and television) that both capture and capitalize off of the idea of New York. From the glitz and glamor of Jay Gatsby and his green light, to the heartbreak and toxicity of *Bright Lights, Big City*, this course and the stories it explores aim to investigate how writing and thinking about New York City provides a unique lens into the turbulent tenacity of the human condition and the broader conceptual underpinnings of the nation we call America. From economics and competition, to culture, food, immigration, suffering, and joy, students who enroll in this course will gain a unique view into a city that has for centuries stood at the epicenter of “man’s capacity for wonder” (Fitzgerald). A slice into the rich, complex center of America’s most vibrant, arresting and culturally complex urban epicenter. (continued next page)

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Booklist:

We will be reading/viewing/listening to the following works. Some will be assigned; some will be explored and experienced during class sessions.

Books & Film:

- *The Great Gatsby* by F. Scott Fitzgerald, Scribner (1925).
- *Death of a Salesman* by Arthur Miller, Viking Press (1949).
- *If Beale Street Could Talk* by James Baldwin, Vintage International (1974).
- *A Tree Grows in Brooklyn* by Betty Smith, Harper & Brothers (1963).
- *Taxi Driver* by Martin Scorsese (1979).
- *Wall Street (film)* by Oliver Stone (1987).
- *Do the Right Thing* by Spike Lee (1989).
- *West Side Story (film)* by Steven Spielberg (2021).
- *Succession (TV)* by Jesse Armstrong (2018).

Short Stories, Poems, and Music:

- Sonny's Blues by James Baldwin
- The Diamond as Big as the Ritz by F. Scott Fitzgerald
- Crossing Brooklyn Ferry by Walt Whitman
- On Broadway by Langston Hughes
- Skyscraper by Carl Sandburg
- Manhattan by Lola Ridge
- "May, 1968" by Sharon Olds
- New York, New York by Frank Sinatra
- New York State of Mind by Billy Joel
- Welcome to New York by Taylor Swift
- Empire State of Mind by Alicia Keys (ft. Jay-Z)
- N.Y. State of Mind by Nas

Non-Fiction Pieces:

- Here is New York by E.B. White, Harper and Brothers (1949).
- "Goodbye to All That" by Joan Didion (1968).
- "Moving On, A Love Story" by Nora Ephron (2005).
- "Under the Banner of New York" by Zadie Smith (2017).
- Can't Stop, Won't Stop by Jeff Chang (2005).

Course Expectations:

- Attentive, thoughtful, responsive reading
- Thorough completion of minor assignments
- Focused, honest class participation
- Fulfillment of major assignments
- The completion of a substantive, self-designed project related to New York City.

Assignments & Assessments:

CLASS DISCUSSIONS AND ENGAGEMENT - 15%

WEEKLY WORK – 10%

Major Assignments:

- What Does New York Mean to You? (3-4 pages) - 10%
- The purpose of this first assignment is for you reflect upon your working concept of New York City.

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- Ekphrasis Project: Capturing New York City in Art (variable to composition) - 15%
 - For this project, you will be embarking upon the creation of an art piece centered around your conception of New York City.
- Reflecting on Your Day In New York City (5-6 pages) - 10%
 - For this assignment, you will be reflecting on the field trip we take to New York City. What was your experience like?
- Final Presentation/Project (page count TBD) - 30%
 - During the second half of the course, you will design a substantive project that explores a specific topic, theme, or genre related to the idea of New York City.

INSTRUCTOR BIOS:

Jeanne Bonner

Visiting Assistant Professor in Liberal Studies

Jeanne Bonner is a writer, teacher, and literary translator who has taught both English and Italian literature. Her translation of Edith Bruck's first short story collection, *This Darkness Will Never End*, was published by Paul Dry Books in 2025. She won an NEA translation grant and the 2018 PEN Grant for the English Translation of Italian Literature.

Her memoir and personal essays have been published by The New York Times, Literary Hub, Catapult, Brevity, The Boston Globe, American Scholar, CNN, and Ploughshares. Jeanne studied Italian literature at Wesleyan University and has an M.F.A. in Creative Writing from Bennington College, in addition to an M.A. in Italian Literature from the University of Connecticut.

Demetrius Colvin

Director, Resource Center

Adjunct Instructor, Liberal Studies

Demetrius Colvin is the director of The RC, where his role is to maintain a centralized location on campus that recognizes and celebrates diverse and underrepresented identities, create meaningful avenues for both privileged and marginalized groups to learn together about privilege and intersectionality, and actively contribute to equity on campus.

Prior to Wesleyan, he worked at Macalester College, where he was the assistant director of the Lealtad-Suzuki Center for Multicultural Life. He also previously worked as the coordinator of the Multicultural Resource Center at Amherst College. He earned his BA in international studies from Case Western and his M.Ed. in counseling from the University of Maryland College Park.

He is also an adjunct instructor and teaches courses that use Freirean approaches to dialogue to help students learn about the sociopolitical realities of the educational systems within which they have been educated.

Jennifer D'Andrea

Director of Counseling and Psychological Services

Visiting Professor in Liberal Studies

Jennifer D'Andrea is a clinical psychologist and has served as Wesleyan's Director of Counseling and Psychological Services (CAPS) since 2011. Prior to that time, she worked part-time in the office as a psychotherapist while working full-time managing two long-term adolescent psychiatric inpatient units at Riverview Hospital for Children and Youth (now Solnit). She maintained a small private practice until 2015.

She has taught at both the undergraduate and graduate levels at Fordham University, Quinnipiac University, Western Connecticut State University, and Wesleyan. Courses she has taught include Personality, Abnormal Psychology, Biological Psychology, Child Psychology, Depictions of Mental Illness in Fiction and Memoir, The Science of Happiness, Psychiatry: Science/Religion/Oppression/Control, and Representation of Psychotherapy and Psychopathology in the Movies.

She has a Coursera course, Introduction to Abnormal Psychology, and collaborated with three Wesleyan philosophy faculty members to develop the online mini-course Living a Good Life.

Melissa Matthes

Professor of Government, United States Coast Guard Academy

Visiting Professor in Liberal Studies

Dr. Melissa Matthes is a full professor in the Government Department at the United States Coast Guard Academy in New London, Connecticut, where she teaches religion and politics; morals and ethics; and the history of American and Western social and political thought. Prior to her work at the Academy, she served as Director of the Initiative on Religion and Politics at Yale Divinity School.

Dr. Matthes has written two books—one on republicanism in Livy, Machiavelli and Rousseau, and the other on the role of sermons in American political crises, beginning with the bombing of Pearl Harbor through the Newtown school shooting.

She holds an undergraduate degree from Williams College, where she double majored in English literature and political science. She received her PhD from the University of California and graduated summa cum laude from Yale Divinity School with a Master of Divinity.

Monique Ulysses

Visiting Professor of History

Monique received her Ph.D. from Yale University in 2023, where her dissertation won the Frederick W. Beinecke Prize, awarded to an outstanding doctoral dissertation in Western American History. Her research has been funded by the Social Sciences and Humanities Research Council of Canada (SSHRC) as a Doctoral Fellow alongside support from the Yale Center for the Study of Race, Indigeneity, and Transnational Migration (RITM), the John Morton Blum Fellowship for Graduate Research in American History and Culture, and the Organization of American Historians, among other sources. Prior to joining Wesleyan, Monique was a Postdoctoral Fellow in the Dartmouth Society of Fellows with affiliation in the Department of History.

Previous to her doctoral degree, she received a Bachelor of Arts (Honours) in History and Environmental Studies from the University of Victoria in 2014, and a Master of Arts in the Department of History and Classical Studies at McGill University in 2015. She is Mexican and Cypriot, and grew up in what is currently known as Victoria, Canada on Lekwungen and W̱SÁNÉĆ territories

Jess Park

Visiting Professor of Art

Jess Park is a New York–based industrial designer and educator whose work bridges consumer products, material innovation, and sustainability. She holds a BA in Product Design from the University of Oregon, an MS in Health Research from Texas State University, and an MFA in Industrial Design from Parsons School of Design, where she focused on community-driven design, environmental responsibility, and material experimentation.

As founder of Le Motif Design Studio, Park leads research-driven projects exploring biomaterials and sustainable approaches for home products, emphasizing clarity of form, usability, and real-world impact. Her practice integrates professional work, research, and teaching, reflecting a commitment to creating thoughtful, scalable solutions that improve everyday life.

Park currently teaches industrial design at Pratt Institute and Wesleyan University, guiding students through research, prototyping, and critical design processes. Her teaching emphasizes hands-on studio practice combined with conceptual and ethical inquiry, helping students from diverse backgrounds develop innovative, responsible design solutions.

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Adam Wolfsdorf

Visiting Professor in Liberal Studies

Adam Wolfsdorf is an original Founding Member and the Humanities Department Chair at Bay Ridge Preparatory, a progressive independent school in Brooklyn, New York. He is an Adjunct Professor at NYU's Steinhardt School of Education and a Visiting Assistant Professor in Wesleyan University's Graduate Liberal Studies Program.

Wolfsdorf holds a PhD in English Education from Columbia University, where he served as the Coordinator of the INSTEP Master's Program. He also received an MA in Psychology and Education from Columbia University and a BA in English from Harvard University.

Wolfsdorf is the author of two books, *Navigating Trauma in the English Classroom* (NCTE) and *Teaching in the Riptide* (Routledge). He has published extensively in *Changing English*, *The F. Scott Fitzgerald Review*, *English Education*, *English Journal*, and *The Columbia Literary Journal*. His book chapters appear in *Humanizing Grief in Higher Education* (Routledge) and *Deep Reading, Volume 2* (Peter Lang).

Outside of the English classroom, Wolfsdorf has performed professionally for 25 years. He appeared in the national tours of the Broadway musicals *RENT* (with Neil Patrick Harris) and *Grease*. He also fronts the nationally touring rock band *The Energy*, which has appeared on MTV, NBC, ABC, and ESPN.