ENGL4915 Advanced Fiction Writing Workshop (g/ug)(Instructor Permission) TH 2-4:25
The Advanced Fiction Workshop provides encouragement, practice, and criticism for students who have demonstrated accomplishment in writing fiction. The workshop format demands self-motivation and universal participation. Since students' stories are texts for class discussion, a generous willingness to respond to others' writing and to expose one's own work to such reactions is an essential prerequisite. Individual conferences with the instructor supplement workshop discussions. Students are expected to produce a steady stream of new and revised fiction throughout the semester. Narrative preferences from the traditional to the experimental are welcome.

Admission is by writing sample. If you are interested in an intensive writing process with like-minded peers, please apply! Students should send up to 8 double-spaced pages of creative writing to Chris Boucher (christopher.boucher@bc.edu) by 11/1. Your submission may be part of a larger piece; if so, indicate this on the manuscript, along with a paragraph explaining your interest in the course and a list of other college level writing workshops you have taken, with instructors and grades. Ideally, the writing sample will be fiction, but if your strongest writing is in creative non-fiction or poetry or drama, that is also acceptable, though prose is encouraged. Include your e-mail address. Late applications will be considered on a rolling basis as space in the class permits.

Chris Boucher

ENGL4917 Advanced Poetry Workshop (G/UG)(Instructor Permission) T 7-9:30pm This is a workshop for those who already have some experience writing poetry, and who wish to work intensively on matters of craft and revision. Students will produce roughly two poems a week, responding to each other's drafts in workshop discussion. Though the bulk of class discussion will be about student writing, some class time will be devoted to a discussion of useful models and what they can teach us about strategy and craft. Short in-class exercises will be given weekly as prompts to begin the writing process. In ongoing consultation with the instructor about which poets might interest them most, students will devise their own reading list of contemporary poets and keep a response journal. In at least two half-hour conferences over the semester, each student will be given individual feedback on revisions. The final project will be a chapbook of at least 12 revised poems produced over the semester, culled from around 25 drafts produced in and out of class.

Admission is by writing sample. If you are interested in an intensive writing process with like-minded peers, please apply! For application to Advanced Poetry Workshop (ENGL491701), send 4-6 poems to Allison Adair (allison.adair@bc.edu) by 11/1. Late applications will be considered on a rolling basis as space in the class permits.
Allison Adair

ENGL6042 Seminar: Black Women Writers and the Question of Form  
(g/ug, RBL, seminar)  W 4:30-6:55pm
The phrase "Black Women's Writing" suggests that such writing is a fixed, homogeneous body of work that can be neatly defined and represented. Our course complicates this idea. In other words, rather than experiencing writing by black women as an easily definable type of literature, we seek to represent it as diverse, complicated, and sometimes contradictory. By so reading, discussing, and writing about fiction by black women, we take an intersectional approach (overlapping issues of race, gender, class, sexualities, abilities) to interpretations of fictional black women, black communities, and black histories. Significantly, we will de-construct traditional notions of Black Women's Writing by examining the varied forms these writers use to express their imaginings. These considerations will expand our thinking about all types of literature, as well as the importance of literature/literary criticism in extra-literary contexts. Required readings cover a variety of genres: science fiction/fantasy, prose/experimental writing, drama, film, young adult literature, short story, and memoir. This range will allow us to explore the ways that form shapes meaning and content.

Rhonda Frederick

ENGL6043 Seminar: Victorian Violence (g/ug, pre-1900, seminar)  M 4:30-6:55pm
Victorian Britain has a well-known reputation for propriety and restraint. But violence was an inescapable part of the experience of Victorian writers and their publics, casting a shadow on their celebrations of the progress of civilization and their championing of the peaceful virtues of hearth and home. This course will examine representations of war, murder, domestic and sexual violence, and political violence on the home front and around the globe in Victorian fiction, poetry, and nonfiction prose writing. We will compare how violence was represented in popular cultural forms and in texts that have come to be centerpieces of the British canon, exploring the subject through such intersecting lenses as psychology and identity; social transformation; gender and sexuality; class and race; and empire. Note: Students who have already taken ENGL3360 Victorian Violence, cannot receive credit for this version of the course.

Aeron Hunt

ENGL6647 Seminar: Irish Gothic (g/ug, pre-1900, seminar)  T 4:30-6:55pm
Vampires, demons, madness, imprisonment, and murder: this course investigates why, during the turbulent 19th century, Irish writers turned again and again to the macabre themes and unconventional narrative modes of the Gothic. Writers to be studied include Maria Edgeworth, Joseph Sheridan LeFanu, Charles Maturin, Bram Stoker, and Oscar Wilde. Marjorie Howes

ENGL6045 Animal Worlds in the Middle Ages (g/ug, seminar, pre-1700)  M 2-4:25pm
This course explores troubled boundaries between human and non-human subjects and objects in the literature, culture, and art of the Middle Ages. While human beings defined the nature and role of
animals, those terms, as well as the institutions that mediated them, constituted what being human meant. We will read philosophy, history, theology, saints’ lives, fables, lyrics, epics, sagas, romances, laws, visions, and mystical/devotional texts alongside works in the emerging field of critical animal studies to begin to answer key questions about economic roles, cultural constructions, and the formation of ethical structures in the service of sharing lives and worlds.

Robert Stanton

ENGL6044 Elizabethan and Jacobean Drama (g/ug, pre-1700, seminar) TH 4:30-6:50pm
Counts towards Digital Humanities Elective
Why was theatre so popular in early modern England, yet also considered dangerous? This course covers a variety of comedies and tragedies written in England during the late sixteenth and early seventeenth centuries, including works by Kyd, Marlowe, Shakespeare, Jonson, Middleton, and Webster. We will consider aspects of genre and staging, as well as the sexual, political and social implications of drama in the period. In addition, we will read critical essays that place these plays in historical context. Work will include a class presentation; informal web postings; a short paper; and a final long essay.

Andrew Sofer

ENGL7028 Environmental Humanities TH 2-4:25pm
Fulfills the graduate theory requirement
There has been growing scholarly interest within the humanities in thinking in a sustained and systematic way about the environment. This interest emerges from an active engagement with the present, when ecological concerns increasingly demand urgent attention, and with movements within the humanities itself for new accounts about our ability to know the physical world. This course charts the development of this interest and considers how it intersects with concerns that have been long-standing preoccupations for the humanities. Race in particular will remain an important feature of our discussions. Readings will include scholarly writings alongside important nonfictional and fictional works. Meets the Theory Requirement. Note: Students may not receive credit for both this course and the undergraduate/graduate version, ENGL6004 Environmental Humanities

Min Song

ENGL7753 Reading Jacques Derrida W 4:30 - 6:55pm
This course will examine some of the fundamental ways that the work of Jacques Derrida has contributed to altering the context in which the humanities can be understood and studied within the modern university. It will take examples from Derrida’s repeated interventions in such disciplines as literature, philosophy, theology, and history. By situating Derrida’s work at the margins where accepted demarcations between the disciplines begin to blur, the course will suggest new possibilities for conducting interdisciplinary work in the future.

Kevin Newmark
ENGL 7775 Nabokov TH 4:30 - 6:55 pm
The translingual achievement of Vladimir Nabokov. A close examination of Nabokov's Russian and American periods, with particular attention to connections among his aesthetics, ethics, and metaphysics and to questions of language and style, sexuality, authorship, identity, and exile. Readings include selected Russian and English novels and short stories, Nabokov's autobiographical and discursive writings and poetry, as well as exemplary stories by Anton Chekhov and Ivan Bunin. Knowledge of Russian is not a prerequisite. All discussions, readings, and papers are in English.
Maxim Shrayer

ENGL8001 The Global Eighteenth Century W 4:30-6:55pm
Eighteenth-century British literature has a reputation for being obsessively nationalistic, defining a British Self against all foreign Others, but the eighteenth century was also a time of contact and exchange among all corners of the globe. In this class, we will examine how British writers engaged questions of globalism and transnationalism during an era when the cultural understand of both “Britain” and “the world” were changing. The secondary material for this class will come from a variety of critical perspectives, including postcolonial and global theory, ecocriticism, geocriticism, and posthumanism/new materialism. We will discuss the different theoretical and political stakes these approaches bring to how we conceptualize the global. Rebekah Mitsein

ENGL8275 Capstone: Digital Humanities as Public Scholarship W 4:30-6:55pm
Many schools across the United States teach different versions of survey classes for which instructors have to reach outside their own focuses. To do so, those instructors often search for visualizations of historical change, literary development, and examinations of religious networks, depending on the field and course. In this capstone, graduate students will develop projects within their areas of specializations to produce digestible digital exhibits, visualizations, and more that can be made freely available to scholars across the world. The goal would be to promote the free exchange of high quality information and digital sources available in the public domain. Furthermore, through the capstone, students should understand the process of a project from conception to presentation. They should have developed skills engaging metadata, transcription, the process of digitization, and more. Students can bring their own research data from their dissertation project or from previous coursework, or they can be provided with a historical or literary dataset from the Boston College Libraries to utilize over the semester. There are four phases to the class, beginning with performing an environmental scan and writing a proposal for their project. In Phase II and III, students will implement and carry out their projects. Finally in Phase IV, students will engage in peer consulting and prepare their work for online publication.
Brittany Lehman
ENGL8825 Composition Theory and the Teaching of Writing T 2-4:25pm  This course is designed to prepare graduate students to teach first-year college writing courses; to introduce students to central issues, problems and theories in composition studies; and to examine ways in which contemporary critical theories (including feminism, psychoanalysis, cultural studies, and critical pedagogy) have influenced the teaching and study of composition. Requirements will include a theoretically-informed analysis of a student essay; a piece of creative nonfiction and an accompanying description of the process used to produce it; an annotated syllabus for a first-year college course; and a week of student teaching in a First Year Writing classroom. Admission is by application.  
Jessica Pauszek

ENGL8887 Introduction to Advanced Research (grad, fulfills methods requirement for MA students) TH 7-9:25pm  
This course will acquaint you with the essential resources to carry out the central tasks of literary scholarship. Bibliography (broadly defined as the investigation of the production, dissemination, collection, location, and identification of literary artifacts) is indispensable to scholarship and criticism of all kinds, just as a critical sensibility guides our choice of what books to look for. You will be guided through the reference works and databases available in the Boston College library and others, discuss the goals, purposes, and future of the field of literary studies, and produce an original project based on archival sources. 
James Najarian

ENGL9909 PhD Seminar: The Concept of “World Literature” in the Age of Globalization (PhD students only) TH 10am - 1pm  
What counts as World Literature? Who decides whether a given work of art has universal significance? Where is it decided? How is the canon of World Literature constructed and maintained? What is the relation of these universal works to the global economy and the marketplace of ideas? In this course, we will sample some of the key theorists of world literature such as David Damrosch, Pascale Casanova, Emily Apter, Pheng Cheah, and Debjani Ganguly to consider the role of economic globalization, nations and nationalisms, linguistic power, European imperialism, and race. We will also read authors from Asia, the Middle East, Africa, and the other Americas who challenge traditional ideas regarding world literature as a universal genre. 
Kalpana Seshadri