Graduate Courses
Spring 2021

ENGL4016 Reporting Civil Rights (M 2:00-4:25)
Cross listed with AADS4016
JOUR2016
Satisfies Cultural Diversity Core Requirement. Grad/undergraduate course.
Offered Periodically
Note to Journalism minors: this course satisfies the requirement for an elective with a "critical" orientation.
This course explores first-hand accounts from the front lines of movements to advance social justice, from the abolitionist and anti-lynching campaigns of the nineteenth century and those that toppled Jim Crow, to broader issues such as prisons and poverty, immigration and education. Students will develop their knowledge of civil rights reporting history in the U.S, gain skills and practices, and learn how to apply all three in reporting and writing in core beat areas.
Angela Ards

ENGL4915 Advanced Fiction Writing Workshop (T 4:30-6:50)
Offered Annually; Department Permission Required
Undergraduate/Graduate Level: Restricted to Sophomores, Juniors, Seniors and Graduate students.
This course 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 other's 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. Students should submit up to 8 double-spaced pages of writing (your submission may be part of a larger piece; if so, indicate this on the manuscript), along with a note explaining your interest in the course and a list of previous creative writing or journalism workshops, with instructors, school (if you are a graduate student), and grades. Ideally, the writing sample will be fiction, but if your strongest writing is in nonfiction, poetry or drama, that is also acceptable, although prose is encouraged. Include your e-mail address and class year/program. Materials should be submitted via email to Elizabeth Graver at graver@bc.edu by no later than November 6 at 5 pm. Students will be notified by e-mail prior to preregistration as to whether or not they have been admitted to the course.
Elizabeth Graver

ENGL4917 Advanced Poetry Workshop (W 7:00-9:25)
Department Permission Required
Prerequisite: With permission of the Instructor.
Offered Annually
Undergraduate/Graduate Level: Restricted to Sophomores, Juniors, Seniors and Graduate students. Admission by permission: Send four of your poems to <allison.adair@bc.edu> no later than 11/6/20.

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 a packet of revisions. The final project will be a chapbook of at least twelve revised poems produced over the semester, culled from around 25 drafts produced in and out of class.

Allison Adair

ENGL5024 Seminar: Renaissance Horror (T 11 30-1 55)
Offered Periodically
Grad/undergraduate course
Fulfills the pre-1700 requirement for undergrads.
The horror genre is going through a "renaissance" today; this course looks back to the renaissance era of the sixteenth- and seventeenth-century to examine the cultural contexts out of which many of our most enduring horror tropes emerged. We'll study records of witchcraft trials, catalogues of demons, and popular accounts of haunting crimes alongside plays and poetry centered on both supernatural and all-too-human evil, exploring what fears and desires these narratives consolidate and what social functions the circulation of tales of horror performs.

Andy Crow

ENGL6026 Scandalous Victorians (W 4:30-6:50)
Offered Periodically
Grad/undergraduate course
Fulfills the pre-1900 and Seminar requirement for undergrad English majors
This course examines the literature and culture of Victorian Britain through the lens of scandal, analyzing the representation of different types of scandal in a variety of literary genres as well as representative historical episodes. We will ask why some kinds of transgressions become scandalous and will explore what kinds of responses are evoked and foreclosed by the rhetoric of scandal. Particular attention will be paid to gender, sexuality, class and social mobility, and national and imperial identity, as well as to the dynamics of scandal and the processes of social change.

Aeron Hunt
ENGL6028 Medieval Women's Voices (M 4:30-6:50)
Offered Periodically
Grad/undergraduate course. Fulfills the pre-1700 requirement for English. Fulfills the Seminar requirement for English.
In this course we will read selections from the large and wide-ranging body of medieval women’s literature, including biography, autobiography, hagiography, romance, fable, love poetry, visionary literature, utopian literature, political theory, and personal letters. Much of the class will focus on mysticism, which not only accounts for a lot of female-authored texts, but often articulates relationships between female experience, female identity, and the divine. We will supplement the primary texts with feminist and gender theory, grapple with the problem of what constitutes "women's writing" and the possibility of female voices in male-authored texts.

Robert Stanton

ENGL6039 Major Irish Writers (TH 2-4:25)
Offered Periodically
Grad/undergraduate course. Fulfills Seminar requirement for undergrad English majors.
A survey of major literary figures of twentieth-century Ireland, including Yeats, Synge, Joyce, O'Casey, O Criomhthain, O Cadhain, Heaney, and Ni Dhomhnaill. Irish-language works will be read in translation.

Marjorie Howes

ENGL7020 Experimental Writing (TH 4:30-6:50)
Offered Periodically
Research and the field knowledge doesn't always have to lead to writing the usual scholarly papers and articles. In this workshop-style graduate seminar, we try out alternative forms presented by journalism, the essay, and other traditions: magazine feature, op-ed, interview, explainer piece, reported essay, memoir, obituary, digital forms, and more. Our objective is to expand our writerly repertoires and audiences. We write and workshop every week, and analyze examples of the genres we study. We also have class visits from colleagues who offer their own perspective on the rich variety of forms available to the experimentally ambitious scholarly writer.

Carlo Rotella

ENGL7022 Kafka, Beckett, Coetzee (W 2-4:25)
Offered Periodically
Fulfills the Theory requirement
This course will be dedicated to a reading of the works of three of the century’s strangest writers: Franz Kafka (1883-1924), Samuel Beckett (1906-1989), and J.M. Coetzee (b.1940). Although our principal focus will be on their novels, we’ll also consider their work in a variety of other genres—parables (Kafka), film and theater (Beckett), and philosophy (Coetzee). We’ll take up the question of how these writers responded to a rapidly modernizing world—a world characterized by war, revolution, new technologies, and a globalizing economy—as well as how they came to understand literature’s past, present, and future. Finally, we’ll consider theoretical
and philosophical responses to their work from Blanchot, Cavell, Deleuze, Diamond, Lear, Pippin, and others.

*Robert Lehman*

**ENGL7701 English Language Training for Grad Level Students: Focus on Writing** *(W 8-10am)*

**Limited to 12. Non-credit, free of charge. Department permission required.**

Designed for graduate students whose first language is not English, this course provides writing practice in a range of academic modes including reflection, summary, analysis, and critique. Students will write and rewrite throughout the semester, discuss works in progress, and receive feedback during group conferences with the instructor. Several sessions will be devoted to email, reference letters, and proposal writing. Early in the semester, students will explore the composition process from brainstorming, drafting, revision, and editing. Grammar support for students from linguistically diverse backgrounds is provided throughout the semester. Students who enroll in the course are expected to attend all classes and complete short writing assignments weekly.

*Lynne Anderson*

**ENGL7801 Graduate Colloquium: Digital Humanities** *(M 4-6:25)*

Foundational course for the use of digital scholarship in the humanities. By the end of the course, students will have a grounding in what digital scholarship is as well as an arsenal of techniques for utilizing DS in their own work.

*Brittany Lehman*

**ENGL8825 Composition Theory and the Teaching of Writing** *(T 2-4:25)*

Offered Annually

Department Permission required

This course is designed to (1) prepare graduate students to teach introductory, college-level writing courses; (2) introduce students to central issues, problems, and theories in composition studies; and (3) encourage students to examine the interanimating relationship between critical theory, practical writing experience, and the teaching of Composition/Rhetoric. Though the emphasis is on central, nuts-and-bolts tasks in the teaching of writing (e.g., designing assignments; responding to student essays; selecting texts for discussion; etc.), this is not a prescriptive "how to" course; students are asked to consider pedagogical issues and choices in composition studies from a variety of personal and theoretical perspectives.

*Paula Mathieu*

**ENGL8855 British Literature and Postcolonial Theory** *(T 4:30-6:55)*

Offered Periodically

Fulfills the Theory requirement

Historians such as Bernard Cohn have taught us that analyses of British Literature and Culture will be incomplete if we do not assume England and its colonies as a single unit of analysis.
However, the translation of this historical wisdom to literary analysis demands not only an understanding of colonial policy but also a re-invention of our reading practices. We shall review the premises of postcolonial studies and its various approaches to canonical British literature by asking how Britain and colonial activities from the eighteenth to the twentieth centuries affected representations of the domestic space.

*Kalpana Seshadri*

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Offered Annually

Introduction to the interdisciplinary study of American culture and to the field of cultural history. Focus will be on reading scholarship that interprets works of popular fiction, film, music, painting, public memory, and material culture in relation to their historical moments. Culminates in a research paper on an artifact of student's choosing.

*Christina Klein*

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**ENGL9934 Advanced Research Colloquium (M 2-4:25)**

Offered Annually

This seminar for PhD students in their third or fourth years will be run as a series of workshops structured to provide practical advice about how best to facilitate the successful transition from graduate student life to a professional life in academia. Topics will include the Conference Paper, the Scholarly Article, the Dissertation, Teaching and the Academic Job Market.

*Elizabeth Wallace*