ENGL5007 Seminar: Toni Morrison (T 4:30-6:55)
Cross listed with AADS6610
Using a selection of Toni Morrison's creative and non-fiction writings, we will explore various United States' preoccupations as they are refracted through a black literary perspective. In other words, we will identify and explore thematic and artistic concerns that arise in Morrison's work and that dialogue with United States' historical realities. The following themes shape this course: dominant cultural mores and their impact (The Bluest Eye); legacies of slavery (Beloved); gender, race, and Americanness (A Mercy); culture as a sustaining force, masculinity (Song of Solomon); women's responses to patriarchy and constructions of femaleness (Sula); and race, belonging, citizenship (Home).
Frederick, Rhonda

ENGL6010 Seminar: Shakespeare: Truth and Lies (W 4:30-6:55)
Fulfills the pre-1700 requirement for undergrads. Undergrad/Grad Level: Restricted to Juniors, Seniors, and Graduate Students.
Also fulfills the Seminar requirement. Shakespeare lived and wrote at a time when the ideas about what was true, and how to determine what was true, were changing. The Protestant reformation, invention of the printing press, humanist education, exploration and colonialism, and the beginnings of the scientific revolution all motivated people to focus on questions of truth, falsehood, and epistemology. Although newspapers were just beginning to be invented near the end of Shakespeare's life, his plays are obsessed with fake news, how to tell if people are lying, how to figure out what is true. In this course we will read a selection of Shakespeare's comedies, histories, tragedies, and romances with a focus on how truth and lies are represented. We will also consider the history of various conspiracy theories that have tried to establish that William Shakespeare did not write the plays attributed to him.
Crane, Mary T

ENGL6013 Seminar: Dickens and his World (T 2-4:25)
Pre-1900 for undergraduates. Undergrad/Grad Level: Restricted to Juniors, Seniors, and Graduate Students.
Charles Dickens was one of the most beloved authors of the Victorian period, and his novels can still make us laugh and cry. This course provides an opportunity to survey Dickens's astonishing career: raging against social injustice, wallowing in sentimental deathbed scenes, and cackling at ridiculous caricatures. Novels will likely include Oliver Twist, David Copperfield, Bleak House, and Little Dorrit. Topics will include: the power and danger of sentimentality and melodrama; characterization and narrative structure; satire and comedy; journalism and fiction; and Dickens's pioneering development of serialized novels, which laid the groundwork for today's serial television.
McAleavey, Maia M
ENGL6030 Seminar: Digital Donne (W 2-4:25)
Fulfills the pre-1700 requirement for undergrads.
Undergrad/Grad Level: Restricted to Juniors, Seniors, and Graduate Students.
In this course we will read selections from the writings of John Donne and his circle, drawing often on (and ourselves contributing to) the extensive digital resources available for exploring them. Paradoxically, while Donne left behind a large prose corpus, he shied away from printing his poems. Because those who read his hand written productions made myriad copies for themselves, we have more, and more varied, surviving manuscript versions of Donne's poems than we have for any other English poet of the sixteenth and seventeenth centuries. By creating digital data for the whole corpus of Donne's poems, scholars and their students have made it possible to access, search, and probe these materials in unprecedented ways. We will concentrate on the poets erotic, satirical, and religious verses. Well also look into the meditations, written amidst an epidemic, in which he declared that no man is an island and sought to explore its implications. The course satisfies the "discipline" specific requirement for the Graduate Certificate in Digital Humanities.
Haskin, Dayton W

ENGL6031 Seminar: Theories of Blackness: Troubling Vision (TH 4:30-6:55)
Cross listed with AADS6031
Graduate/Undergraduate Seminar Course. Meets the Theory Requirement for M.A. students.
Organized around Nicole Fleetwood's monograph titled Troubling Vision, this course will think about the convergence of vision and performance in black artistic and intellectual production. The course will approach canonical black texts like The Narrative of the Life of Frederick Douglass, Incidents in the Life of a Slave Girl, or The Souls of Black Folks with contemporary scholarships explicit theorization about blackness and black bodies in performance. Possible scholars/theorists explored include Daphne Brooks; E. Patrick Johnson, Fred Moten, Daniel Goldman; Andrew Lepecki, Maurice Wallace, Robin Bernstein, and Erica Edwards. Possible authors/artists examined may include: Harriet Jacobs, W. E. B. DuBois, Ida Forsynthia, Bert Williams, Moms Mabley, Susan Lori Parks, August Wilson, Tyler Perry, Donald Glover, Kara Walker, Nick Cage, and Sun Ra, and the creators and actors of Pose.
Curseen, Allison S

ENGL7005 The Skull and the Mirror: Theatre, Philosophy, Language (TH 4:30-6:55)
This course explores how theatre translates philosophical questions and predicaments into the language of the stage. Rather than tracing a chronological history, we will look at several key intersections drawn mainly from Shakespeare and modern/contemporary theatre. Our pairings (or triads) may include Plato-as-philosopher and Plato-as-dramatist; Nietzsche and Ibsen; Shakespeare and Ordinary Language Philosophy; Edward Albee and Speech-Act Theory; Beckett, Adorno, and Rancière; Neil LaBute and aesthetic theory; Tom Stoppard and epistemology; Michael Frayn and quantum uncertainty; Caryl Churchill and ethics. This class does not presume any previous background in either western philosophy or drama. All are welcome.
Sofer, Andrew
ENGL7024  Anne Bradstreet and Walt Whitman (TH 7-9:25)
This course considers an odd couple—17th century Puritan poetess Anne Bradstreet and Walt Whitman, the 19th century poet of the body. Though their historical contexts have largely kept them separate, their poetry often explores the same imaginative terrain—the beauty and vulnerability of the human body, the divinity of nature, and what it means to love another. By drawing these two poets together, we will learn how American poetry evolved over two centuries.

This course is also, in part, a foray into literary archaeology. Students will participate in an archaeological survey of Bradstreet’s Massachusetts homes and consider how these material findings—shards of pottery, interior architectural features, and the natural environment—reshape our understanding of America’s first poet.

Pottroff, Christy

ENGL7400 Seminar: Ireland and Britain: Kingdom, Colony, Nation?  (F 2-4:25)
Fulfills the pre-1900 requirement for undergrads.
Meets Historical Requirement Minor
Major Requirements - Meets Seminar Requirement for Undergraduate English Major
As Seamus Deane asserts, “Ireland is the only Western European country that has had both an early and a late colonial experience.” This seminar spans the major cultural and historical moments and surveys the associated literary production connecting these experiences: the Norman invasion, the Elizabethan and Jacobean plantations, the emergence of an Anglo-Irish identity, the cultural nationalist response to imperialism, the ongoing decolonizing process, and the emergence of a post-national "liberated" society. The seminar's main objective, therefore, is to evaluate how Irish culture manifests, responds to and/or resists the colonial encounter. In the process, students analyze the complexities of positioning Irish cultural studies in the wider context of post-colonial studies. Particular attention is paid to the issues of language, literary tradition and literary authority, and to representations of place, gender, and identity.

Smith, James M

ENGL7700 English Language Training for Graduate Level Students: Focus on Speech and Presentation Skills  (T 4-6)
Offered Annually
Limited to 12. Non-credit, free of charge. Department permission required.
Designed for graduate students whose first language is not English, this course will emphasize the speech and presentation skills required for success in graduate work. Students will hone their speaking and listening skills through group discussions, presentations, and targeted practice in pronunciation, stress, and intonation through the reading of poetry, tongue twisters, and shadow talking exercises. In addition, we will explore effective teaching practices for those who will take on responsibilities as instructors at BC. Students who enroll in the course are expected to attend all classes and complete short writing assignments weekly.

Lynne Anderson
ENGL7760 Justice and the Incommensurable in Contemporary Theory (W 7-9:30)
Fulfills the Theory requirement.
This graduate course will concentrate on a myriad of contemporary theorists who contribute fascinating thought to the question of justice, raising the hard, if not mysterious, question of what exactly “justice” means or is. Most of the authors we will read—such as Nancy, Badiou, Agamben, Žižek, and Kristeva—curiously carve out an incommensurable dimension within the world that is simultaneously external to it. They preserve an estimate domain of, as Nancy phrases it in Adoration: The Deconstruction of Christianity II, “being outside the world in the world,” on which their conceptions of justice interestingly depend. The theorists of this class tend to be atheists who nevertheless insist on faith, belief, spirit, and/or the divine. Earlier contemporary theorists, such as Derrida and Benjamin, will be considered as well, as they too are situated at the intersection of atheism and spirit/divinity—with its link to justice. We will also take up black studies theorists to examine how they conceive justice and whether or not they tie it to incommensurability, starting with Fanon’s Black Skin, White Masks and Wilderson’s Afropessimism and moving on to the theoretical writing of Marriott and possibly others.
Restuccia, Frances

ENGL7801 Graduate Colloquium: Digital Humanities (W 5-7:30pm)
Cross-listed as HIST 7817
Fulfills the Introductory Requirement for the Digital Humanities Certificate.
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.
Stephen Sturgeon

ENGL8802 Joyce's Ulysses (T 4:30-6:55)
This course will be dedicated to an extended exploration of James Joyce's Ulysses, a novel that has often been called the most important literary work of the twentieth century. Most of our time will be devoted to an intensive reading of the novel itself, but we will also read selected critical and historical materials. No prior knowledge of Joyce's works is required, just a willingness to tackle the challenges offered by his most influential masterpiece.
Howes, Marjorie E

ENGL8887 Introduction to Advanced Research (W 11-1:25)
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.

*Stanton, Robert*

**ENGL9008 Ph.D. Seminar: Queer Theory and The Novel (M 4:30-6:55)**
In what ways might queer theory illuminate the history of the novel, and how might a consideration of the novel as a genre shape our sense of the theoretical concerns of queer theory? Queer theory can be, curiously, both sexualizing and desexualizing: removing one’s alibis for suppressing evidence of non-normative desire, it also makes us pay attention to sex by showing us that it is not *merely* sex, by reminding us that, for human beings, the experience of desire is saturated by forms of human meaning. How texts represent sex is a far from trivial question; it is also not the *only* question one can ask about sex in literary works. Focused on sex in the novel, and informed by queer theory, the course will lead us to consider a series of questions about the novel genre: formal questions, primarily, of style and voice, of characterization, narration, and the representation of interiority, these are also questions, we will come to see, of the history of desire, and of how intimate lives are shaped by larger social forces. Along the way, we will also ask ourselves about the particularly literary dimensions of queer theory as it has developed between the 1990s and today. Ultimately, it is to be hoped that the course will help us reflect on what we do as critics, no matter what our particular specialties or investments: the starkly framed question of sex in the novel might allow us to read novels and theory without reducing literary texts to inert examples of theoretical insights, or particular theories to a mere interchangeable methods for reading texts. Discussions will focus on detailed readings of novels written in English between 1715 and 2019, and of works of queer theory.

*Ohi, Kevin*