ENGL4915  Advanced Fiction Writing Workshop  (g/ug) (Instructor Permission)  T 2-4:25  
Admission to this course is by permission of the instructor. Graduate/Undergraduate Level.  
Restricted to Graduate Students, Seniors, Juniors and Sophomores. 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  
elizabeth.graver@bc.edu by 10/21. 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.

Elizabeth Graver

ENGL4917  Advanced Poetry Workshop  (g/ug) (Instructor Permission)  TH 2-4:25  
Admission to this course is by permission of the instructor. Graduate/Undergraduate  
Level. Restricted to Graduate Students, Seniors, Juniors and Sophomores. 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 others’ 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  
beg 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 poems to Suzanne Matson (suzanne.matson@bc.edu) by 10/21. Late applications will be  
considered on a rolling basis as space in the class permits.

Suzanne Matson
ENGL6033 Seminar: Eighteenth-Century Prose Fiction (g/ug, pre-1900) W 4:30-6:55
Studies of the novel have sought the genre’s rise in eighteenth-century Britain when, as one old story goes, a new middle class with time on their hands and money in their pockets developed a sudden taste for literary realism and character interiority. Yet, what we think of as the novel was only a fraction of the era’s prose fiction. The literary marketplace proliferated with what booksellers called romances, secret histories, adventures, narratives, and tales moral, oriental, and gothic. Eighteenth-century readers (and writers!) read them all. In this class, we will consider the eighteenth-century novel’s usual suspects (by Daniel Defoe, Samuel Richardson, Henry Fielding, Laurence Sterne, and Jane Austen) alongside works that challenge the novel as a tidy category (by Penelope Aubin, Eliza Haywood, Sarah Fielding, Samuel Johnson, and Charlotte Lennox). How does broadening the way we understand eighteenth-century reading culture change our ideas about where novels came from, how narrative works, and what fiction can do?
Rebekah Mitsein

ENGL6034 Seminar: British Romantic Poetry (g/ug, seminar, pre-1900) W 7-9:25
In this course we will read and discuss the poetry of Burns, Blake, Barbauld, Wordsworth, Coleridge, Byron, Shelley, Hemans, Keats, Clare, and Landon. In addition to reading a few essays in literary criticism and theory by the poets themselves, we will consider a variety of critical perspectives, including formalism (the study of poetic and other literary devices and structures) and other approaches, such as feminism and the New Historicism, that bring out the cultural, social, and historical contexts of the poems.
Alan Richardson

ENGL6035 Seminar: Mixed Feelings: Fictions, Films and Theories (g/ug, theory) T 4:30-6:55
Sometimes there are simply no words with which to express how or what we feel, how deeply affected we are, or what specific emotion is presently overwhelming us. At best, we can show our feelings through non-verbal means—gestures, tears, laughter, screams, silence. The body speaks another language of affects and feelings. This seminar offers an introduction to the field of “Affect Theory” where a number of scientific and cultural approaches are used to analyze, classify, and understand the body’s sensory responses to stimulus. In order to pursue the main question of the relationship between language and feelings, we shall read a number of novels and see some great films that will enlarge and challenge the limits of empathy as the basis of relationality.
Kalpana Seshadri

ENGL7025 Imagining Race and the Environment M 2-4:25
Fulfills the graduate theory requirement. Starting in the nineteenth century in the United States, the great outdoors implicitly and explicitly became racialized. It was whites (but not all whites) who could turn to the outdoors as a source of leisure and repair, while for others it was a place of danger, exclusion, work, or where they became ornaments. This course explores critical writings and creative works with an emphasis on theory that seek to reimagine nature, the wild,
the human, and the outdoors to center the perspectives of Indigenous, Black, Asian, and Latinx peoples.

Min Song

ENGL7026  Aesthetics: Philosophy, Politics, Art (grad theory)  TH 4:30-6:55
This course will be a discussion-driven survey of aesthetics—that subdiscipline of critical thought that attempts to answer the fundamental questions of what art is and what role it plays in our lives. Over the course of the semester, we will likely read texts by philosophers and critics including Immanuel Kant, Paul de Man, Arthur Danto, Stanley Cavell, and Jacques Rancière; and we will consider works by writers and visual artists such as Marcel Duchamp, Andy Warhol, Alexander Kluge, and Ben Lerner. Specific topics to be addressed will include: the relationship between subjective and objective claims about beauty; the connection of aesthetic experience to political activity; the challenge of modernism to classical standards of taste; and the so-called “end of art.” This class should be of interest to students of literature, music, visual art, and philosophy.

Robert Lehman

ENGL7027  Inhabiting Narrative  TH 2-4:25
This class will explore the way that different narrative forms, including the novel, the short story, film, photography and graphic memoir, capture the rhythms of consciousness, emotion, habit, spatial orientation and embodiment. Focusing on the tension between everyday experience and heightened moments of crisis or insight, we will consider how narrative captures the elusive and complex dynamics of embodied subjectivity through voice, image and form. We will focus on narratives of the last century, including literature by Faulkner, Hemingway, Morrison, Robinson, and DeLillo, films including Lost in Translation, Rachel Getting Married and What Maisie Knew, and photography collections by Shelburne Thurber, Nicholas Nixon and Andrew Moore. We will contextualize these works with snippets of narrative theory, phenomenology, and everyday life theory.

Laura Tanner

ENGL7701  English Language Training for Graduate Level Students: Focus on Writing (TH 2-4:25)
Designed for those whose first language is not English, this course offers students practice writing in a range of academic modes including reflection, summary, analysis, and critique. Early in the semester, students will explore the composition process from brainstorming to drafting to revision to editing. Grammar is taught in the context of student writing. Several classes will be devoted to e-mail, reference letter, and proposal writing. Non-credit, offered free of charge by GSAS to its students during the spring. Department permission required. Students who enroll in the course are expected to attend all classes and complete short writing assignments weekly. The course is restricted to students in the Morrissey Graduate School of Arts and Sciences. If space permits, students from other schools will be considered. Admission to the course is by application and permission of the instructor.

Lynne Anderson
ENGL7706  English Medieval Romance: Difference and Desire  W 2-4:25
This course reads romances in English from 1240 to 1400 as nostalgic expressions of many desires: for a readable national past, an authorizing foundation myth, a vision of racial coherence, and a satisfying fantasy of gender relations, among other things. This was a time of intense multiculturalism: Saxon and Celtic traditions jostled with Norman and French literary models, and English literature re-emerged after long suppression following the Norman Conquest. The earliest English romances were not courtly, but aimed at the lower and lower-middle classes, who emulated (imitated/rivaled) the French romances of the upper classes. We will examine such questions as racial dominance and tension (ethnic divisions beset Europe, even as Christendom set itself against Muslims, Jews, and other Others), gender construction (women were both agents of and obstacles to a complex male desire), class irritation (the lower classes in England reading through courtly values), the desire for origins (hence the popularity of King Arthur and the early British), and the limits of the romance genre (which intersected with history, epic, saints lives, and folklore). We will also consider the varying perspectives offered by mythography, postcolonial criticism, and orality theory.

Works to be read may include Sir Launfal, Sir Orfeo, The Tale of Gamelyn, Havelok the Dane, The Turk and Sir Gawain, The Wedding of Sir Gawain and Dame Ragnelle, Sir Eglamour, Sir Gawain and the Green Knight, Sir Gawther, Sir Isumbras, and Chaucer’s Tale of Sir Thopas. All works will be read in Middle English, but no prior knowledge of it will be assumed.
Robert Stanton

FREN/ENGL/PHIL 7780: Readings in Theory  M 4:30--6:50
Conducted in English
This course is organized as an introduction to the reading of literary theory for graduate students in various disciplines. Its aim is to develop an awareness of and sensitivity to the specific means and ends of interpreting literary and extra-literary language today. The course seeks to help students acquire a basic familiarity with some of the most decisive linguistic, anthropological, philosophical, and literary antecedents of the diverse and often contentious models occupying, some would say, plaguing, the contemporary literary and philosophical critical scene. Readings from Saussure, Lévi-Strauss, Jakobson, Barthes, Lacan, Ricoeur, Geertz, Austin, Derrida, and de Man, among others.
Kevin Newmark

ENGL7782  Issues and Methods in American Studies  W 4:30-6:55
This course offers an introduction to the field of American Studies, which focuses on the interdisciplinary study of American culture. We will read a range of recent scholarship, exploring diverse approaches, methods, and issues of interest. In the process, we will assemble a tool kit of critical skills for making interpretive arguments about works of culture in their historical moments. The cultural forms we analyze may include popular fiction, film, music, religion, and others.
Tina Klein
ENGL8825  Composition Theory and the Teaching of Writing  T 2-4:25
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.

Paula Mathieu

ENGL9904  PhD Seminar: The City in Literature and Film  T 10-1
This PhD seminar examines how novels, films, and other forms have engaged the interlinked formal, social, and conceptual problems and possibilities offered by cities. We will concentrate, in particular, on thinking about ways to connect interpretive readings of texts to the histories and defining qualities of cities. Areas of emphasis will likely include the fit between textual form and urban form, how different genres exploit classically urban processes such as development and urbanization, neighborhood stories as regionalism, and the role of popular formula in both addressing a historical city and imagining a fictional one. Primary texts will be mostly American and 20th century--from Sister Carrie to Blade Runner, The Custom of the Country to Chinatown, The Street to Do the Right Thing--but there will be room to read and write about other literatures and periods, depending on your own areas of interest.

Carlo Rotella