Graduate Course Offerings
SPRING 2020

ENGL4915 Advanced Fiction Writing Workshop (G/UG)
Undergrad/Grad Level: Restricted to Sophomores, Juniors, Seniors and Grad 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 October 30 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

ENGL6005 Knowing the Other in Early Modern England (G/UG)  
Fulfills the pre-1700 requirement
In sixteenth and early seventeenth century England, people confronted new ideas, new areas of the world, and new peoples that changed their understanding of knowledge itself: what it was, where it came from, how to determine its truth value. In this course we will read primary sources that reveal how humanist education, the Protestant reformation, new science, expanded trade, and the “discovery” and colonization of the new world transformed what counted as knowledge. We will also read literary works from the period that were shaped by these issues, ranging from Thomas More’s Utopia, selections from Spenser’s Faerie Queene, plays by Marlowe, Shakespeare, and Jonson, and poems by Donne and other writers.
Mary Crane

ENGL6019 The New Woman in Victorian Fiction (G/UG)  
Grad/undergrad, pre-1900 for undergrads.
The late nineteenth century saw the flowering of the “New Woman” movement in fiction. It coincided to a degree with First-Wave feminism and the struggle for women’s suffrage. It had literary debts to contemporary writers such as the Norwegian playwright Henrik Ibsen but also to women writers over the previous century such as George Eliot. This course explores those roots while also attending to the work of some of the seminal New-Woman novelists themselves who came from Irish as well as British backgrounds. They include Olive Schreiner, Sarah Grand, Iota, Mona Caird and George Egerton.
James Murphy

ENGL6020 Philosophy and Art (G/UG)  
Grad/undergraduate course. Fulfills Theory requirement for MA students.
This undergraduate/graduate course stands at the intersection of philosophy and art. We will read a rich body of philosophy as well as psychoanalytic theory that engages art theoretically and/or practically—by thinkers such as Kant, Hegel, Heidegger, Benjamin, Derrida, Adorno, Deleuze, Agamben, Badiou as well as Freud, Lacan, Kristeva, Žižek, and Copjec. The particular literature and art they discuss will also be examined. We might, for instance, study Goethe’s Elective Affinities and Kafka in relation to Benjamin, Proust (Kristeva), Titian and James (Agamben), Kiarostami (Copjec). A mid-term and final paper are required.
Frances Restuccia
ENGL6021 Black and Immigrant (G/UG) T 4 30-6 50
Cross listed with AADS6021
This course identifies border security and illegal immigration, “terrorism prevention,” and immigration from Mexico and “Muslim Countries” to central to current debates about US immigration. Literature about black immigration from Barbados, Dominican Republic, Haiti, Jamaica, and from an African region of a future earth offers lenses that complicate what immigration means in/or for the US. From this perspective, fiction’s “imaginable truths” allow us to ask different questions and, importantly, imagine different outcomes. Imaginable truths in black immigrant fiction rethink relationships between immigrants to and citizens of the US.
Rhonda Frederick

ENGL6023 Slavery, Politics and American Literature (G/UG) W 4 30-6 50
The course fulfills the pre-1900 requirement for undergraduates.
This class examines the literature of US slavery with the goal of understanding the various aesthetic strategies and philosophical frameworks that writers employed as they attempted to address what Herman Melville called “man’s foulest crime.” “Literature” will be conceived broadly as we examine both canonical and non-canonical texts, writers of diverse backgrounds, and work from an array of genres, including romantic and sentimental novels, slave narratives, poetry, political documents and treatises, oratory, and essays. One of our primary goals will be cultivating the interpretive skills and frameworks needed to engage with such different texts and to understand the unique ways in which they create meaning for their readers, especially when put into conversation with one another. We will therefore closely attend to the historical and political context in which these writers participated and to which they actively responded as they sought to understand and address the paradoxical existence of slavery in a democratic nation ostensibly committed to liberty and equality. Readings will include works by Phillis Wheatley, James Madison, David Walker, Harriet Beecher Stowe, Frederick Douglass, Daniel Webster, Herman Melville, Henry David Thoreau, and Abraham Lincoln (among others).
Scott Reznik

ENGL7008 Postwar Hollywood: Film Analysis T 2-4 25
Focuses on Hollywood cinema of the 1940s-1960s. The first part of the course offers an introduction to the formal analysis of film, in which students develop the skills of close reading cinematic texts. The second part explores different ways of grouping films, including by director (Alfred Hitchcock), genres (the musical), and style (film noir). The third part investigates cultural historical readings of individual films (The Manchurian Candidate, The French Connection).
Tina Klein

ENGL7012 Reading in Victorian Culture F 2-4 25
Victorian literature was produced amid an explosion of print and consumed in part by newly literate masses. In this course, we will read four major Victorian novels in the serial installments in which they first appeared: Wilkie Collins’s The Woman in White and Anthony Trollope’s Framley Parsonage (both of which appeared between 1859 and 1861) and Charles Dickens’s Our Mutual Friend and Elizabeth Gaskell’s Wives and Daughters (both serialized from 1864 to 1865). We will analyze their original illustrations and accompanying advertisements. Critical and theoretical frameworks will include reader response and reception theory, literary sociology, and book history.
Maja McAlevey

ENGL7020 Experimental Writing TH 2-4 25
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 scholar writer.
Carlo Rotella
ENGL.7021  Posthumanisms: Theories and Narratives
This course aims to introduce students to the key thinkers and texts grouped under the rubric of Posthumanism. We shall focus on the dominant strand of posthuman theory, namely: the planet focused science studies of Bruno Latour, James Lovelock, Karen Barad, Donna Haraway, Katherine Hayles and Claire Colebrook. Time and inclination permitting we may undertake a small sampling of thinkers of the so-called “Speculative Turn” such as Graham Harman and his cohorts, including the radical views espoused by Ray Brassier, Nick Land and Eugene Thacker. These thinkers collectively deal with topics such as: the relation between the human and the non-human (animal, thing, machine); information, technology, and materiality; consciousness, complex systems and the concept of emergence; and the philosophical significance of horror.

The presiding philosophers of Posthumanism are Deleuze and Guattari. We shall therefore begin by familiarizing ourselves with the broad outlines of their thought. We shall also read some literary narratives alongside the theories to take a measure of how our reading and interpretive practices reconstruct literary meaning when channeled through these new concepts.
Kalpana Seshadri

ENGL.7701  English Language Training for Graduate Level Students: Focus on Writing  T 4-6
Limited to 12 - Non-credit, free of charge. Department permission is 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. Several sessions will be devoted to e-mail, reference letter, and proposal writing. Early in the semester, students will explore the composition process from brainstorming to drafting to revision to 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

ENGL.8802  Joyce's Ulysses  M 7-9 25
This course will be dedicated to an extended exploration of James Joyce's <I>Ulysses</I>, 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.
Marjorie Howes

ENGL.8819  British Romanticism and Imperial Culture  W 7-9 25
Topics include antislavery poetry, early slave narratives, anti- and pro-slavery polemics; literary Orientalism and other forms of exoticism; anti-imperialist poetry and polemics; Ireland and Scotland as sites for colonial appropriation (including literary appropriation) and emergent nationalist cultures. Attention will be given to literary constructions of the Americas in this era and to the beginnings of Creole literary traditions. Texts may include poems by Chatterton, Rushton, More, Yearsley, Blake, Barbauld, Williams, Wordsworth, Coleridge, Shelley, and Byron; novels by Austen (Mansfield Park), Morgan (Wild Irish Girl), Scott (Waverley), Edgeworth (Castle Rackrent); and slave narratives by Equiano and Prince.
Alan Richardson

ENGL.8825  Composition Theory and the Teaching of Writing  M 2-4 25
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 Comp/Rhet. 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.

Lad Tobin

ENGL8887 Introduction to Advanced Research
This course will acquaint you with the resources to carry out the central tasks of literary scholarship. Bibliography (studying the production, dissemination, collection, location, and identification of literary artifacts and versions) forms the dynamic basis for scholarship and criticism of all kinds, just as critical sensibility guides our choice of what to look for. You will be guided through the reference works and databases in the Boston College library and elsewhere, discuss the goals, purposes, and future of the field of literary studies, explore the phenomenon of digital humanities, and produce an original project based on archival sources.

Robert Stanton

ENGL9006 PhD Seminar: Contemporary Lit about the Environment
What can the humanities contribute to environmental discussions that have been led by the natural and social sciences? This course will look at the different ways in which scholars have responded to this question, and consider how their work affects the way we read literature. Some concepts we will be focusing on are assemblages, entanglement, posthumanism, and vibrant matter. Readings will be varied, including academic writing, journalism, fiction, poetry, and film.

Min Song