ENGL1080.02 Literature as Testimony                                T TH 1:30
This section of Literature Core will explore how literary texts bear witness to historical events and
address social issues. Through the study of poetry, fiction, drama, autobiography, and graphic narrative,
we will examine how writers have used a variety of literary genres and forms to transform traumatic
memories and the experiences of displacement and oppression into art. Topics include slavery, the
Holocaust, and 9/11.
Lori Harrison-Kahan

ENGL1080.04 Love and Other Difficulties                            MWF 12
In the classical era and up to the Renaissance, love was considered an appropriate topic for study, even
academic study. The assumption was that just because we all have feelings that does not mean we know
how to love, or to love well, and that therefore we need to study it, discuss it, practice, in order to become
better at it. This class will study various theories and practices of love via readings in Plato, Goethe,
Eugene O'Neill and others, in order to learn how it's done.
Thomas Kaplan-Maxfield

ENGL1080.06 Island Fiction                                         MWF 10
This course ponders the significance of islands, literal and figurative, in the human condition and in the
human imagination. Starting with Thomas More’s Utopia, we will move through some early travel
narratives, fictional utopian and dystopian island experiments, and we will finish with some offshoots of
the “island genre” that may include JG Ballard’s High Rise or stories about space exploration.
Allison Cotti-Lowell

ENGL1080.08 Utopia/Dystopia                                        T TH 3
How do we describe or imagine our world at its best and at its worst? From Thomas
More’s Utopia to Octavia Butler’s Parable of the Sower, this course will examine literary re-
imagining of human society and the ideas that inform them. In this course we will consider what
parts of human society emerge as constant or essential including ideas of power, politics, gender,
religion, and art. We will explore how utopian and dystopian literature allows us to make
meaning in our own cultural moment and potentially shapes the way we will create or change our
world in the future.
Rachel Ernst

ENGL1080.10 Zen and Literary Writing                               MWF 10
This course provides an introduction to literary study by looking at how Zen (Chan) Buddhism has been
represented, understood, and expressed through various forms of literature over the past 1400 years. We
will read works translated from Chinese and Japanese as well as works originally written in English.
Literary genres will include haiku and other poetic forms, travel memoirs, short stories, and at least one
novel. We will also consider the Zen koan as a literary form. No previous knowledge of Buddhism is
required or expected.
Alan Richardson
ENGL1080.12 Soul Struggles
Moral dilemma. Spiritual crisis. When faced with internal conflict, how do we decide which direction to take? This section of Literature Core will examine novels, drama, and short stories (along with a few poems) focusing on characters navigating conflicts of passion, reason, faith, doubt, truth, deception, forgiveness, and revenge. We will think specifically about how personal convictions and religious belief, as well as indifference and uncertainty, shape characters’ choices, action, inaction, and identity formation. We will also examine how language, genre, and form work to shape readers’ experience and expectations of these texts. Authors might include Charlotte Brontë, Robert Louis Stevenson, C.S. Lewis, Marilynne Robinson, Chaim Potok, and John Patrick Shanley.

Megan Lease

ENGL1080.16 Writing and Rewriting the Fairy Tale
Fairy tales consistently provide material for adaptations, spin-offs, and various permutations ranging from novels to movies. What is it about the fairy tale that lodges so deeply in the reading public's psyche? This class will explore the origin of the fairy tale and how it has been written, rewritten, and adapted across genres and time periods. Working with different types of texts including poetry, drama, novels, short stories, and graphic novels, we will examine recurring elements of the fairy tale such as power structures, gender roles, and family relationships. Authors include Angela Carter, Anne Sexton, and Hans Christian Andersen.

Rachel Ernst

ENGL1080.18 Variations on the Witch
From rebellious Puritan girls of colonial New England to practitioners of obeah and vodoun in the Caribbean, this course examines the figure of the witch in the Americas, from the seventeenth century to the present. We will explore why communities invent witches, what self-identified witches signify about changing attitudes toward race, gender, and power, and how artistic representations of witches continue to evolve in our present day. Course content may include the following authors: Arthur Miller, Maryse Condé, Jean Rhys, Michelle Cliff, John Updike, William Shakespeare, and Cotton Mather, and the following films: The Witch (2015), Eve’s Bayou (1997), The Craft (1996), and The Love Witch (2016), as well as paintings, engravings, print ephemera, and other primary sources.

Sabina Sullivan

ENGL1080.20 Misfits
Literature is full of misfits, outsiders, drifters, square pegs--characters who struggle to find or escape their place in the world. In this course we consider a variety of literary approaches to telling these characters' stories, imagining the social and cultural contexts in which they move, and working out the dynamics of possibility and constraint. Likely texts include Edith Wharton's The House of Mirth, Don De Lillo's Libra, Annie Proulx's Accordion Crimes, Quevedo's The Swindler, Joan Didion's Slouching Towards Bethlehem, and Hunter Thompson's Fear and Loathing In Las Vegas.

Carlo Rotella
ENGL1080.22  Modernity, Aesthetics, Ecology     T TH 10 30
A concern for the environment has recently become a fixture in literary studies. However, there are some difficulties in the task of fusing literature and ecology. One of them is that literature and art, at least since the industrial revolution and the advent of “modernity,” gradually began defining itself in opposition to nature. The more that modern art and literature began to reflect the late 19th and 20th century experience—defined by rapid urbanization, psychological introspection, massive political unrest—the more that a concern for ecology slowly faded into the background until, suddenly, it seemed to have disappeared from literature completely.

Our starting point in class will be to investigate this “disappearance,” to ask what may have caused this turn away from the natural world and what it might say about the relation of modernity to ecology. Yet, the purpose of investigating this disappearance will not only be a way of criticizing literature’s failure to address environmental issues. We will also explore how modernism and the legacy of literature following in its wake can help us redefine and rethink a series of issues touching on the ecological.

Matthew Mersky

ENGL1080.24  Plastic Literature: Reboots & Remakes     MWF 1
The term “literary canon” conjures up a body of works that are so well-wrought that they are almost sacrosanct. Creators through time and across culture, however, engage themselves with such giant receptacle of literary history by rewriting, revising, or even retorting. Focusing on the ideas of world literature and intertextuality, this course explores the dynamic interactions between “source” texts and literary (and sometimes film) revisions. In particular, we will track the ways that writers follow or depart from the traditions they engage and understand what is at stake in those literary inheritances.

Alicia Oh

ENGL1080.29  The Art of Knowledge     MWF 2
(Sequenced with FWS class ENGL 1010.15)
The quest for knowledge has inspired all kinds of literature, from Erasmus Darwin’s poems about plant love to novels like Carl Sagan’s Contact. Texts including the Newtonian poetry of the eighteenth century or Mary Shelley’s Frankenstein have showcased the imaginative possibilities, limitations, and pitfalls of deep inquiry. In this course, we will consider how art and the quest for knowledge have historically depended on one another, and how together they have influenced our beliefs about truth, our cultural values, and even our perceptions of reality. The reading list includes works by Alexander Pope, Mary Shelley, Pauline Hopkins, Karel Capek, and Barbara Kingsolver.

Rebekah Mitsein

ENGL1080.30  Literature of the Fantastic     T TH 4:30
This course will examine literature that explores themes of “the fantastic.” We’ll consider that term rather generally, and use it to frame our discussions of William Shakespeare’s A Midsummer Night’s Dream, Mary Shelley’s Frankenstein, Kurt Vonnegut’s Slaughterhouse-Five and other novels, plays, poems and short stories. Ultimately, this exploration will lead us to questions about why writers use invented or skewed realities to explore political, social, cultural or theological issues, and whether these texts’ fantastic nature might even allow writers to reach “truths” that are otherwise unattainable.

Chris Boucher
ENGL1080.32  Literature of the Apocalypse and the End of the World  MWF 2
In contemporary tv, film, and literature, we are fascinated by stories of the apocalypse. From The Walking Dead to The Last Man on Earth, Oryx and Crake to Zone One, these stories of disaster, social collapse, and survival seem to enthrall us. Yet such stories are not new. In this course, we will be investigating texts from a variety of historical periods and in a variety of literary forms that share an interest in imagining the apocalypse and its aftermath. We will wrestle with questions concerning how and why we tell these stories and how historical, cultural, and artistic context impact representations of the apocalypse. Potential authors include: W.B. Yeats, T.S. Eliot, Tony Kushner, Haruki Murakami, and Octavia Butler.
Kristin Imre

ENGL1080.34 Memory and Forgetting  T TH 9
This literature core course will explore the theme of memory in fiction, poetry, essays and film: the manipulation of time in stream of consciousness and in flashbacks, the way that trauma or deep emotion can “freeze” moments in our minds to which we recur again and again, the exquisite pleasure of nostalgia as well as the liberating numbness of amnesia. We will read works from a range of historical periods with attention to neuroscientific theories of memory, Freudian notions of repressed memory, and the role of photography in the creation of memory. Authors may include Wordsworth, W. B. Yeats, Virginia Woolf, James Joyce, and Julian Barnes, among others.
Clare Dunsford

ENGL1080.36 Alienation as Literary Motif  T TH 3
This is a close-reading of literature course. Certain themes, alienation, for instance, or the role of women in society will be stressed, and examined. Narrative strategies, points of view, characterization, are discussed as well, as will the connection between literature and society as a whole; matters of aesthetics are also emphasized. Readings may include Madame Bovary, All the King's Men, Where I'm Calling From (Raymond Carver). There are quizzes, hourly exams and three 7 page essays.
George O’Har

ENGL1080.38 Journey and Transformation  MWF 10
From Geoffrey Chaucer to Jack Kerouac, western writers have always been fascinated by the idea of the road. And not just the journey, but the transformation of the individual engaged in the trek. In this class we will read a variety of texts in multiple genres, discussing the ways in which journey and transformation might broadly be seen as not just a psychological phenomenon, but a spiritual one as well. We’ll read excerpts from Chaucer's Canterbury Tales, short stories by Angela Carter, Rebecca Lee and Joyce Carol Oates, the long poem Sir Gawain and the Green Knight, L. Frank Baum's The Wonderful Wizard of Oz, Thoreau's The Maine Woods, Jon Krakauer's Into the Wild, Cormac McCarthy's The Road, Sandra Cisneros' The House on Mango Street, and Marilyynne Robinson's Gilead. Films will include Captain Fantastic (dir. Matt Ross) and Nebraska (dir. Alexander Payne). Students will write several short online posts and two long essays, and final exam.
Sue Roberts

ENGL1080.40 On the Road  MWF 11
This section of Literature Core will examine the theme of travel in American literature. Through the exploration of literary nonfiction, novels, and films, the course will consider the significance of mobility in the American psyche. We will investigate how the pathways available to our characters capture a portrait of America and how this portrait changes over time. Moreover, we will study the communities that are fashioned within the texts and their relative isolation or interconnectivity within the nation.
Readings and films may include works by Jack Kerouac, Mark Twain, James Baldwin, Vladimir Nabokov, Hunter S. Thompson, Nella Larsen, and Alfred Hitchcock. Students will develop strategies for close reading and analytical writing.

**Jocelyn Rice**

ENGL1080.42  **Rule Breakers**  T TH 1:30

This section of the Lit Core will examine the issue of "Rule Breakers". We will be looking at literature that deals with the act of breaking the rules and the social and moral consequences that result from rule breaking. And we will be looking at the way this is done in various literary forms.

We have to begin with some key questions:
Why and how, do societies create rules?
Who enforces the rules and how are they enforced?
Why do people decide to break rules?
What are the social consequences of breaking rules?
What are the individual consequences for the rule breaker?
Do men and women deal with rules and rule breaking differently?

**Bonnie Rudner**

ENGL1080.44  **Serial, Series, Adaptation**  MWF 9

This class looks at how stories are told through time and refashioned over time, from the Victorian serial novel to contemporary television to retellings and adaptations. What stories do we keep telling, and why? How does a story keep us coming back for more? As we investigate these questions, we will think about form (serialized novel, television, novel-in-Twitter), genre (detective fiction, fairy tale), character, and adaptation. In addition to using class readings as a way to examine literary form, we will consider questions of gender, history, and culture. Texts may include works by Charles Dickens, Arthur Conan Doyle, Angela Carter, Anne Sexton, and Kamila Shamsie, television episodes, and critical essays.

**Lauren Wilwerding**

ENGL1080.46  **Food For Thought**  T TH 10 30

In this course, we will study a diverse range of fictional and nonfictional texts that explore the social, cultural, political, and ethical dimensions of food. How do novels, short stories, poetry, autobiographical writings, recipes, essays, letters, films, and visual art imagine the relationship between food and identity, heritage, and community? What do they suggest about the intersections between food and race, food and class, food and gender? How do these forms engage with and mediate issues related to dietary choices, hunger, and food production and consumption? Our class discussions of these topics will be enriched by several activities that allow us to engage with our community – touring the dining hall kitchens at Boston College, preparing and serving a meal at a homeless shelter, taking a trip to Haymarket and the Boston Public Market, and visiting a local farm.

**Deanna Danforth**

ENGL1080.50  **Island Fiction**  MWF 11

This course ponders the significance of islands, literal and figurative, in the human condition and in the human imagination. Starting with Thomas More’s Utopia, we will move through some early travel narratives, fictional utopian and dystopian island experiments, and we will finish with some offshoots of the “island genre” that may include JG Ballard’s High Rise or stories about space exploration.

**Allison Cotti-Lowell**
ENGL1080.52 Food For Thought T TH 9

In this course, we will study a diverse range of fictional and nonfictional texts that explore the social, cultural, political, and ethical dimensions of food. How do novels, short stories, poetry, autobiographical writings, recipes, essays, letters, films, and visual art imagine the relationship between food and identity, heritage, and community? What do they suggest about the intersections between food and race, food and class, food and gender? How do these forms engage with and mediate issues related to dietary choices, hunger, and food production and consumption? Our class discussions of these topics will be enriched by several activities that allow us to engage with our community – touring the dining hall kitchens at Boston College, preparing and serving a meal at a homeless shelter, taking a trip to Haymarket and the Boston Public Market, and visiting a local farm.

Deanna Danforth